

**ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES**

**DEVELOPING PRIMARY SCHOOL MUSIC CURRICULAR
MATERIALS IN MULTICULTURAL SOCIETY: THE CASE
OF ADDIS ABABA**

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OF ADDIS ABABA**

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BY

EZRA ABATE

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DECLARATION

I, the undersigned, declare that this thesis is my original work, has not been presented for a degree in any other university and that all sources of materials used for this study have been duly acknowledged.

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ABSTRACT

The aim of this study was to assess whether or not the music curricular materials are multicultural, and to show the importance of focusing on multicultural education in Addis Ababa primary schools. To realize this descriptive survey method is employed. In this study ten primary schools were selected randomly; and the instruments used for the data collection were questionnaire, interviews, classroom observations and coding sheets. Many or almost all sampled schools were found to be ethnically diversified. Implementing multiculturalism is, therefore, justified. Even though the developed aesthetics and physical education curriculum is integrated, teachers and educators of the respective subject areas have advocated linear curriculum. Most teachers in the primary schools, i.e., self-contained classes are not willing to teach music (aesthetics and physical education) in the allotted periods, but students have expressed their interest to learn pluralist culture through music. Music education in the multicultural society, particularly Addis Ababa, which is the focus of the study, is believed to be an area where cultural awareness, tolerance, respect and understanding for different cultures could be promoted. However, this study shows that music (aesthetics and physical education) curricular materials lack these concepts, and need to be redesigned to be able promote cultural awareness, tolerance, respect and understanding for cultures among students. In order to design multicultural music curriculum that is appropriate to multicultural society, curriculum experts must have notions of ethnic, gender, and cultural differences (multiculturalism). The implementation of such curriculum also requires, teachers with music orientation and with subject specific training.

were to do with issues of reorganisation, provision of more and/or less information.

Moreover, it was observed that quite a good number of the comments were either too general to follow, or too strong or harsh, and did not teach or help the students to overcome their writing difficulties. On the other hand, however, significant number of the comments seems to have met the students' preferences to a certain extent. Based on the finding of the study, some possible recommendations are suggested.

CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND OF THE STUDY

As many scholars have agreed, multiculturalism proclaims cultural equality. Music as a culture can be one of the instruments to proclaim this cultural equality. As schools are generally a reflection of societal practices and preferences, they sometimes may be used for implementing a policy that society plans to carry out or an ideology that it wants to pursue. In general schools can cultivate students according to a policy that society plans. The school's main function is to help children and youth prepare themselves for a living and to interact positively in their respective societies (Rex, 1991; Banks, 1992; Amir, 1992; Hall, 1997). What are the ways of developing and implementing the concept of multiculturalism in schools and what is cultural equality? These are some of the relevant questions, which must be addressed by curriculum experts and teachers, the experts when developing the learning materials and the teachers during the actual teaching learning process.

The purpose of this study is to assess whether or not the music curricular materials are multicultural, and to show the importance of focusing on multicultural education in Addis Ababa primary (Grade 1-4) schools, but in practice no separate music curricular materials are developed for primary (Grade 1-4) schools.

Music classes are conducted in primary schools as an aesthetics and physical education integrated with fine arts and physical education; because of this reason this writer used the term "music" or "aesthetics and physical education" as an expression of primary first cycle (Grade 1-4) music education curricular materials. Multiculturalism encompasses many

aspects of cultural practices, such as religion, language, music, etc. But this study will not treat all aspects of multiculturalism, it will be delimited to the musical culture of different ethnic group residing in Addis Ababa.

As Banks (1992:82) stated, there are many different strategies, definitions and approaches to multicultural education. However, at least three major groups of approaches can be identified

1. Curriculum content approaches
2. Achievement approaches
3. Inter-group approaches.

There are many different conceptions, strategies and paradigms within each of these three major approaches.

Curriculum Content Approaches conceptualize multicultural education as a process that involves additions or changes in the content of the curriculum. The primary goal of these approaches is to incorporate the voices, experiences, cultures, and struggle of culture and gender groups into curriculum. This requires attitudinal change of teachers. As Barbour & Barbour (1997:38) asserted multicultural education requires change in attitude, and interaction patterns, from the techniques of monoculture curriculum that has always dominated education in many countries for many years.

Achievement approaches conceptualize multicultural education as a set of goals theories and strategies designed to increase the academic achievement of lower class students, women, and students with special needs. Two main conceptions within these approaches are the cultural deprivation and the cultural differences paradigms. To realize this approach and increase the academic achievement of lower class students, women, and students with special needs, teachers must understand and accept the idea of multiculturalism and equity pedagogy.

The primary goal of inter group education approach is to help students develop more positive attitudes towards people from various ethnic, gender, class and cultural groups. To implement this concept effectively in the Ethiopian elementary schools music (aesthetic & physical education) curriculum, curriculum experts must strive to incorporate different cultural elements or equally accepted music education materials in the text books, syllabus, etc. This can help students to develop more positive attitudes towards people from various ethnic, class, gender, and cultural groups.

Which approach will be effective in the Ethiopian context to develop multicultural music education materials for primary schools (1-4 grades)? Whether we follow curriculum content approaches or achievement approaches or inter-group education approaches care must be taken when developing the multicultural curriculum. Curriculum experts (developers) must strive to develop a culturally pluralistic curriculum, which in turn, helps students develop cross-cultural understanding; and

view themselves from the perspective of different ethnic, class and culture groups. One of the ways of achieving the important goals of multicultural education is the socialization of teachers who have the knowledge, value, commitments, and skills to teach a transformative curriculum.

The broad goals of teaching multicultural perspective are:

1. To help children develop positive gender, racial, cultural, class, and individual identities and to recognize and accept their membership in many different groups.
2. To enable children to see themselves as part of the larger society, to identify, emphasize, and relate with individuals from other groups.
3. To foster respect and appreciation for the diverse ways in which other people live.
4. To encourage in young children's earliest social relationship openness and interest in others, a willingness to include other ethnic, gender, culture groups, and a desire to cooperate.
5. To promote the development of a realistic awareness of contemporary society, a sense of social responsibility, and an active concern that extends beyond one's immediate family or group.
6. To encourage children to become autonomous and critical analysts and activists in their social environment (Ramsey, 1987:3).

As a cultural expression and arbitrary patterning of sound, human groups must learn music. Learning simply refers to the acquisition of knowledge or skill. Musical

enculturation includes all forms of acquisition of increasing awareness of a specific society's musical sound behavior, music appreciation and comprehension (Herndon and McLead, 1990; Mark, 1996; Labuta and Smith, 1997). Music as a subject can transfer ideas, knowledge, values, and skills of different cultures and can help students to develop more positive ethnic, gender, class, etc. attitude and values.

Teachers can examine three dimensions of their teaching when trying to respond to issues in multicultural education. These dimension relate to content integration, knowledge construction process and an equity pedagogy (Banks, 1992:91). Music teachers in the Ethiopian primary schools (1-4 grades), by using children's songs from a variety of cultures and groups can illustrate key concepts and principles of content integration (multicultural education). Music classes can be ideal for interpreting knowledge construction activity; teachers can give assignments to their students to investigate music materials (songs, musical instruments) of their own and other ethnic groups, and primary schools' (grade 1-4) music teachers must strive to modify their teaching in a way that facilitates the academic achievement of students' from diverse ethnic, gender, class, etc. groups; i.e., to use cooperative teaching strategies and techniques which can help teachers to multiculturalise their instruction.

When curriculum experts understand the value of different cultures and try to incorporate these different cultural values in the educational materials and teachers use appropriate approaches and dimensions in their multicultural classes, multicultural music education or multicultural education in general will be valuable and effective.

Generally, aesthetic and physical education is given as an integrated subject (i.e. music, art and physical education), in Addis Ababa primary schools (grade 1-4). The integration of the subjects raised many controversial questions by the respective subject scholars. One of the arguments raised is that, skill learning cannot be taught by a single and untrained person (teacher). This and many other reasons make it difficult the implementation (teaching) of aesthetic and physical education subjects. This study is looks for ways of overcoming these difficulties.

1.2 STATEMENT OF THE PROBLEM

Ethiopia is among the many nations where different ethnic and cultural groups are living together. This diversity, in turn, contributes a lot to the understanding and tolerance of different cultural practices among the inhabitants of the country. For instance, Christians and Muslims are living together by respecting each other. Hence developing music curricular materials for this diversified society need to be based on the purpose of teaching the value and concepts implied by cultural pluralism, cross-cultural studies, inter-group and human relation in schools and the society. Moreover, ethnically pluralist curriculum content has the potential for producing fundamental changes in the entire school climate and reforming the entire nature of education system.

In the new "revised" or "developed" curriculum, music class is given in the first cycle (from grade 1-4) as aesthetics and physical education integrated with fine arts and physical education. Why are these three subjects integrated? According to the ICDR resource book (Feb. 2000), the aim of curriculum integration lies in integration of learning experiences, which are real and meaningful to the learner. Whether this aim (the integration of learning experiences which are real and meaningful to the learner) is achieved or not in the aesthetic education, especially in music education, will be one of the issues, which needs investigation. Music (aesthetics and physical education) curriculum designers and teachers have a significant role in developing and realizing multicultural education. They also must incorporate cultural practices and creative materials in the music curriculum, because children need to express themselves and to communicate with others. They fulfill these needs most effectively through personal expression, creative exploration and action. The music and visual art provide concrete experience in which children may encounter and interact with the world in ways that are unique and special to them. Children represent their thoughts and feelings as they become involved in the sensor pleasures of painting a picture, listening to musical-sounds that tap into their inner thoughts and feelings, the creative and artistic process is a safe way for young children to try out, explore, experiment, and learn about the most important thing in life.

The basic goal of the music curriculum should be musicality. Many changes need to be made to achieve this goal, for example, practices in teaching performance, musical

creativity, etc. Creativity, as a means of developing musicality, should emphasize the performance of original student compositions. This should broaden, children's ability to perceive and appreciate a wide variety of authentic music. This should not be underestimated; an enlarged repertory should be made available in useful formats.

1.3 RESEARCH QUESTIONS

1. How was multiculturalism reflected in developing the aesthetics and physical education (music), curricular materials?
2. Are the developed aesthetics and physical education curricular materials gender, ethnic and class sensitive?
3. What are the students perceptions of the aesthetics and physical education classes and multiculturalism?
4. How do teachers implement (teach) multiculturalism in the aesthetics and physical education classes?

1.4 SIGNIFICANCE OF THE STUDY

1. This study has utility or significance, for every discipline, related to multicultural education.
2. It may help curriculum developers to consider and include materials from different cultural groups or to use representative cultural elements in the music (aesthetic and physical education) curricular materials.

3. It may help to find solutions in how to deal with problems of developing and implementing music curricular materials in multicultural society.

1.5 DELIMITATION OF THE STUDY

The study did not assess all educational levels and schools in the country. It is delimited only to the Addis Ababa Region primary schools. It only deals with primary first cycle (grade 1 - 4) schools aesthetic and physical education especially music curricular materials. The conclusion to be drawn would reflect the process of developing and implementing first cycle primary school curricular materials. Issues related to the curriculum plan itself, such as its general framework and the way it has been designed and organized will not be considered in full. Hence, the findings would not necessarily imply practices in other regions.

1.6 LIMITATIONS OF THE STUDY

Much literature is not available in Ethiopia on multicultural music education, the already scant literatures are not related to the issues of multiculturalism, some have wrote about the situation of music education in general (Woube, Adugnaw), and other researchers wrote about the general features of Ethiopian music (Ashenafi: *Roots of Black Music*, Zenebe: *Music in the Horn*). This writer strongly believes that the inclusion of a large population size in the study could have promoted the elicitation of

more credible information. However, because of time constraints only ten first cycle primary schools in Addis Ababa were chosen as the sites of the study. In spite of these, attempt has been made to make the study as complete as possible.

1.7 OPERATIONAL DEFINITION OF TERMS

Multicultural society: - A society or a school, which accommodates different ethnic, gender, class and culture groups.

Multicultural Education Materials: - Educational materials (syllabus, teachers guide etc..) in which cultural pluralism is portrayed.

Multicultural Education: - Education (especially music) which can enhance the appreciation of students respect, tolerance for different cultures.

Music: - Children songs found in primary schools 1 - 4 grade aesthetics and physical education curricular materials.

Folk music: - Orally transmitted children songs, sung by primary (1-4 grade) school students.

Primary school: - Here it means the First cycle (grade 1-4) classes in Addis Ababa.

Curricular materials: - Represents only grade 1-4 aesthetics and physical education syllabus and teachers guide.

1.8 ABBREVIATIONS USED

ICDR	-	Institute of Curriculum Development and Research.
TTI	-	Teachers Training Institute
TTC	-	Teachers Training College
IER	-	Institute of Educational Research
UNESCO	-	United Nations Education Science and Cultural Organization
MOE	-	Ministry of Education

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1. Definition, Purposes and Perspectives of Multicultural Education

Multiculturalism is a term of the nineties in conversations in many environments, such as, educational settings. Multiculturalism permeates the discourse of many disciplines and is transforming thinking in many fields; perhaps none is so profoundly affected as the field of education (Phillion, 1999:130). Debates about multicultural issues not only have the potential to inform teaching practice, but also enrich societies by furthering

discourse on democracy. As many educators agree, in order to develop understanding of multicultural issues and apply this understanding to teaching, it is important to closely examine the interactional dynamics and learning potential of classes (Banks, 1992; Grinter, 1990; Phillion, 1999). According to Glazer (1997:10) multiculturalism is far from a neutral descriptive term. It describes the reality of minority and ethnic diversity, and also covers a variety of ways of responding to this reality. For example, in the United States multiculturalism is a position that rejects assimilation and the 'melting pot' image as an imposition of the dominant culture and instead prefers such metaphors as the 'Salad bowl' or the 'glorious mosaic' in which each ethnic and racial element in the population maintains its distinctiveness. It is not to be regarded as a flattening process of assimilation but recognition of cultural diversity in an atmosphere of mutual tolerance.

Scholars in the field agree that, the primary demand of multiculturalism is respect, and this respect is expected to strengthen tolerance and good relation among the individuals in the various groups of the society. To analyze the nature of multiculturalism in society, one has to distinguish the following dimensions:

- a. Objective reality
- b. Ideology
- c. Official policy
- d. Practical implementation

Multiculturalism as an objective reality concerns the coexistence of different ethnic or cultural groups in a society.

A second dimension of multiculturalism concerns the ideology with regard to the identity of society and how multicultural differences between groups are dealt with or controlled. Here the ideology may fluctuate between the extremes of assimilation or pluralism (Rex, 1991; Eldering, 1994).

The third dimension of multiculturalism, the official policy, usually reflects the basic values of a society. For instance, the ideological discourse concerning immigrants in the Netherlands, centers on two basic values of Dutch society; equal opportunities for all residents and equivalence of cultures, where as in the United States, the discourse is more extreme, official national policy emphasizes equality of opportunity and recognition of diversity, thereby implying a doctrine of equivalent cultures (Eldering and Rothenberg, 1997:307). What so ever, the written documents, the official policies of this two countries explained about multiculturalism, in practice, it seems to have faced difficulty and effecting a doctrine of equivalent culture and equal opportunities for all residents in schools and in the society as well.

Education in the modern age must prepare students for a living in a racially, ethnically and culturally pluralistic society (multicultural society). According to James (1978:14) multicultural education is an on-going process, it presumes an acceptance of and a commitment to cultural pluralism, and it is also a process of making the educational experience more responsive to the cultural diversity. Actually people living in a multiethnic society need to be well aware of the history of others and of their own.

Our world is evolving into heterogeneous societies. Diversity can have a positive impact on communities; however, change often results in distrust and resistance. Children should be taught at an early age and throughout their adolescence and young adulthood to be sensitive to differences in order to be able to resolve conflicts without resorting to violence, to be able to understand, tolerate and accept others as human beings. Many educators have agreed that, tolerance and sensitivity to diversity can and must be taught and learned if peace is to be achieved in our multicultural society. As schools are not teaching tolerance and acceptance (multicultural education) of other ethnic (human) groups, our world has become full of conflicts between the different ethnic, religious groups, etc.

Banks (1989:20) who has worked harder than most in trying to clarify the issue offers an articulate description of the goals of multicultural education:

- 1. To transfer the school so that it would be a place where male and female students, exceptional students, as well as, students from diverse cultural, social, racial, and ethnic groups would experience an equal opportunity to learn.*
- 2. To help all students develop more positive attitude toward different cultural, racial, ethnic and religious groups.*
- 3. To empower students from victimized groups by teaching them decision-making and social action skills.*
- 4. To help students develop cross-cultural dependency and view themselves from the perspectives of different groups.*

Banks acknowledges that multicultural education has become a "useful umbrella", but comments that, "is not an adequate concept to guide research and policy decisions on problems related to racial and ethnic minorities". He also claims that education within a pluralistic society should affirm and help students understand their home and

community culture at large. And such understanding should free them from the confines of their cultural boundaries. Multicultural education also can be set up from various perspectives, depending on how ethnic minority pupils are viewed. It can be limited to pupils from ethnic cultural groups or can be directed at all pupils (Eldering and Rothenberg, 1997:308).

Many debates about multicultural education center on the political and social goals that influence curricular decisions. Sleeter and Grant (1988:45) have identified five different approaches:

1. *Teaching of the exceptional and culturally different in which instruction is adapted to help these students to succeed in the main stream.*
2. *The human relations approach which focuses on intercultural understanding.*
3. *Single- group studies which concentrate on the history, culture, language and contemporary issues of particular ethnic groups.*
4. *Multicultural education, which emphasizes the value cultural pluralism and seeks to inculcate an appreciation of human diversity in all students.*
5. *Education that is multicultural and social reconstructionist, which aims to challenge and change the social stratification of society as well as to celebrate diversity.*

For many educators, the recognition of cultural pluralism has been leveled as " multicultural education." The essential goal of multicultural education according to the American Multicultural Education Commission (1977:290) embraces:

- a. *Recognizing and prizing diversity*
- b. *Developing greater understanding of other cultural patterns*
- c. *Respecting individuals of all cultures, and*
- d. *Developing positive and productive interaction among people and among experiences of diverse cultural groups.*

Similarly according to Goodwin (1994:120) the goals of multicultural education are

- a. Knowing others

- b. Affective behaviors, i.e. multicultural education should change the way people feel about others or about differences
- c. The individual child or respectation
- d. Social change

Specifically Bennett (1990) Sleeter and Grant (1987) suggested that a common goal of multicultural education is to reduce racism and bigotry. It seems that Bennet, Sleeter and Grant were more realistic concerning the contemporary concept of multicultural education, because most countries which are trying to implement the concept of multicultural education have a problem of tolerating and adhering to different views (cultures) and accepting the equality of different racial as well as ethnic groups.

Multicultural education is a continuous, systematic process that will broaden and diversify as it develops. It views a culturally pluralistic society as a positive force that offers differences as opportunities or grounds for the realization of the need to understand each other better. Multicultural education concerns the equality of the interaction that characterizes each child's unique cultural group reality. It applies to the interactional dimensions of human behavior, and the development of effective skills. It emphasizes the development of communication skills to enable cross-cultural and inter-ethnic group interaction. The American Multicultural Education Commission (1977:290) states that the concern for multicultural education is fundamentally a concern for maximizing individual ability, to use communicative and interactional skills, to improve the quality of life in a culturally pluralistic, multiracial, and highly technological society. According to Banks (1992:88), an important goal of

multicultural education is to help students develop the skills and insights needed to question the latent assumptions and values within the mainstream society, to think critically about the gap between the nation's ideals and realities, and to develop a commitment to act, help, create a just and humane society. Actually the only realistic hope for implementing these important goals of multicultural education is the socialization of teachers who have the knowledge, value-commitments, and skills to teach a transformative curriculum.

As Hall (1997:32) indicates, multicultural education includes a dimension that would focus on knowledge construction; it has increasingly been about more than the social psychological consequences of curricular content, whether for majority or minority children. Thus, the multicultural education movement has incorporated the concept of equity pedagogy, namely, modifying classroom discourse for cultural compatibility. Banks (1993:15) has suggested that the multiple dimensions of multicultural education and the significant inequities require substantial restructuring of schools. He further stated that the entire school structure and cultural atmosphere need to be altered in order to empower staff, parents, and students to achieve multicultural education.

Multicultural education can be restricted to ethnic-cultural groups (a pluralistic approach) or can be directed at all pupils (a universalistic approach). Multicultural education also reflects the social and political context of the schools (Eldering and Rothenberg, 1997:309). Multicultural education can also be set up from various

perspectives, such as; disadvantage, enrichment, bicultural competence, collective equality.

The assumption behind the enrichment perspective is that cultural diversity implies enrichment of society and should be given expression in education. Multicultural education from the perspective of enrichment may be aimed at students from specific ethnic-cultural groups or at all students regardless of ethnic -cultural origins (Eldering and Rothenberg, 1997:309). Multicultural education from the enrichment perspective has a few serious shortcomings. First, no conceptual and theoretical connection has been sought in psychological theories on inter-group conflicts and the origin of bias or prejudice (Sleeter and Grant 1987:422). A second shortcoming is that the cultural content of these courses is usually not based on empirical research on the culture of the specific groups (Ogbu 1992:6).

Further research has shown that intercultural education given by teachers not trained in this field works to confirm the stereotype rather than to prevent bias or prejudice (Troyna and Willams 1993; Bartolome 1994).

Multicultural education from the perspective of bicultural competence goes one step further than the previous approaches and is mainly intended to make students from ethnic-cultural groups competent in two cultures by giving them bicultural education, for instance bilingual education (Banks, 1988; Eldering and Rothenberg 1997). In

contrast to the approaches discussed so far, multicultural education from the perspective of collective equality acknowledges the collective equality of groups or cultures rather than the equality of individuals (Eldering and Rothenberg, 1997:310). Generally multicultural education is usually aimed at pupils from ethnic-cultural groups; it does not still properly get off the ground in practice, and is often limited to an ideological discourse. In most cases multicultural education exists merely as an addition to or as a minor adaptation of the existing curriculum. According to Eldering and Rothenberg (1997:310), multicultural education tends to be assimilation rather than to cultural pluralism.

Multicultural education also has an international dimension, it can be described as a process of making students become aware of and sensitive to the world as a community of cultures as well as gaining competences and skills that will enable them to develop an international and domestic perspective in cross-cultural encounters (James 1978:16). Such perspective is necessary for countries, which are trying to apply multicultural education to fully appreciate their role and responsibilities in the contemporary world. Students who are cultivated in a multicultural (cross-cultural) society will be tolerant to different races, ethnic groups, cultures, etc, and will be competent and skillful to work and develop an international perspectives and understanding.

Generally, as mentioned above in this chapter by different scholars, multicultural education has some of the following purposes:

- a. Multicultural education presumes an acceptance and a commitment to cultural pluralism, and it has also a purpose of making the educational experience more responsive to the cultural diversity.
- b. It has the purpose of teaching the value and the concept implied by cultural pluralism, multilingualism, cross-cultural studies, inter-group and human relation in schools and the society.
- c. It is to teach children at an early age and throughout their adolescence and young adulthood to be sensitive and tolerate differences, to resolve conflicts without resorting to violence.
- d. To help students develop cross-cultural dependency and view themselves from the perspectives of different groups.
- e. To develop positive and productive interaction among people of experiences of diverse cultural groups.
- f. To reduce racism and bigotry in schools and in the society.
- g. To maximize the individual ability, use communicative and interactional skills, to improve the quality of life in a culturally pluralistic, multicultural and highly technological society.
- h. To help students develop the skills and insights needed to question the latent assumptions, values within the mainstream society and to think critically about the gap between the nation's ideals and realities.

2.2. Music Education in Multicultural Society

A child's awareness of music begins very early. Quite singing, music boxes and musical toys can comfort infants. As they make a soft murmuring sound and begin babbling, infants experiment with different tones and rhythmic patterns. Young children are sensitive to musical sounds and respond freely and joyfully to different tempos and beats. They love to repeat things and want to "sing it again". Young children need teachers who would design a variety of rich musical experiences to help them text out things for themselves. We can play a recording of popular child songs, but we must give children a chance to text out their own ways of interpreting what they hear in ways that are right and personal to them (Mark, 1996; Edwards, 1997). Children possess a natural awareness and sensitivity to musical sounds. They explore music with more spontaneity than any other age group, and venture forward into music and movement activities with their voices, their bodies and their own feeling states. The whole child is involved. Each child's affective, cognitive and psychomotor responses to a musical encounter are the hallmark of creativity.

As Mark (1996), Labuta & Smith (1997) stated, music learning theory is primarily an explanation of how students of all ages learn music. It is not intended to explain how they should be taught music. Music learning theory offers a specific description of the ways in which the types and states of audition ideally occur as students are exposed to and interact with tonal and rhythm patterns in familiar as well as unfamiliar music.

To put music learning theory into practice, we can use the three learning sequence activities: These are:

- (a) Skill learning sequence
- (b) Tonal content learning sequence which includes tonal pattern learning sequence and
- (c) Rhythm content learning sequence, which includes rhythm pattern learning sequence (Mark, 1996:126).

All three are necessary because skill-learning sequence can function only in conjunction with one of the other two learning sequences. Children learn to read a language aloud before they begin to read silently. Similarly, they learn to read music notation by singing and chanting what they read before they begin to read silently. This is why it is imperative that the aural and verbal association levels are taught first. It is even more important, however, that the partial synthesis level be taught as a readiness for symbolic association; otherwise, students will read and write notation without musical understanding.

According to Woube (1995:1) songs are believed to produce crucial information to various aspects of culture such as education in social and political spheres in reconstructing cultural history. This statement seem needs further explanation, because all songs do not produce crucial information to various aspects of culture, especially in educational settings, moreover educational or children songs has got peculiar character which differs them from other types of songs, such as voice range, rhythm, text, etc.

Songs for toddlers should be short, easy to sing, and of a steady beat. When pitching songs for young children, the voice range must be within their vocal abilities. Young children enjoy a variety of songs and especially seem to like songs that have personal meaning, such as, songs about their names, body parts, clothes, feelings, and special occasions like birthdays. For example, songs about animals, in which children can imitate or make animal sounds, capture children's interest and encourage them to become involved in singing activities (Mark, 1996; Edwards, 1997).

Music in many countries is considered as an important part of education. A flexible program of experiences in music is provided as a means of stimulating the acquisition of skills and techniques needed for the performance and enjoyment of music. Children bring to school widely varying experience background as well as differences in inherent ability. Music has a unique contribution to make the total development of the individual. The program in music learning can provide challenging and enriching experiences, which will give every child opportunities to listen, sing, respond rhythmically, play an instrument, and create music according to his/her abilities. It is generally agreed and accepted by most educators that the elementary school should provide a child the opportunities to develop to his/her fullest capacity. Music is important to all phases of the child's development; it can be a way of enriching living and making the learning environment more effective. Music learning is also important to teach easily the cultures of others, by singing, playing a culture other than their

own, children can appreciate, respect, tolerate and can live in a multicultural society. The music program of modern primary schools should provide for every child the opportunity to grow:

1. Through expressing music
2. By expressing himself through music, and
3. By developing music skill (Bradfield, 1964; Graham, 1980; Mark 1996, Edwards, 1997).

The music learning must also provide for every child the understanding of different cultures. It must help them to be sensitive to the world as a community, to develop positive and productive interaction among diverse cultural groups. Many of the big cities in the 21st century are highly populated with different ethnic, race and cultural groups (pluralist or multicultural society). One of the factors for the formation of pluralist (multicultural) society is migration which in turn brings different cultural identities together, for example, in Britain according to Massey (1996) the pattern of migration has inevitably led to cross fertilization of cultural components such as language, customs, art and music. When people immigrate or migrate they carry with them their own cultural identity expressed through religion, music, language and the arts. These would lay the basis for the development of mass communication, which in turn would create pluralistic culture.

Music has often been associated with expressions of resistance and a celebration of cultural roots of the ethnic minorities, the mainstream, etc; it helps create a positive pluralistic (multicultural) society. Learning about others culture would reduce

children and adults' prejudice. Through learning more about his/her culture and ethnic roots an ethnic children could improve his/her bias.

Research shows that cooperative rather than competitive teaching strategies help students to increase their academic achievement. Even the mainstream students would develop more positive racial attitudes and values. Multicultural education involves restructuring the culture and organization of the school so that students from diverse racial, ethnic and gender groups will experience equality (Arnson and Gonzalez 1988:310); Amare Asegdom (1998:2) states that development would be possible only by enriching one's own culture and not by replacing it with the mainstream culture i.e. respecting cultural differences (pluralistic culture).

How do music educators help students develop more positive attitudes and values towards racial, ethnic differences? Actually, multicultural music is a recent phenomenon, and Mark (1996:190) indicates that multicultural music constituted a peripheral part of American music education throughout much of the 20th century. It was only in the 1960s that music educators began to recognize that the adoption of multicultural music was the right and necessary direction for them to take. The traditional emphasis on Western art music was too restrictive to meet the needs of a nation of immigrants. Most countries are now adapted multicultural music education. Expanding cultural awareness through music help students to understand each other.

Music education in a multicultural society will be effective and fruitful if it incorporates music materials of different ethnic groups. This would enable students to respect and tolerate other cultures and strengthen good relation among the different ethnic or cultural groups. Music education of this type in a multicultural society can prepare students to assimilate well in a racially, ethnically and culturally pluralistic (multicultural) society. To teach multicultural music effectively:

- a. Music teachers must familiarize themselves with the music of different cultures in a meaningful way
- b. Music teachers should encourage their students to sing and dance the music of their respective cultures
- c. Music educators should treat equally all students in their classes.

To elaborate more, if music teachers mean to teach "minorities" effectively, they must explore more about the various cultures and learn to understand how their music has come to be. The societal forces that make up the culture: art, religion, family structures, sociopolitical ethos, geography and history are all interested. When students learn music from these multiple perspectives authentic folk music takes on a new dynamic and meaning (Weiner, 1993; Henderson, 1993; Campbell, 1994).

Music education in a multicultural society is an integral part of educational efforts in many local communities because it educates the values, beliefs, and hopes. School music teachers who are sensitive to their community's needs are usually well appreciated and their programs valued. It would be ideal, however, if more music

educators would create an active role for themselves in the out-of-school musical lives of their communities. If school music teachers could find more ways to build bridge to community musical organizations and institutions, both school and community would benefit. Multicultural musical activities that are directly relevant to specific communities could be an integral part of schools music programs. The school music program could gain a significant number of societies (community) advocates, and teachers might find new musical opportunities for their students outside the school.

Teaching music in a multicultural society by bridging school and community has the opportunity to extend music education to adults of all ages. Lifelong music education has been discussed and recommended for decades by music educators but little has been done to set the process in motion, (Graham, 1980; Henderson, 1993; Mark, 1996; Edwards, 1997). In Ethiopia, in the new education system music education is given from grade 1-4 as an integrated subject with art and physical education and as a separate subject in grade 5 and 6 and no music education is extended beyond these classes.

2.2.1. Philosophy of Music Education

The contemporary music education has seen a major advance into new philosophical, psychological territory. Aesthetic education based on aesthetics; a branch of

philosophy and cognitive psychology has developed around the beginning of the contemporary era. There wasn't coherent philosophy in music education before. Gradually, however, the profession has adapted a philosophy upon which to base practices (Mark, 1996; Labuta and Smith, 1997).

Bennet Reimer (1989:145) wrote:

The profession as a whole needs a formulation, which can serve to guide the efforts of the group.

The impact the profession can make on society depends in large degree on the quality of the profession's understanding of what it has to offer which might be of value to society. There is an almost desperate need for a better understanding of the value of music and of the teaching and learning of music. An uncomfortable amount of defensiveness, of self-doubt, of grasping at straws, which seem to offer bit and pieces of self-justification, exists now in music education and has always seemed to exist. It would be difficult to find a field so active, so apparently healthy, so venerable in age and widespread in practice, which is at the same time so worried about its inherent value. The tremendous expenditure of concern about how to justify itself- both to itself and to others, which has been traditional in this field, reflects a lack of philosophical inner peace.

The above statement clearly shows the situation of music education before the contemporary music education. Currently music education has based itself on strong philosophical thinking upon which to practice its current ideals, i.e. on the quality of the profession's understanding of what it has to offer which might be of value to the society. The effort has enhanced understanding of the value of music and of the teaching and learning of music, especially, in a multicultural society.

The history of philosophy of music education tells us that music education has been discussed throughout Western history not only by those who taught music, but more so by intellectual, religious, political and educational leaders. From the time of ancient Greece until the 19th century, the great majority of writings about the philosophy of music education were by societal and intellectual leaders. Plato valued music education for its ability to maintain and continue what he felt was critical cultural values and traditions. He wrote in Protagoras:

The music masters by analogues methods instill self-control and deter the young from evil doing. And when they have learned to play the Lyre, they teach them the works of good poets of another sort, namely, the lyrical which they accompany on the Lyre, familiarizing the minds of the children with the rhythms and melodies. By this means they become more civilized, more balanced, and better adjusted in themselves and so more capable in whatever they say or do, for rhythm and harmonious adjustment are essential to the whole of human life.

In the early contemporary era in the United States for example music education was based on a utilitarian rationale. It seems that, the teaching of music could not have existed in the early days in America for the sole reason of the lack in aesthetic development. Spanish and French conquerors brought teachers from their own countries to indoctrinate the natives in European practice and values. This was accomplished, in great part, through music education (Mark, 1996:64). This shows that education up to the beginning of the 20th century in the US and other parts of the world didn't encourage respect, tolerance to other cultures. The dominant culture filled the topics of educational textbooks. As many music educators agree that teaching music is not only rhythm and melody, but also teaching students different aspects of culture. As Mark (1996:127) stated, progressive education changed music instruction radically

and gave it a secure place in the curriculum, in part, because of its effectiveness in the development of socialization skills in the child.

By the middle of the twentieth century, music educators assumed the role of spokesperson for their own profession (Mark, 1996:57). Since that time, there has been a more or less steady withdrawal from a utilitarian philosophy of music education. It has been superseded by a philosophy based on the aesthetic component of music. One of the foremost early leaders of the movement away from the utilitarian philosophy, Leonhard in Mark (1996:57) states:

When we speak of a philosophy of music education we refer to a system of basic beliefs, which underlies and provides a basis for the operation of musical enterprise in an educational setting... The business of the school is to help young people undergo meaningful experience and arrive at a system of values that will be beneficial to society.

A few years later Reimer (1989:32) commented that, if music education in the present era could be characterized by a single overriding purpose, one would have to say this field is trying to become "aesthetic education". What is needed in order to fulfill this purpose is a philosophy, which showed how and why music education is aesthetic in its nature and value. Actually many music educators and psychologists have focused on the study of aesthetic and its application to music education. Some of the approaches are: cognitive psychology and arts education (G.Geahigan, 1992:15). Music education researcher and psychologists have focused on musical cognition and have enhanced our understanding of how people perceive, create and perform music in accordance with the laws of beauty (aesthetics). This implies better understanding of

things and phenomena in conformity with their general and specific nature and with inherent objective regularity of their development taking them as they are. It is therefore natural that in works of art we are concerned with such categories as rhythm, harmony, symmetry, grace, melody and so on.

Haward Gardner (1983) developed the theory of multiple intelligences, which has strongly supported the concept of the arts as basic education. He identifies seven primary intelligences as linguistic, musical, logical-mathematical, spatial, body Kinesthetic, interpersonal, and intra-personal. He wrote, " Of all the gifts with which individuals may be endowed, none emerges earlier than musical talent". Other psychologists have also identified several autonomous intelligences that include the musical or artistic.

The combination of aesthetic education and cognitive psychology holds promise for a solid foundation for music education if educational policy makers, curriculum developers, and of course teachers and educational administrators are aware of how they validate music as the basic subject. The general aim of education, especially in a multicultural society is to train the child to become capable, useful, contented member of a society. Every school subject is valued in proportion to its contribution to this desirable end. Music, because of its powerful influence upon the very innermost recesses of our subjective life, because of its wonderfully stimulating effect upon our physical mental, spiritual natures, because of its well nigh universality of appeal,

contributes directly to the fundamental purposes of education. By many educators of the present day, therefore, music, next to the "three R's" is considered the most important subject in the elementary school curriculum (Reimer, 1970; Gardner, 1983; Mark, 1996).

An American Philosopher J. Dewey proposed an important dimension to debate about music informal education during the 1930s. Dewey conceived and initially presented his concept to shed light on ordinary experiences. His "experience" today is known as the aesthetic experience. Experience in its broadest sense is at the heart of Dewey's philosophy. This inescapable consequence of human existence plays a critical role in his view about education. For him experience is the active process by which people gather information about the environment. They understand and make sense of the world as a result of interacting with it.

Taken together, the general philosophies of education, philosophies of music and music education, and Dewey's concept of the special experience, they all help music educators to formulate a working philosophy of music education. The ability to make music is one of the skills that set humanity apart from other animal species. Making music satisfies the human impulse for creative self-expression and the desire to symbolize experience.

Opinions about music education's contribution to society reflect one of the two perspectives: utilitarian and aesthetic. The utilitarian position is that music education helps to develop qualities such as self-discipline and cooperative spirit. Furthermore, students involved in school music programs demonstrate higher levels of academic achievement, better self-image, deeper senses of self-worth, and better reading skill. In addition music avails opportunities for students to explore and develop their innate capacity for creative self-expression. The aesthetic viewpoint claims that music education may lead to such non-musical outcomes, however, its primary value is its ability to heighten or strengthen students' sensitivity. Musical instruction may ultimately improve the quality of students' lives even after they have left the educational environment. A more critical problem is that the utilitarian rationale focuses on non-musical outcomes of music classes rather than emphasizing the intrinsic worth of music subject matter. On the other hand, the aesthetic rationale for music education focuses on music's unique contribution to educational goals. It asserts that music merits study because of what it is and what that essence does for children (Gardner, 1983; Geahign, 1992; Mark 1996; Edwards, 1997; Labuta & Smith, 1997).

In the 20th century the term aesthetic refers to objective characteristics of art (form, structure, sound frequencies, instrumentation, brush strokes, tints, colors) and a host of subjective characteristics (beauty, taste, feeling, value and expression) that stem from the nineteenth century, and with how people perceive and react to art and why (Labuta and Smith, 1997:49). All of the perspective about aesthetics can be traced to Greece,

where music was shrouded in mystery, as were other aspects of human life. Music was valued as a medium through which many kinds of meanings were transmitted. However, some time later, music associations with numerical principles led theorists to value it as a source of wisdom, one which offered insight about the essence of nature and the universe (Mark 1996; Labuta and Smith 1997).

2.2.2 Developing Multicultural Curriculum

Curriculum is defined in three ways:

- a. For some educators, it is what students must do as part of schooling, and emphasizes skill development. From this perspective, the ability to do things indicates that one possesses some degree of theoretical knowledge.
- b. For other educators, the term curriculum refers to what students must know as a result of schooling. It emphasizes subject matter and suggests that skills and theoretical knowledge are acquired simultaneously or that skill is less important than knowledge.
- c. The third definition refers to specific instructional methods or philosophies such as those developed by Carl Orff, Zoltan Kodaly, S. Suzuki and others. These methods typically specify skills to be developed, theoretical knowledge to be acquired and the order in which both should be presented; thus, implying skills and knowledge are equally important educational concerns (Mark, 1996; Labuta and Smith, 1997).

A conception of curriculum implies a particular purpose of education with appropriate content and organization. Curriculum content originates from the same sources that give rise to the purposes of education. It comprises subject matter, needs of society, culture, needs and interests of a learner (Sowell, 1996:40). Accordingly, each source of curriculum content is emphasized in one conception, i.e. subject matter is emphasized in the cumulative tradition of organized knowledge; society and culture and the relevance of music in social reconstruction and the learners self-actualization etc is emphasized (MCNeil, 1990; Sowell, 1996). See table 1

Table 1.

Curriculum Conception, Purposes of Education and Content Sources

<i>Curriculum conception</i>	<i>Purpose of Education</i>	<i>Primary Sources of content</i>
Cumulative tradition of organized knowledge	To cultivate cognitive achievement and the intellect	Academic discipline subject matter
Social relevance reconstruction	To prepare people for living in an unstable, changing world, to reform society	Needs of society and culture
Self actualization	To develop individuals to their fullest potentials	Needs and interests of learners
Development of cognitive processes	To develop intellectual processes	Any source, but usually subject matter
Technology	To make learning systematic and efficient	Any source, but usually subject matter
Source Sowell (1996:41)		

Generally, some of the purposes of education as mentioned above are to prepare people for a living in a society, to reform society, to make learning systematic and effective. Curriculum developers have to consider this basic conception when evaluating and developing curriculum.

Curriculum is a broad sequence of music courses providing comprehensive information about music and facilitating development of music skills in order to promote musical understanding (Labuta and Smith,1997:57).

Schools in multicultural society must develop and implement a wide variety of curricular reforms related to pluralism and ethnicity. There are two major ideologies

1. The cultural pluralist

2. The assimilationist

Ethnically pluralistic curriculum content has the potential for producing fundamental changes in the entire school climate and reforming the entire nature of education system (Gay, 1975:176). To introduce ethnically pluralistic content into the curriculum, there are some common design criteria that must be observed to achieve optimum effectiveness. Curriculum designs must reflect a real sense of purpose, and a clearly articulated philosophy. Materials, activities and experiences that are authentic, interdisciplinary, comprehensive, integrated, and employment of both cognitive and affective skills should be reflected. (Gay, 1975; Banks, 1993; Hall, 1997). A multicultural curriculum is obliged to address the many different dimensions of the lives of the number of the ethnic groups. It should be broadly conceptualized to include the experiences of all ethnic groups, both the majority and the minority in the society. Ethnic content should be an integral part of all fundamental educational experiences, and a regular feature of the curriculum (Ramsey, 1987; Sleeter and Grant, 1988; Banks, 1988).

Culturally pluralistic curriculum should seek to eliminate ethnic illiteracy. It should make students capable of functioning well in different ethnic settings, politically efficacious and socially activist. It should widen their cognitive knowledge about ethnicity, their empathetic capabilities and their experiential contacts with regard to ethnic groups and their existence in the society (Gay, 1975; Banks, 1988; Hall, 1997).

Are the aesthetics and physical education curriculum developed in accordance with students ability and the society need? or Are the aesthetics and physical education curriculum seek to eliminate ethnic illiteracy? A music curriculum expert in the ICDR and a graduate student of curriculum and instruction in his M.A. thesis stated that, "the comprehensibility of the curriculum in accordance with students ability and experience the society needs, and the demand of the subject matter is not satisfactory. The reason is attributed to lack of experience of curriculum experts in the field, lack of clear educational policy and little emphasis given to the subject" (1995:50). This statement clearly shows that the currently developed aesthetics and physical education curriculum is far from the desired standard to teach music in general and multicultural music in particular.

Benjamin Bloom in his book *Human Characteristics and School Learning* (1976) states that students in school are taught at least two courses of study: the manifest curriculum and the latent curriculum.

The manifest curriculum, according to Bloom, includes reading, mathematics, science, literature, social studies and other school subjects that he/she is taught. This curriculum may be of great importance to the learner because of the competence he/she develops, the interests and attitudes acquires. The latent curriculum, he states, teaches the student who she/he is in relation to others. It may also teach each person his/her place in the world of people, of ideas and activities.

Multicultural education focuses on the latent curriculum not at the expense of the manifest curriculum but as a supplement to it. The multicultural standard rests on the assumption that teacher education program can provide competencies and skills for enabling teachers to use qualities of the latent curriculum in the teaching learning process (Bloom, 1976; James, 1978). Practically, as Eldering and Rothenberg (1997:310) stated, multicultural education depends on the initiatives of individual teachers and is therefore, mostly not an integrated part of the curriculum.

The potential of education to help students develop understanding and acceptance for the vitality of cultural pluralism and ethnic diversity in the life of society would not be realized unless some well defined systematic approaches are employed to develop or revise the curriculum. Without well conceived organizational plans it will be impossible for curriculum developers and classroom teachers to structure the mass of data about ethnic, racial, and cultural diversity in ways that are manageable for

students and to achieve the objectives necessary for living effectively in a culturally pluralistic society (Gay, 1975; Banks, 1978). As huge amount of content is available for each curriculum conception curriculum developers must choose and organize contents carefully. Curriculum developers make these decisions by considering several content factors that include scope, continuity, sequence and integration (Sowell, 1996:50).

Here scope refers to the breadth of the curriculum at a given time the horizontal organization of content. Continuity assures that ideas, themes and skills are dealt with more than once in the curricula. Sequence refers not only to recurrence and repetition of content, but also its depth, continuity and sequence which are involved in the vertical organization of curriculum (Sowell, 1996:53).

Integration of curriculum brings into close relationship the concepts, skills and values that constitute a curriculum so that these elements would mutually reinforce learners (Sowell, 1990:54). Ideally, the integration takes place inside the learners. According to the ICDR, resource book (Feb, 2000), integration in its essence (as type of curriculum organization) does not mean the repetition of similar contents in different subjects. Nor dose it mean artificial relationship. It is rather identifying the area of natural linkage across the curriculum. The significance of integration lies in addressing educationally important issues.

Genuine learning involves interaction with the environment in such a way that what we experience becomes integrated into our system of meanings. Curriculum integration is very important. The point is curriculum developers, teachers, etc must be careful to recognize the fact. Curriculum integration has two crucial aspects. First, integration implies wholeness and unity rather than separation and fragmentation. Second, real curriculum integration occurs when young people confront personally meaningful questions and engage in experiences related to those questions (McNeil, 1990; Sowell, 1996).

According to Gay, 1975; James, 1978; Banks, 1988; Sowell, 1996; designing or developing a multicultural curriculum has different strategies for making the curriculum more ethnically diversified and culturally pluralistic; probably the most popular approach is to integrate ethnic content into existing curricular and pluralize curriculum materials.

Curriculum reform strategies also include using a modified basic skills approach, a thematic approach, a conceptual approach, a cultural components approach and a branching design. Each of these design strategies has the capability of incorporating ethnic content into the curriculum; they can all be adapted for use in most subjects for all grade levels, Kindergarten through college. (Gay, 1975; Mark, 1996; Labuta and Smith, 1997). For example, cultural components approach to curriculum reform focuses on those characteristics of different ethnic groups that combine to form unique

cultural traditions. Ethnic perceptions, expectations, behavioral patterns, communications systems, socialization processes, value, systems, and the style of interpersonal interactions form the core of the curriculum.

In summary, the strategies do have the potential for providing some needed structure and focus on efforts to incorporate content about ethnic, cultural and racial diversity into the curriculum. These approaches can be used as means of reforming the entire curriculum development.

Music content or subject matter consists of knowledge and skills. Every curriculum format includes both of these as they reflect the nature of music and musical activity. Knowledge, the first category of music content, includes factual or conceptual information about the elements of music, music history and theory, musical style and so forth. The second category includes two types of skills;

1. Those required for instrumental and vocal performance and
2. Those having to do with perceiving musical sound and applying musical knowledge (Responses of music, like music knowledge and musical skills must be primary of music education) (Labuta and Smith, 1997:48).

Generally, as stated above, the development of multicultural curriculum should include

- a. Selecting key concepts and supportive concepts from the process of various disciplines and making plans for maintaining cohesiveness in the process of implementation and evaluation.

- b. Ethnic materials to teach such fundamentals skills as reading, writing, calculating and reasoning.
- c. Interdisciplinary techniques to examine the themes to determine how they relate to different ethnic group experiences.
- d. Ethnic perceptions, expectations, behavioral patterns, communication systems, socialization processes and the style of interpersonal interactions.

2.2.3 Teaching Multicultural Music

A multicultural school is a prerequisite for the successful implementation of multicultural education. This implies that the teaching staffs, preferably in close cooperation with parents, discuss and choose the approach and contents of multicultural education. Multicultural education is predominantly practiced in areas and schools with substantial number of ethnic minority pupils. Schools in so-called mono-cultural or non-contact areas however must prepare their pupils for life in a multicultural society too. Multicultural education is a great challenge to the teaching profession. It is not that the challenges themselves are new, what is new and significant is the commitment to preserve and enhance rather than melt away the uniqueness of cultural groups in the society. In other words, teaching multicultural music means keeping diversity and encouraging students to respect and tolerate other cultures. As Labuta and Smith, (1997:89) describes teaching is most effective and efficient when its outcome is specified in advance. Thus, effective teaching begins with effective planning in which classroom situations are designed to encourage some

predetermined learning. James, (1978:16) states that planning and teaching from a multicultural perspective requires the following:

1. *Teachers should establish an environment in the classroom that enables each student to feel that his or her status is equal to that of every other student.*
2. *Each student should have a meaningful opportunity to participate in the formulation of the common goals to provide direction for the instructional activities.*
3. *Teachers should stimulate and promote the concept of cooperation and interdependence among students as they seek to accomplish the set goals.*
4. *Teachers should approve actively and encourage interaction among students maximizing opportunities for cross-cultural dialogue and communication.*

Most teachers in Ethiopian schools would probably insist that these conditions stated above do exist in their classroom. However a look at the schools current practice and few existing researches regarding teacher-pupil interaction, classroom seating practices, or classroom discipline shows that serious deficiencies prevail particularly with regard to students from ethnic minorities. Pitts and Duhon, (1996) has shown that in teaching multicultural education teachers can learn to utilize the unique cultural assets of their students in creating a learning environment that will be beneficial to all students regardless of their background. Actually teachers are role models and must accommodate individual differences. Students can be taught how to engage in various activities and how to appreciate diversity and the worth of every human being. According to Bullard, (1991:5), teachers are expected to teach in a variety of learning styles, abilities, beliefs, ethnic backgrounds, personal interests and family problems. They have to contend with limited resources overcrowded classrooms, marginal students, disciplines, etc. and they are expected to make learning happen under these circumstances.

Many educators agree that the simplest way to determine where instruction should begin and how students might reasonably be expected to use new information is to consider such things as:

- (1) Prerequisite concepts and competencies required by the desired learning.
- (2) Where students are now in relationship to these prerequisites
- (3) What they will have to do or know in order to progress from where they are toward the desired learning and
- (4) What kinds of experiences will facilitate this forward movement?

As a general rule, however it helps to remember that learning is most effective when it progresses from the known to the unknown, from the easy to the difficult, from the simple to the complex, from the concrete to the abstract, from the obvious to the subtle, and in the case of skills, from crudeness to precision, from dependence to independence, and from application to creation (Henderson, 1993; Sowell, 1996; Mark, 1996; Labuta and Smith, 1997).

Determining and sequencing instructional goals and objectives are the first steps when preparing for teaching, but planning that ends usually emphasizes what teachers will do without indicating any degree of clarity how students acquire knowledge and skills. To be effective, teachers must go beyond sequencing content and determine the means by which students are most likely to learn the content. Teachers must decide on the best way of helping students acquire the desired knowledge, then plan activities that allow students to interact with subject matter in order to internalize knowledge and

skills. Stated in another way, effective educators develop lesson strategies that describe actual musical experiences - the music activities through which they help students acquire the desired musical learning. Learning experiences encompass everything that teachers help students do with music in order to achieve the instructional objectives.

Teaching music in an early age which is much more preferable is the task of music educators, because music educators by very nature of their profession are committed to the musical development of the child as an individual, a potential maker, user or consumer of music. Accordingly, their programmes are geared to personal development in music. Moreover, effort is made to give each individual the opportunity of reaching the highest level of which he/she is capable (Mark, 1996; Labut and Smith, 1997). There is a social dimension to music education. For music is an aspect of culture, it needs to be considered not only in terms of itself but also in terms of the context of society and the context of culture. That means, teaching multicultural music, as mentioned earlier, must pave way for the establishment of an environment in the classroom that enables each student, feel that her/his status is equal to that of every student. It should also pave way so that students might actively and encouragingly interact among themselves; maximizing opportunities for cross-cultural dialogue and communication. Therefore the task of music educators is not only to impart knowledge and skills or nurture creativity in children, but also to contribute to the development of the personality of the child who lives his life both as an individual

and as a member of a society. As Neketia, (1974) puts it, when the socio-musical development of a child is the concern of the music educators, they must ensure that every child develops not only musical responsiveness, understanding and aesthetic sensitivity, but also a critical awareness of the complex of values in terms of which music is practiced in the society. In other words, developing the child's responsiveness, understanding aesthetic sensitivity and critical awareness of the value of culture would help to maximize the individual ability to use communicative and interactional skills, to improve the quality of life in a culturally pluralistic, multicultural and highly technological society.

Music education is important for cultural transmission. However it demands conscious learning of a wide range of materials and skills, which cannot be acquired by the individual in the normal process of enculturation. Teachers in the elementary school must have basic concepts of music, or the teacher must know his/her materials perfectly, in order to be able to teach it. Music education is one of the many means by which people have created a society where the harmonious blending of the physical, spiritual and mental makes all people equal members of the collective. Edward, (1997:92) states that as young children love to repeat things, they need teachers who will design a variety of rich musical experiences (multicultural music) to help them test out things for themselves. Communication for the very young child is largely nonverbal; therefore, music and movement can enhance and widen the child's repertoire of communication skills and abilities.

Many scholars agree that music - making is so much a part of community life. Hence, the primary objective of musical training is to prepare the individual for his/her musical roles in community life, and to enable the students acquire mastery of the materials of the music culture as a whole and the ability to handle them creatively. In other words, he/she must be able to express him/herself fully and intelligently in the language and idioms of the music of his/her culture as well as others. To effect these J.Gonzalez, (1994:13) proposes the following non-monumental yet meaningful message to be considered by teachers:

- *Ask each student to share with you, and possibly with the class, what makes him or her unique as an individual.*
- *Make an extra effort to express appreciation when students participate in class discussion.*
- *Encourage students to participate in class activities or community service, common sense leads us to believe that individuals quickly feel a sense of belonging if they can invest in a group or contribute toward a project.*
- *Value the broad and varied sets of experience that students bring to class not as liabilities but rather as potential resources.*
- *Demonstrate equitable treatment and expect excellence from all students.*

Accordingly students can learn about their culture and others and would be able live and work successfully in multicultural society. Generally the teaching process is always a cross-cultural encounter. The personality, values and social background of the teacher are critical cultural inputs, and all teaching tools are culture bound. Teachers must understand that all minds are equally complex, and that the poor and the ethnic minorities can and actually have been able to learn at the same level as others when proper environmental support was provided. In order to be effective in

this regard teachers must understand intimately the culture of their students (James, 1978; Troyana and Edwards, 1993; Gonzalez, 1994).

A conception of the teacher's role that incorporates elements as the ones stated above provides a sound base for multicultural teacher education program development. They suggest concrete approaches that can be translated into content for courses and learning experiences and thus permit those planning a multicultural program to become more specific. Banks, (1988:28) writes that teachers education program must be designed to prepare individuals to function successfully in multiethnic settings. These programs must help teachers acquire:

- (a) More democratic attitudes and values,
- (b) A clarified philosophical position related to pluralism,
- (c) A process of conceptualization of ethnic studies,
- (d) The ability to view society from diverse ethnic perspective,
- (e) Knowledge of the emerging stages of ethnicity, and their curricular and

teaching implications. A major goal of the school, as Banks, (1988:28) states, is to help individual's function at increasingly higher level of ethnicity.

In summary, the review of the literature show that while there may be some ambiguity about the meaning of the term multicultural education, certain points seem to be clear:

- (1) Cultural and ethnic factors do contribute to the inability of schools to meet the needs of all students.

(2) Teachers play a central role in determining the nature of the instructional program and how it is implemented in the classroom. They also determine, to a substantial degree, the extent to which the instructional activities respond to the needs of all students.

Generally, preparing teachers to teach music in multicultural classrooms is the task of teacher education institutions. In Ethiopia, general teachers education program has not yet been able to provide opportunities for prospective teachers to gain the skills and competence needed for establishing an environment where the success of all students is possible and is expected.

2.3 Music Curricular Materials of Addis Ababa Primary Schools (Grade 1-4)

Music, art and physical education are integral parts of the primary school program (grade 1-4). Children in the modern era have gone beyond merely reading, discussing, memorizing facts and principles and reporting on particular topics. They make pictures, dramatize, use sand tables and make different models. Such extension of learning activities emphasizes the fact that modern teaching considers creative process in general. To a child such activities are real, and they are formative. The areas of art and music have many opportunities far beyond those afforded by special classes. According to many scholars, some of the main objectives, which may be realized in the primary school of art and music program, are:

- (1) To develop satisfying interests for use in leisure time
- (2) To develop an appreciative attitude toward great works of art and music
- (3) To improve the child's ability to express him/her self in music and art.
- (4) To provide an outlet and training for the emotions
- (5) To develop child's appreciation for and natural enjoyment of music and art
- (6) To develop a sense of confidence and self assurance
- (7) To develop the child grow and develop into a well balanced personality
- (8) To develop the child's manipulative ability
- (9) To provide a means of creative expression for all children (Bradfield, 1964; Gonzalez, 1994; Mark, 1996).

In general the music and art curricular materials must help students to learn other cultures other than their own and help them work in a multicultural society. Music education is one of the many means, which people have created, for the building of a society where the harmonious blending of the physical, spiritual and mental makes all people equal members of the collective. Music is considered an important part of education in Addis Ababa (at least from grade 1-6). In the area of music, children bring to school widely varying experiences, background as well as differences in inherent abilities. The program in music will be effective if it is so designed to provide challenging and enriching experiences, which will give every child an opportunity to listen, sing, respond rhythmically, play an instrument and create according to his abilities. Joyous self-expression must be stimulated through individual and group singing and through creating simple songs and rhythmic interpretations. From grade to grade, opportunity must be provided for a continued

and enriched experience that extends into home and community life. This is an important factor in integrating the personality of the child. An effort must be made to provide successful musical activities, which develop cooperation, loyalty, leadership and self-discipline. The participants should also be assisted to adjust themselves to their environment. In addition, the music program of Addis Ababa primary school must be concerned with the development of favorable attitudes and with growing interests, which would come about when children have an opportunity to participate in all kinds of pleasurable experiences in music.

It is generally agreed by many scholars that the primary school should provide opportunities for each child to develop his/ her potential to the fullest. Music is important to all phases of the child's development. It can be a way of enriching life and making the learning environment more effective (Reimer, 1970; Neketia, 1974; Henderson, 1993; Labuta and Smith, 1997).

As music in the present era has become an integral part of each person's life, the society has to tackle some seemingly very simple, yet still unsolved problems. These are: to train children in music from the very early age; to improve the training of music teachers; to convince the society of the necessity of music education and to see to it so that people heard only high quality music (Herndon & McLeod, 1990:45).

Basically, the teaching of music shouldn't tend to be based on adult models in the society, as a whole it would be better if materials were produced in the level of the child to facilitate the giving of varied musical experiences to children along traditional lines in their immediate communities. As music making is so much a part of community life, the primary objective of musical training must be to prepare the individual for his/her musical role in community life, and must provide for the acquisition of the mastery of the materials of the musical culture as a whole and the ability to handle them creatively. In other words, he/she must be able to express him/her self fully and intelligently in the language and idioms of the music of the multicultural society he/she is apart (Herndon & McLeod, 1990; Mark, 1996; Labuta & Smith, 1997).

According to the ICDR education and training program book (1994:1) the content of the curriculum for the lower primary schools (grade 1-4) covers broad areas of knowledge and skill that enable the students to develop their mental, physical and social capabilities. Specifically these abilities are reflected in the following five content areas:

- (a) Language
- (b) Mathematics
- (c) Natural Science
- (d) Social Science and
- (e) Aesthetic education

In all of the five areas listed above it is a cardinal principle to connect theoretical knowledge with practical real life situation and to use problem-solving approach.

Whether the above mentioned principles were achieved particularly, in aesthetic education, or not will be analyzed in the following chapter. The aesthetic education syllabus, i.e. Music Art & Physical Education which is designed by the ICDR 1990E.C doesn't say much about how the-would-be designed curriculum connect theoretical knowledge with practical or real life situation and how to use problem solving approach during the implementation period. The aesthetic education would include subjects like Physical Education, Art, Music; Physical Education deals with developing the movements of parts of the human body and developing fraternal relationship among students. Through physical education students can develop both mentally and physically. Music and art are aesthetic subjects, which help students to understand and appreciate nature on the one hand and cultural values on the other. These three subjects must be learnt by children as components of general education starting from an early age (ICDR - 1994:29).

Music is an important aspect of life and culture. It is a significant means of expressing and interpreting human experience, whose activity involves the whole person: physical, mental, spiritual and social. So music education can make a unique contribution to the total work of the school. Basically, learning is facilitated if children are given opportunities to deal with a variety of materials and allowed to seek answers to questions, which they could like to pursue. Integrated curriculum and an integrated approach to teaching provide ample opportunities for children to explore and express themselves regarding the immediate environment in which they live.

Does the syllabus include all the necessary materials or does it appropriate teaching multicultural music materials? To answer these and other questions one can refer to the developed syllabus of grade 1-4 by the ICDR in 1990E.C. For example, in the aesthetic syllabus of grade one, two general objectives are stated. These are:

- (1) To appreciate and understand the environment
- (2) To appreciate and learn cultures of the surroundings, or to know and appreciate children's folk songs and play.

But it seems that it would be a bit difficult to realize the above-mentioned main objectives. Not much is said on the specific objective and content selection about the ways of realizing these objectives. In other words the syllabus of primary schools (grade 1-4) doesn't help students to develop positive and productive interaction among people, dose not allow the acquisition of experiences of diverse cultural groups. The main objectives lack in multicultural dimension of education that would make the educational experiences more responsive to the cultural diversity. One might clearly see that the syllabus prepared by the ICDR (1990 E.C.) did not realize the integration of the subjects, rather it is the combination of the subjects; whether it is integrated or combined a single teacher could not actualize the contents described in the syllabus. Teachers in such interdisciplinary classes would often feel inconvenient, because they would be asked to teach materials with which they were either not familiar or completely comfortable. The content of teachers' own areas of specialty in integrated courses is often perceived as secondary, undervalued, and

necessarily truncated because of the pressures of time sharing. To overcome these obstacles teachers must be trained and encouraged to use different methods of teaching.

As Deeble, (1996); Mark, (1996), state, the music curriculum orders have stressed that children should be given opportunities to be aware of the music of other epochs and lands. Therefore, teachers must also assist their students to experience music other than those of their home cultures.

Children come to school with varied preschool experiences. They might have sung nursery or other songs with their relatives and friends (these are more likely to be western than non-western, but depend on the background of each family). They might probably, have heard music on the radio and television. The range of possibilities is wide and encouraging. However, in practice, most children might only share a few of these forms of music or even some might have come to school with experiences none of these. Music education scholars state that children come to school with great aural and imitative skills, having mastered the basics of one language and, may be equally, proficient in a second. The range of musical skills these children possess is also wide. Some might have been used to singing by themselves or with adults, and sung regularly; some might only have sung alone with recorded music; some might have had encouragement to respond to music by movement in songs, gymnastics and dancing; some might have been told to be “quite!” Hence each child has a different

set of experience (Deeble, 1996; Mark, 1996; Labuta and Smith, 1997). Therefore it is the role of the teacher to extend the children's experience and to open up the whole range of sounds available to the child. Mark (1996:169) writes that music-learning theory is primarily an explanation of how students of all age learn music; it is not intended to explain how they should be taught music. Music learning theory offers a specific description of the ways in which the types and stages of audition (hearing and comprehending music without the sound being physically present) ideally occur as students are exposed to and interacts with tonal patterns and rhythm patterns in familiar and unfamiliar music. To realize this, a teacher with skills, confidence and general interest in music can lead to the early establishment of multicultural music experiences in schools (Piper, 1996:115).

As mentioned earlier aesthetic, education includes subjects like Physical Education, Music and Arts. According to the ICDR education and training program (1994:29) of all the arts, music is one of the most difficult to discuss. It is complicated matter to define something that cannot be seen or touched but only heard and felt. However, music is everywhere to be heard. In this case, music is part of children's life in schools. Hence, music education has a very important function and is included in every educational program. As a result it would be difficult to find educational programmes in which music is not included. Regarding teaching multicultural music, the ICDR education and training program (1994:30) states that in order to maintain social continuity such as musical knowledge and skills must be maintained with all

other common cultural heritages. Further more, it states that the Ethiopian Nationalities could maintain and promote their cultures through aesthetic education. This can be accomplished through formal education. Children have to learn their musical mother-language in a school, because it is as important to the people and the nation as the spoken language. In general, music is one of the major indicators of the promotion of the respect for nationalities and their cultural identities. It is these ideals that multicultural music education is meant to accomplish.

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

3.1 Research Methodology

In order to have a clear picture of the existing nature of the problems related to developing primary school music curricular materials in multicultural society the descriptive survey method is employed. The method is appropriate to describe, understand, recognize and define the educational problems.

The aim is to consider how multicultural music curriculum materials might foster changes in teaching and learning, by analyzing the relationships between curriculum developers, teachers, students, textbooks and the curriculum. Using descriptive qualitative survey method, I undertook in - depth investigation of each teacher's activities, including their reaction to and utilization to the textbooks.

3.2. Source of Data

According to the 2000-2001 Annual Statistical Abstracts of MOE and Addis Ababa Region Education Bureau, the region has six zones and a total of 267 primary schools (66 government and 201 non government). In this study, five zones which constitute about 83.3 percent of the region's total population (zone population) were selected. Ten primary schools of which 6 government and 4 non-government were selected randomly for the study. As Gall, Borg and Gall (1996:217) state, the sample size in qualitative studies typically is small. These sampled schools were believed to be

adequate in representing the population. In order to choose representative sample of students from the selected schools 230 students were selected by using simple random sampling and filled the questionnaire. From the sampled schools 21 teachers who had been teaching aesthetic and physical education (music) in grade 1-4 were taken as informants to feel the questionnaire. For the actual classroom, observation, in grade 1-4, only aesthetic and physical education (music) were chosen to be observed and was done while they were in progress by the respective teachers. The observations were conducted in nine schools of randomly selected classes, and observation was done three times in each class. Interview was also conducted with all 21 teachers of the respected schools.

In addition to the above respondents, the study involved 4 curriculum experts from the ICDR and Addis Ababa Region and 3 commission writers who were selected by applying a combination of purposive sampling and availability sampling techniques. Purposive sampling was used with the intention that those experts and writers may have better access to furnish the necessary information regarding developing music curricular materials in multicultural society than others.

3.3 Data collection instruments

The instruments used for data collection were:- questionnaires, interviews, classroom observations and coding sheets.

To ensure the appropriateness of the items, a pilot study was carried out. Teacher's questionnaire was administered to 11 teachers who were selected for pilot study. Based on the results obtained from pilot study, (see Appendix B-1) the final questionnaire was revised and finalized.

i. Questionnaire

Two sets of questionnaires were prepared and administered to teachers and students. The two sets of questionnaires to be filled by teachers, and students were prepared in English and were translated into Amharic, in the intention of making them easier to understand (See Appendix A-2). The questionnaire that was filled by the teachers has two parts. The first part is intended to collect personal data of the respondents. The second part of the questionnaire aimed at gathering information on the procedures of developing and implementing the concept of multiculturalism in the aesthetic and physical education (music) curricular materials, and on how students can develop sensitivity and respect for other cultures, and also was designed to obtain information on teachers' perceived competence to apply. With this regard, the questionnaire addresses the issues of developing and implementing the concept of multiculturalism in the aesthetics and physical education (music) curricular materials, and development of students sensitivity and respect for cultures other than their own.

The questionnaire that was prepared for students was aimed at obtaining information on the attitude of the students regarding the teaching and importance of aesthetic and physical education as subjects.

ii. Interview

Face - to - face interview was conducted with school teachers, curriculum experts and developers. For the purpose, a set of unstructured open-ended interview questions were prepared. The interview items were mainly focused on the ways of developing and implementing the concept of multiculturalism and the extent to which students can develop sensitivity and respect for different cultures. It was designed to look into teachers' and curriculum experts' level of use when developing or implementing the music (aesthetic and physical education) curriculum. The data from the interview consists of answers of the experts about their experiences, opinions, and knowledge.

iii. Classroom observation

The purpose of classroom observation was to acquire information on how do teachers implement multiculturalism and, to some extent on how students can develop sensitivity and respect for cultures other than their own.

The items in rating form were adapted as suggested by scholars, regarding the considerations a classroom teacher need to take care of in order to facilitate the meaningfulness of what he/she teaches to the learners. Because the data from observations consist of detailed descriptions of people's activities, actions and the full range of interpersonal interactions and organizational process that are part of observation human experience; the result is discussed through qualitative analysis.

iv. Coding Sheet

The coding sheet was used for examine the extent to which the music (aesthetics and physical education) curriculum materials are consistent with the concept of multiculturalism. The analysis was carried out based on unit of analysis, constructed categories and sampling procedures. Data regarding the developed music curriculum materials (gender, ethnic and class sensitive) were collected from the Syllabus and Teachers Guide.

The syllabus, due to its manageable size, all pages and content columns are considered. In the case of Teachers' Guide, due to larger number of chapters and pages, all paragraphs of odd number pages of the first chapter in the teachers' guidebook were sampled. This covers 102 periods. The First Chapter materials cover 45 periods or 44.2%.

Reliability was emphasized during coding. A music teacher who has M.A in music was selected as a coder. In order to verify the categories trial run were made to gain experience with the process of classifying. The coder was trained to reach a standard of 85% agreement (See Appendix B-2). The ultimate aim of testing reliability is to establish whether the data obtained can provide a trustworthy basis for drawing inferences, making recommendations, supporting decisions, or accepting something as fact (Krippendorff, 1980:146). Descriptive type of coding was employed, as it yields to easy quantification, and coders are usually quite reliable in their recording (Amare, 1998:9).

3.4 Methods of Data Analysis

Data analysis is the process of systematically searching and arranging the questionnaire, coding sheets, observation, interview transcripts, and other materials that have been accumulated to increase one's own understanding of the materials and to be able to present what has been discovered to others. It involves working with data, organizing them, breaking them into manageable units, synthesizing them, searching for patterns, discovering what is important, and what is to be learned, and deciding what would be told to others (Bogdan and Biklen, 1998:157).

Based on the nature of the research questions, and consequently on the type of measurement scales used in gathering the data, the following techniques were employed.

For the first basic question, i.e., How was multiculturalism reflected in developing the aesthetic and physical education (music) curricular materials, percentage and the chi-square test were used.

The second basic question i.e., are the developed materials gender, ethnic and class sensitive, was analyzed by employing content analysis, i.e. chi-square test of homogeneity, the sampling units were grade 3 and 4, aesthetic & physical education

syllabi and grade 4 teachers' guide, and a sample of two grade level curricular materials (grade 3 and 4) were considered as a representative samples.

The third basic question, i.e., how can students develop sensitivity and respect for other cultures was analyzed more or less in similar way to that of the first basic question.

The data obtained on how one can achieve multicultural music education, observation checklist was used and, the data was summarized using qualitative analysis.

Generally, percentage has been employed to analyze various characteristics of the sample population, and chi-square (χ^2) has been calculated to determine the significance of the proportion item-scores that fall below the minimum. The difference and relationships in the findings of the study were all tested at 0.05 level of significance.

To a large extent, qualitative analysis was used in most of the presentations.

CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF DATA

This Chapter deals with the presentation and interpretation of the data collected through questionnaire, interview, coding sheet and observation. Accordingly, first, the data collected through questionnaire and interview, secondly, the outcome of the analysis of textbooks (content analysis,) and finally, the data collected through classroom observation are presented.

4.1 Reflection on Multiculturalism in Developing the Aesthetic and Physical Education Curricular Materials

In this section, the data obtained through the questionnaire and interview are presented. The questionnaire was constructed with the intention of getting elaborate information on teachers attitude about multiculturalism in the developed aesthetic and physical education curricular materials; the interview questions are designed to obtain information on the opinion of experts and commission writers on how multiculturalism was reflected in developing the aesthetic and physical education (music) curricular materials for primary schools in Addis Ababa.

The questionnaire was administered to 21 teachers in 10 schools in 5 zones of Addis Ababa (see Appendix C). All copies of the questionnaire were filled and returned. According to the data gathered from the respondents, it was found out that 14 respondents were male constituting 66.67% of the total teacher's population; 7 respondents were female, constituting 33.33%. The respondent teachers that filled in

the questionnaire (66.67% of the respondents) have served more than 16 years, which would indicate quite adequate teaching experience worthy of considerations. There is little doubt that they are reliable source of information (See Appendix D).

Contrary to the writers hypothesis, the summary of the collected data reveals different assumptions. Table two shows the influence of experience on teachers perception.

Table 2.

Number of Service years in teaching profession and perception of teachers about the influence of experience:

<i>No. Service years in teaching profession</i>	<i>Perception about the appropriateness of the developed curricular materials</i>				<i>Opinion whether subjects are integrated</i>					<i>Opinion whether aesthetics teaches respect and tolerance</i>				
	Yes	No	Total	χ^2 test of difference	totally integrated	partially integrated	separately developed	total	χ^2	Yes	No	Total	χ^2	
Below one year	-	1	1	$\chi^2 = 2.577$ df= 4 p< 0.05 in significance	-	1	-	1	$\chi^2 = 9.508$ df= 8 p< 0.05	-	1	1	$\chi^2 = 5.571$ df= 4 p< 0.05	
1-5 years	2	1	3		2	1	-	3		3	-	3		
6-10 years	1	-	1		1	-	-	1		1	1	-		1
11-15 years	1	1	2		1	-	1	2		2	2	-		2
above 16 years	6	8	14		2	9	3	14		8	6	14		
Total	10	11	21		6	11	4	21		14	7	21		

The result indicates that years of experience have no significance on responding properly to the questionnaire.

As indicated in Table two, of the total respondent teachers 10 (47.6%) believed that the developed aesthetics and physical education curricular materials are

appropriate, 11 (52.4%) believed that the materials are not appropriate to teach the subject. But, teachers years of experience is not significantly related to their opinion ($\chi^2 = 2.577$ at $df = 4$, $p < 0.05$). This is because: teachers negligence in responding the questionnaire, their understanding for multicultural concepts, and teachers answer revealed that they are far from students interest which of course significantly affect the teaching learning process.

Data gathered through interview from curriculum experts and commission writers are analyzed. As stated earlier interview questions were designed with the purpose of securing detailed information on the reflection of teachers about the importance of relevance of multiculturalism in developing aesthetic and physical education (music) curriculum materials.

Table 3.

Response of teachers on Appropriateness of Aesthetic and Physical Education

(music) Curricular Materials.

<i>No.</i>	<i>Items</i>	<i>Category</i>	<i>Frequency</i>	<i>%</i>
1	Whether the developed aesthetics and physical education (Music) curricular materials for primary (1-4 grades) schools are appropriate.	Appropriate	10	47.6
		Not appropriate	11	52.4
	Total		21	100%
2	Whether the voice range of primary schools songs are easy to sing or difficult.	Easy to sing and the voice range is within the kids vocal abilities	9	42.8
		Difficult to sing and the voice and range is beyond the kids abilities	12	57.2
	Total		21	100%
3	Whether the type of songs in primary school text books are meaningful and learnable.	are meaningful for children	3	14.3
		Songs about animals in which children can imitate	14	66.7%
		Songs which do not have any meaning to children	4	19%
	Total		21	100%

Table three shows that the opinion of teachers is mixed. About 52.4% said that the curricular materials are not appropriate and 42.8% said that they are appropriate. It can be inferred that half of the respondent teachers do not use the developed curricular materials properly.

12 teachers constituting 57.2% of the total teaching population agree that the voice range of the primary school songs are difficult to sing. But 66.7% admitted that the

types of songs in primary school text books pertaining to animals can be imitated and encourage the pupils to become involved in singing activities.

It can be deduced from the data that there is a difference in opinion among teachers. A little more than half responded that the developed music curricular materials are not appropriate and at the same time entertained the opinion that, the materials are encouraging to students to become involved in singing activities. The honesty of teachers in responding to the questions seems have a lot to be desired.

Table 4:

Discrepancy of teacher responses

Item	Item					χ^2
	Frequency	The type of songs				
		Meaningful for children	Capture children's interest	Do not have and meaning	Total	
The developed materials	Appropriate	1	8	1	10	$\chi^2 = 5.99$ at $df=2$ $p<0.05$ significant, unreliable
	Not- Appropriate	2	6	3	11	
<u>Total</u>		3	14	4	21	

Table four shows that, there is a significant difference in the responses. The reasons for this discrepancy could be many. One could be, negligence in filling the questionnaire, secondly, it could be lack of clear understanding what is required as most teachers who taught aesthetic and physical education (music) do not have proper subject orientation or training. It could be assumed that teachers may not understand the items properly, as they are not fully familiarized with the respective subjects. It can

be concluded here that, teachers may not be interested to teach aesthetics and physical education and they might not also supported the idea of teaching multiculturalism.

Data on the second set of question regarding whether or not the developed aesthetics and physical education (music) curricular materials are appropriate to teach the concept of multiculturalism are depicted in Table five.

Table 5:

Appropriateness of a esthetics and physical education (music) curricular materials in promoting Multiculturalism.

<i>No</i>	<i>Item</i>	<i>Category</i>	<i>Frequency</i>	<i>%</i>
1	Are the aesthetics and physical education syllabus and teachers guide is relevant to teach multicultural music?	Yes	7	33.3
		No	14	66.7
	Total		21	100
2	Whether the primary school music curricular materials promote cultural awareness	Yes	9	42.9
		No	12	57.1
	Total		21	100
3	Whether the aesthetics and physical education helps to teach respect and tolerance among different ethnic, gender and culture groups	Yes	14	66.7
		No	7	33.3
	Total		21	100

According to the inference from the data respondents constituting 14 (66.7%) said that, aesthetics and physical education curricular materials are not relevant to teach multicultural music and that they are not helpful to promote cultural awareness. However, most teachers 14(66.7%) agree that, if the 'music curricular' materials were developed properly, they can help teach respect and tolerance or the concept of multiculturalism among different ethnic and gender groups.

The music curriculum, as Massey (1996:15) states should seek to create an understanding of an interest in different environments, societies, systems and cultures. Pupils should listen to music and perform in a variety of genres and styles from different periods and cultures with example from a variety of cultures. Schools should ensure that young children learn their own cultural background and respect different cultures and customs. This aspect of music curriculum in turn contributes a lot to further social interactions and cultural understandings.

It can be generalized that, due to lack of appropriate multicultural music (aesthetics and physical education) curricular materials, schools in the Region do not help students to expand the horizon of their cultural awareness and to respect and tolerate different ethnic, gender, class, and cultural groups.

Table 6:

Teachers opinion on the subject integration

<i>No</i>	<i>Item</i>	<i>Category</i>	<i>Frequency</i>	<i>%</i>
1	Whether aesthetic and physical education subjects are totally integrated	Totally integrated	6	28.6
		Partially integrated	15	71.4
		Separately developed	-	-
	Total		21	100
2	Whether the integration of aesthetic and physical education curricular materials would bring the concepts skills and values of the subjects, in to close relationship.	Yes	10	47.7
		No	11	52.3
	Total		21	100

Regarding whether the aesthetic and physical education subjects are integrated or not, a minority (28.6%) responded that, aesthetic and physical education subjects are totally integrated while the majority (71.4%) responded that the subject are partially integrated or

fused; among the respondents 11(52.4%) are of the opinion that the integration of aesthetics and physical education curricular materials does not bring about awareness, skills, and values of the subjects to close relationship. The reasons are:

- a. Most teachers had no prior training to teach music (aesthetic and physical education)
- b. The aesthetic and physical education curricular materials are not designed congruent with the need and interest of the learner.
- c. The concept of integration seems not well understood by the curriculum experts

In addition to the questionnaire, a discussion was made with teachers on the subject of integration and the use of self-contained classes. Almost all (the discussion were made with group of teachers in all 10 sampled schools) teachers condemned the self-contained classes and integrated subjects. Among the reasons stated were:

- a. The absence of assistant teachers
- b. Lack of training
- c. Large class size, and
- d. Lack of educational materials.

Text books- i.e. there is no text book prepared for grades 1-4 on aesthetic and physical education subjects. Currently, the ICDR and Addis Ababa Region Education Bureau are working on developing new curricular materials. The so-called old curricular materials, which nominally in effect since 2000 A.D. might be abandoned without even being used in schools. This shows that both the ICDR and Addis Ababa Education Bureau drain their budgets unnecessarily. Another problem here is the

integration of the aesthetics and physical education subject. As George (1996:16) states, among the arguments about integrated curriculum is that there is no evidence-integrated curriculum provides more effective involvement and interaction with the environment; it does not propel students into meaningful contact with the environment. He further states that there is no evidence integrated curriculum permits learning in greater depth. According to the discussion with teachers:

- a. Many teachers feel threatened by a curriculum with which they had no familiarity and are uncomfortable when asked to teach what they do not actually know.
- b. The majority of good teachers studied a single subject, often for many years, to become proficient; integrated curriculum does not take full advantage of this and may make it useless. Prior subject area teacher preparation is becoming a disadvantage unless teachers remain responsible for their subject in the integrated subjects units, in which case there are questions about how integrated the curriculum really is.

Generally, teachers' response clearly indicates that the developed aesthetics and physical educational curricular materials are not appropriate. They are of the opinion that they accommodate educational materials which are not relevant to students, even difficult to teachers to teach the illustrated concepts, and the materials or the text books do not contain different cultural elements, they are not in a position to cultivate children to live in a diverse world. Finally, the self contained class and subject integration makes primary schools education irrelevant to the society and self-contained classes make students to be far behind the desired outcome.

In addition to the teachers response to the questionnaire and expressed opinion during the discussion, interviews were conducted with ICDR, and Addis Ababa Region Education Bureau curriculum experts, and 3 commission writers. Structured and unstructured interview were used with the experts and commission writers to obtain information about the ways of developing music (aesthetic and physical education) curricular materials, the reflection of multiculturalism in the curricular materials, and the use of subject integration. The information presented in the analysis below will show about the curriculum developed according to the 1994 Education and Training Policy of Ethiopia.

1. Do the developed music (aesthetics and physical education) curricular materials fit to teach music in the primary schools?

The ICDR Art curriculum expert replied that "one does not prepare curriculum in a vacuum. The designing of a curriculum should be based on felt needs. Hence, the aesthetics and physical education curricular materials (syllabus), were designed based on the needs of society, therefore, the curricular materials are appropriate", he contended.

The responses of the three curriculum experts in Addis Ababa Region were more or less similar to that of the ICDR expert in their responses. They said, "they are designed based on the new Education and Training Policy they are appropriate to teach the subject."

On the other hand, three commission writers, who, at the time of study, were working at Kotebe TTC, Teacher Training Institute for kindergarten Teachers, and at the Ministry of Education (of whom three were graduates of Yared Music School) responded that the developed aesthetics and physical education curricular materials do not fit to teach music in the primary schools. The main reasons they stated were: the integration of the subject and the irrelevant curricular materials (some of which are difficult to understand even by the teachers). This situation reveals contradictory view between the experts and commission writers. One can infer from the above that, the aesthetics and physical education curricular materials need more serious study to assess whether or not they fit.

Actually any kind of learning, whether it takes place inside or outside of school, is the result of a complex process. How do we know whether or not the music (aesthetics and physical education) curricular materials fit? According to Labuta and Smith (1997:69), we know this, if students can do something they could not do before, or they do something better, and they appreciate something more.

It can be concluded that if what is taught to and learn by children does not appeal to learners' needs, problems and concerns, the effort and resources put into curriculum development are wasted.

2. Reasons for curriculum integration

According to the ICDR Art Education Expert, the reasons for integration are:

- The need for holism in basic education.
- The need for a problem-solving approach.
- The need to reduce the number of subjects.
- The need to be economic.

A major problem of an "integrated curriculum" is that the developed materials may not be truly integrated, they could be a compilation of subjects. The responses of the three curriculum experts of Addis Ababa Education Bureau agree to this claim. Reflecting on the integrated approach, they said that, "linear approach has difficulties for students because it is a teacher-centered approach and teaching these three subjects by three teachers is inconvenient for students. But the fully integrated approach enables students to learn subjects through playing. This method (integration of subjects) is believed by the government and educators as a fruitful means to achieve good results".

It can be seen from the curriculum expert's response that, students were more concerned than teachers. However, the learning process must involve both learners and teachers.

The commission writers and school teachers have a different opinion on the subject of integration. For them, integration is employed simply to reduce the number of needed teachers.

3. Can a single teacher teach the integrated subjects?

All respondent experts said that if additional training is given, a single teacher can teach the integrated subject. But commission writers strongly opposed this practice by saying that a single and untrained teacher cannot teach these three subjects. Because the music teachers graduated from T.T.I and T.T.C, they do not have sufficient training in music or art education. The training program for music and art education is too short. Therefore, teachers may not acquire the necessary knowledge and skills in music, art and physical education all at an equal level. Hence, it may not be appropriate to assign a single teacher to teach the three subjects.

It can be inferred from the opinion of curriculum experts that they simply adopted the integrated curriculum theory without considering the fact that curriculum integration implies certain basic principles of learning, which are often contrasted with fragmentation, or compartmentalization of knowledge. It is accepted by some scholars that the prevalent subject-based and teacher-centered system of education does not meet the psychological needs of the child. The children at the primary grades are curious and active by nature and display exploratory behavior. Therefore, an integrated curriculum is the most desirable at the primary stage of education (UNESCO, 1982; McNeil, 1990; Sowell, 1996). Interviewed curriculum experts mostly confirm this, whereas in practice most school teachers and administrators are against the integration of music, art and physical education.

According to ICDR's Resource Book (2000) and UNESCO Publication (1982), learning is facilitated if children are given opportunities to deal with a variety of materials and allowed to seek answers to questions which they would like to pursue. An integrated curriculum and an integrated approach to teaching provides ample opportunities for children to explore and express themselves regarding the immediate environment in which they live. It involves a child-center approach to education, which is essential to creative personal development. The style of learning through an integrated approach involves inquiry, formulating questions and seeking answer to them. But George (1996:16) stated that, there is little evidence integrated curriculum encourages more independent learning. Independent study, choices and options are the result of talented, confident, competent teachers. He further contended that there is no evidence on integrated curriculum allows teachers more opportunity to be "facilitators". Teacher who attempts to allow students more autonomy can do so with any curriculum. He further stated that, there is no evidence integrated curriculum permits more application of curriculum outcome. It is the excitement of working together, of planning something fresh and new, that leads able teachers to see the need to infuse learning with application experiences. There is not one way to do this well.

The introduction of an integrated approach to teaching grades, 1-4 in Ethiopia primary schools in general and Addis Ababa in particular involves the reduction of the number of subjects to be taught from eight or nine to four subjects. Curriculum experts and education officials agree that, disciplines are not eliminated rather they are integrated.

As this writer collected data from different primary schools, what he observed is quite different; practically there are subjects, which are eliminated because of teachers competency. Moreover, the developed aesthetic and physical education curriculum is not really integrated rather it is fused. Some teachers never teach aesthetic and physical education (music) in the period allotted to the subject, instead, they teaching other subjects which, in their opinion or personal judgment, is more important than music (aesthetic and physical education) to the child. They do what occurs to them using their whims.

Among the observed schools, three schools (Agazian, Ayer Amba and Kebede Micheal) have assigned subject special teachers to the aesthetic and physical education subjects. Here, classes are conducted separately. The rest seven schools suggested that skill learning must be conducted by trained or professional teachers to get good result from the learners, not by a single teacher in a self-contained class.

4. What type of music education method (Philosophy) is applied?

All the information gathered from the concerned bodies revealed the hesitation of respondents regarding the kind of philosophy they used for developing the music (aesthetic and physical education) curricular materials.

It can be inferred from the response that the experts did not consider the various educational philosophies in the process of curriculum development. This may be

caused by their lack of exposure in the field of multicultural music curriculum development.

However, the contribution of music education to society as mentioned in Chapter Two reflects two perspectives: utilitarian and aesthetics. The utilitarian perspective explains the value of music study in terms of validating other subject areas. It helps to develop qualities such as self-discipline and cooperative spirit. The aesthetic viewpoint claims that music education may lead to such non-musical outcomes, but its primary value is its ability to heighten or strengthen students' sensitivity. Musical instruction may ultimately contribute to improve the quality of students' lives even after they have left the educational environment (Mark, 1996; Labuta and Smith, 1997).

The developed aesthetic and physical education syllabus and teachers guide seem not in line with the above-mentioned perspectives. The methods of music education are not stated or mentioned; curriculum developers wrote the materials without having to any philosophy and training on music teaching methods. This may be because of:

- Lack of interest in the subjects
- Considering the subjects, as co-curricular activities,
- Lack of trained manpower, especially the music panel, this is equally significant in the ICDR and Region 14 Education Bureau, and
- The impact of bad traditional beliefs, that does not respect skills, such as, handcraft, music, etc.

5. Are the developed music (aesthetic and physical education) curricular materials relevant to teach multiculturalism?

All the interviewed experts and commission writers are agree in their response that the developed aesthetics and physical education curricular materials are hardly not relevant to teach multiculturalism. However, they strongly believed that multiculturalism is a very important component to teach tolerance and respect, and that it can be achieved as commission writers indicated, when the subjects are developed and taught separately. In their opinion this would give an opportunity to incorporate different cultural materials in each subject.

Then it can be concluded that, if music education materials are incorporated, multicultural education materials, schools can produce students capable of functioning well in different ethnic settings; they can be politically efficacious and socially activists.

Effective music learning materials are culturally meaningful patterns of sounds. They open up the possibility of understanding or knowing music of a variety of cultures. It attempts to preserve the integrity of musical traditions from the past and allows students to develop contemporary ideas.

Generally, it seems that multiculturalism was not reflected much in the developed aesthetics and physical education materials, but developing multicultural music curricular materials helps to produce students who respect and tolerate different cultures.

4.2 Are the Aesthetics and Physical Education Curricular Materials Gender, Ethnic and Class Sensitive?

An analysis of the aesthetics and physical education (music) curricular materials (syllabus and teachers guide) was made at two stages. First, as stated in Chapter Three, in order to verify the categories, trial runs were made to gain experience with the process of classifying. The second stage was concerned with the actual verification. A standard of 85% and above agreement among the two coders (this writer and a teacher from the Yared School of Music) was required (see Appendix B-2) for the result of reliability of the trial run and the actual (main) coding process.

As shown in table seven, in the developed Grade 3 aesthetics and physical education syllabus

1. Issues about gender, ethnic and class were not mentioned at all ($\chi^2 = 11$ at $df= 1$, $p<0.05$), this might also in turn affect, textbooks, teachers guide and so on. Therefore,

it can be deduced that curriculum experts (developers) were not interested or not much concerned in sensitivity to gender, ethnic and classes. Therefore, the content of grade 3 syllabuses may not be adequate to popularize multiculturalism.

Table 7

Summary and interpretation regarding Grade Three Aesthetics' and Physical Education Syllabus.

<i>No</i>	<i>Category</i>	<i>Frequency</i>			<i>χ² test of homogeneity</i>
			<i>Yes</i>	<i>No</i>	
1	Sensitivity to ethnic, gender, class and culture	Observed	-	11	χ ² = 11 at df= 1 p< 0.05 significant unreliable
		Expected	5.5	5.5	
2	Pluralist (multicultural) social responsibility, dealing with different cultural songs, traditions and musical instruments	Observed	10.5	4	χ ² = 2.913 at df= 1 P< 005 insignificant, reliable
		Expected	7.25	7.25	
3	Nature = teaching students to be activist in their environment, imitate nature and animal sounds	Observed	7.5	7	χ ² = 0.016 at df= 1 P< 0.05 Insignificant reliable
		Expected	7.25	7.25	

2. Concerning issues on pluralist culture, i.e. whether grade 3 aesthetics and physical education syllabus content accommodate the teaching about students' social responsibility, deal with different cultural songs, traditions, and musical instrument. As shown in the data contents, pluralist culture is reflected in almost all pages of the syllabus (χ² = 2.913 at df = 1, P<0.05).

Here, it can be inferred that the syllabus is a good starting point to implement multicultural issues.

3. The nature of contents was some how portrayed in grade 3 syllabus ($\chi^2 = 0.016$ at $df= 1$, $p < 0.05$). The syllabus seems to be permissive to allow students learn to be activist in their environment.

Generally, the grade 3 aesthetics and physical education syllabus seem inadequate not only for teaching multicultural concepts but for teaching of music in general. Cultural backgrounds, international styles, and social expectations of children at an early age, influence behavior. Yet, young children are not able to neither understand differences nor even identify their own culture. However, they do notice the unfamiliar and may avoid or reject people when their exceptions are violated. Frequency of contact with teachers and peers and the outcomes of these interactions are also influenced by cultural differences. Curriculum experts (developers) need to be aware of different cultural styles, try to incorporate materials to make children active and sensitive to different cultures.

Table 8:

Summary and the interpretation regarding Grade Four Aesthetics and Physical Education Syllabus

No	Category	Frequency			χ^2 test of homogeneity
			Yes	No	
1	Sensitivity to ethnic, gender, class, and culture	Observed	1	22.5	$\chi^2 = 19.670$ at df= 1 p<0.05 significant unreliable
		Expected	11.75	11.75	
2	Pluralist(multicultural) social responsibility, dealing with different cultural songs, traditions and musical instruments	Observed	4	19	$\chi^2 = 9.782$ at df= 1, p< 0.05 significant unreliable
		Expected	11.5	11.5	
3	Nature = teaching students to be activist for their environment, to imitate nature and animal sounds	Observed	8	17.5	$\chi^2 = 3.538$ at df= 1 P< 0.05 significant unreliable
		Expected	12.75	12.75	

Table eight of shows the analysis of Grade Four aesthetics and physical education syllabus in which:

- a. Contents about sensitivity to ethnic, gender, class, and culture was not reflected at all ($\chi^2 = 19.670$ at df=1, P< 0.05). The result shows that, the developed music (aesthetics and physical education) syllabus is not relevant to teach multiculturalism of this context.

As Gay (1975:176) stated, regardless of the subject matter or course which serves to introduce ethnically pluralistic content into the curriculum, there are some common design criteria that must be observed to achieve optimum effectiveness. Curriculum design must reflect a real sense of purpose, a clearly articulated

philosophy which can be used to help students understand ethnic differences and cultural diversity.

Ethnic, gender, and class contents should be an integral part of the music (aesthetics and physical education) curricular materials, instead of being reserved for special units, courses, and occasions. These include helping students develop skills in ethnic knowledge, clarification of ethnic attitudes and values, respectation of genders and eliminating the ethnic, gender and class isolation and psychological captivity resulting from distorted attitudes about gender, class and ethnicity.

- b. Multicultural contents, i.e., to teach students about social responsibility, different cultural songs, traditions and musical instruments were almost non-existent ($\chi^2 = 9.782$ at $df=1$, $P<0.05$) in the curricular materials.
- c. The content of nature (environment) also were not sufficiently portrayed in grade 4 syllabi, ($\chi^2 = 3.538$ at $df=1$, $P<0.05$). The result shows that nature contents are below the desired standard.

It can be inferred that Grade Four aesthetics and physical education syllabus are inadequate for implementing multiculturalism. To make the syllabus relevant, issues of multiculturalism need to be incorporated. Incorporating multicultural components in the curriculum would help students develop positive group identities and interpersonal skills. Caring for the physical environment promotes a sense of social responsibility.

Participating in cleaning up and picking up the trash outside of the school, rearranging the room, and decorating the walls, involve the group in taking responsibility for their shared environment.

Children may make a lot of mistakes as they attempt to take responsibility, but with sensitive guidance these occasions can be used to help children become more effective in assessing others' needs and wishes and responding appropriately.

Table 9:

Summary and interpretation regarding Grade Four Aesthetics and Physical Education Teachers Guide

No	Category	Frequency			χ^2 -test of homogeneity
		Observed	Yes	No	
1	Sensitive to ethnic, gender class and culture	Observed Expected	11 17.5	24 17.5	$\chi^2 = 4.828$ at $df=1$, $P<0.05$ significant unreliable
2	Pluralist (multicultural)= social responsibility, dealing with different cultural songs, traditions and musical instruments	Observed Expected	21.5 20.25	19 20.25	$\chi^2 = 0.154$ at $df=1$, $P<0.05$ insignificant reliable
3	Nature = teaching students to be activist for their environment, to imitate nature and animal sounds	Observed Expected	19.5 19.5	19.5 19.5	$\chi^2 = 0$ at $df=1$, $P<0.05$ significant unreliable

Table nine shows that:

- 1) Contents about ethnic, gender, class and culture are not well reflected in grade 4 teachers guide ($\chi^2 = 4.828$ at $df=1$, $P<0.05$). A close look at the table can revealed that issues concerning gender, ethnic and class were not adequately portrayed.

It can be inferred that teachers will not have a possibility to implement sensitive issues on gender, class and ethnicity. Developing curricular materials in multicultural society must be directed towards inclusion and diversity.

- 2) Issues related to multiculturalism, however, are stated in the teacher's guide ($\chi^2 = 0.154$ at $df=1$, $P<0.05$). Teachers can teach students about their social responsibility, and they can use aesthetics and physical education (music) classes to teach different cultural songs, traditions and musical instruments. As stated in Chapter Two, teachers should approve actively and encourage interaction among students maximizing opportunities for cross-cultural dialogue and communication.
- 3) The content of nature are not well developed in the Grade Four Teachers Guide ($\chi^2 = 0$ at $df=1$, $P<0.05$). This shows teachers will not have possibilities in teaching their students to be activist in their environment, or to teach them through songs to imitate nature and animal sounds. It can be said that almost no song is developed (composed) to support these ideas.

Generally, it can be deduced that the developed aesthetics and physical education (music) curricular materials are not appropriate for implementing or teaching multiculturalism. To apply the ideals the developed materials should be revised. In music instruction, students must be able to perform and listen to music in a variety of genres and styles from different cultures with examples; these enhance opportunities for teachers of music (aesthetics and physical education) to legitimately adopt a multicultural approach. In addition, schools should ensure that young children learn to

be at ease with their own cultural backgrounds and respond to different cultures and customs.

In multicultural education, the teacher is the critical variable. It is the teacher who makes the goals of accepting, respecting, and appreciating oneself and others. With multicultural music curriculum, the teacher can provide opportunities for children to expand their understanding of social world. As a person, the teacher provides a model and the inspiration for children to adopt to a pluralistic view. The primary school (Grade 1-4) music curricular materials must incorporate multicultural issues which in turn can help teachers to provide opportunities for children to expand their understanding on ethnic differences, thereby respecting and tolerating different ethnic, gender, class and culture groups. This type of curriculum provides the opportunity for producing individuals who can work and function equally comfortably in different social settings.

4.3 What are the Students Perceptions of the Aesthetics and Physical Education Classes and Multiculturalism?

Children continuously organize their perceptions and experiences of the social and physical worlds into cognitive structures. While the way this construction occurs is far from understood, it is generally viewed as an active process in which children both assimilate information into their existing categories and previous knowledge and adapt

their previous categories to accommodate information that contradicts them. These dual functions of assimilation and accommodation cause the change and growth in children's thinking that constitutes cognitive development (Ramsey, 1987; Banks, 1989; Bennett, 1990).

To obtain information about developing sensitivity and respect for other cultures, a questionnaire was distributed to 230 primary school students, in 9 schools found in five zones (zone 1, zone 2, zone 3, zone 4 and zone 5). All copies of the questionnaire were complete in and returned. According to the data gathered from the respondents, it was found out that 130 (56.52%) respondents were female, and the remaining 100 were male constituting 43.48% of the respondents. (See Appendix - E).

The information obtained also shows that, primary schools have multi-ethnic compositions. Among the respondents, 95 which is 41.5% of the respondents are Amharas, 39 (17.5%) Tigrians, 50(22%) Oromos, 23(10%) Gurages and the rest 23(10%) are from other various ethnic - minority groups. Classrooms of all sampled schools (except Minilik II elementary school, where no student questionnaire were distributed as this writer thought that adequate students had already filled the questionnaire from zone four and evaded Minilik II school students) accommodated students composed of more than two ethnic groups.

It can be inferred from this that, schools in Addis Ababa accommodate diverse ethnic, culture and class group students. Therefore, the students have diverse cultural needs.

The information obtained from students indicates that even though aesthetics and physical education (music) subject is not given properly in elementary schools, students have expressed that they like to learn the subject. Only 12 (which is 5% of the total respondents) indicated that they hate to learn aesthetics and physical education (music, art).

Table - 10

Students perception towards aesthetics and physical education				
No	Item	Category	No Students	%
1	Can you easily understand while your music (aesthetics and physical education) teacher presents the lesson?	Yes	188	81.7
		No	42	18.3
		Total	230	18.3
2.	Do you learn different cultural songs in aesthetics (music) classes;	Yes	151	65.7
		No	79	34.3
		Total	230	100
3.	Does your music (aesthetic) teacher give you assignments that initiate you to collect different cultural songs?	Yes	134	58.3
		No	96	41.7
		Total	230	100
4.	Do you like to learn other cultures (songs, traditions) other than your own?	Yes	189	82.2
		No	41	17.8
		Total	230	100

Table 10 indicates that:

- a) Most students 188(81.7%) easily understood while the aesthetics and physical education teacher presented the subject. It seems that, despite all difficulties (i.e., teachers competency, interest to the subject) students are more inclined to learn the subject. It is not because the students' increased interest in the subject, but students took aesthetics and physical education period as a time of

relaxation, as it makes them free from, the burden of attendance of other subjects that they consider monotonous.

- b) According to the respondents, the majority 151 (65.7%) said that, they learn different cultural songs in aesthetics and physical education classes.

It can be understood from the summary that there is a discrepancy of opinion between the data of the teachers and students. Most teachers are not willing to teach the aesthetics and physical education subject, instead they use the period for other subjects. During classroom observation, this writer has not observed students learning different cultural songs. A further analysis of student - responses has suggested that:

- c) About 58.3% (134 students) responded that their music (aesthetics and physical education) teacher gives them assignments that encourage them to collect different cultural songs. This shows the attempt of teachers to implement the new “student-centered” methodology, lesson plans and so on. The problem here is teachers are not properly checking the materials brought by students.
- d) Finally, most respondents (82.2%) 189 reported that they want to learn other cultures, traditions, songs in the music (aesthetics and physical education) periods.

This somehow shows the will of the primary school students to multiculturalise their attitudes, to learn more from other ethnic, culture groups. Therefore, curriculum experts and teachers need to work hard to develop and implement the concept of

multicultural education in the textbooks as well as in the real teaching-learning process.

Generally, ethnically pluralistic curriculum content has the potential of producing fundamental changes in forming school climate and the entire nature of education of our nation.

The different dimensions of multicultural education need to be clarified to help teachers see more clearly the implications of multicultural education for their own subject areas and teaching situations. Music offers children the opportunity to explore many physical phenomena such as pitch, volume and tempo. By singing and playing musical instruments children learn how voice create different sounds. With music, children experience the feeling of different environments by moving through a variety of imaginary spaces. Teachers can challenge children to move as though they are on a sandy desert, a busy street corner, on top of a mountain, or in a small room with lots of people (Ramsey, 1987; Banks, 1989; Mark, 1996; Labuta and Smith, 1997).

The possibility for incorporating a diversity of cultural experiences into the music (aesthetics and physical education), virtually is limitless. As children interact with the physical world and sounds, they construct spatial, temporal means/ends and relationships. By experiencing many different cultures, children enrich their constructions of physical properties and abstract relationships. Conversely, the

emphasis on observing and exploring physical phenomena gives children a more meaningful and concrete context for understanding why people do things differently. Therefore, if curriculum materials incorporate multicultural elements, and teachers have accepted it and work hard to learn more from their children's culture, accept and treat them equally, then students can develop sensitivity and respect for other cultures. It is the teacher who makes the goals of accepting, respecting and appreciating oneself and others in the classroom and elsewhere. The teacher provides opportunities for children to expand their understanding of the social world. The teachers are expected to be a model and the inspiration for children to adopt a pluralistic (multicultural) point of view.

4.4. How Do Teachers Implement (teach) Multiculturalism in the Aesthetics and Physical Education Classes ?

In this section the data obtained through classroom observation is presented.

Even though it was intended to observe 10 teachers in ten schools while teaching aesthetics and physical education, it was only possible to observe 9 (nine) teachers in nine schools. This was because of the following reasons:

- (a) Time constraints. In the limited time this writer had, it was hard to observe ten teachers in 10 schools three times each.
- (b) As Zone four had a share of five schools in the sampled population, the writer believed dropping one from observation would not affect the results.

The teaching load of the teachers observed was found out to be either 16 - 18 or 20 - 24 periods per week. Nine teachers (roughly 90.47%) had 16 - 18 periods and the rest 2 teachers had 20 - 24 periods per week. The number of students in a classroom ranged between 40 and 70 with an average of 60 per class (See Appendix A-1).

Among the observed teachers only two, (which is 22.2%) are graduates of the Yared Music School. They taught the subject more or less properly. The rest of teachers had poor performance; (partly because they were assigned without their interest to teach subjects, and partly because they did not have the necessary training pertaining the subject under question). From my observation and discussion with the teachers, most of them were assigned to teach the subject as a punishment because they had problems with their supervisors, or simply because they had to compensate for the low teaching load.

Another important observed phenomenon was that some schools, though not officially, leaving aside the self-contained class approach assigned separate teachers to music, art and physical education. During the discussion, all school officials and teachers reported that subject specialist teachers must conduct skill training when self-contained class instructors would not handle the subjects properly. They reasoned that; teacher lack of training, inappropriateness of the developed curriculum, and other problems would hinder from using the developed teachers guide, instead they develop their own materials which they think is appropriate to their students and to themselves.

The observed self-contained teachers reported that heavy teaching loads, large class size, lack of training and the absence of assistant teachers negatively affected their performance. Most of them do not have the enthusiasm to teach the subject properly.

During the observation,

- (a) Very few teachers, reported that students respected and tolerated other groups.

Table 11 shows that from the total observations (27 times in 9 schools) only 11.1% (3 times) teachers claimed that their students respect and tolerate other ethnic, gender and culture groups. The later is however, a lower figure to make conclusions.

Table - 11

Teaching Approaches

No	Instructional approach	Frequency	Level of performance			Total
			Adequate	Inadequate	Non - Existence	
1.	Teachers explanation to students to respect and tolerate other ethnic, gender, classes	F	3	15	9	27
		%	11.1	55.6	33.3	100
2.	Teachers explanation about multiculturalism	F	5	8	14	27
		%	18.5	29.6	51.9	100
3.	Giving students practical problems	F	21	6	-	27
		%	77.8	22.1	-	100
4.	Attempt to relate the lesson with the day to day activities	F	11	11	5	27
		%	40.7	40.7	18.6	100
5.	Encouraging students to express themselves in a language and idioms of their musical culture	F	5	9	13	27
		%	18.5	33.3	48.2	100

The analysis of teaching approaches demonstrates that:

- (b) Teachers never used in their classes issues about multiculturalism. The result indicates that (29.6%) teachers inadequately explained the issues, and most

- (51.9%) teachers never mentioned issues of multiculturalism. From this observation it can be concluded that issues related to multiculturalism are the least mentioned in classes.
- (c) The observations result indicates that, teachers giving practical problems to their students. Out of the 27 observation in 9 schools, 21 observations were about practical problems. They were assigning students to make bamboo flutes or other musical instruments. Some teachers encouraged students to sing and dance their cultural songs, etc. This is to be expected as the nature of the subject demands a concrete approach.
 - (d) The result indicates that teachers attempt to relate the lesson with day-to-day activities is below the required standard (11 times 40.7%). Even though most teachers were active in giving practical problems, they were weak to relate their lesson with day-to-day activity.
 - (e) Table 11 also shows that teachers are not encouraging students to express themselves in a language and idioms of their musical culture. Only 5(18.5%) times did teachers attempt to encourage students to express themselves.

A multicultural perspective includes relationships between families and schools that are characterized by mutual respect and learning as well as by shared efforts to create an optimal environment for children. As the facilitator of this process, teachers need to be able to view issues from many perspectives and to see people's behavior as rational responses to the challenges of their own environment.

A multicultural perspective is a world view, a way of interpreting behavior and events in which diversity among individuals, cultures, genders, lifestyles, is valued. Multicultural education reflects a pluralistic point of view in which the diversity of this

country and the world is valued and preserved. People have raised concerns that it might cause factionalism between groups and disrupt the shared purpose that is necessary for the nation's survival. Multicultural education attempts to join the streams of many groups, to create a common pool of goals, traditions, and languages, and also makes it possible for each stream to thrive and contribute in its own way. Rather than isolation, a multicultural perspective seeks to establish mutual understanding (Ramsey, 1987; Banks, 1989; Herndon and McLead, 1990; Massey 1996).

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The purpose of the study was to emphasize on the importance of developing primary school music curricular materials in multicultural society. Particularly the study focuses on Addis Ababa Region, because primary schools in this Region have multi-ethnic compositions. Developing music curricular materials for this diversified society need to be based on the purpose of teaching the value and concepts implied by cultural pluralism, cross-cultural studies, inter-group and human relation in schools and the society.

To achieve this aim, the following research questions were developed

1. How was multiculturalism reflected in developing the aesthetics and physical education (music) curricular materials?
2. Are the developed aesthetics and physical education curricular materials gender, ethnic and class sensitive?
3. What are the students perceptions of the aesthetics and physical education classes and multiculturalism?
4. How do teachers implement (teach) multiculturalism in the aesthetics and physical education classes?

A review of literature was made based on the research questions raised. In order to have a clear picture of the existing nature of the problems related to developing primary schools music curricular materials in multicultural society the descriptive survey method is employed.

In this study, five zones which constitute about 83.3% of the region's total population were selected, and ten primary schools (of which 6 government and 4 non-government) were selected randomly. From the sampled schools 21 teachers who had been teaching aesthetics and physical education (music) in grade 1 - 4 were taken as informants. The instruments used for the data collection were questionnaire, interviews, classroom observations and coding sheets. The questionnaire were filled by teachers, and students, and interview was conducted with school teachers, curriculum experts and developers. The purpose of classroom observation was to acquire information on how multicultural music education can be achieved, and the coding sheet was used for examine the extent to which the music (aesthetics and physical education) curriculum materials are consistent with the concept of multiculturalism.

The findings of this study reveal that music, art, and physical education are one of the major indicators to promote nationalities cultural identity. However, in practice the integrated aesthetics and physical education curricular materials do not promote the stated ideals. This is so because most teachers do not have adequate music, art or

physical education trainings and consequently the subjects could not be appreciated as the major promoter of the ideals of nationalities cultural identities.

In order to develop music curricular materials in multicultural society, it is necessary to have ideas about ethnic, gender, class and culture differences. Multicultural education is inextricably bound with children's social orientation. It is observed during data collection that there is some evidence that specifically links negative responses to certain ethnic groups, genders with a tendency to reject other ethnic groups or strangers. Skills that are necessary for positive interpersonal relationships are integral to the development of positive inter-group attitudes and behaviors. These processes include the ability to understand and accept other points of view, a sense of social responsibility, a willingness to initiate and maintain interactions and to broaden the range of contacts of students. Students have expressed their interest to learn different cultural songs, which can broaden their knowledge of different ethnic, culture and gender groups.

Teachers' response clearly indicates that the self-contained class and subject integration makes primary schools education irrelevant to the society and it makes students to be far behind the desired outcome.

The information gathered through interview revealed the hesitation of respondents regarding the kind of philosophy they used for developing music curricular materials.

Curriculum experts in the ICDR did not consider the various educational philosophies in the process of curriculum development, instead they usually referred to the education policy. This may be caused by their lack of exposure in the field of multicultural music curriculum development.

Information obtained through the coding sheets reveal that the developed aesthetics and physical education curricular materials are not appropriate for implementing or teaching multiculturalism. To apply the ideals the developed materials should be revised in line with the concept of multiculturalism; because ethnically pluralistic curriculum content has the potential of producing fundamental changes in forming school climate and the entire nature of education of our nation.

In conclusion the emphasis on analysis is intended to insure that efforts to incorporate a multicultural perspective when developing music curricular materials are meaningful and appropriate to the curriculum experts, teachers, students, families and the community in general. Knowledge of what children are thinking and feeling will provide guidelines for both curriculum and classroom organization. Awareness of community and parents' views will enable teachers to respond to children in their immediate social context. Moreover, educational philosophies are highly significant for developing a music curriculum. For giving less emphasis to philosophies means ignoring the values, beliefs and ideas of the society. Therefore, the vitality of music education philosophies shouldn't be under emphasized in the process of curriculum

development, and developing music curricular materials in multicultural society, need to be realized by incorporating issues and materials of diverse ethnic, gender and culture groups.

5.2 Conclusion

The broad goals of developing and teaching multicultural perspectives are, to help children develop positive gender, racial, cultural, class and individual identities and to recognize and accept their membership in many different groups; and the aim of this study was to emphasize the importance of multicultural contents in the music education materials and to encourage in young children's earliest social relationship openness and interest in others, a willingness to include other ethnic, gender groups, and a desire to cooperate. However, due to lack of appropriate multicultural music (aesthetics and physical education) curricular materials, schools in Addis Ababa Region do not help students to expand the horizon of their cultural awareness and to respect and tolerate different ethnic, gender, class, and cultural groups.

A multicultural perspective includes relationships between families and schools that are characterized by mutual respect and learning as well as by shared efforts to create an optimal environment for children. Multicultural education attempts to join the streams of many groups, to create a common pool of goals, traditions, and languages, and also makes it possible for each stream to thrive and contribute in its own way.

Rather than isolation, a multicultural perspective seeks to establish mutual understanding.

5.3 Recommendations

Based on the findings the following recommendations are suggested:

1. Music is an important aspect of life, culture and, it is a significant means of expressing and interpreting human experience, its activity then, its widest involves the whole person, physically, mentally, spiritually and society. Therefore, teaching music in multicultural society by bridging school and community has the opportunity to extend music education to adults of all ages.
2. Music is one of the major indicators to promote nationalities cultural identity, hence developing music curricular materials in multicultural society need to be based on the nationalities cultural identity.
3. Children express and represent their feeling through drawing, painting, singing or acting out a part, and every art encounter requires that children use intellectual, social and emotional skills, concepts, and knowledge throughout the creative process, therefore the syllabus as a guide line must include materials to encourage children to participate during the creative process.
4. The developed music (aesthetics and physical education) curricular materials are irrelevant to the primary schools, therefore, they need to be redesigned.

5. Music (aesthetics and physical education) classes were conducted by untrained teachers, therefore, teachers in primary schools need training in order to teach the subject properly.
6. Philosophies are both the bases and the screening points for curriculum development. Hence, tending to develop multicultural music curriculum without considering the very basic philosophies may make the entire development process incomplete and less feasible. Therefore, the experts of music, art and physical education curriculum should have a clear educational philosophy that coheres with the educational philosophy of the country.
7. Developing multicultural music curricular materials by excluding the teachers, parents and students would make the whole endeavor unjust and irrelevant. Therefore, like many other education stakeholders, teachers, parents and students have to be equally involved in the process of multicultural music curriculum development.
8. As it is indicated in the findings, students have expressed their interest to learn pluralistic culture. Therefore, developing multicultural music curricular materials is essential to develop cultural awareness, and respect among students.
9. The developed music curricular materials are not appropriate to teach multicultural concepts. Therefore, we need to design multicultural music curricular materials for students to live in ethnically diversified society and to make them active members of the society.

10. Multicultural education attempts to join the streams of many groups to create a common pool of goals, traditions and languages. Therefore, developing music curricular materials in multicultural society has to be based on creating a common pool of goals, traditions and mutual understanding among different ethnic, gender, class and culture groups.

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APPENDIX - A1

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
FACULTY OF EDUCATION

DEPARTMENT OF C & I

Questionnaire for primary school (Grade 1-4) Aesthetic and Physical Education
(Music) teachers.

The aim of this questionnaire is to collect information about the importance and application of music curricular materials in multicultural society. The information obtained through this questionnaire is going to be used only for research undertaking. Therefore, your cooperation by giving genuine information enhances and enriches to complete the study.

No need of writing your name on the questionnaire

Thank you in advance for
Your cooperation

I. Characteristics of the Respondents

1. Name of the school _____ zone _____
2. Sex Male _____ Female _____
3. Qualification
 - A. 10 + 2
 - B. 12
 - C. 12 + TT1
 - D. Diploma from Yared Music School
 - E. Diploma from A.A Fine Art School
 - F. Other
4. Area of specialization _____
5. Total services in teaching profession
 - a. below 1 year
 - b. 1 - 5 years
 - c. 6 - 10 years
 - d. 10 - 15 years
 - e. 16 and above years
6. For how long have you taught aesthetics and physical education (Music, Art) in the primary schools (grade 1 - 4)
 - a. for the first time
 - b. 1 - 5 years
 - c. 6 - 10 years
 - d. 10 - 15 years
 - e. above 16 years

7. Number of subjects you are teaching now

- a. one subject in addition to aesthetics (Music, Art)
- b. two subject
- c. three subject
- d. only aesthetics and physical education (Music, Art)
- e. more than three subjects

8. Your total teaching load periods per day is

- a. 1 - 3 periods
- b. 4 - 6 periods
- c. 7 and above periods

9. The average number of students per class

- a. 20 - 30
- b. 31 - 40
- c. 41 - 50
- d. 51 - 60
- e. above 60

II. Direction: After reading the following questions, circle or put "X" in the box for your responses

1. The Developed aesthetics and physical education (Music, Art) curricular materials for Addis Ababa Primary Schools (grade 1 - 4) are:

(a) appropriate (b) Not appropriate

Why?

2. Aesthetic and physical education (Music, Art) subjects are

- (a) totally integrated
- (b) partially integrated
- (c) separately developed

3. The voice range of primary schools songs are:

- (a) easy to sing and have steady beat
- (b) the voice range is within the kids vocal abilities
- (c) difficult to sing and have complicated rhythm
- (d) the voice range is beyond the kids abilities

4. Does the aesthetic and physical education (Music, Art) syllabus (text book) is appropriate to teach multicultural music?

Yes NO

5. The types of songs in primary schools textbooks

- (a) are meaningful for children such as songs about their body parts, their names, feeling, special occasions
- (b) songs about animals in which children can imitate or make animal sounds, capture children's interest and encourage them to become involved in singing activities.
- (c) songs which do not have any meaning to children.

6. As a teacher are you treating your students equally?

Yes NO

7. The aesthetic and physical education (Music, Art) curricular materials of Addis Ababa primary schools (1-4) expand cultural awareness to help students to understand each other

Yes NO

8. Do you encourage your students to express themselves fully and intelligently in language and idioms of their musical culture?

Yes NO

8a. a. If your answer for the item number 7 is "Yes" please write shortly how you do it

b. If your answer for the item number 7 is "No" please write shortly why?

9. How do you become an aesthetics and physical education (Music, Art) teacher?

(a) because it is your major area- i.e. you are graduated either from the music, art school or in sport

(b) you are forced to teach (assigned)

(c) other case if any

10. Aesthetic and physical education (Music, Art) helps to teach respect and tolerance among different ethnic, gender groups.

Yes NO

11. The integration of aesthetic and physical education curricular materials brings the concepts, skills and values of the subjects into close relationship.

Yes NO

APPENDIX - A2

Questionnaire for primary school students

1. Name of the school _____ zone
2. Sex Male _____ Female _____
3. Your grade _____
4. Ethnic background _____
5. Write the subject you like most
6. Write the subject you hate most
7. Can you easily understand, while your music (aesthetics) teacher presents the lesson?
Yes NO
8. Do you learn in aesthetics (music) classes different cultural songs?
Yes NO
9. Does your music (aesthetics) teacher give you assignments that encourage you to collect different cultural songs?
Yes NO
10. Do you like to learn other cultures (songs, traditions etc) other than your own?
Yes NO
11. Does music (aesthetics) class encourage you to imitate different sounds?
Yes NO

APPENDIX - A3

Interview items for aesthetics (music) teachers and curriculum experts

1. Are the developed music curricular materials fit to teach music in the primary schools (grade 1-4)?
2. Reasons for aesthetic education integration.
3. How do you incorporate materials and issues of multicultural in the aesthetics (especially music education) classes or curricular materials?
4. What type of music education method (philosophy) is currently applied?
5. Can a single teacher teach the integrated subjects? (Music, art and physical education)
6. Are the developed aesthetics education materials for grade 1-4 ethnic, gender and class sensitive?
7. How do music educators (curriculum developers or teachers) help students to develop more positive racial, ethnic attitudes and values?

APPENDIX - A4

Classroom Observation Rating Form

Name of the school _____

Zone _____

Grade and section _____

Date of observation _____ 1. _____

2. _____

3. _____

Period _____ time from _____ to _____

Lesson Topic _____

No.	Instructional approaches	Level of performance		
		Adequate	Inadequate	Non-existence
1.	How many times does the teacher explain to students to respect and tolerate other ethnic, gender etc groups?			
2.	How many times does the teacher explains the concept of multicultural to his/her students?			
3.	How many times does the teacher give students practical problems?			
4.	How many times does the teacher attempt to relate his/her lesson with the day to day activities of the learners?			
5.	How many times does the teacher encourage students to express themselves in a language and idioms of their musical culture?			

APPENDIX B-2

Trial Run Result among codes (Reliability of coding)

Unit of analysis	1	2	3	4	5	6	7
Coder A. Alemnesh	0	0	4	1	0	3	0
Coder B Ezra	0	0	3	1	0	3	0

$$\kappa = 1 - \frac{(2r-1)n_m}{n_1n_0}$$

$$= 1 - \frac{(2 \times 7 - 1) 1}{15 \times 8}$$

$$= 1 - \frac{(14-1)1}{120}$$

$$= 1 - \frac{13}{120}$$

$$= 1 - 0.10$$

$$= 0.90 \text{ or } 90 \%$$

$n_m = N^0$ of mismatches

$n_1 = N^0$ of present of category

$n_0 = N^0$ of absence of category

Reliability of coding and coders of grade 3 aesthetics and physical education syllabus

Unit of analysis	1	2	3	4	5	6	7	8	9	10	11
Alemnesh	0	0	4	1	0	4	0	3	1	3	3
Ezra	0	0	3	1	0	3	0	3	1	3	3

$$\begin{aligned}
\alpha &= 1 - \frac{(2r-1)n_m}{n_1n_o} \\
&= 1 - \frac{(2 \times 11 - 1) \cdot 2}{35 \times 8} \\
&= 1 - \frac{(22 - 1) \cdot 2}{288} \\
&= 1 - \frac{21 \times 2}{280} \\
&= 1 - 0.014 \\
&= 0.854 \text{ or } 85\%
\end{aligned}$$

Reliability of coding and coders of grade 4 aesthetics and physical education syllabus

Unit of analysis	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Alemnesh	1	0	0	0	3	0	0	1	1	0	1	3	0	0	0	0	0	0	3	1	0	0	0
Ezra	2	0	0	0	2	0	0	1	1	0	2	2	0	0	0	0	0	0	3	1	0	0	0

$$\alpha = 1 - \frac{(2r-1)n_m}{n_1 n_o}$$

$$n_1 n_o$$

$$= 1 - \frac{(2 \times 23 - 1)4}{28 \times 30}$$

$$28 \times 30$$

$$= 1 - \frac{(26-1) \times 840}{840}$$

$$840$$

$$= 1 - \frac{25 \times 3}{840}$$

$$840$$

$$= 1 - \frac{100}{840}$$

$$840$$

$$= 1 - 0.119$$

$$= 0.881 = \text{or } 88\%$$

Reliability of coding and coders of grade 4 aesthetics and physical education teachers guide

Unit of analysis	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47	49	51	53	55	57	59	61	63	65
Alemnesh	1	1	0	1	2	0	1	3	2	4	0	2	2	2	0	0	0	1	4	2	4	0	3	1	2	1	3	2	1	1	4	2	0
Ezra	1	1	0	1	3	0	1	3	2	4	0	2	2	2	0	0	0	1	4	1	3	0	3	1	2	1	3	2	1	1	4	2	0

$$\begin{aligned}
 \alpha &= 1 - \frac{(2r-1)n_m}{n_1 n_o} \\
 &= 1 - \frac{(2 \times 33 - 1) 3}{103 \times 16} \\
 &= 1 - \frac{(66-1) 3}{16 \times 8} \\
 &= 1 - \frac{65 \times 3}{16 \times 8} \\
 &= \frac{1 - 195}{16 \times 8} \\
 &= 1 - 0.11 \\
 &= 0.89 \text{ or } 89\%
 \end{aligned}$$

APPENDIX - C

Sampled Primary School

Zone	Name of the school
1	Balcha Aba Nefso- Government
2	Agazian No.1 Public school
3	a- Ayer Amba - public school
	b. Kebede Micheal - Private school
4	a.Nigat Kokeb- Public School
	b. Entoto Amba- Government school
	c. MisrakGoh- Government school
	d. Kelemework - Government school
	e.Minilik I - Government school
5	Medhanialem - Government School

Total No. of Primary Schools -10

Government = six

Non government (Private) = four

APPENDIX - D

CHACTERSTICS OF TEACHES RESPONDANTS

Item	Category	No	%
Sex	Male	14	66.67
	Female	7	33.33
	Total	21	100
Qualification	10 + 2	3	14.29
	12	1	4.76
	12 + TTI	9	42.85
	Diploma from Yared Music School	3	14.29
	Diploma from A.A Art School	2	9.52
	Other	3	14.29
	Total	21	100
Area of specialization	Music	3	14.29
	Art	2	9.52
	P. Education	2	9.52
	Others	14	66.67
	Total	21	100
Total services in teaching profession	Below 1 year	1	4.76
	1 - 5 years	3	14.29
	6 - 10 years	1	4.76
	11 - 15 years	2	9.52
	16 years above	14	66.67
	Total	21	100
Experience in teaching music (aesthetic and physical education)	For the first time	5	23.80
	1 - 5 years	10	47.61
	6 - 10 years	2	9.53
	11 - 15 years	2	9.53
	16 years above	2	9.53
	Total	21	100
Number of subjects taught other than aesthetic (music)	One	-	-
	Two	2	9.53
	Three	-	-
	Only aesthetics and physical education	8	38.09
	More than three subjects	11	52.38
	Total	21	100
Total teaching load in periods	1 - 3 periods	19	90.47

Item	Category	No	%
per day	4 - 6 periods	2	9.53
	7 and above periods	-	-
	Total	21	100
Average number of students per class	23 - 30	2	9.53
	31 - 40	-	-
	41 - 50	4	19.06
	51 - 60	5	23.80
	Above 60	10	47.61
	Total	21	100
How do they become aesthetic and physical education (music, art) teacher	Because it is their major	5	23.8
	Are assigned forced to teach	16	66.2
	Other cases	-	-
	Total	21	100

APPENDIX - E

CHARACTRISTICS OF STUDENTS RESPONDANTS

Item	Category		No	%
Sex	Male		100	43.48
	Female		130	56.62
	Total		230	100
N ^o of students in each sampled schools	Balcha Aba Nefso Grade 4	Male	9	45
		Female	11	55
		Total	20	100
	Agazian No. 1 Grade 4	Male	21	56.8
		Female	16	43.2
		Total	37	100
	Ayer Amba Grade 3	Male	9	40.9
		Female	13	59.1
		Total	22	100
	Kebede Micheal Grade 3	Male	12	42.9
		Female	16	57.1
		Total	28	100
	Kebede Micheal Grade 4	Male	10	55.6
		Female	8	44.4
		Total	18	100
Nigat Kokeb Grade 2	Male	6	35.2	
	Female	11	64.8	
	Total	17	100	

Item	Category	No	%
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	Entoto Amba Grade 3	Male	10	45.6
		Female	12	54.4
		Total	22	100
	Misrak Goh Grade 2	Male	11	44
		Female	14	56
		Total	25	100
	Kelemework	Male	11	44
		Female	14	56
		Total	25	100
	Medhanialem Grade 4	Male	10	38.5
		Female	16	61.5
		Total	26	100
Ethnic background	Amhara		95	41.5
	Tigre		39	17.5
	Oromo		50	22
	Gurage		23	10
	Others		23	10
	Total		230	100