

Applications of the Developmental Model of Intercultural Sensitivity (DMIS) in Music Education

Jennifer M. Mellizo

University of Wyoming Laboratory School, Laramie, WY, USA

ABSTRACT

Despite ongoing discussions about cultural diversity, practical progress towards a more inclusive and flexible system in music education remains slow (College Music Society, TFUMM 2014; Rampal 2015; Carson and Westvall 2016). As critical and reflective music practitioners and scholars, we should continue to explore every avenue that might promote higher levels of cultural sensitivity in our field. From the field of intercultural education, Milton Bennett (1993; 2004) proposes a framework for understanding and facilitating growth in this area, known as the Developmental Model of Intercultural Sensitivity (DMIS). Through this article, the author provides suggestions for applications of this framework in music education. Specifically, the author argues the DMIS framework can help university music teacher educators better understand the ways in which their students experience cultural and musical diversity, so they will be equipped to design individualized and relevant learning experiences that will move future music teachers towards higher levels of cultural sensitivity within the context of their teacher preparation programs.

Keywords: multicultural music education, social justice, culturally diverse music education, intercultural sensitivity, music teacher education

Cultural sensitivity in music education is not a new topic. Numerous scholars call for increased cultural sensitivity in music classrooms of all levels, citing the widespread Eurocentric approach to teaching music, characterized by an overwhelming focus on musical content from the Western classical tradition and an emphasis on written transmission of music (Nettl 1995; Campbell 2004; Drummond 2010; Rampal 2015; Carson and Westvall 2016; Sears 2016). Several authors directly address the underlying ethnocentric worldview that informs this mainstream approach to music education, arguing this approach is grounded in the belief (whether conscious or subconscious) that

certain music traditions are superior to and more complex than others (Nettl 1995; Humphreys 2004; Bradley 2007; Campbell 2010b).

Despite these ongoing conversations about cultural sensitivity in music education, practical progress towards a more inclusive, diverse, and equitable system remains slow—most notably in the United States, where secondary and higher education music education programs remain entrenched in Western European conservatory models of music performance (Bradley 2006, 2007; Wang and Humphreys 2009; Rampal 2015; Carson and Westvall 2016). In 2004, Campbell reminded us that it is possible “to transform while also preserving aspects of curricular content and methods that have ‘worked’ for generations” (xvi-xvii) and called on all music educators to make “a broader perspective...the norm rather than the exception across the board” (xvii). Yet, a full decade later, the authors of a College Music Society report (2014) of the Task Force on the Undergraduate Music Major (TFUMM) note only minimal progress towards this goal, asserting, “While surface change has occurred to some extent through additive means . . . fundamental changes in priorities, values, perspectives, and implementation have not occurred” (2). As critical and reflective music practitioners and scholars, we must continue to examine the barriers that have impeded fundamental change in this area, while simultaneously exploring new avenues that might provide the type of pressure needed to overcome the underlying systemic tendency towards ethnocentrism in our field.

Cultivating Cultural Sensitivity in Music Teacher Preparation Programs

Several scholars suggest the pathway toward higher levels of cultural sensitivity in formal music education settings must begin in university teacher preparation programs, and I tend to agree (Palmer 1994; Humphreys 2004; Carson and Westvall 2016). However, Carson and Westvall (2016) argue many music education majors actually have fewer opportunities to encounter culturally diverse music practices in higher education than any other level of the public music education system.

A variety of authors provide suggestions for cultivating cultural sensitivity within the context of university teacher preparation programs, many of which involve providing more opportunities for college students to engage with diverse music traditions. For example, Palmer (1994) argues all music education majors should develop performance

proficiency on at least one musical instrument outside of the Western classical tradition, while Wang and Humphreys (2009) propose allowing “pre-service music education students to satisfy a portion of their ensemble requirements through participation in performance ensembles that specialize in non-western or popular musics” (28). Emmanuel (2005) and Campbell (2010a) recommend participation in short cultural immersion experiences, while Bradley (2007) and Sears (2016) discuss the ways in which tough, uncomfortable conversations about issues such as race, privilege, and social justice can help pre-service teachers better understand the lived realities of the students they will someday teach. Even in isolation, these suggestions are important. However, they become even more valuable when placed within the context of a developmental framework that considers where pre-service music educators “are” in terms of cultural sensitivity, compared to where they will need to be in order to successfully address the varied needs of the diverse students they will certainly encounter as they enter the teaching profession. Such a framework might help us conceptualize a logical pathway forward towards a more inclusive and flexible system that cultivates culturally sensitive music educators who will ultimately strive to ensure students of all ages have access to a diverse, equitable, and personally meaningful musical education.

The Developmental Model of Intercultural Sensitivity (DMIS)

From the field of intercultural education, Milton Bennett (1993, 2004) proposes a framework for understanding and facilitating growth in the area of intercultural sensitivity, known as the Developmental Model of Intercultural Sensitivity (DMIS). The DMIS is based on the theoretical assumption that people subjectively experience cultural difference in ways that are more or less complex, depending on their underlying level of intercultural sensitivity (Bennett 2004). The term *intercultural sensitivity* can be understood as an individual’s ability to “discriminate and experience cultural differences” (Hammer, Bennett, and Wiseman 2003, 422).

The DMIS is a growth continuum comprised of six developmental stages. Bennett (1993) contends the first three stages are ethnocentric because the “individual assumes that his or her existence is central to the reality perceived by all others” (30). Negative outcomes “commonly attributed to ethnocentrism,” such as racism and “the construction of

in-group/out-group distinctions” stem from this “centrality assumption” (30). Bennett (2004) introduces the term *ethnorelativism* “to mean the opposite of ethnocentrism—the experience of one’s own beliefs and behaviors is just one organization of reality among many viable possibilities” (62). He states, “Cultural difference is neither good nor bad, it is just different” (1993, 46). Bennett (1993) argues the final three stages in the DMIS are ethnorelative because the individual experiences their own culture “in the context of other cultures” (68). Although Bennett (1993) does acknowledge the potential for occasional retreats, he contends movement through the DMIS is generally unidirectional.

At its core, the DMIS model assumes “contact with cultural difference generates pressure necessary for change in one’s worldview” (2004, 75), which in turn allows an individual to perceive, understand, and experience cultural diversity in increasingly complex ways. Each DMIS stage shown in Figure 1 represents a different worldview orientation that is associated with at least one major issue that individuals must resolve before they can move forward through the continuum.

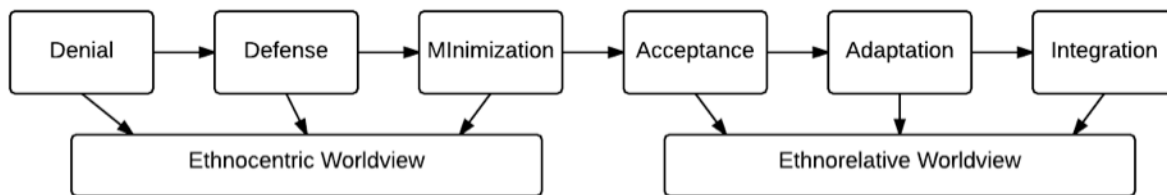


Figure 1. The developmental model of intercultural sensitivity (DMIS) (Bennett 1993; 2004)

Unpacking the DMIS Stages

Bennett (1993, 2004) makes his framework useful for practicing educators by providing detailed descriptions of common behavior patterns at each DMIS stage, and suggesting activities that promote growth through the continuum. Armed with this information, educators can identify and better understand the ways in which their students experience cultural difference at a given point in time, and subsequently “create curriculum . . . and

sequence activities in ways that facilitate development toward more sensitive stages” (1993, 24).

Denial. According to Bennett (1993), a person who embodies the first stage in the DMIS continuum, Denial, “believes that cultural diversity only occurs elsewhere” (30) and therefore does not really experience it at all. In some cases, people in Denial intentionally separate themselves from those who are culturally different. In other cases, Denial is the default worldview for people who are socialized in a geographic location with a homogenous population.

The key issue to resolve at this stage is “the tendency to avoid noticing or confronting cultural difference” (1993, 34). Bennett contends people in the Denial stage need more opportunities to partake in “cultural awareness” activities, which “generally take the form of International Night, Multicultural Week, or similar functions” (34). Although he acknowledges these types of events are not usually effective in terms of fostering true cultural understanding between groups, he argues they are useful in terms of “facilitating simple recognition of difference” (34), which is a necessary first step towards higher levels of intercultural sensitivity. Bennett (1993) warns against the “premature discussion of really significant cultural differences” with people who exhibit characteristics of Denial, stating, “Such discussion will either be ignored, or more detrimentally, be used as a rationale for maintaining the comfort of denial” (34).

Defense. According to Bennett (2004), “the resolution of Denial issues...sets up the conditions for the experience of Defense” (64). From a developmental perspective, movement from Denial to Defense does indicate growth. However, the Defense stage is associated with new negative behavior patterns, most notably: *Denigration* and *Superiority*. Denigration occurs when people “counter the threat of difference by evaluate[ing] it negatively” (1993, 35), while superiority occurs when people respond to the perceived threat of cultural difference by organizing their reality “into ‘us and them,’ where one’s own culture is superior and other cultures are inferior” (2004, 65).

To resolve the major issues related to the Defense stage, Bennett argues individuals need more opportunities to “establish commonality” (66) between themselves and people of other cultural groups. From a teacher education perspective, Nganga (2016) recommends introducing university education majors to children’s literature that

highlights themes such as cultural universals and tolerance, and provides helpful examples of stories that serve this purpose. For example, *Mama Says: A Book of Love for Mothers and Sons* by Walker, Dillon, and Dillon (2009) addresses cultural universals all humans can relate to, such as “kindness, sharing, diligence, faith, courage and hard work” (Nganga 2016, 82). *Is There Really a Human Race?* by Curtis and Cornell (2006) explores the question of what it means to be human, and highlights the idea that “we all have a role to play in making the world a better place for humanity” (Nganga 2016, 83).

Minimization. Minimization occurs when cultural difference is no longer threatening, but instead it is trivialized (Bennett, 2004). Although Bennett argues the Minimization stage is theoretically ethnocentric, several researchers contend it might be more accurately categorized as a transitional stage that bridges ethnocentrism and ethnorelativism (Hammer et al. 2003; Paige et al. 2003; Mellizo 2017). Individuals who embody Minimization recognize and feel positive about the “humanness of others” (Bennett 2004, 68) but still operate under the assumption that the cultural values and characteristics that they holds dear are values and characteristics that all humans have in common (Olson & Kroeger 2001). For people of the dominant culture, Minimization “tends to mask recognition of their own culture and the institutional privilege it affords its members” (Bennett, 2004, 67).

In order to facilitate movement from Minimization to Acceptance, Bennett (1993) suggests learning experiences designed to help people (especially those who identify with the dominant culture) develop heightened levels of cultural self-awareness. Within a teacher education context, Richey and Her (2016) provide an example of a cultural memoir project that serves this particular purpose. They asked the pre-service teachers in their college classroom to present their “ethnocultural heritages, identities, and histories” by framing their experiences “from the perspective of the values they learned in their immediate families and local communities” (65). The students in Richey & Her’s class revisited and revised these projects as the course progressed. Final responses indicated many of the college students in their class began to recognize their own inherent cultural assumptions and biases by the end of the semester.

Acceptance. Within the ethnorelative stage of Acceptance, “cultural difference is both acknowledged and respected” (Bennett, 1993, 47). Individuals with an Acceptance

worldview demonstrate heightened levels of cultural self-awareness, and can “construct culture-general categories that allow them to generate a range of relevant cultural contrasts among many cultures” (2004, 68-69). In general, they view cultural difference “as a necessary and preferable human condition” (1993, 47-48), and find intercultural experiences “inevitable and enjoyable” (47).

In order to move from Acceptance to Adaptation, people must resolve the issue of “value relativity” (69). Essentially, individuals must “accept the relativity of values to cultural context” (69) before they will be able “to lay aside [their] own viewpoints of life and look at other cultures in ways that allow [them] to experience their views of reality and truth” (Palmer 1994, 22). Bennett (1993) contends movement through this stage is best encouraged through practical experience. By this point, people are ready to apply their theoretical ethnorelativism in ways that are personally relevant and useful, perhaps through cultural simulations or short immersion experiences.

Adaptation. “Adaptation is the state in which the experience of another culture yields perception and behavior appropriate to that culture” (Bennett 2004, 70). When individuals reach the Adaptation stage, they demonstrate high levels of cultural self-awareness, engage in perspective taking, and in many cases have developed practical skills “for relating to and communicating with people of other cultures” (1993, 51).

In order to move from Adaptation to Integration, individuals must resolve the issue of authenticity (Bennett 2004). They must discover for themselves “how it is possible to perceive and behave in culturally different ways” (71) while still being themselves. Bennett (2004) argues the answer to this conundrum “seems to lie in defining yourself more broadly—in expanding the repertoire of perception and behavior that is ‘yours’” (71). Individuals who experience Adaptation need frequent and sustained “opportunities for interaction” and “actual face-to-face communication” (1993, 58) in an alternative cultural setting. Additionally, individuals who reach the Adaptation stage are ready for tough conversations about the ways in which certain behavior and value differences contribute to issues of inequality, injustice, and oppression in society.

Integration, the final stage in the DMIS model, “is the state in which one’s experience of self is expanded to include the movement in and out of different worldviews” (Bennett 2004, 72). The main distinction between Adaptation and Integration is while people in

Adaptation demonstrate the ability to adjust their behavior according to what is appropriate and expected within a given cultural setting, people in Integration do not consciously engage in perspective-taking, and do not cognitively initiate behavior shifts, because these skills have simply become part of who they authentically are.

Limitations of the DMIS Model

The DMIS model has some limitations. Zafar, Sandhu, and Khan (2013) note the scientific clarity of this model can be viewed as both strength and a weakness. On paper, “the stages are very scientifically defined and methodically arranged” and “the definitions of ethnocentric and ethnorelative stages and the characteristics of people at these stages are very believable” (569). In reality, however, human behavior rarely fits into such linear and clear-cut categories. For example, when a student who experiences Denial due to monocultural socialization is provided with more opportunities to encounter cultural difference, they might skip the defense and minimization stages entirely. In contrast, a student who experiences Denial because they consciously choose to separate themselves from those who are culturally different might react negatively to intercultural curriculum initiatives.

Zafar, Sandhu, and Khan (2013) also point out the DMIS model assumes every learner starts the learning process in the Denial stage, which is often not the case. In reality, individuals can begin the learning process at any stage of the framework, and in some cases will experience cultural difference in ways that span multiple stages (Bennett, 1993). An additional limitation of this framework is its heavy reliance on the teacher’s level of intercultural sensitivity. Bennett contends teachers should operate at least “one stage beyond that which is being trained for” (66) in order to effectively facilitate intercultural learning experiences. For example, a teacher who has a goal of moving all their students to the level of Acceptance must operate from an Adaptation worldview.

To overcome these limitations (and others that may emerge), educators should remember “that they are guides on a journey, not imparters of final truth” (Bennett 1993, 66). Every individual (including the teacher) will navigate the continuum in their own unique way, and at their own pace, and learning experiences must be tailored to fit the unique needs of the people in the learning environment. Rather than using the DMIS as a

diagnostic tool in an absolute sense, educators can use the descriptors and suggestions Bennett (and others) have provided to inform curricular decisions regarding the types of intercultural learning experiences they believe will help the students in their classroom progress towards higher levels of intercultural sensitivity.

Positionality

Before I begin to unpack the relevance of the DMIS framework in the music education, it is important to acknowledge my own positionality, as it relates to this topic. I am a K-9th Grade general music educator at a public school in the Rocky Mountain region of the United States. My own musical experiences as a student in the American public school system (Kindergarten through my undergraduate degree) were very positive, but deeply influenced by the mainstream Western perspective of music education (Denial). This perspective informed and shaped my teaching practices for the first twelve years of my career.

As part of my PhD program, I traveled to Benin, Africa to study music and culture. Although I did not realize it at the time, my musical experiences during this trip would change both my personal and professional life forever. At first, I experienced music in Benin from a distinctly ethnocentric perspective: I walked into that music classroom with my “Westernized” ears, determined to impress my teacher. I assumed my extensive musical training in the United States would quickly translate into success in this new musical setting (Minimization). As part of my first lesson, my teacher handed me an iron bell, and asked me to play a rhythm pattern as he improvised (at least it sounded like improvisation to me) on another drum. Much to my surprise at the time, I could not do it. As I tried again and again to play this rhythm on the bell, I felt very frustrated (Defense). I could not feel the beat—I could not count the rhythm—I could not transcribe the rhythm. Suffice it to say, my teacher was not impressed. Over time, I realized that if I wanted to experience any success at all in this new musical environment, I would need to open myself up to learning from a completely different perspective (Acceptance). I put away my transcription notebook and tried to learn the rhythms completely by ear, *feeling* them instead of *counting* them. Eventually, I began to experience this new music tradition in

increasingly complex ways and forged my own deep connection with the music, and my fellow music-makers (Acceptance/Adaptation).

Upon returning to my classroom in the United States, this new worldview prompted me to ponder the ways in which my cultural assumptions and biases related to issues such as repertoire selection, teaching strategies, communication style, and general ways of being affected the musical education of the students in my classroom (Adaptation). I noticed that some of the students in my class were simply not interested in learning “music” from my point of view. This important realization changed my practice for the better. Over time, I transformed from a teacher who cultivated a meaningful musical learning environment for *some* students into a music teacher who cultivated a meaningful musical learning environment for *most* (always working towards *all*) students (Adaptation/Integration).

I accept the explanatory power of the DMIS model because I personally experienced it. I accept the primary assumption of the DMIS—“that contact with cultural difference generates pressure for change in one’s worldview” (Bennett 2004, 75)—because in my case, it did. As the previous examples illustrate, I can clearly identify the major issues I had to overcome during my own unique journey towards higher levels of intercultural sensitivity. With that being said, my main purpose in writing this article is not to prove or disprove Bennett’s DMIS theory. Through this article, I seek to introduce educators and scholars in the field of music education to a tool that helped me to better understand my own personal journey towards higher levels of cultural sensitivity as a music educator.

Applications of the DMIS in Music Education

Within the final section of this article, I will highlight a number of applications of the DMIS framework in the field of music education. I will describe key indicators for each DMIS stage, and will provide specific suggestions for musical learning experiences that may prompt movement through this growth continuum. Like Carson and Westvall (2016), I contend the practices modeled through university music teacher preparation programs tend to “resonate throughout the public educational system as a whole” (43). Therefore, most of my comments will be situated within this particular context, although they may be applicable in other settings as well.

Denial. Applied to music education, Denial occurs when teachers choose the majority of their content from one dominant musical perspective. A number of music education scholars argue the Denial worldview is still prevalent in university music teacher preparation programs, citing the overwhelming curricular focus on musical content and processes from the western art tradition (Nettl 1995, College Music Society TFUMM 2014, Carson and Westvall 2016). In 2009, Wang and Humphreys found that undergraduate music education students at a major university in in the United States spent almost 93% of their time studying, practicing, and performing music derived from this dominant perspective. Although Wang and Humphreys acknowledge these results are not generalizable in the strictest sense, they note the university music school examined in their study “is fully accredited by the NASM”, which “suggests its teacher education curriculum may be similar to those of many other large music schools in the USA” (25).

Some music teacher preparation programs have incorporated a diversity requirement, which can be viewed as an attempt to resolve the major issue related to the Denial stage: Noticing cultural difference. Music education majors often fulfill this requirement through a World Music course, which provides an introduction to/sampling of music from a variety of cultural settings. Although this type of course is likely to provide the pressure most music education majors need to move beyond the Denial stage, it is important to remember that Bennett (2004) argues the resolution of issues related to Denial often “sets up the conditions for the experience of Defense” (64). Therefore, university music teacher preparation programs that begin and end their efforts to cultivate cultural sensitivity by implementing a World Music course requirement run the risk of graduating a large number of pre-service music educators who perceive and experience culturally diverse music from a negative/defensive perspective.

Defense. To combat such negative attitudes within the context of World Music courses, instructors should engage their students in active music-making experiences as much as possible (Elliott and Silverman 2015). Additionally, instructors can utilize an overarching framework of cultural and musical universals to guide class discussions. I find Wade’s *Thinking Musically* textbook particularly useful in this regard because it “speaks to a set of unifying topics” (2012, xvi) in ways that prompt students to consider how music universals such as pitch, time, and structure are used in a wide variety of cultural contexts

throughout the world. Wade continually circles back to the theme of “people,” especially highlighting “the ways in which people make music meaningful and useful in their lives” (2012, xvii).

Within the context of elementary methods courses, teacher educators can highlight cultural universals by organizing children’s songs into thematic units based on the common ways in which children engage with music across many different cultural settings. Campbell (2010b) provides ideas for common purposes that can be highlighted, such as: entertainment, aesthetic enjoyment, communication, emotional expression, physical response, social norms, religious rituals, and continuity and stability of culture. Even within the context of traditional university performance ensembles (such as band, choir, and orchestra), directors can facilitate movement through Defense by incorporating diverse repertoire, and sharing relevant cultural/contextual information about these selections in ways that emphasize commonalities instead of differences. Some guiding questions might include: What purpose does this music serve in the original culture? Does the structure of the music tell a story? How do patterns of pitches convey meaning? What is the relationship between instruments (Wade 2012)?

Minimization. Music educators who embody Minimization expect all people to experience all music in similar ways, and therefore introduce every selection from the same musical perspective, regardless of the original cultural setting of the music. Indicators of Minimization in music education include: Imposing English lyrics in place of the language of origin; adding a Westernized accompaniment to all types of music; introducing all music through written notation; and glossing over the cultural, historical, and/or political context of a given song. To resolve the main issue related to Minimization, pre-service music educators need more opportunities to develop cultural and musical self-awareness—they must discover for themselves that their own personal experience of music is not universal. Subsequently, they need opportunities to theoretically apply their emerging cultural self-awareness by discussing the ways in which their own personal beliefs and values about music might someday affect their ability to perceive and teach culturally diverse musical selections in sensitive ways.

Last semester, I led a small group of pre-service music teachers through a cultural self-awareness activity centered on the South African freedom song “Siyahamba”. Bradley

(2012) discusses this particular song as part of a larger conversation about political context in music education, and notes most choral arrangements contain little or no information about the antiapartheid movement. She argues, “Without knowledge of that context . . . the song’s great depth of emotion and full meaning cannot truly be experienced” (189). Inspired by Bradley’s commentary, I arranged for the pre-service music teachers in my classroom to analyze several choral arrangements of this song and share their ideas regarding the arrangement they would choose for performance in a hypothetical music classroom scenario. This activity opened up a multitude of discussion topics, such as the appropriateness of Westernized piano accompaniments, the addition of inauthentic choreography/dance, the inclusion of English lyrics in certain arrangements, and the lack of translations and contextual information in most arrangements. I was encouraged by the ways in which these undergraduate music students identified and critically analyzed their own cultural assumptions, biases, and previous experiences in relation to their initial reactions to each choral arrangement they analyzed and performed. My hope is that they will be able to apply this critical thought process as they confront similar situations during their practical student teaching experiences, or within the first few years of their teaching careers.

I argue the piano proficiency requirement for music education majors is an example of institutional Minimization. We should revisit the purpose the piano proficiency exam actually serves, and the hidden message this requirement portrays: piano skills are universal and imperative for success in all areas of music education. I am not suggesting we do away with this requirement altogether; advanced skills on a chordal accompaniment instrument should be part of a music teacher's skill-set. However, we could consider a more culturally responsive approach, tailoring this requirement to meet the “musical backgrounds, skills, preferences and experiences” (8) of each individual pre-service music educator (Abril 2013).

Acceptance. Applied to music education, individuals who experience Acceptance enjoy and value culturally diverse musical encounters. They understand and accept the equally complex nature of many music traditions, and therefore become increasingly sensitive to issues such as cultural context and music transmission processes. Once university music education students move into Acceptance, they need more opportunities

to practically apply their theoretical ethnorelativism through active participation in a new music tradition. More than learning *about* diverse music traditions, they now need to learn *through* diverse music traditions.

To facilitate movement through the Acceptance stage, university music education programs should be structured in ways that provide more opportunities for pre-service teachers to actively experience culturally diverse music traditions. From a United States perspective, the authors who comprised the College Music Society's Task Force on the Undergraduate Music Major (2014) acknowledge an increase in diverse course offerings in university music departments, but contend these courses exist primarily as add-ons to core curriculum that remains largely unchanged. For this reason, these authors advocate for an "option-rich" curriculum that streamlines certain core requirements, allowing music education majors more flexibility to take advantage of these diverse course offerings as part of their program of study. Wang and Humphreys (2009) agree, and recommend music education majors should be allowed to select a non-traditional music ensemble as their primary performance ensemble for the last several semesters of their course of study. Palmer (1994) takes this idea one step further, arguing, "We should encourage, if not demand by course requirement, the practice of at least one other musical tradition besides the Western performance medium of voice or instrument" (24).

In addition to curricular/course requirement changes, Kambutu (2016) and Campbell (2010a) contend short cultural immersion experiences can provide pre-service teachers with important practical opportunities to practice and develop skills in alternative cultural settings. These experiences might be particularly beneficial for pre-service teachers who live (or attend school) in rural or monocultural settings. Kambutu facilitates 1-2 day cultural immersion experiences for his general education pre-service college students, who live in a rural setting in the Rocky Mountain region of the United States. These experiences often consist of day trips to a nearby larger city or an American Indian reservation. Comparisons of pre- and post-trip survey data indicate "many students [are] surprised at the similarities between their own cultures and the cultures they encounter" and see "value in having many different cultures in the classroom" (281-282) after participating in these short cultural immersion experiences.

Within the field of music education specifically, Campbell (2010a) states, “For music majors to develop a culturally sensitive perspective, first-hand interaction with culturally diverse populations has proven effective—perhaps even transformative” (304). Schippers and Campbell (2012) remind us that in many cases, you do not need to travel halfway around the world to immerse yourself in an alternative musical culture: “The opportunities are around the corner, often a short bus ride away” (100). Campbell (2010a) facilitates a program called *Music Alive! (MAYV)*, and plans cultural immersion experiences for music education majors in the Yakima Valley, “where Yakama and Mexican-American families live side-by-side” (Campbell 2010a, 304). Campbell states these experiences provide college music students with opportunities “to feel the rhythm and pace of the people of the community, and to wonder about ways in which local values are reflected in the music of the *conjunto*, *mariachi*, *son jarocho*, and powwow events” (305). After participating in these short cultural immersion experiences, music education majors return to the college classroom genuinely excited about “‘other’ musics and musicians” (306). Some of these students have even gone on to accept “teaching jobs in places beyond their own familiar and safe suburban environments” (306).

It is important to remember that Bennett’s framework is grounded in the notion that people with ethnocentric orientations tend to avoid difference, while people with ethnorelative orientations tend to seek it (Hammer et al. 2003). Therefore, the preceding suggestions related to curricular changes and cultural immersion experiences will be most impactful for college students who have made the important transition from ethnocentrism to ethnorelativism. For example, a student with an ethnocentric worldview is not likely to “choose” to enroll in a culturally diverse course or ensemble within the context of an “option rich” curriculum, even when many diverse course options are available. For this reason, teacher educators should consider the ways in which they can help students resolve the major issues related to Denial, Defense, and Minimization before encouraging them to develop proficiency in a diverse music tradition or partake in a cultural immersion experience.

Adaptation. Applied to music education, Adaptation occurs when individuals develop knowledge and practical skills in a new music tradition and begin to experience this music in increasingly complex ways. Aspiring music educators who demonstrate

characteristics of Adaptation need opportunities to explore the ways in which musical and cultural differences sometimes contribute to issues of injustice and oppression in our field. Most importantly, they need opportunities to examine the ways in which their own personal musical values may someday affect their ability to provide an equitable music education for all students in their classroom. As other authors have already suggested, university music teacher educators should address these issues head-on with pre-service music teachers through class discussions, even when these discussions are uncomfortable (Bradley 2007; Sears 2016).

For some pre-service music educators, these uncomfortable discussions may trigger an awakening experience that prompts them to confront and sometimes reject their previously held assumptions about certain issues (Sears 2016). Sears describes her personal awakening as a gradual process that began during her undergraduate studies when she was prompted to consider “concepts of privilege and inequality as they related to race and class” (8). She was “fully jolted into wide awakesness” (9) when she experienced her own marginalization as a female band director in a male-dominated specialty.

According to Bennett (2004), people in Adaptation are motivated by both curiosity and fairness, but “unlike some others who may sincerely believe in equity while lacking the ability to act equitably, these people have the worldview structure to support the kind of mutual cultural adaptation that actually implements equity” (71). Therefore, as pre-service music teachers become increasingly awakened to the ways in which deeply engrained behaviors and values in the field of music education consistently prevent some students from achieving musical fulfillment and success in school, they will likely be willing (and most importantly, ready) to engage in a more equitable approach.

To move from Adaptation to Integration, aspiring music educators must resolve the issue of authenticity (Bennett 2004). They must learn how to move in and out of different musical and cultural worldviews within an educational context, while still maintaining their own unique musical identity, values, and preferences. Campbell (2002) provides meaningful insight about this particular point. She states,

From one Caucasian, Catholic, and middle class teacher to others who will identify with me (by way of race, religion, socioeconomic class—or, most certainly, occupation), the responsibility for nurturing children who are more broadly musical and culturally sensitive rests largely on how we ourselves plan our pathways. (257)

Despite Campbell's many valuable contributions in the area of multicultural music education over the years, she describes herself as "still Catholic after all these years" (253) and asserts, "I am nostalgic for my family's past—and thus the jigs and the polkas, and even *Riverdance*, the post-modern version of Irish step dancing" (253). Campbell's unique personal narrative provides a clear example of how a music educator can maintain their own personal musical and cultural roots, while still responding to the ways in which aspects of culture, such as "family heritages, religious backgrounds, and socioeconomic class" influence a student's "intentional and natural music values and behavior" (256). She takes her cues from the students she teaches; changing musical worldviews as necessary to ensure all students have opportunities to engage in music in ways that are personally meaningful.

Integration. Juliet Hess's description of Sarah, a teacher participant in her dissertation study, provides an excellent example of what Integration looks like in the music classroom. Hess (2015) states, "Sarah's program integrated multiple musics, including among others, Ghanaian music, Brazilian music, Western classical music, folk musics from Eastern and Western Europe, Mandarin songs, hip-hop, and Javanese Gamelan" (80). She observes, "the students in Sarah's program move between multiple epistemologies, adapting their orientations toward the music as necessary," changing "musical styles without seeming to give it a second thought" (81). Hess (2015) notes Sarah's extensive training in Gamelan, which allows her to draw "on her own knowledge, and that of practicing Gamelan musicians" (81).

This example serves as an important reminder that Integration is not just a theoretical idea that cannot actually exist in practice. Integration in the field of music education can and does exist. However, this type of classroom environment is only possible when a music teacher develops proficiency in more than one cultural/musical reality. If we aspire to move more pre-service music teachers towards an Integration worldview, then we need more music professionals and scholars in higher education music departments who possess an Integration worldview themselves, as well as proficiency in more than one cultural/musical reality. Yet, these are the very types of music professionals who often experience institutional and systemic injustice, and therefore find it difficult to find employment in higher education music departments (Nettl 1995; Bradley 2006).

Conclusion

Despite ongoing discussions about cultural diversity in music education, practical progress towards a more inclusive, flexible, and culturally sensitive system remains slow (Bradley 2006, 2007; Wang and Humphreys 2009; College Music Society, TFUMM 2014; Rampal 2015; Carson and Westvall 2016). Especially in the United States, many music education programs remain grounded in the belief “that music of the European canon is superior, and thus the most . . . appropriate for educational purposes” (Bradley 2007, 149). Kratus (2007) contends the music most commonly made in American schools, which is “largely based on classical, folk, and sometimes jazz traditions, represents a small and shrinking slice of the musical pie” (45). He argues our field’s reluctance to embrace changing public musical tastes within formal music education contexts has in some cases contributed to declining enrollment in school music programs.

Therefore the question is: Where do we go from here? Several authors recommend experiences they believe might cultivate cultural sensitivity during music teacher preparation programs, such as: Learning to play a non-Western instrument (Palmer 1994), performing in a non-Western ensemble (Wang and Humphreys 2009), participating in short cultural immersion experiences (Campbell 2010a; Emmanuel 2005), and engaging in tough conversations about race and social justice (Bradley 2007; Sears 2016). However, according to the work of Bennett (2004), these types of experiences are only meaningful when individuals have developed “an appropriate worldview structure” to support them (71). For example, he argues, “Excessive discussion of cultural differences in behavior or values” (39) during ethnocentric stages “may backfire, leading people toward more intense superiority or into a retreat to denigration” (39).

I contend it is time for us to conceptualize our ideas about improving cultural sensitivity in music education from a developmental perspective. A logical first step in this process is honest self-reflection, especially for those of us who work directly with pre-service music teachers in the university setting. Educators who actively work through the process of acknowledging and accepting their own innate cultural/musical biases and assumptions (which we all have) will stand a much better chance of positively influencing their students’ levels of intercultural sensitivity. The DMIS framework can guide this

important process of cultural and musical self-reflection. Over time, music teacher educators can use their emerging knowledge of Bennett's DMIS framework to identify and better understand the ways in which their students experience cultural and musical difference, so they will be better equipped to design individualized and relevant learning experiences that will ultimately move them towards higher levels of cultural sensitivity (ideally, ethnorelativism). Our end-goal should be to send more music educators into the field with intercultural worldviews that support action towards a more inclusive and flexible system in music education, a system that will ensure ALL students have access to musical learning experiences that move them from "who they musically are to all that they can musically become" (Campbell 2010b, 273).

References

- Abril, Carlos R. 2013. "Toward a more culturally responsive general music classroom." *General Music Today* 27 (1): 6–11. doi: 10.1177/1048371313478946
- Bennett, Milton J. 1993. "Towards a Developmental Model of Intercultural Sensitivity. In *Education for the Intercultural Experience*, edited by R. Michael Paige, 21–71. Yarmouth, ME: Intercultural Press.
- . 2004. "From Ethnocentrism to Ethnorelativism." In *Toward Multiculturalism*, edited by Jaime S. Wurzel, 62–78. Newton, MA: Intercultural Resource Corporation.
- Bradley, Deborah. 2006. "Music Education, Multiculturalism, and Anti-Racism—Can We Talk?" *Action, Criticism & Theory for Music Education* 5 (2): 2–30. http://act.maydaygroup.org/articles/Bradley5_2.pdf
- . 2007. "The Sounds of Silence: Talking Race in Music Education." *Action, Criticism & Theory for Music Education* 6 (4): 132–162. http://act.maydaygroup.org/articles/Bradley6_4.pdf
- . 2012. "Avoiding the "P" word: Political Contexts and Multicultural Music Education." *Theory Into Practice*, 51: 188–95. doi: 10.1080/00405841.2012.690296
- Campbell, Patricia Shehan. 2002. "In Study of Expressive Cultures: The Pathway of a White Middle-Class Music Teacher." In *World Musics and Music Education: Facing the Issues*, edited by Bennett Reimer, 239–258. Lanham, MD: Rowman & Littlefield Education.

- . 2004. *Teaching Music Globally: Experiencing Music, Experiencing Culture*. New York, NY: Oxford University Press.
- . 2010a. "Music alive! In the Yakima Valley." *International Journal of Community Music* 3 (2): 303–307. doi:10.1386/ijcm.3.2.303_2
- . 2010b. *Songs in their Heads: Music and its Meaning in Children's Lives*. New York, NY: Oxford University Press.
- Carson, Charles, and Maria Westvall. 2016. "Intercultural Approaches and 'Diversified Normality' in Music Teacher Education: Reflections from Two Angles." *Action, Criticism, and Theory for Music Education* 15 (3): 37-52.
- College Music Society TFUMM (Task Force on the Undergraduate Music Major). 2014. *Transforming Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*. Retrieved from: <http://www.mtosmt.org/issues/mto.16.22.1/manifesto.pdf>
- Curtis, Jamie Lee and Laura Cornell. 2006. *Is There Really a Human Race?* New York, NY: Harper Collins Publishers.
- Drummond, John. 2010. "Re-thinking Western Art Music: A Perspective Shift for Music Educators." *International Journal of Music Education* 28 (2): 117–26. doi: 10.1177/0255761410362854
- Elliott, David J. and Marissa Silverman. 2015. *Music Matters: A Philosophy of Music Education*, Second edition. New York, NY: Oxford University Press.
- Emmanuel, Donna T. 2005. "The Effects of a Music Education Immersion Internship in a Culturally Diverse Setting on the Beliefs and Attitudes of Pre-Service Music Teachers." *International Journal of Music Education* 23 (1): 49–62. doi: 10.1177/0255761405050930
- Hammer, Mitchell R., Milton J. Bennett, and Richard Wiseman. 2003. "Measuring Intercultural Sensitivity: The Intercultural Development Inventory." *International Journal of Intercultural Relations* 27: 421-443.
- Hess, Juliet. 2015. "Upping the 'Anti-': The Value of an Anti-Racist Theoretical Framework in Music Education." *Action, Criticism, and Theory for Music Education* 14(1): 62-92. http://act.maydaygroup.org/articles/Hess14_1.pdf
- Humphreys, Jere T. 2004. "Popular Music in American Schools: What History Tells Us About the Present and the Future." In *Bridging the Gap: Popular Music and Music Education*, edited by C. X. Rodriguez, 91–106. Reston, VA: MENC: The National Association for Music Education.

- Kambutu, John. 2016. "Cultural Immersion Program Prepares Educators for Globalization Social Justice Teaching." In *Social Justice Education, Globalization, and Teacher Education*, edited by Lydia Nganga and John Kambutu, 271–90. Charlotte, NC: Information Age Publishing, Inc.
- Kratus, John. 2007. "Music Education at the Tipping Point." *Music Educators Journal* 94(2): 42–48. doi:10.1177/002743210709400209
- Mellizo, Jennifer M. 2017. "Exploring Intercultural Sensitivity in Early Adolescence: A Mixed Methods Study." *Intercultural Education* 28(4): 1–20. doi: 10.1080/14675986.2017.1392488
- Nettl, Bruno. 1995. *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Chicago, IL: University of Illinois Press.
- Nganga, Lydia. 2016. "Global and Social Justice in Teacher Education: Using Children's Literature, Threaded Discussions and Other Instructional Strategies." In *Social Justice Education, Globalization, and Teacher Education*, edited by Lydia Nganga and John Kambutu, 73-92. Charlotte, NC: Information Age Publishing, Inc.
- Olson, Christa I., and Kent R. Kroeger. 2001. "Global Competency and Intercultural Sensitivity." *Journal of Studies in International Education* 5: 116-137.
- Paige, R. Michael, Melody Jacobs-Cassuto, Yelena A. Yershova, and Joan DeJaeghere. 2003. "Assessing Intercultural Sensitivity: An Empirical Analysis of the Intercultural Development Inventory." *International Journal of Intercultural Relations* 27: 467-486.
- Palmer, Anthony. 1994. "On Cross-Cultural Music Education." *Journal of Music Teacher Education* 4 (1): 19–24.
- Rampal, Michelle. 2015. "Practical Pluralism: Toward Anti-Racist Competencies in Music Educators." *Action, Criticism, and Theory for Music Education* 14 (2): 25-53. http://act.maydaygroup.org/articles/Rampal12_2.pdf
- Richey, Amanda and Leena Her. 2016. "Contesting Institutional Epistemologies of Diversity: The Shift to Global/Local Framework in Teacher Education." In *Social Justice Education, Globalization, and Teacher Education*, edited by Lydia Nganga and John Kambutu, 55–72. Charlotte, NC: Information Age Publishing, Inc.
- Schippers, Huib, and Patricia Shehan Campbell. 2012. "Cultural Diversity: Beyond 'Songs from Every Land.'" In *Oxford Handbook of Music Education*, edited by Gary E. McPherson and Graham F. Welch, 87-104. Oxford, UK: Oxford University Press.

- Sears, Colleen. 2016. "Seeking Aporia: Experiences with Teaching Social Justice in the Undergraduate Music Education Program." *Action, Criticism, and Theory for Music Education* 15 (5): 6-24.
- Wade, Bonnie C. 2012. *Thinking Musically*, Third edition. New York, NY: Oxford University Press.
- Walker, Rob D., Leo Dillon, and Dianne Dillon. 2009. *Mama Says: A Book of Love for Mothers and Sons*. New York, NY: The Blue Sky Press/Scholastic.
- Wang, Jui-Ching, and Jere T. Humphreys. 2009. "Multicultural and Popular Music Content In an American Music Teacher Education Program." *International Journal of Music Education* 27 (1): 19-36. doi: 10.1177/0255761408099062
- Zafar, Shahila, Shabistan Z. Sandhu, and Zaved Ahmed Khan. 2013. "A Critical Analysis of 'Developing Intercultural Competence in the Language Classroom' by Bennett, Bennett and Allen." *World Applied Sciences Journal*. 21(4): 565-571. doi: 10.5829/idosi.wasj.2013.21.4.131

About the Author

Dr. Jennifer M. Mellizo graduated from the University of Wyoming with a BM in Music Education in 2000 and has been teaching music in public schools for the past 16 years. She completed a MA in Music Education in 2006 and a PhD in Curriculum & Instruction, with a minor in quantitative research methods in 2016, also from the University of Wyoming. Currently, she teaches general music, elementary band/choir, and middle school band/choir at the University of Wyoming Laboratory School in Laramie, WY. Jennifer's research interests include multicultural music education, world music pedagogy, early adolescent intercultural sensitivity, and the musical/cultural traditions of Benin, West Africa. Please contact Jennifer via email at jmellizo@acsd1.org.