

Throughout this semester of PME, I have learned that there is a variety of different styles of music that you can introduce to your students that are still educational and how people's different experiences can impact your teaching .

There were multiple videos that I found intriguing on culture, especially the Edmin video. Edmin brings up many points that I really like, especially his reality-based teaching. Sometimes I feel too that all the readings can get very philosophical, and it is hard to figure out how to put the main issue of what they are saying into action in a real-life classroom. He brought many ideas to the table that seem conceptually simple but are big to the classroom. I really liked his idea of bringing someone in from the community that was culturally relevant that could inspire the students or help them find someone who is similar to themselves. He also talked about asking the students what they wanted to learn. This is something I had to think about because I as a student have always wanted to be told what to learn. But in doing student centered learning I realized that you as a teacher can still have your students learn different types of music and find things out of their comfort zone as well but letting them have the freedom to pick what they learn about also.

Something that I have become much more aware of since this year is culturally responsive teaching. I understood there were different types of music, such as Latin music and Asian music but never understood it to be part of someone's culture. Reading the article by Kozleski, I never really knew about culture clashes and miscommunication of student's learning just because they might perceive something different than I do. I personally never really understood different cultures since I live in a very rural white area. From sessions with ACDA this year I have learned that you can ask someone else who is considered a cultural bearer and learn more about a specific culture that is in your school to make your learning more connected, relevant and important to your students. This also includes talking about the negative experiences of culture that do not include Western

European, as you cannot brush aside the experiences of people's culture without exploring their pain. In class discussions I have realized that I personally need to understand that my classroom is not about what I want my students to be in the future, it is what best serves them regardless of if it is my favorite thing to do. There are countless different ways that different educators of non-Western European culture believe how to incorporate different cultures in the classroom but as long as you are responsively teaching and keep trying to stay relevant then there is no excuse.

Something that I also really noted was how different each person who will become a music teacher is, but how that is good. In my Wednesday group with me, Aaron, and Julia we all have different experiences and stories. When we have to find certain ideas, topics or examples each person has their own interest on why they think that is important. It is really nice to see how each person values that specific topic and how they would put in the classroom because I didn't think about it. When we talked about how the standards were implicated in our school all of us had different stories, and we could discuss if we liked them or not. I feel like I found out a whole different way of how to do music through them and if they liked it or disliked it was still something to consider for the future. Looking at a teaching perspective it is nice to have people have different feelings and opinions on certain topics we discussed in groups because that is something to consider when in the classroom and you can draw on someone else's opinion for something you may have missed.

Thinking back on the first essay, I still stand strong with my idea of really no grades and impactful projects, but the topics that music is on and what those projects will include have changed. I think throughout all the different readings and videos and sessions I have seen that all this type of work is a situation. I thought there was a kind of one that fits all music but that is just not true. If you have an elementary group that really likes hip hop you can find all the musicality

aspects of that and further your student's knowledge on that. Or if you have a group of kids that share a Mexican culture and know little about Mariachi music, you can explore that further. I learned that we are so engrained to make kids "college music ready" but not every student wants to take music to that level. But if you let students think "differently" than before on something they never really thought about it could lead them to other doors for their own success on what they want to do and be.