

Teaching Indigenous Students With Developmental Disabilities: Embedding the Cultural Practices of Dance, Movement, and Music in Pedagogy

Brinda Jegatheesan*
University of Washington

Cecily Ornelles
University of Hawai'i at Mānoa

Patricia Sheehey

Emma Elliot
University of Washington

The rich cultural backgrounds and practices of children from native cultures are often absent in classroom instruction, as teachers might feel that they have inadequate knowledge and backgrounds in the unique practices of these populations. Historically, children from native cultures have had challenging educational experiences and poor educational outcomes. To address these challenges, we propose a Family and Culture Based (FCB) framework that draws from family-centered practice, asset-based practice, and culturally responsive pedagogy. This article describes the three steps of the FCB framework, which uses a teacher-as-learner approach to instruct students from native cultures by engaging teachers in reflection, gaining knowledge about the cultural practices of the family and community, and integrating the new knowledge into practice. We use a Pacific Islands case (Native Hawaiian family) and a Pacific Northwest case (First Nations family) to illustrate the potential benefits of using the FCB framework with indigenous students.

Keywords: culturally responsive pedagogy, indigenous students with disabilities

Students from indigenous cultures continue to experience challenges of being underserved and misunderstood; consequently, they face unequal opportunities in their schooling (Jegatheesan, Sheehey, & Ornelles, 2010; Kana'iaupuni, 2004). The deficit model perspective has produced profound inequalities in the education of indigenous students. For example, indigenous children are commonly believed to be low achievers, to be lazy, to have low aspirations, and to not value education (Kana'iaupuni, 2004; Robinson-Zanartu, 1994). Amidst such deficit-based views, the strengths, talents, and expertise prevalent in indigenous families and communities have been overlooked. As a result, teachers fail to recognize that indigenous

children are raised in highly oral cultures where the expressive arts (e.g., songs, stories, singing, and dancing) are vital aspects of their culture (Sparks, 2000) and are used often as socialization for learning. Furthermore, these individuals are artistic and compassionate and view their elders and culture as the backbone of their community and family strengths (Kana'iaupuni, 2004).

Teachers have been documented as not recognizing, understanding, or appreciating sociocultural differences between themselves and their students (Pewewardy, 2002). They might also be unaware of the historical trauma that such communities have endured as a result of colonization, the psychological effects of forced assimilation during the boarding school era on generations of families that followed, and the resulting stresses of acculturation and

* **Corresponding Author:** University of Washington, 322 F Miller, Box 353600, Seattle, WA 98195-3600.
E-mail: brinda@uw.edu#

suffering experienced by indigenous families and communities. Consequently, the history of denigration and unequal economic and educational opportunities often inhibits the development of trusting relationships between professionals and families (Jegatheesan, Sheehey, & Ornelles, 2011).

In this article, we provide a description of the FCB framework and illustrate its usefulness in developing culturally responsive pedagogy to support the needs of indigenous students with disabilities. The framework assists teachers and practitioners to experience and identify the rich cultural practices and resources in the homes and communities of indigenous students with disabilities. Teachers and practitioners can then transform this new knowledge into culturally responsive classroom practices to support their students' needs. These cultural practices, when used by teachers, could incorporate the students' particular strengths. We demonstrate the potential benefits of using the FCB framework, which consists of three steps: teacher reflection and learning, gathering knowledge through dialogue-based relationships, and drawing on family and community involvement to integrate indigenous practices to help students reach their potential through socio-culturally meaningful tasks. We also showcase the benefit of using the FCB framework through two cases of indigenous students: Dario, a First Nations student from the Pacific Northwest; and Kamamalu, a Native Hawaiian student from Hawai'i. Both students have disabilities and unique needs. We focus on Dario's physical and communication needs and on Kamamalu's physical and socioemotional needs. Even though the FCB framework is described in the context of indigenous students with disabilities, teachers can use the framework with all of their students and families.

Method

Primary caregivers—the adoptive mother of a Native Hawaiian girl (Kamamalu Kealoha) residing in the state of Hawai'i, USA and the

grandmother of a First Nations boy (Dario Tumuhw)—residing in British Columbia, Canada participated in this study. The caregivers provided relevant and specific information of the schooling and child-rearing experiences of the youths when they were young. Data were collected through auto-ethnographic and semistructured interviews.

Overview of Two Cases

Dario Tumuhw. Dario Tumuhw is an 8-year-old First Nations child and is currently in Grade 2 in a public school in the Pacific Northwest. From the time he was an infant, Dario has lived with his paternal grandmother, Tiva, who is a traditional medicine woman. At the age of 2 years, Dario started having seizures that resulted in difficulty in mobility and communication. Dario has limitations in the physical functioning of his joints, increasing the likelihood of weakness in his knees and hip and causing difficulties in walking. He also has challenges in voice productions (e.g., pitch, loudness, and quality). Although Dario's treatment is grounded in Western medicinal practice, traditional native medicine using native plants, energy work, and spiritual prayer is an integral part of his healing process, which he enjoys a lot. Tiva incorporates traditional singing and dancing to enhance his gross motor coordination and development and his communication. Together with Tiva, Dario made his musical drum and plays it during ceremonial and powwow dances and celebrations throughout the year. He also participates in singing competitions during cultural events. Tiva reports that Dario moves expressively to a range of musical beats and sounds. She adds that the tempo, emotions, and the repetition of melodious lyrics of traditional powwow songs that employ syllable sounds such as *hey, yah, or lay* helps him in his communication. His family ensures that he learns native values and practices so that he can develop a sense of responsibility, belonging, and pride in himself and in his cultural community.

Kamamalu Kealoha. Kamamalu Kealoha is 9 years old. She is currently in Grade 3 in a public school in Honolulu, Hawai'i. She is part Native Hawaiian and Filipino. Kamamalu was removed from her biological parents after experiencing verbal and physical neglect and abuse. She was placed in foster care at the age of 3 and lived with different families prior to her legal adoption at age 7. Currently, Kamamalu lives with her Caucasian adoptive family. They reside in a remote area in the State of Hawai'i. Although Kamamalu's adoptive family is Caucasian, they have lived in Hawai'i their entire life, are immersed in community life, and are familiar with local values and beliefs. The family is deeply involved with local community activities and social groups that include the cultural practices of Native Hawaiians. Family characteristics are closely aligned with the local ways of life.

Kamamalu is suspected as having reactive attachment disorder due to her trauma of abuse and frequent change of caregivers and receives special education services under the Other Health Impaired category. She is also suspected of having fetal alcohol effects. Kamamalu is hesitant in engaging or responding to others, is socially withdrawn, and has difficulty maintaining friendships. She walks on her toes, a characteristic of her physical developmental delay. This affects her stability and coordinated movement. When engaging with peers in physical activities, she is often picked last or excluded by peers because of her poor physical coordination.

Kamamalu enjoys outdoor activities. She likes hiking; making the ipu, 'uli'uli, and leis; and is interested in creative arts and native dancing such as hula, singing, and music that involves the ukulele. Kamamalu's adoptive mother reports that her teacher did not inquire about her cultural ways, interests, or strengths; thus, her cultural interests were never embedded in her learning even though creative arts seem to provide Kamamalu with an avenue for emotional expression.

The Family and Culture Based (FCB) Framework

The FCB framework is based on the family-centered approach to working with families (Dunst, 2000), the asset-based practice with families (McDonald, 1997; McKnight, 1997), and the Five-Spoked Wheel of Culturally Responsive Teaching framework (Pewewardy & Hammer, 2003; Phuntsog, 1999). Together, these three approaches emphasize the importance of placing families in the center of education, drawing on the strengths inherent in families, and utilizing culturally relevant pedagogy when teaching children from diverse backgrounds. The family-centered approach emphasizes the following: (a) the role families play in the lives of children, (b) the innate strengths of families and communities, (c) open communication with families, and (d) an emphasis on collaboration between professionals and families. The asset-based practice is centered on respecting, appreciating, recognizing, and utilizing the strengths within the family while supporting communication and collaboration between professionals and families. The Five-Spoked Wheel of Culturally Responsive Teaching framework emphasizes the important roles of educators in teaching students from diverse backgrounds and was developed to support different levels of culturally responsive pedagogy for educators. A central tenet of culturally responsive pedagogy is that it does not start with what is lacking in families and communities; instead it focuses on the strengths, skills, and resources of families. It utilizes "cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning more relevant...it teaches to and through strengths of these students" (Gay, 2000, p. 29).

The FCB framework provides a means for validating the unique cultural values, beliefs, and practices of indigenous children and their families. It brings to the forefront what might be hidden and unspoken in formal school curricula and recognizes what is valued by families and their children. Teachers who use the FCB

framework as a guide can access information from families and use that information to design curricula and select teaching strategies that align with the learning styles of indigenous children. When a teacher appropriately draws from cultural values, beliefs, and practices and integrates these approaches in his/her pedagogy, he/she validates and capitalizes upon the cultural assets of his/her students. We believe this to be critical in the acculturation process, as this approach maintains continuity across home and school environments and exposes students to other cultures through their school experience.

The FCB framework stresses that such strengths occur naturally in the everyday contexts of students and that teachers can take advantage of these assets to shape their classroom practices to be culturally responsive (Gonzalez, Moll, & Amanti, 2005). It also emphasizes that teachers who view themselves as reflective practitioners can engage with

families and communities to create culturally responsive teaching strategies.

The FCB framework begins with teachers engaging in reflection and learning to determine their level of understanding of their students. Next, teachers increase their knowledge base through a dialogic approach with students about their home and community lives. Working collaboratively with families, the teacher then integrates the new knowledge in classroom practices to provide culturally meaningful and relevant pedagogy by drawing upon students' prior and familiar knowledge. The process is a recursive examination of teacher beliefs, knowledge, and culturally relevant pedagogy for diverse student populations. The framework is especially beneficial for students with disabilities because it recognizes and focuses on capabilities, skills, and talents that are inherently strong in students, families, and their communities, while de-emphasizing faults and

Table 1
Native Terms and Meanings

Term	Meaning
Native Hawaiian words	
Lei	Adornment worn on the neck, wrist, or ankle; can be made of plant material, feathers, or other natural materials
‘Uli ‘uli	Feather gourd; rattle decorated at one end with feathers; instrument shaken or hit with hand to create sound
Ipu	Hollowed gourd instrument used to produce a beat; used to maintain rhythm in chanting, music, and dance
Hula	Polynesian dance characterized by rhythmic movements accompanied by chant or song
Kumu hula	Teacher; someone found qualified by another kumu to teach the techniques and traditions of dance; literal translation: source of knowledge
Hālau	School, academy, or group; literal translation: a branch from which many leaves grow
Luau	Traditional Hawaiian feast
First Nations/Native American words	
Powwow	Traditional ceremonial dance
Practice-related words	
Dialogue-based process	Informal conversations with caregivers and community member to receive and share information

problems (Eloff & Ebersson, 2001; McKnight, 1997). In the following sections, we describe the three steps of the FCB framework and illustrate how it can be applied to the cases of Dario and Kamamalu. They focus on dance, movement, and music, which reflect the rich, culture-specific strengths of the two students.

Step 1: Engaging in teacher reflection and learning. As stated earlier, historically, and to date, indigenous children have been stereotyped and misunderstood as having deficiencies in school-sanctioned knowledge and in terms of their learning and development in K-12 curricula (Valencia & Suzuki, 2001). Understandably, teachers tend to see other cultures through their own cultural lenses and realities, particularly when they do not have adequate exposure or knowledge of other cultures (Jegatheesan, Sheehey, & Ornelles, 2011; Montgomery, 2001). Establishing a connection with students from vastly different cultures can be especially difficult.

Deep teacher reflection is an integral part of teaching (Dewey, 1933). Zeichner (1990) argued for critical reflection, through which teachers consciously and deliberately reflect on the sociocultural contexts of teaching in addition to concerns related to their curricular and pedagogical knowledge and skills. Teachers need to reflect on their personal and educational histories and how their beliefs, perceptions, and prior experiences can inform their perceptions of learning, development, and behaviors towards students and their families. These issues, if left unexamined, can limit teachers' abilities to provide education in an effective and fair manner. Honest and thoughtful questioning, however painful it may be, is one technique to achieve this level of consciousness (Howard, 2003). For example, teachers could ask themselves, "What types of interactions have I had with indigenous families?" "What have I learned about the family life of children from cultures different from my own?" and "Who were the people who played a key role in shaping my views about how indigenous children learn and develop?"

However, developing consciousness through teacher reflection alone is not sufficient (Freire, 1972). Rather, it is the first step of practice before engaging in teacher learning (Hoffman-Kipp, Artiles, & Lopez-Torres, 2003). The process of teacher learning requires teachers to self-evaluate and self-plan, which are key steps that support teachers' efforts to improve their knowledge bases and intercultural communication skills (Hoffman-Kipp et al., 2003). Through self-evaluation, teachers are able to determine the extent of their knowledge about their students' strengths as influenced by the complex web of cultural, linguistic, familial, and community contexts. Engaging in self-planning (e.g., creating a *To Do List*) enables teachers to identify strategies to attain specific knowledge about particular students (see Tables 2 and 3).

Examples of teachers conducting self-evaluations. Dario's teacher keeps an autobiographical journal and commits 30 min each day to reflect on her assumptions, convictions, and the origins of her views about indigenous families and their communities. She reflects on her childhood and schooling experiences, what she had learned, and life changing events, all of which have played a role in her understanding of indigenous people. She realizes that what little she knows about indigenous families comes from Hollywood movies and stereotypical stories that she read as a child. Furthermore, it becomes clear to her that she did not learn much about the painful chapters in the collective history of indigenous people in the United States (e.g., First Nations boarding school experiences) in her school years.

Dario's teacher then begins to evaluate herself on her knowledge on topics such as child-rearing, family life, and socialization practices. She then prepares a *To Do List* as part of a plan to find ways to enrich her knowledge base in areas where she finds herself weak (see Table 3) and how to access the kinds of information she needs to support Dario, thus connecting his home and community experiences to his classroom learning.

Table 2
Self-Evaluation Checklist for Special and General-Education Teachers and Practitioners

Teacher self-evaluation	
1	Do I know about my student's family?
2	Do I have a relationship with my student's family?
3	Do I know of my student's interests and learning styles?
4	Am I creating a learning environment that includes the cultural learning styles of my student?
5	Do I know how to access new information about my students?
6	Do I know enough to integrate important elements of my student's culture in my instructional practice?

Note. This self-evaluation was rated as yes, no, or somewhat.

Table 3
Teacher To Do List for Special and General-Education Teachers and Practitioners

Teacher to do items	
1	Visit the home and community of the student
2	Familiarize self on students' chores, activities, important responsibilities, and interests in the home and community through home visits, observations, and conversations with caregivers
3	Learn who is/are in charge of the child's education; learn what caregivers' expectations of the child are
4	Identify and document cultural practices and resources (with the help of parents and community members) by attending indigenous events, reading about tribal practices and child-rearing beliefs, and visiting indigenous centers
5	Discover the cultural intellectual resources that the home and community possess
6	Find out culturally resources the family has to support their child's learning; form relationships with families and seek their assistance in integrating new knowledge

Kamamalu's teacher keeps a log on Kamamalu's behavior and regularly reflects on her documentation of antecedent events and her responses to Kamamalu's behavior. Wondering why her responses and strategies are not positively impacting Kamamalu's behavior, she talks with Kamamalu's special-education teacher, who suggests a possible lack of connection between her teaching strategies and Kamamalu's learning style. The teacher reflects on her childhood in comparison to Kamamalu's. She realizes that she grew up in a warm, caring home with parents who protected her and that Kamamalu has endured multiple risk factors such as harsh and neglectful parenting from her biological parents, multiple

dislocations as she moved from one foster family to another, and severe social and family disruptions. She wonders whether such adversities and mobility contributes to her academic challenges. Kamamalu's teacher initiates the first step on the To Do List (see Table 3), which is to contact Kamamalu's adoptive parents to find out more about her interests, her strengths, and the family's adherence to specific cultural values and practices. The teacher recognizes that she needs to consider Kamamalu's early neglect. These early experiences may have contributed to Kamamalu having difficulties forming strong relationships with her teacher and with her peers. In addition, Kamamalu's disability may have

further exacerbated her success in school and her ability to form relationships. This first step is critical, as the teacher obtains multiple sources of information regarding Kamamalu's personal history, her specific learning and behavioral needs related to her disability, and the extent to which cultural practices are embedded in her daily life.

Step 2: Gathering knowledge through dialogue-based relationships. As mentioned above, teacher self-evaluation reveals areas where teachers need to acquire more information about the general sociocultural background of their students. Teachers acquire information specific to the indigenous cultural values and practices of their student and families using a dialogue-based process (i.e., informal conversations with caregivers and community members to receive and share information) to familiarize themselves with their students' families, backgrounds, and experiences and to appreciate contrasting perspectives. Through conversations with caregivers, observations at home and at community functions (e.g., churches, powwows, and luaus), and learning about their students' use of community services (e.g., grocery stores and beauty salons, teachers can become aware of the routines and practices that exist in their students' homes that are vital for their family functioning. This might also result in an increase in the understanding of children's school performance (Baeder, 2010; Graham-Clay, 2005; Harry, 2008). Meaningful relationships with caregivers, home visits, and shadowing a student in his/her home and community are powerful ways to learn about students outside of the school context. Such newly discovered knowledge can be *mined* (Ginsberg, 2012, p. 21) to make the classroom learning experiences of indigenous students more deliberate, thoughtful, and connected.

Elders in indigenous communities are often role models, guiding the younger generation and passing on cultural values and practices (Kana'iaupuni, 2004). Teachers' efforts in reaching out to the families and elders in the community becomes a motivating force for

family members to extend their help so that teachers can better understand how their children learn. Relationships of this nature have innumerable rewards for both parties. Family members can potentially become the teachers' allies, cultural mentors, and authentic resources. Including family members strengthens the connection between students, families, and teachers.

Examples of gathering knowledge about Dario's and Kamamalu's family and community. Dario's teacher conducts several home-visits to understand Dario's family and community life. She observes that Dario learns the intricacy of the powwow dance footwork and style through observations of more skilled dancers, followed by the practice of the process. Dario's teacher notes that this cultural learning style of observation and practice with minimal verbal instruction is highly prevalent in his home and community. She learns that Dario is a skillful drummer. Tiva informs Dario's teacher that Dario learns best when activities are experience- and small group-based. She explains that learning powwow dances and chants in small groups provides a community for Dario and an outlet for self-expression, creativity, and strengthening physical movement. Dario's teacher observes conversations between Dario and Tiva on learning traditional dances and notes that Tiva always presents new materials on learning traditional dances in a holistic manner, in that she integrates the history of his tribe, spirituality, , and relationship between mind and body.

Kamamalu's teacher contacts her adoptive parents, who shares information with her about Kamamalu's biological family, the Hawaiian community and cultural practices, and Kamamalu's strengths and interests, which include hula and Hawaiian music. Upon the teacher's request for additional information regarding Kamamalu's involvement with a hālau, they connect her with the kumu hula, who serves as a resource for understanding hula. Kamamalu's kumu hula explains how, through hula, Kamamalu learns about the history of the

Hawaiian people and their relationship with nature. She explains that dancing hula requires not only learning steps and hand movements that are deeply connected to nature but also synchronization with the group, keeping time by hitting the ipu, stringing flowers to make leis, and singing chants in Hawaiian. She describes how Kamamalu learns each aspect of hula by watching and practicing. She comments on Kamamalu's perseverance, positive attitude, and accomplishments, stating that Kamamalu learns the basics quickly and willingly practices to develop more finesse and strength. She shares that Kamamalu has some challenges receiving correction, however when corrections are given in a soft tone and when Kamamalu is left to work by herself, she consistently uses the correction to improve. The kumu hula believes that connection to her Hawaiian roots and ways of life contributes to Kamamalu showing considerable resilience and that, if the teacher integrates Hawaiian culture in her teaching, it can result in Kamamalu having positive social, emotional, and academic experiences in school. The teacher also notes that Kamamalu enjoyed singing, dancing the hula, and playing the ukulele. She notes that, when Kamamalu dances hula, she demonstrates balance, flexibility, and coordination. Hula provides an opportunity to strengthen her muscles while engaging in a familiar and preferred activity. She learns that Kamamalu often dances hula at home as a form of self-initiated recreation.

The teacher reports that she is appreciative of the kumu hula for sharing with her a constellation of factors that has been known to foster greater resilience in multiple domains such as academic engagement, social behavior, and positive sense of self.

Step 3: Drawing on family and community involvement to integrate indigenous practices. Effectively integrating indigenous practices are contingent upon the relationships teachers establish with family and community members. Inviting community members to share their cultural practices communicates that learning goes beyond the confines of the classroom and

that students' backgrounds are valued. The presence and sharing by family and community members is an important step to contextualizing learning. Providing numerous opportunities to engage with families and communities enables teachers to gain greater insight into the school population. Teachers' roles might be to capitalize upon cultural practices to make learning meaningful for all students. Cultural practices provide opportunities for students to make authentic connections between their natural environments and personal experiences to content and learning in school (Kana'iapuni, Ledward, & Jensen, 2010).

Examples of integrating indigenous practices into Dario and Kamamalu's education. A conversation with an elder during a home visit reveals that Dario has a passion for medicinal plants and that he frequently goes on a *gathering walk* into the forest with Tiva to collect medicinal herbs. During these times, Tiva encourages Dario to join her in honoring nature by singing out loud in the forest. Dario develops a medicine plant library, often practicing the difficult plant names with Tiva to learn how to pronounce them correctly. Dario sometimes gathers his younger cousins and shares what he has learned and offers them medicines. Tiva believes that his experiences with learning about medicinal plants helps his movement (e.g., walking in the forest), communication (e.g., singing out loud), language skills (pronouncing plant names in his native language), self-confidence (e.g., sharing his knowledge with younger children), self-esteem, and cultural pride in learning his native language.

Dario's teacher, aware of his passion, collaborates with Tiva on a class field trip to the river and forest, where Dario (with the help of Tiva) talks to his classmates about the forest, the water, the plants, and the interconnections between all living things. His teacher appreciates his linguistic skills and encourages him to use his native language even though his classmates do not speak it themselves. Dario then takes them for a short gathering walk, providing a running commentary of the elements

in their surrounding by singing the names of the plants, birds, rocks and rivers. The gathering walk ends with Dario singing a prayer song in his native language in appreciation for all the goodness the forest offers to people and for a safe field trip. In collaborating with Tiva, Dario’s teacher provides him the space to share his knowledge and native language with his classmates. For Dario, this was a rewarding and positive responsibility. Tiva believes that the field trip not only helps him with his physical and communication needs, but also enhances his self-esteem and confidence.

Kamamalu’s teacher invites the kumu hula to collaboratively plan a lesson, which culminates in a hula performance. The kumu hula, understanding the importance of preparation for a hula, brings the students on a hike and gathers materials to make the ipu, ‘uli ‘uli, and lei (see Figure 1 for images and Table 1 for cultural explanations), which are artifacts that enhance hula performances. She describes the fragile balance in the ecosystem among plants, animals, and humans and emphasizes the need to be responsible for the environment. The kumu hula includes Kamamalu in all aspects of preparing for the hula performance, including gathering materials and making the instruments. This benefits Kamamalu by enabling her to strengthen her muscles and develop balance and

coordination as she hikes to gather materials. Motor skills are also supported through Kamamalu’s performance of the dance (i.e., modeling) for her peers. This also gives Kamamalu the opportunity to serve in a leadership role where she is recognized by her peers for her talent for dance. Whenever her classmates show an interest in her Hawaiian culture, Kamamalu became a little less shy. She would smile and verbally responds to her classmates’ comments and questions about her dance. The potential of having positive peer interactions further supports her social and emotional well-being. Once her class learns a specific hula, they perform it for other students. Hula is a dance often performed as a group, with synchronous movements. While dancing hula with her peers, Kamamalu feels a connection with the group as they perform their coordinated and synchronous movements.

Culturally Responsive Pedagogy

Teachers who engage in the three steps of the FCB framework—teacher reflection and learning, gathering knowledge through dialogue-based relationships, and drawing on family and community involvement to integrate indigenous practices—might more effectively integrate culturally relevant teaching practices in their

Ipu

‘Uli‘Uli



Figure 1. Hawaiian cultural objects for dance and music.

curriculum. In such learning environments, students with disabilities thrive, as their learning and development is grounded in a context and in activities that are familiar to them (Gonzalez et al., 2005). Culture and disability-specific issues should be viewed holistically. The challenges faced by culturally diverse students with disabilities can be addressed through the FCB framework, as this process is aimed at providing teachers with strategies for addressing student needs and capitalizing on their strengths. The FCB framework also provides a context for teachers to broaden their understanding of disabilities, which often differs across cultures (Jegatheesan, Miller, & Fowler, 2010; Sage & Jegatheesan, 2010)

Contextualizing learning might also have the benefit of giving students opportunities to take on different roles in their classroom experience.

In the examples provided in this article, Dario and Kamamalu actively participated, demonstrated their knowledge and skills, and served in leadership roles with their peers. Providing students with authentic opportunities to flexibly shift roles (i.e., receive help as well as share knowledge and expertise) might have profound effects on social dynamics in the classroom. A teacher's ability to facilitate interactions between students using the FCB framework to guide instructional decisions might result in all of his/her students benefiting from a positive learning environment that values and capitalizes on the diverse composition of the class. Examples of the actions that teachers can take are provided in Table 4.

Teachers can measure growth in the FCB framework by collecting and using anecdotal records, videos, and work samples (e.g., Boyd-

Table 4
Examples of the Actions That Teachers can take (cases of Dario and Kamamalu)

Component	Teacher action for Kamamalu	Teacher action for Dario
Self-evaluation	<ul style="list-style-type: none"> • Uses self-evaluation checklist to determine what information she knows and what she does not know • Identifies what information she needs • Identifies need to contact caregivers 	<ul style="list-style-type: none"> • Uses self-evaluation checklist to reflect on her knowledge of Dario's learning style and interests • Uses self-evaluation checklist to reflect on how culturally meaningful her instructional practices are • Determines what information she needs • By using the self-evaluation checklist, creates a To Do List on how to access information she needs
Gathering knowledge	<ul style="list-style-type: none"> • Contacts Kamamalu's parents • Familiarizes herself and connects with community experts (e.g., kumu hula) • Inquires about Kamamalu's strengths and cultural practices 	<ul style="list-style-type: none"> • Contacts Dario's grandmother • Visits Dario's home and community • Shadows Dario during cultural events • Learns about grandmother's strategies to include Dario at home
Integrating indigenous practices	<ul style="list-style-type: none"> • Teacher and kumu hula collaboratively plan a lesson culminating in a hula performance • Involve Kamamalu in a lesson by having her share information and model hula 	<ul style="list-style-type: none"> • Reflects on newly acquired cultural knowledge • Collaborates with grandmother to take the class on a Gathering Walk field trip • Dario shares his cultural knowledge of medicinal plants and singing skills with his classmates

Batstone, 2004). For example, Kamamalu's teacher can use video clips to document Kamamalu's self-expression through her dance performances. Likewise, Dario's teacher can record specific gains in his physical mobility and dexterity, showcasing his initiation and increased motivation to engage in movement activities that support his physical strengthening. Teachers can also include the use of Video Trace in their curricula. Video Trace is a powerful tool to access and provide feedback to students on representations of their work (Stevens & Hall, 1998). Students can collect traces of their work to showcase their participation and growth. These can also be shared with their families through classroom visits, parent-teacher conferences, after-school conversations, or home visits.

Teachers can also assess how they utilize the FCB framework by combining different sources of data to provide constructive feedback and evaluate their performance. Video Trace also helps teachers reflect on their captured work and evaluate themselves. Other examples of assessment include peer evaluations from diverse and trusted colleagues through teacher observations, student input using surveys, and feedback from parents on teacher actions outside of the classroom (e.g., culturally appropriate communication and collaboration with parents) using surveys and focus groups.

Final Thoughts

In summary, the responsibility of engaging students from diverse backgrounds requires teachers to develop classroom practices that engender meaning for their students (Pewewardy & Hammer, 2003). The FCB framework can help teachers enhance their pedagogy as it pertains to the differing cultural backgrounds of their students.

In indigenous cultures, dance, movement, and music are often integral parts of everyday life. Participation in dance and music has numerous benefits for an individual's development in

cognitive, kinesthetic, and communicative realms (Hanna, 2008; Koff, 2012). Furthermore, supporting these areas can positively affect an individual's social relationships (Lobo & Winsler, 2006).

Although we focused on students from indigenous cultures in this article, the FCB framework can be applied to wider student populations (Pewewardy & Hammer, 2003). This is possible because the primary emphasis is for teachers to delve into the unique, rich backgrounds of their students. The three components of the FCB framework provide a path for improving the educational outcomes of students, especially those from indigenous cultures. Teachers who have students of different cultural backgrounds might find that using the FCB framework improves educational outcomes for all students.

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