



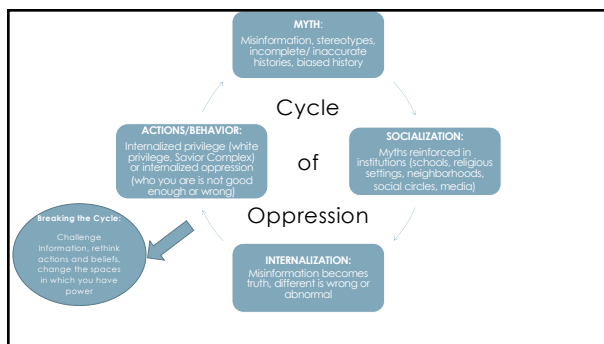
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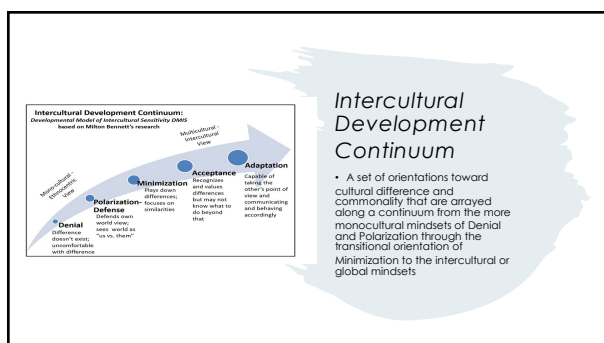
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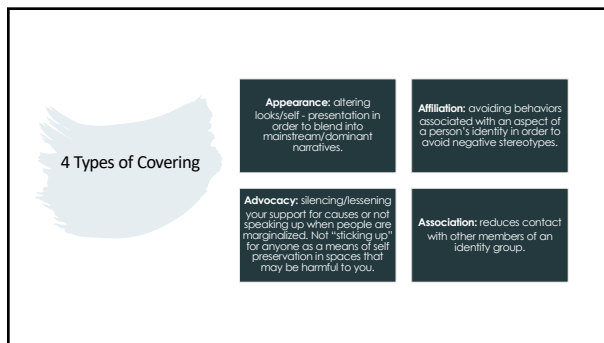
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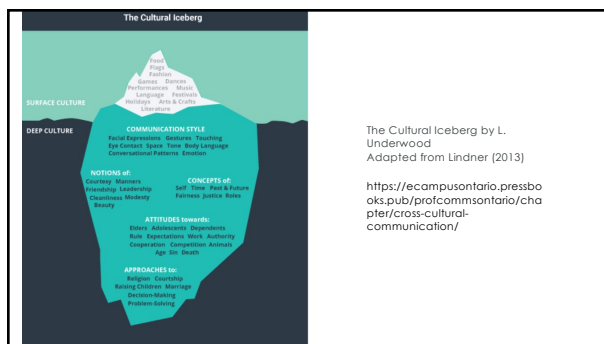
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Reactions to Marginalization

If everyone is offended, does that mean I can't do anything?

I can't change the history of choral music or the people who have been left out the canon so I am going to do whatever I want.

I'm going to be a super ally and change the world through every choir program I construct. (Savior Complex)

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Safe Space vs. Brave Space

- Safe Space:** A space in which persons of marginalized groups feel safe from ridicule, microaggressions, stereotypes and harmful narratives. Students feel free to be themselves. These spaces protect the emotional, physical and verbal well-being of marginalized and oppressed students.
Ex: Balancing the usage of heteronormative repertoire in your classrooms
- Brave Space:** a space in which challenging topics are discussed via respectful dialogue. Participants may be made uncomfortable by the discussions. These dialogues take place to promote a better understanding of the complex communities that our students navigate. No one will be intentionally harmed and respect for each person's lived experience is of the utmost importance.
Ex: Discussing the atrocities of slavery as a part of performing spirituals

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Respecting All Singers/Musicians

- How do singers who aren't in your mixed choir perceive their place in your choral program?
- How do you recruit more guys to your choral program?
- What language do you use in your gender-specific choirs?
- What are the names of your gender-specific choirs?
- What are your guidelines for dress if students want to participate in choir?
- What composers/narratives/texts are you choosing for your students to promote in song?

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Misinformed and Incomplete musical narratives

Women

- Women are more often the object and the flowery/submissive/mistreated
- Only programming music that demonstrates a singular view of powerful women
 - What are your options to portray a multitude of lived experiences?
 - What Happens When a Women – Alexandra Olavsky (Artemesia)
 - Richer for Her – Andrea Ramsey


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Misinformed/ and incomplete narratives

Men

- Though Men's or Tenor/Bass choirs have a broader sphere of repertoire options, there are still lists of "tried and true" pieces that are predominantly heteronormative narratives.
- Gender specific and heteronormative music is not bad to perform, unless it encourages harmful behavior. It is all about balance and your willingness to name the aspects of the piece that may be exclusionary or problematic.
 - What are your options to portray a multitude of lived experiences?
 - I Am With You – Derrick Fox
 - Journeyman's Song – Braeden Ayers

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Working with Transgender Students

Ways to Honor All Voices

- Helpful terms – **TSEER** – Trans Student Educational Resources
- Using a person's pronouns is a sign of respecting their lived experience.
- There is no "ed" at the end of the word transgender.
- Call your choral sections by their voice part instead of boys and girls. I have never heard our instrumental colleagues refer to their musicians as **girl** trumpet or **boy** flute. **Why do we do this with our choral musicians?**
- Instead of addressing a group as "guys," try the following: you all (y'all), everyone, singers, choir, treble voices and/or low voices.

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Cultural Capital


Culture – A system of beliefs, values, and assumptions about life that guide behavior and are shared by a group of people.

Cultural Capital – The cultural knowledge that serves as currency and helps us navigate our social structures. This currency can alter our experiences by adding opportunities for us within the dominant group.

Ex: "good manners," the clothes we wear, the way we speak, "We speak formally in my class"

What does cultural capital look like in the music classroom? What things categorize someone as "good musician" in your classroom? Who does that include or exclude?

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Types of Appropriation

Object ("costumes")

Content (musical content, stories)

Subject (voice or imagery)

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Repertoire

Have I taught my singers how to be respectful of the piece and the culture it represents? E.g. If we sing in dialect because it is in the score. ALL students know they should not speak to each other using dialect as a joke.

Ethical arrangements – Pieces of music that provide social, musical and political context, and pay homage to the originators of the work. This can be through notes in the score that spark in-depth conversation about the creation and purpose of the work in the context of the society into which it was born.

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Repertoire

Central, Black, Brown, & Indigenous – music by and about minoritized and marginalized people.


Black South African arrangers:

- Sabelo Mtembu – Sikirileke/Koloi
- Thabo Matshego – Ukhlolo Lwami

Black/African American composers:

- Dr. Chris Harris – Slumber On
- Dr. Raymond Wise – We are Marching

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Culturally Relevant Pedagogy


- Pedagogy is culturally relevant when it affirms AND empowers! It should also be a consistent thread through an educators' work in the classroom. Entertaining pedagogy does not equal culturally relevant. - Dr. Gloria Ladson-Billings

The Dreamkeepers (1994)

Components of Culturally Relevant Pedagogy

- a focus on student learning and academic success
- developing students' cultural competence to assist students in developing positive ethnic and social identities
- supporting students' critical consciousness or their ability to recognize and critique societal inequalities

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Culturally Responsive Pedagogy

- Using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. - Dr. Geneva Gay
Culturally Responsive Teaching: Theory, Research, and Practice (2000)

Essential Elements

- Develop a knowledge base about cultural diversity.
- Include ethnic and cultural diversity content in the curriculum,
- Demonstrate caring and build learning communities
- Communicate with ethnically diverse students, and
- Respond to ethnic diversity in the delivery of instruction

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Unpacking Process

-  No Shame, No Blame - This can be a difficult process. Think of your work as a conversation from which you can derive actions for your classroom.
-  Naming - be honest about what you are trying to say but don't be rude.
-  All questions are okay.
-  I, You, We don't have all the answers.
-  We are in this together!
-  Conversations must lead to actions.

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"THE WORK"

The process of examining how our own belief systems and actions contribute to the marginalization of people outside of our own lived experiences. This process must be followed by actions to undo or remove these barriers for the purposes of increasing Diversity, Equity, Access, Inclusion and Belonging.


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Building Equity In Your Teaching Practice

How do these components illustrate the relationship between the learning in your classroom and equity in your teaching practice?

<p>Content Integration Have the curriculum and content from a variety of cultures, languages, perspectives, experiences, and abilities.</p> <p>This unit / lesson is connected to other topics, experiences, and students. There are multiple ways to connect to the content of this unit / lesson. The materials and resources acknowledge the diverse identities and experiences of students. The content allows students, as well as teachers, to report experiences other than their own.</p>	<p>Knowledge Construction Have the curriculum and content allow students to explore, investigate, and construct their own understanding, perspectives, and experiences.</p> <p>This unit / lesson provides content to the nature of heritage and equity. This unit / lesson also empowers relationships. This unit / lesson help students to develop research and critical thinking skills. This curriculum creates windows and mirrors for students.</p>	<p>Prejudice Reduction Have the curriculum and content allow students to explore, investigate, and construct their own understanding, perspectives, and experiences.</p> <p>This unit / lesson help students question and explore bias & stereotypes. This unit / lesson help students examine, research, and question their bias and stereotypes. The curriculum encourages discussion and understanding about the world of prejudice and stereotypes. This unit / lesson challenge dominant perspectives.</p>	<p>Equitable Pedagogy Have the curriculum and content allow students to explore, investigate, and construct their own understanding, perspectives, and experiences.</p> <p>The instruction has been modified to meet the needs of each student. Students feel respected and their cultural identity are valued. Additional supports have been provided for students to become successful and independent learners. Open forums are provided for students to reflect on their learning and receive feedback.</p>	<p>Empowering School Culture Have the curriculum and content allow students to explore, investigate, and construct their own understanding, perspectives, and experiences.</p> <p>There are opportunities for students to connect with the community. My classroom is welcoming and supportive for all students. I am able to and sensitive to the needs of my students and their families. There are authentic parent communication systems in place. Parents can talk to me about issues that arise in my classroom.</p>
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Systemic and Institutional Racism

- Systemic racism has been at the core of our country's laws in some form throughout history, from the Federal Housing Authority (red-lining practices) to the usage of the SAT – created to prove that IQ was affected by race (later used to determine college entrance)
- Brigham (the SAT creator) – wrote: "and "the Negro" at the low end of the spectrum, "but closer to the Negro than to the Nordic, we find the Alpine and Mediterranean types," with Jews particularly flawed and threatening"

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Similarity Attraction Effect

"...people have a tendency to exaggerate the similarities between in-group members and the differences between in-group members and out-group members, especially under conditions of uncertainty (e.g. poor leadership, singular narrative focused spaces, the usage of inequitable practices and policies, etc...). This is due to the fact that similarity, in general, has been believed to generate attraction, loyalty, mutual support, trustworthiness, and cohesion within the group (Byrne, 1997; Byrne & Nelson, 1965; Harrison, Price, & Bell, 1998); and in turn, in-group similarity is positively associated with various group-level outcomes, such as organization tenure, group functioning, and organizational behavior (Byrne, 1971; Day & Bedeian, 1995; Jackson et al., 1995; Turban & Jones, 1988)."

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Similarity Attraction Effect

The similarity-attraction effect:

- Refers to the widespread tendency of people to be attracted to others who are like themselves in important respects.
- The similarity-attraction paradigm is a dangerous force working against Diversity, Equity, Access, Inclusion and Belonging.

How do we interrupt it?

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Acknowledgement, Affirmation and Action: Cultivating an Inclusive Choral Community

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