

Cultural Diversity in Music Teaching and Learning

Meetings: Monday, 4:30 – 7:15 PM—W283, Music Building
Instructor: Prof. Matthew Fiorentino—matthew.fiorentino@asu.edu
Office: W205, Music Building—(480) 965-3170
Office Hours: Thursday, 1 to 3 PM; or by appointment

COURSE DESCRIPTION & PURPOSE

Course Description:

This course will introduce students to issues related to identity, power, oppression, privilege, and culture in music education. Rather than take a topics-approach, spending each week unpacking a different identity category or ism, this class takes a concepts-approach. Through exploration, reading, and creative writing and musicking, students will explore the forces and mechanisms related to cultural diversity in music education.

Learning Outcomes:

- Students will develop working definitions of the following terms: culture, diversity, education, power, privilege, marginalization, oppression, anti-oppression, liberation, and culture.
- Students will apply their knowledge of these concepts to unpack the marginalization/power/privilege related to categories of identity in music education.
- Through observation, data generation, and analytic thinking, students will explore cases in which students in music experience marginalization/power/privilege and their effects.
- By exploring the roots of unequal power relationships in schools and music, students will develop strategies for supporting students, working against oppressive circumstances/policies/curricula, and transforming education toward justice and equity.

Course Objectives:

- Students will develop case studies of music students experiencing marginalization/power/privilege.
- Students will create glossaries of concepts explored in the course.
- Students will write, edit, and revise a short book or series of articles on topics related to the concepts explored in this course.

REQUIRED TEXTS, MATERIALS, & RESOURCES

Paris, D. & Alim, H. S. (Eds.) (2017). *Culturally sustaining pedagogies: Teaching and learning for justice in a changing world*. Teachers College Press.

Talbot, B. (Ed.). (2018). *Marginalized voices in music education*. Routledge.

Additional readings available on Canvas including the third text:

- Freire, P. (1970/2005). *Pedagogy of the oppressed*. Continuum.

AERA, Division G, Social Context of Education:

- <https://www.aera.net/Division-G/Social-Context-of-Education-G>

AERA, Critical Educators for Social Justice (SIG):

- <http://www.cesjsig.org/>

SMTE, Areas of Strategic Planning and Action:

- <http://smte.us/aspas/>

SMTE, Cultural Diversity and Social Justice (ASPA):

- <http://smte.us/aspas/cultural-diversity-and-social-justice/>

Decolonizing the Music Room:

- <https://decolonizingthemusicroom.com/>

Crash Course, Sociology:

- <https://thecrashcourse.com/courses/sociology>

ASSIGNMENTS

Engagement & Participation: As part of your work in a graduate seminar, you are responsible for participating in a rigorous examination of the selected readings. Not only will we be discussing the major findings of the selected research articles and policy pieces, but we will develop critical responses, as well. Toward these ends, your attendance, preparation, and contributions to class are vital.

The Evernote Glossary of Terms: Throughout the semester, you will be using the memo program, Evernote, to keep track of your evolving conceptions of power, privilege, and more. In Evernote, you will create a notebook called, “glossary,” and fill it with definitions, references, examples, and more pertaining to the key terms that you encounter in this class. Use this as a reference in this class to help reorient yourself when the mix of complex ideas becomes somewhat overwhelming. Save these, too, for you work on these issues in the future including comps, your final portfolios, your thesis or dissertation, and more. You may be asked to share the links to these notes periodically, but these are an ungraded assignment.

Book Review (PhD Only): In addition to the weekly readings, videos, and assignments, you must draw on new and outside resources to augment your understanding of the course’s key concepts. Throughout the first month of the semester, choose three to six books that may interest you. Then, in a meeting with me, we will discuss your choices and select a book for you to review. Your review should include the highlights, major findings, and your critiques of the book’s content, methodology, presentation, and conceptual framings. The review should be approximately 1000 words and submitted on Canvas by March 23rd.

Case Study: Throughout the semester, we will be reading examples of case studies that contextualize key theoretical concepts. Gary Thomas (2015) suggests that case studies are case of a theoretical object in the context of a subject (e.g., a case of resistance and power in the context of a middle school general music unit on hip hop). For this project, you will be choosing a theoretical concept to explore in the context of a course, class, or ensemble that you are teaching or another educational context. You will be responsible for selecting the object and the subject in consultation with the instructor. We will meet in person or by Zoom to discuss your choices.

This case study should involve the following stages:

1. Object and subject selection—instructor consultation
2. Description and exploration of the object—review of literature and discussion of the theoretical framework
3. Exploration of the subject—description of the context, the persons involved, and the milieu
4. Data generation—observations, note-taking, careful study, interviews or conversation
5. Analytical thinking—to answer how the subject and object interact
6. Recontextualization—discussion of the relevance of this case to the field broadly, an exploration of the meaning that you made of this case

This project is quite open-ended. The PhD students and interested master's students may choose to pursue IRB approval toward a publishable report of research. You may choose to enact a pedagogical project or explore a naturalistic setting in which you are participating, but not intervening.

The final report of your project will be given in the last two weeks of our class. You will present the stages of your work (listed above) for approximately 20 minutes and submit an initial write-up of your case to me by April 6th. This paper should be approximately 3,500 words. I can provide feedback and facilitate peer review for a final submission on May 4th. The class will develop a rubric for this assignment together in late February.

An Optional Post-Course Project: Based on your work on our final paper, I would love to help you turn your ideas into a publishable manuscript. I am available for independent study, research credit, readings, and other courses in which we could develop your work. The writing class I will offer in Fall 2020 would also be a good place to develop this paper.

Post-Course: Music Educators Journal—Equity in Music Education: The *Music Educators Journal* has recently launched a recurring column in the addressing the topic of Equity in Music Education. Through this column, equity-oriented educators and researchers are able to share their pedagogical innovations and more. As part of your final, you will be writing a paper of 1,500 words in the style of a column submission. If you then choose to submit your paper to the editors, we can meet to discuss revisions and the submissions process. See the first column here: <https://journals.sagepub.com/doi/full/10.1177/0027432117714737>

The goal of this paper is to write about the same issues that you address in your case study. Because our work as academics must be both highly productive and cohesiveness, this will give you a chance to practice drawing on one set of core ideas and (a) augmenting those references with examples in the research literature and data from the field and (b) writing about those core ideas for an audience of inservice and preservice teachers. Your papers should be written separately, totaling around 5,000 words.

COURSE SCHEDULE

Week 1: January 13

Watch:

- Brown – [The Power of Vulnerability](#)
 - <https://www.youtube.com/watch?v=JjNtWRBdXws>
- Crash Course – [Culture](#)
 - https://www.youtube.com/watch?v=kGrVhM_Gi8k&t=4s
- Trey Kennedy – [White People](#)
 - https://www.youtube.com/watch?v=3bBKMeVa_p4
- Crash Course – [More Culture](#)
 - <https://www.youtube.com/watch?v=RV50AV7-lwc&t=13s>

Week 2: January 20 (Asynch)

Watch:

- Crash Course – [Race](#)
 - <https://youtu.be/7myLgdZhjzo>
- Crash Course - [Gender](#)
 - https://youtu.be/Yb1_4FPtzrl
- Crash Course – [Sexual Identity](#)
 - <https://youtu.be/Kqt- lLgv5c>
- Crash Course – [Class](#)
 - <https://youtu.be/SIkKCMt-Fs>

Read:

- Foucault, M. (2000). The subject and power (R. Hurley, Trans.). In J. D. Faubion (Ed.), *Essential works of Foucault: Vol. 3. Power* (pp. 326-348). The New Press.
- <https://plato.stanford.edu/entries/feminist-power/>

Due:

- Crash Course – Power (1/27)

Week 3: January 27

Read:

- Three chapters from: Talbot, B. (Ed.) (2018). *Marginalized voices in music education*. Routledge.

Due:

- Marginalized Voices: The Playlist (1/27)

Week 4: February 3

Watch:

- Delpit – [Teaching Tolerance Keynote](#)
 - <https://youtu.be/yzBbZRtPuUs>
- Crash Course - [Justice](#)
 - <https://youtu.be/HOCTHVCKm90>

Read:

- Fitzpatrick, K. R. (2012). Cultural diversity and the formation of identity. *Music Educators Journal*, 98(4), 53-49. <https://doi.org/10.1177/0027432112442903>
- Hess, J. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal of Music Education*, 33(3), 336-347. <https://doi.org/10.1177/0255761415581283>
- Salvador, K. (2019). Equity in music education: Sustaining the courage to change. *Music Educators Journal*, 105(4), 59-63. <https://doi.org/10.1177/0027432119846841>

Week 5: February 10

Watch:

- Morrison – [The White Gaze](#)
 - <https://youtu.be/-Kgq3F8wbYA>

Read:

- Ch 1-2. Freire, P. (1970/2005). *Pedagogy of the oppressed*. Continuum.
- Burbules, N. C. & Berk, R. (1999). Critical thinking and critical pedagogy: Relations, differences, limits. In T. S. Popkewitz & L. Fendler (Eds.), *Critical theories in education* (pp. 45-66). Routledge.

Week 6: February 17

Read:

- Ch 3-4. Freire, P. (1970/2005). *Pedagogy of the oppressed*. Continuum.

Week 7: February 24 (Asynch)

Watch:

- Adichie – [The Danger of a Single Story](#)
 - <https://youtu.be/D9lhs241zeg>

Read:

- Delpit, L. (2006). The silenced dialogue: Power and pedagogy in educating other people's children. In *Other people's children: Cultural conflict in the classroom* (2pp. 21-46). W. W. Norton.
- Gorski, P. C. (2008). Peddling poverty for profit: Elements of oppression in Ruby Payne's framework. *Equity & Excellence in Education*, 41(1), 130-148. <https://doi.org/10.1080/10665680701761854>

Activity:

- Developing a rubric and framework for the Case Study assignment.

Week 8: March 2

Watch:

- Hall – [Race: The Floating Signifier](#)
 - <https://www.youtube.com/playlist?list=PLqaqyJ3TEyIVLWfEwP6l3horFguK3Ji3P>

Read:

- Bradley, D. (2007). The sounds of silence: Talking race in music education. *Action, Criticism, and Theory in Music Education*, 6(4), 132-162. http://act.maydaygroup.org/articles/Bradley6_4.pdf
- Thompson, A. (2003). Tiffany, friend of people of color: White investments in antiracism. *International Journal of Qualitative Studies in Education*, 16(1), 7-29. <https://doi.org/10.1080/0951839032000033509>
- Kruse, A. J. (In review). 'Take a back seat': White music teachers engaging hip-hop in the classroom. *Research Studies in Music Education*. <https://doi.org/10.1177/1321103X19899174>

Week 9: March 9 – Spring Break, No Class

Take time for yourself. Unwind. Ask questions. Get curious.

Week 10: March 16

Read:

- Hess, J. (2015). Upping the “anti-“: The value of an anti-racist theoretical framework in music education. *Action, Criticism, and Theory for Music Education*, 14(1), 66-92. http://act.maydaygroup.org/articles/Hess14_1.pdf
- McCall, J. M. (In Review). “A peculiar sensation”: Mirroring Du Bois’s path into predominantly white (music) institutions in the 21st century.

Additional Reading:

- Rawls, J. (1957). Justice as fairness. *The Journal of Philosophy*, 54(22), 653-662.
- Bankston, C. L., III. (2010). Social justice: Cultural origins of a perspective and a theory. *The Independent Review*, 15(2).

Due:

- Schedule and hold a meeting with Prof Fiorentino to discuss the object and subject of your case study.

Week 11: March 23

Watch:

- Ladson-Billings – [Brief Interview](#)
 - <https://youtu.be/hmAZjNRmall>

Read:

- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational Research Journal*, 32(3), 465-491. <https://doi.org/10.2307/1163320>
- Karvelis, N. J. (2017). For White folks who teach (music) in the hood. *General Music Today*, 31(1), 5-9. <https://doi.org/10.1177/1048371317699243>

Additional Reading:

- Emdin, C. (2016). Camaraderie: Reality and the neoindigenous. In *For White folks who teach in the hood...and the rest of y'all too* (pp. 17-30). Beacon.

Due:

- Book Reviews (PhD only)

Week 12: March 30 (Asynch) –

Read:

- Niknafs, N. (2019). Engaging with popular music from a cultural standpoint: A concept-oriented framework. *Music Educators Journal*, 106(1), 25-30. <https://doi.org/10.1177/0027432119855693>
- Kruse, A. J. (2016). Toward hip-hop pedagogies for music education. *International Journal of Music Education*, 34(2), 247-269. <https://doi.org/10.1177/0255761414550535>

Additional Reading:

- Akom, A. A. (2009). Critical hip hop pedagogy as a form of liberatory praxis. *Equity & Excellence in Education*, 42(1), 52-66. <https://doi.org/10.1080/10665680802612519>

Week 13: April 6 –

Read:

- Ch 1: What is culturally sustaining pedagogy and why does it matter. In Paris, D. & Alim, H. S. (2017).
- Ch 8: The (R)evolution will not be standardized: Teacher education, hip hop pedagogy, and culturally relevant pedagogy 2.0. In Paris, D. & Alim, H. S. (2017).

Additional Reading:

- Ch 7: Policing and performing culture: Rethinking “culture” and the role of the arts in culturally sustaining pedagogies. In Paris, D. & Alim, H. S. (2017).

Due:

- Case Study—rough draft

Week 14: April 13 –

Read:

- Ch 3: Language and culture as sustenance. In Paris, D. & Alim., H. S. (2017).
- Ch 12: Finding sustenance: An indigenous relational pedagogy. In Paris, D. & Alim, H. S. (2017).

Additional Reading:

- Ch 6: “This stuff interests me”: Re-centering indigenous paradigms in colonizing schooling spaces. In Paris, D. & Alim, H. S. (2017).

Week 15: April 20 (Asynch) –

Presentations

Week 16: April 27

Presentations

Week 17: May 4 – Finals

Due:

- Case Study—final write up

GRADING

Your final grade is comprised of 100 points distributed among the following assignments:

MME Only

1. Attendance: 25 pts
2. Engagement: 25 pts
3. MEJ Paper: 25 pts
4. Case Study: 25 pts

PhD Only:

1. Attendance: 25 pts
2. Engagement: 25 pts
3. MEJ Paper: 25 pts
4. Book Review: 15 pts
5. Case Study: 10 pts

Grading scale:

	F	C-	C	C+	B-	B	B+	A-	A	A+
Range	0-69	70-72	73-76	77-79	80-82	83-86	87-89	90-92	93-95	96-100

ATTENDANCE

Attendance at all class meetings is required and expected. Because this course meets once per week, an unexcused absence from class discussion and participation will lower your final grade by 5 points. The following circumstances constitute excused absences; however, absent students remain responsible for reading all materials covered and submitting any assignments due on the day of their absence.

- Religious observances: Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances.
- University-sanctioned activities: Students should notify faculty as soon as they are able about their need to be absent from class. The office of the provost is responsible for designating activities, "university-sanctioned."
- Teaching responsibilities: While students should plan their school activities around their graduate coursework, this is not always possible. In the case of a school event conflict, students should notify the faculty at the start of the semester about the need to be absent.
- Line of duty absence: A member of the National Guard, Reserve, or other U.S. Armed Forces branch absent due to line-of-duty responsibilities should notify faculty when they are able. This accommodation also applies to spouses who are the guardian of minor children during line-of-duty activities.
- Unplanned absences including health and personal emergencies may be excused. Please come to me when you are able to discuss your future or past emergency-related absences.

Lateness:

- You will be considered late after 4:45 PM and marked absent after 5:30 PM.
- Three late arrivals or unexcused early departures are equivalent to one unexcused absence.

Note: Maintaining a clear and consistent application of the attendance policy is the only way to ensure equitable treatment.

Engagement: Of course, fostering your engagement and participation is my responsibility, in part, and you will receive full credit (25 points) in this area unless otherwise stated. However, if you do not fulfill your commitments to our learning community by reading, reflecting, and critiquing the content discussed in class, you may lose up to 5 pts of from your engagement grade. Any reductions in this grade may be discussed with me one-on-one as I understand that my perceptions of your engagement are subjective and that the content of this course can be difficult or painful to discuss. Please see me with any concerns regarding your ability to engage fully with your peers, the material, or classroom discussion.

MY COMMITMENT TO DIVERSITY

I, in my capacities as a member of the School of Music faculty and community, regard diversity, equity, and access as core values integral to guiding our progress toward excellence. I appreciate diversity as a strength and intentionally cultivate an inclusive climate in my daily endeavors as faculty, staff, and students. I am committed to respecting differences; accepting multiple perspectives; and striving to identify, disrupt, and rectify bias, prejudice, and oppression in our classrooms and community. Finally, I am committed to listening and learning from my students, peers, and fellow community members about how I can support and advocate for all of my students with equity and justice in mind.

ACCOMMODATIONS

To ensure that ability-related concerns are properly addressed from the beginning of the course, students who would like or will need additional assistance or accommodations to participate fully in this course are asked to see me as soon as possible.

Students who feel they will need disability accommodations in this class should contact the Disability Resource Center on the campus that your class is being held. Campus-specific [location and contact information](#) can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [DRC website](#) for eligibility and documentation policies (<https://eoss.asu.edu/drc>).

POLICY ON SEXUAL DISCRIMINATION, HARASSMENT, AND RETALIATION

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. Finally, as described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation", the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination.

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

CAMPUS SAFETY AND EMERGENCY PROCEDURES

First, take a few minutes this week and learn the different ways to leave this building. If there is ever a fire alarm or something like that, you will know how to get out, and you will be able to help others get out, too. Second, if there is severe weather and leaving is not a good option, go to a low level in the middle of the building, away from windows.

In an emergency in this building, we will have three choices:

- **RUN** (get out)
- **HIDE** (find a safe place to stay inside)
- **FIGHT** (with anything available to increase our odds for survival).

If there is a security threat, such as an active shooter, we will **RUN** out of the building if we can do so safely or we will **HIDE** by finding a safe place where the threat cannot see us. We will lock or barricade the door and we will be as quiet as possible, which includes placing our cell phones on silent. We will not leave our area of safety until we receive an alert that advises us it is safe to do so. If we cannot run out of the building safely or we cannot find a place to hide, we must be prepared to **FIGHT** with anything we have available in order to survive.

Remember, RUN away, or HIDE if you can; FIGHT if you have no other option.

DISRUPTIVE, THREATENING, OR VIOLENT INDIVIDUALS

“Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

If threatened on campus by a disruptive individual’s conduct to the point of reasonable fear of immediate personal injury or property damage:

1. Leave the area that the disruptive individual(s) is in immediately.
2. Call the ASU Police Department (ASU PD) to request that an officer come to the location. Inform ASU PD if it is a repeat occurrence.”

– Student Services Manual, 104-02

ACADEMIC INTEGRITY

Under the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “each student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing, including copying sentences, parts, or pages from the work of others
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

We, the School of Music faculty and community, sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something is subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link.

COPYRIGHT

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. A statement that the course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see [ACD 304-06](#), "Commercial Note-Taking Services" for more information). This content is protected and may not be shared, uploaded, sold, or distributed.