



The Danger of a Single Song

Presentation to OMEA Con Fuoco 2021
Lauren Simmons, TDSB

• LAND ACKNOWLEDGEMENT

This presentation was created on land belonging to the following nations:

Anishinabewaki

Mississaugas of the Credit
First Nation

Huron-Wendat

Haudenosaunee

“If we think of territorial acknowledgments as sites of potential disruption, they can be transformative acts that to some extent undo Indigenous erasure. I believe this is true as long as these acknowledgments discomfit both those speaking and hearing the words. The fact of Indigenous presence should force non-Indigenous peoples to confront their own place on these lands.”

– Chelsea Vowel, Métis,

[Beyond Territorial Acknowledgements](#)

Learn more about Land Acknowledgements at <https://native-land.ca/territory-acknowledgement/>.

hi



I AM LAUREN SIMMONS

I teach high school Music and English in Toronto.

I'm passionate about equity, student voice, and tech.

I am white, straight, and cis-gendered, a child of first-generation Canadians, and come to this work with that privilege and safety.

You can find me at lauren.simmons@tdsb.on.ca or [@LSimmons_TDSB](https://twitter.com/LSimmons_TDSB)

You can follow this presentation at bit.ly/OMEASingleSong

A NOTE ABOUT THIS PRESENTATION



As a white person who cares about anti-racism and who does equity work, I come to this work with power and privilege that makes it impossible for me to speak from lived experiences. I center the voices of friends, colleagues, activists and scholars who are Black, Indigenous and People of Colour (BIPOC).

Some activists believe that white people should not present about anti-racism, because we don't have lived experiences. Taking up space that could be used for the voices of marginalized people is a concern for me.

Some activists believe that white people should do the work of calling in and educating their white peers.

This is the reason I am here.

1

PRINCIPLES of EQUITY and ANTI-RACISM

Establishing best practices

“

“If you live in this system of white supremacy, you are either fighting the system or you are complicit. There is no neutrality to be had towards systems of injustice, it is not something you can just opt out of.”

— Ijeoma Oluo, [So You Want to Talk About Race](#)

- AGREEMENTS FOR ANTI-RACISM WORK

- We must start by acknowledging these truths:

- Education is an institution founded on white supremacy and settler colonialism.
- Western Music is dominated by mostly white, male, cis, abled, bodies.
- By being here, we are on the path to learning and working to do better.

- “PALE, MALE and STALE”



Think about the formative experiences of your musical youth.

Think about the voices that dominate the conversations we have about Music Ed.

Think about the groups/artists you watch in performance or listen to for leisure.

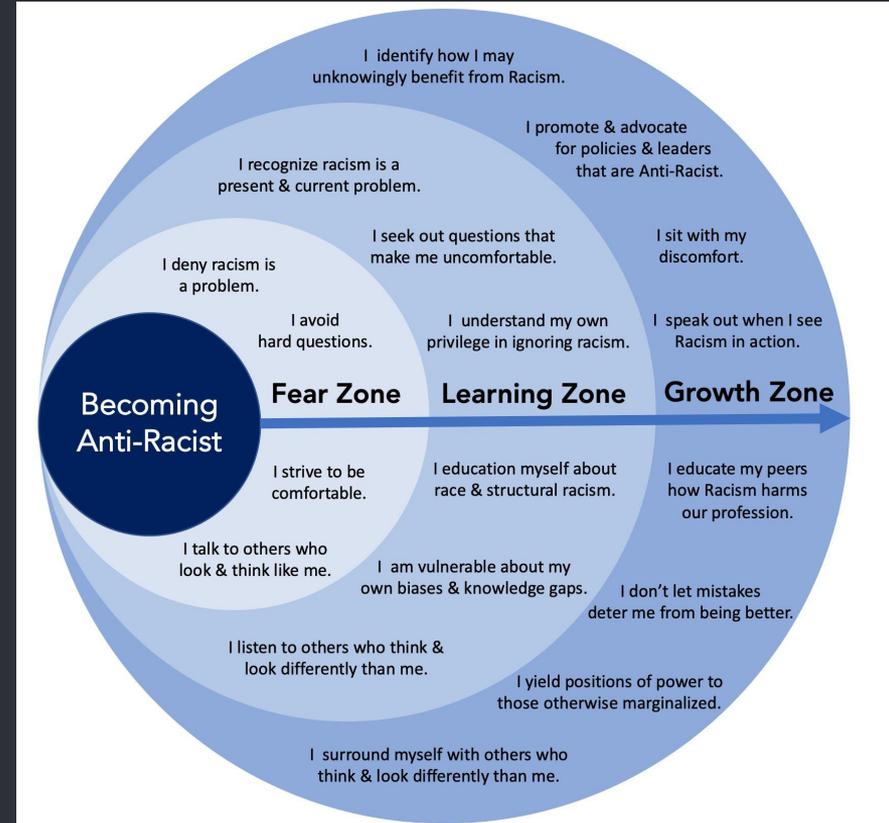
How is diversity represented?

Image source: CanStock Photo

AGREEMENTS FOR ANTI-RACISM WORK

Anti-Racist Educators:

- acknowledge that we won't always get it right,
- are prepared to be called in and won't burden the work with white tears, and,
- believe it's worth personal struggle to make our classrooms safe and inclusive.



FRAMING THIS PRESENTATION

This is an abbreviated cut of Chimamanda Ngozi Adichie's TedTalk, [full version here](#).

Please see speaker's note on this author.



“

“Pedagogy should work in tandem with students’ own knowledge of their community and grassroots organizations to push forward new ideas for social change, not just be a tool to enhance test scores or grades. Pedagogy, regardless of its name, is useless without teachers dedicated to challenging systemic oppression with intersectional social justice.”

— Bettina L. Love, *We Want to Do More Than Survive*

ACTION ITEMS for AN INCLUSIVE CLASSROOM

In my “Get to Know You” / “First Day” Forms, or in class in our first week together, I ask my students:

- their name, and also what they want to be called
- how to pronounce their name - you could use Flipgrid for this
- their pronouns - do not use the term “preferred pronouns”
- if I should use a different name/pronoun on report cards or when corresponding with parents/guardians
- if there is a particular parent/guardian they prefer me to connect with



2

WHAT MAKES “GOOD” MUSIC

Let's unpack our biases

REFLECT:



- What kinds of music do you, personally, feel most comfortable teaching with/about or conducting?
- What kinds of music do your students express the most joy about playing?
- What kinds of music do you listen to, outside of school or professional settings?
- What kinds of music do your students listen to?

FRAMING THIS PRESENTATION

This video captures the myopic nature of music education in an incendiary way.



● ISSUES WITH OUR CURRENT MODEL

○ **Whiteness/Westernness**

Music History is taught in a way that centres a certain narrative.

We inherently privilege the same music we grew up with.

While many of us make efforts to include other musics, they are still “The Other.”

Othering/Exoticising

We may include “World Music”, but do we do so in a meaningful way?

Do we connect music from around the world to what we play and listen to?

Do we acknowledge that many different kinds of music have rich histories?

● FEAR OF THE UNKNOWN



It's okay to think, "I don't know enough about other kinds of music to teach with/about them."

But we ask our students to learn about music that most of them don't know about!

It's also okay to think, "I don't like rap/hiphop."

But we ask our students to engage with musics that they too might not "like!"

Image source: CanStock Photo

- A WORD on BAD WORDS

- This is an issue of personal comfort, BUT, we need to be cautious of labelling music with profanity as “bad” just because it uses language a certain way.

Clean versions exist for most songs and it's perfectly fine to use those, or, not to, depending on your comfort level.

There are also artists who don't use profanity at all, like Canada's Shad.

ACTION ITEMS for AN INCLUSIVE CLASSROOM

For every Western/traditional/classical piece I play or listen to in class, I ask myself:

- is there a non-Western piece I can pair this with to teach/show the same concept?
- have I looked into the history of the artist/composer?
- is there a modern artist, maybe even a pop/rock/hip hop/electronic artist, who uses the same ideas in their music?

When accessing non-Western/traditional/classical resources, I ask myself:

- have I gone as close to the source as possible in conducting my research? If possible, have I spoken to someone from a given community I want to play their music?



3

REFLECTING, RESPONDING AND ANALYSING

Using the Ontario Music Curriculum to access student voice

● ONTARIO MUSIC CURRICULUM, Grade 9

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
- B2. Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;
- B3. Skills and Personal Growth:** demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;
- B4. Connections Beyond the Classroom:** identify and describe various opportunities for continued engagement in music.

● LISTENING

B1.1 listen to selections that represent a variety of musical styles and genres, and identify and reflect on their personal responses to them

○ Students *already* listen to music - we have to tap in to that!

- Play a classical/traditional Western piece of music with a given set of musical elements - eg. uptempo, major key, uses percussion and brass instruments - and ask students to find a partner piece from music *they* like that shares the same characteristics.
 - My example: [First Suite in E-Flat Major, Op. 28 No. 1, H. 105: III. March](#) and [Janelle Monáe - Tightrope \[feat. Big Boi\]](#)
 - [Google Doc Template](#) for Venn Diagram
- Have students create a playlist of songs to represent each Element of Music, and accompany the playlist with liner notes describing each song and how it demonstrates the element.
 - [Assignment Template](#)

ELEMENTS OF MUSIC

B1.2 identify and describe the use of elements and other components of music in a variety of selections, including their performance repertoire

Students might not have the specific language we want them to around the Elements of Music, but we can guide them there!

- Use anchor charts.
 - [Elements of Music Listening Prompts](#)
- Model listening and identifying elements together.
 - [Critical Analysis Guiding Questions](#)
- Have students create a playlist of songs to represent each Element of Music, and accompany the playlist with liner notes describing each song and how it demonstrates the element.
 - [Assignment Template](#)

● REFLECTION PRACTICES

○ Regularly reflecting makes us all better at what we do!

- Use a daily/weekly/monthly Google Form for student feedback.
- At timely intervals, have students complete journals or reflections (oral submissions are great for this) to monitor their growth.
- Normalize talking about progress and practice in your classroom.

B3.1 identify and describe how the study of music has contributed to their personal growth (including the development of their values), their ability to express themselves, their awareness of the aural world around them (both human-created and natural), and their awareness of others (e.g., *how expressing themselves*)

B3.2 describe the development of their musical skills and knowledge, and identify the main areas they will focus on for improvement (e.g.,

B3.3 identify and describe some of the interpersonal skills and work habits that contribute to the successful completion of individual and collaborative musical tasks (e.g., *the importance*)

ACTION ITEMS for AN INCLUSIVE CLASSROOM

For every performance task we undertake in class, I ask myself:

- is there a way to transform this learning to a analysis, response, or reflection task?
- does this piece have meaningful connections for my students? If not, can we try to create or investigate them together?
- where in this task can I make room for student voice?
- is there a creative task I can pair with this, or offer as an assessment option instead of just performing?

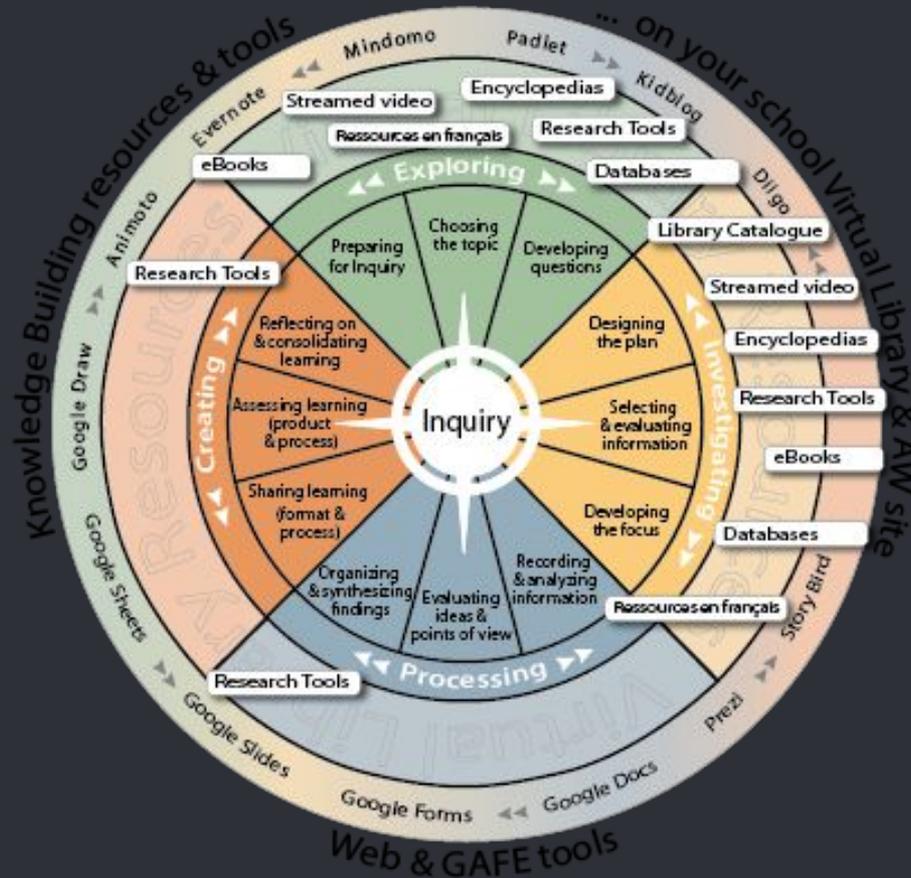


4

INQUIRY in the CLASSROOM

Empowering learners and ourselves

Inquiry: The Path to Exploring Ideas



RESEARCH

B1.4 conduct research to gather reliable information relating to specific music, musicians, and the musical opinions of others, and describe the impact this information has had on their own opinions or assessments (e.g., listen to, read

B2.3 identify and describe ways in which art music reflects the society in which it was created and how it has affected that culture or community (e.g., the impact of religious practices on the

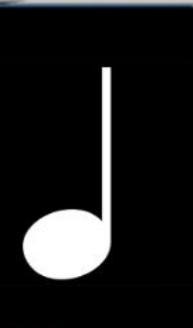
Nothing in the curriculum says the only topics our students should learn about the same ones we did. Making research assignments open-ended leaves room for student voice!

- ISPs/Culminating Projects can be a chance for to choose a topic of study:
 - [Junior Research Project](#) - Canadian Music Hall of Fame
 - [Senior Research Project](#) - Genre Research/Creation Project

- If you want to investigate history, give students choice in how they share their learning:
 - [History Exploration Project](#)

SOME EXAMPLES:

BASIC
Ludwig van Beethoven
YA56

Music composer pokemon: Length: 5'3", weight: unknown

9th Symphony
500

During the 9th symphony performed on May 7, 1824, in Vienna everyone was so amazed that Ludwig van Beethoven reserved 5 standing ovations and in the pokemon world every standing ovation is 100 damage so 5 is 500 damage

Facts

Born: Monday December 17th, 1770 in Bonn, Germany
 Died: March 26, 1827, in Vienna, Austria, at the age of 56 years 3 months, and 9 days
 Most famous symphony: Beethoven's 9th symphony or Ode to Joy was Beethoven's most famous symphony, this symphony was one of the big segways into the the romantic era.

weakness

resistance

retreat





Open with ▾

Wolfgang Amadeus Mozart

CHARACTER NAME

Bard 20	AndyleAlmond16
CLASS & LEVEL	PLAYER NAME
Half-Elf	Noble
RACE	BACKGROUND
	(Milestone)
	EXPERIENCE POINTS

STRENGTH

-1

8

DEXTERITY

+3

17

CONSTITUTION

+0

10

INTELLIGENCE

+1

12

WISDOM

+4

16

CHARISMA

+5

20

SKILLS

ARMOR

19

CLASS

INITIATIVE

+6

RESISTANCES - Cold

DEFENSES

INSPIRATION

+6

PROFICIENCY BONUS

ABILITY SAVE DC

30 ft. (Walking)

SPEED

Max HP

103

Current HP

103

Temp HP

--

HIT POINTS

20d8

SUCCESS ○○○○

FAILURES ○○○○

HIT DICE

DEATH SAVES

ARMOR ===
Light Armor

WEAPONS ===
Crossbow, Hand, Longsword, Rapier, Shortsword, Simple Weapons

TOOLS ===
Dragonchess Set, Dulcimer, Lyre, Viol

LANGUAGES ===
Celestial, Common, Elvish, Sylvan

PROFICIENCIES & LANGUAGES

ACTIONS ===
Standard Actions
Attack, Cast a Spell, Dash, Disarm, Dodge, Help, Hide, Ready, Search, Use an Object, Opportunity Attack, Prone, Show Improvise, Two-Weapon Fighting, Interact with an Object

BONUS ACTIONS ===
Bardic Inspiration + 5 | Short Rest
As a bonus action, a creature (other than yourself) within 60 ft. that can hear you gains an inspiration die (1d12). For 10 minutes, the creature can add it to one ability check, attack roll, or saving throw. This can be added after seeing the roll, but before knowing the outcome.

REACTIONS ===
Cutting Words
As a reaction when a creature (that's not immune to being charmed) you can see within 60 ft. makes an attack roll, ability check, or damage roll, you can expend one use of bardic inspiration, roll the die, and subtract the number from the creature's roll. You can do so after the roll but before knowing the result.

SPECIAL ===
Peerless Skill
When you make an ability check, you can expend one use of bardic inspiration, roll the die, and add the number to the check. You can do so after you roll but before knowing the result.

ACTIONS

20 PASSIVE WISDOM (PERCEPTION)

20 PASSIVE WISDOM (INSIGHT)

17 PASSIVE INTELLIGENCE (INVESTIGATION)

Darkvision 60 ft.

NAME	DMG	SPECIAL PROPS	NOTES
Dagger	+9	1d4+3 Piercing	Simple, Finesse, Light, Thrown, Range (2000)
Dancing Rapier	+9	1d8+3 Piercing	Martial, Finesse
Unarmed Strike	+5	0 Bludgeoning	

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SOME EXAMPLES:



Hildegard of Bingen ✨
Female Human Cleric 1
Level 1

SHARE SHORT REST LONG REST

STRENGTH
-3
5

DEXTERITY
+0
10

CONSTITUTION
-2
6

INTELLIGENCE
+1
13

WISDOM
+1
13

CHARISMA
+0
10

PROFICIENCY BONUS
+2

WALKING SPEED
30 ft.

INSPIRATION

HEAL CURRENT MAX TEMP
6 / 6
DAMAGE HIT POINTS

STR -3 **INT** +1

DEX +0 **WIS** +3

CON -2 **CHA** +2

Saving Throw Modifiers

SAVING THROWS ✨

PROF	MOD	SKILL	BONUS
<input type="radio"/>	DEX	Acrobatics	+0
<input type="radio"/>	WIS	Animal Handling	+1
<input type="radio"/>	INT	Arcana	+1
<input type="radio"/>	STR	Athletics	-3
<input type="radio"/>	CHA	Deception	+0
<input type="radio"/>	INT	History	+1
<input checked="" type="radio"/>	WIS	Insight	+3
<input type="radio"/>	CHA	Intimidation	+0
<input type="radio"/>	INT	Investigation	+1
<input checked="" type="radio"/>	DEX	Medicine	+0
<input checked="" type="radio"/>	INT	Nature	+3
<input type="radio"/>	WIS	Perception	+1

INITIATIVE
+0

ARMOR CLASS
10

DEFENSES
Resistances, Immunities, or Vulnerabilities

CONDITIONS
Add Active Conditions

ACTIVE SENSES

11 PASSIVE WIS (PERCEPTION)

11 PASSIVE INT (INVESTIGATION)

13 PASSIVE WIS (INSIGHT)

Additional Sense Types

SENSES ✨

ARMOR

ACTIONS **SPELLS** **EQUIPMENT** **FEATURES & TRAITS** **DESCRIPTION** **NOTES** **EXTRAS**

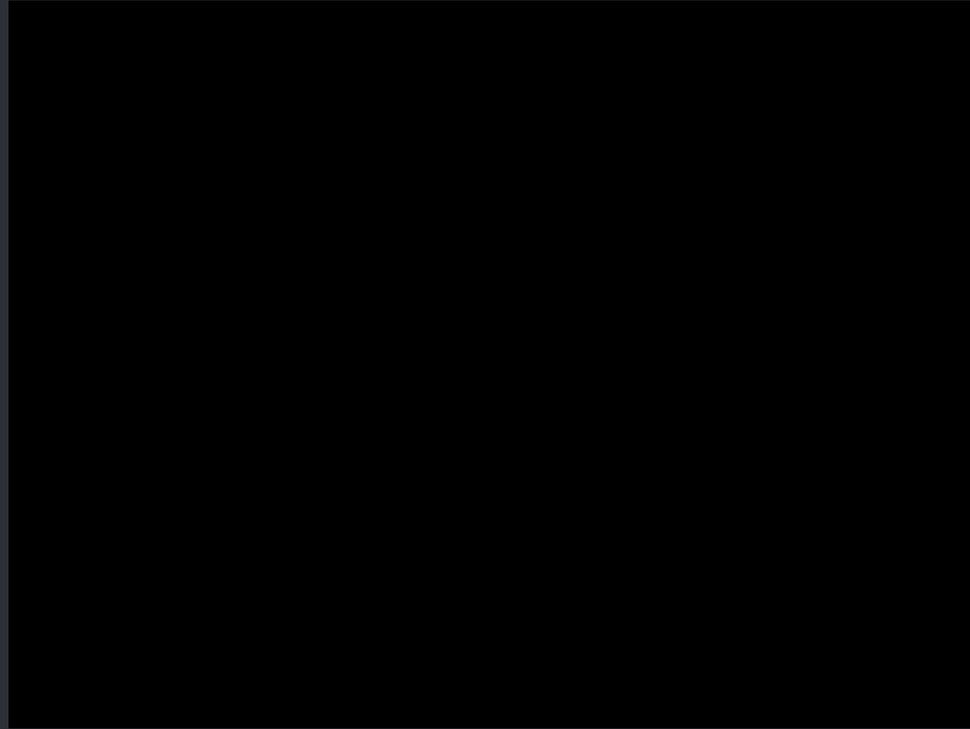
ALL ORGS ALLIES ENEMIES BACKSTORY OTHER

ALLIES
+ Add Allies

ENEMIES
+ Add Enemies

BACKSTORY
"Hildegard was born of noble parents and was educated at the Benedictine cloister of Disibodenberg by Jutta, an anchoress (religious recluse) and sister of the count of Spanheim. Hildegard was 15 years old when she began wearing the Benedictine habit and pursuing a religious life. She succeeded Jutta as abbess in 1136. Having experienced visions since she was a child, at age 17 she revealed her

● SOME EXAMPLES:



● PROJECT-BASED LEARNING

○ Check in with your students, and access their interests to drive your work together!

- Do they want to pursue music at university? Help them prepare for auditions, but also for budgeting their time to practice once they're there.
- Are they drawn to technology? Let them design their own course where they meet the overall expectations by writing their own music, recording it, producing it, marketing it, etc.

B2.2 identify and describe ways in which commercial music reflects the society in which it was created and how it has affected communities or cultures (*e.g., Big Band and other popular*

B4.1 identify and describe a variety of work or career possibilities related to music study

B4.2 identify and describe possible opportunities for continued musical study both in and out of school (*e.g., the secondary courses necessary to go*

OMEA RESOURCES

As OMEA Members, you have access to a number of resources that can help with this!

More EDI specific resources are being added monthly.

The screenshot displays the OMEA website's resource search interface. At the top, the OMEA logo and name are visible, along with navigation links for 'About', 'Events', 'Resources', 'News', 'Partnerships', 'Members', and 'OMEA Store'. A search bar is located in the top right corner. Below the header, a sidebar on the left provides various filters: 'Filter by Grade' (All Grades), 'Filter by Course Code' (All Course Code), 'Filter by Conference' (All Conferences), 'Filter by Goal' (All Geared towards), and 'Filter by Lesson Type' (2009 Curr. Support (0), Aga Khan Lessons (0), Articles and Lists (0), Assessment Tools (0), Careers in Music (0), Composition (1)). The main content area shows search results for 'Members Only' resources. Three results are displayed, each with a vertical 'MEMBERS ONLY' label on the left. The first result is 'Coded Compositions (Secondary) – Members Only' (Senior level), which includes a description of using Morse Code generators or musical cryptogram software. The second result is 'Affirming and Exploring Musics of the African Diaspora (Secondary – EDI) – Members Only' (Senior level), focusing on educational equity and music analysis. The third result is 'Who's in the Hall (Secondary) – Members Only' (Senior level), about the Canadian Music Hall of Fame. Each result includes a 'Lesson Ideas' link. The page indicates 'Found 3 Results' and 'Page 1 of 1'.

MEMBERS ONLY	Composition Equity, Diversity and Inclusion Music & Computers Music For Creating	Coded Compositions (Secondary) – Members Only Senior In this lesson students will learn about messages that can be encoded in musical pieces through a variety of examples. Students will then use an online Morse Code generator or musical cryptogram generator to encode a message that will be used as the rhythmic basis for an original composition in BeepBox or music notation software. [...]	Composition, Equity (EDI), Versatile Lesson Ideas
MEMBERS ONLY	Equity, Diversity and Inclusion History Social Justice	Affirming and Exploring Musics of the African Diaspora (Secondary – EDI) – Members Only Senior Teachers will: Reflect on the guiding questions throughout planning and assessment to consider the Learner, Learning, and Environment. "Who am I? Who are my learners? Who are we together?" The selection of resources, as text, must be informed through a lens of Educational Equity. Emphasize the exploration and analysis of music at a level consistent [...]	Equity (EDI), Versatile Lesson Ideas
MEMBERS ONLY	Equity, Diversity and Inclusion History Social Justice	Who's in the Hall (Secondary) – Members Only Senior In this lesson, students will examine the list of current inductees in the Canadian Music Hall of Fame. They will explore the accomplishments and backgrounds of the current Hall of Fame members, and conduct a gap analysis to determine what's missing. As an extension, students can then nominate other artists they think should be in [...]	Equity (EDI), Versatile Lesson Ideas

ACTION ITEMS for AN INCLUSIVE CLASSROOM

For every project or assignment I given in class, I ask myself:

- does this task connect with students' musical interests or real lives? If not, how can we make this connection happen?
- does this piece have meaningful connections for my students? If not, can we try to create or investigate them together?
- where in this task can I make room for student voice?
- is there a creative task I can pair with this?



“

“Decolonizing music programs involves challenging the received values of such programs, and from this, substantial restructuring of such programs’ core systems.”

– Dylan Robinson, [To All Who Should Be Concerned](#)

VOICES SPEAKING OUT

Thread

 **max alper** @la_meme_young ...

it's 2021 and we are 18+ months into covid. why aren't all music schools requiring an intro to audio recording techniques class for all music students?

11:52 · 2021-08-01 · Twitter for iPhone

333 Retweets 73 Quote Tweets 2,717 Likes

 **max alper** @la_meme... · 2021-08-01 ...
Replying to @la_meme_young

we could literally be teaching instrumentalists how to build their chops not only as ensemble members, but studio session players, the latter of which would actually pay more

 1  14  350 

 **max alper** @la_meme... · 2021-08-01 ...

instead we had a year and a half of archaic music teachers figuring the best way to do this and still have some dignity left over



 1  19  318 

 **max alper** @la_meme... · 2021-08-01 ...

it's irresponsible for educators to tell their students they can rely solely on their artistic abilities and performance chops to succeed outside of the classroom

 1  9  203 

 **max alper** @la_meme... · 2021-08-01 ...

we had a year and a half to be pushing a DIY audio tech pedagogy for students to take advantage of while stuck at home, these setups can cost less than \$100 to get started and Reaper is fucking free

 **max alper** @la_meme... · 2021-08-01 ...

audio recording and music technology literacy is a required in the "industry". do you think fucking hans zimmer writes his scores by hand and just hands it off to an orchestrator and conductor to be captured live in a concert hall every time he gets a film score gig?

 2  5  152 

 **max alper** @la_meme... · 2021-08-01 ...

music programs lose accreditation if a certain quota of students don't get jobs out of college, and yet the idea of introducing a required technology component to the music fundamentals gen ed classes is still taboo to many conservatory pedagogues, especially in the states

 3  4  135 

 **max alper** @la_meme... · 2021-08-01 ...

i guess this all really comes back to what uberconservative music teachers consider "prestigious" work outside of the classroom vs. "commercial". being a freelance session violinist sounds a lot less sexy than first chair of the NY phil

 2  1  98 

 **max alper** @la_meme... · 2021-08-01 ...

a reckoning is bound to happen, as with most creative industries vs. their academic counterparts. why would you listen to someone who doesn't have a clue what the actual creative workforce requires of you?

 1  2  104 

 **max alper** @la_meme... · 2021-08-01 ...

until we have a euro-style "professional musician" UBI in place in the states, artists will have to worry about how they're gonna pay back their student loans on top of rent as their priority, and lots of their teachers seem to think rent can be paid in chops and shed hours

 2  2  98 

 **max alper** @la_meme... · 2021-08-01 ...

isn't college supposed to be about a "well rounded" education? seems like the very least a music program could do is acknowledge there's work out there if you expand your skillset beyond the trad conservatory fundamentals

 1   81 

● VOICES SPEAKING OUT

- Dylan Robinson, 2020: [To All Who Should Be Concerned – Intersections](#)
- Gloria Ladson-Billings, 2021: [I'm Here for the Hard Re-Set: Post Pandemic Pedagogy to Preserve Our Culture](#)
- Despres & Dube, 2020: [The Music Learner Voice: A Systematic Literature Review and Framework](#)
- [Decolonizing The Music Room](#)

• VOICES SPEAKING OUT - STUDENT FEEDBACK

○ you made the assignments fun by making them different and unique i loved having a chance to listen to songs that i would not have listened to in my every day life and actually realising they are good.

When I first came into this class I was like "I'm so sad cause even though music is fun, I won't be able to make a career out of it, unless I want to be a music teacher which isn't for me. but now im like "the possibilities are endless".

I really like how you talk to us about music that we listen to because we can all relate to it somehow.

● VOICES SPEAKING OUT - STUDENT FEEDBACK

○ Yes, I did like the listening and analysis assignments because it introduced me to new music. I really enjoyed some of the songs we listened to especially the classical music.

I really liked these, I like learning about history and how we got to where we are now. Also I would take notes and rank them as I listen to them and it made me feel really smart and ahead of the curb

In the end, I really enjoyed being able to choose what I wanted to play as a test. It made it seem more important but kept a fun and personal aspect to it.

● VOICES SPEAKING OUT - STUDENT FEEDBACK

○ I used to look at music and be like 'There's a small B beside the swirly thing but I can probably just ignore that' but now I'm like 'Oh so the key signature is F major'. I'm pretty sure that from now on, I will listen to music differently. I will be like 'This rhythm and instrument choice tells me that this has to be R&B music', on the daily. After learning so much in this class, my life will forever be at least a bit different (and better).

I'm still unsure of what I would like to do in the future, but I have appreciated the many different ways you can still be involved with music that you love, like to listen to, and want others to be able to relate to. Overall, I hope to still continue my interests in music and take this course again next year to see more on what I can learn. :)

“

“Learning to do a hard re-set is not a simple task. It challenges educators to engage and interrogate their own worldviews and develop the facility to move from the center to the margins. This de-centering is something that Black students have always done if they wanted to be rewarded in dominant culture settings. The very idea that their ideas, ways of thinking, and cultural practices might be seen as normative is an important shift that the entire society must prepare to make.”

— Gloria Ladson-Billings, *I'm Here for the Hard Re-Set*



Thanks!

ANY QUESTIONS?

You can find me at lauren.simmons@tdsb.on.ca or
[@LSimmons_TDSB](https://www.instagram.com/LSimmons_TDSB)

● RESOURCES

○ Websites

- [Find your Native Lands](#)
- [Decolonizing the Music Classroom](#)
- [Teaching Tolerance](#)

Books

- [So You Want To Talk About Race](#)
- [We Want To Do More Than Survive](#)
- [We Do This Till We Free Us](#)
- [The Skin We're In](#)
- [Me and White Supremacy](#)
- [The Inconvenient Indian](#)
- [Indigenous Writes](#)
- [A Mind Spread Out on the Ground](#)
- [From The Ashes](#)