



**Constructing an  
Activist Music Education**  
A 6-12 Curriculum

**Juliet Hess**

Associate Professor of Music Education  
Michigan State University

## TABLE OF CONTENTS

<b>Introduction</b> .....	<b>4</b>
Constructing an Activist Music Education .....	4
Before We Begin .....	7
<b><u>A Pedagogy of Community:</u></b>	
<b><u>Music Education as Connection</u></b> .....	<b>9</b>
<b><i>Building Community</i></b> .....	<b>11</b>
Developing a Playlist Based on Identity and Experiences .....	13
Establishing Classroom Norms.....	15
Community Drumming with Improvisation.....	17
Slide Whistle Improvisations .....	20
Circle Singing.....	23
Laughing Meditation .....	25
Creating Affirming Chants .....	26
<b><i>Connecting to Histories</i></b> .....	<b>29</b>
Musical Life Histories (Vaugeois) .....	30
“Real Music” vs. “School Music” .....	33
Teaching the Music of Social Movements.....	35
Artist Ethnography .....	38
<b><i>Connecting to Unfamiliar Others</i></b> .....	<b>41</b>
<b><u>A Pedagogy of Expression:</u></b>	
<b><u>Honoring and Sharing Lived Experiences in Music Education</u></b> .....	<b>43</b>
<b><i>Honoring Lived Experiences in Music Education</i></b> .....	<b>45</b>
Introductory Lesson: Reflection.....	46
Developing a Playlist Based on an Issue.....	48
Connecting Personal Experiences to Larger Narratives.....	50
How Does It Do That? Musical Analysis .....	52
A Day in the Life: Sonic Cartography.....	54
Researching Home Musical Practices (Day 1).....	56
Researching Home Musical Practices (Day 2).....	58
Exploring Instruments That May Represent Identity.....	60
<b><i>Sharing Lived Experiences in Music Education</i></b> .....	<b>63</b>
Demystifying Music: Exploring the Four-Chord Progression Lesson (Activity 1) .....	64
Demystifying Music: The I-V-vi-IV Chord Progression and Lyric-Writing (Activity 2) .....	67

Demystifying Music: The I-V-vi-IV Chord Progression and Songwriting (Activity 3) .....	70
Engaging with the Blues (Day 1) .....	73
Writing the Blues (Day 2).....	75
Improvising the Blues (Day 3).....	77
An Artistic Response to Music .....	80
Talking Back Through Sampling .....	83
Creating a Mash-Up to Speak to an Issue .....	86
Creating a Cover Song that Alters the Original Meaning .....	89
Newspaper Blackout Compositions .....	92
Sound Bite Music .....	96
<b><u>A Pedagogy of Noticing: Music Education as Political</u> .....</b>	<b>99</b>
<b><i>Noticing Ideologies</i>.....</b>	<b>101</b>
Looking at Media Representations: Analyzing Music Videos.....	102
Analyzing Messages About Body Image.....	104
Analyzing How Music Communicates a Message (2-3 Days) .....	106
Noticing the Strategic Nature of Music (Day 1).....	108
Noticing the Strategic Nature of Music (Day 2).....	111
Ethics of Songs Project .....	113
Creating a Podcast on the Power of Music (2-3 Days).....	116
<b><i>Recognizing Lived Conditions</i> .....</b>	<b>118</b>
“Internal Social Justice”: Recognizing Lived Conditions.....	119
<b><i>Moving to Action</i> .....</b>	<b>122</b>
A Role for Music? .....	123
<b><u>Appendix: The Activist-Musicians</u>.....</b>	<b>126</b>
<b><u>References</u> .....</b>	<b>132</b>
<b><u>Notes</u>.....</b>	<b>134</b>

## CONSTRUCTING AN ACTIVIST MUSIC CURRICULUM

### Setting the Context

In Fall 2014, I initiated a project to conceptualize an activist music education. The need for such a pedagogy felt urgent; Michael Brown had just been murdered by the police in Ferguson, Missouri and protests had erupted both in Ferguson and across the U.S. The year leading up to August had been extremely violent. The number of people of color—predominantly Black men—killed by the police that year before Michael Brown’s murder was staggering: Jordan Baker, McKenzie Cochran, Yvette Smith, Victor White III, Eric Garner, Tyree Woodson, John Crawford III. Following the subsequent murder of Tamir Rice at age 12 in November 2014, it seemed imperative to respond to the events of the nation in and through music education.

The organizing that followed Michael Brown’s murder brought people together to oppose injustice. The collective outrage and resistance led me to wonder what such activism might look like in music education. To consider that question, I decided to speak with people involved both in activism and in music in order to imagine what role music education might play in challenging an epidemic of racism and oppression that kept claiming lives. Over the course of four months, I spoke with individuals who defined themselves in some way with both activist and musician identities. I hoped to put what I learned through my conversations with these activist-musicians to use in constructing an activist music education. While I imagined that an activist music education in schools would likely look quite different from activism in the streets, I set out to envision a path for music education in troubled times. The emergent activist music education, like activism pushing toward social change, focuses on bringing people together, expressing experiences, and identifying and challenging oppressions. This project became the book *Music Education for Social Change: Constructing an Activist Music Education* (Hess, 2019).

Now reflecting on the events of 2014 in 2021, following the murders of George Floyd, Breonna Taylor, Ahmaud Arbery, Tony McDade, and Regis Korchinski-Paquet, among many others, amidst a COVID-19 pandemic that has disproportionately affected communities of color (APM Research Lab Staff, 2020), the project seems even more urgent. Since the election and inauguration of Donald Trump in the U.S. context, the incidents of hate reported to the Southern Poverty Law Center have skyrocketed.<sup>1</sup> As so-called “alt-right” and racist ideologies proliferate throughout the world (Giroux, 2017; MacKinnon, 2016; Marsh, 2017; Nowak & Branford, 2017; Taylor, 2016; Thompson, 2017), music educators may ask, in these times, how music education might matter (Gould et al., 2009). Amidst rampant racism, police brutality, climate change, and violence targeted at people who embody difference, what role can music education play in changing the social climate? In this current climate of hate and violence, offering an activist music education may help youth foster connections within and beyond their communities, learn to assert their voices strongly in the world, and develop a practice of critique. Music educators have a role to play at this time. Music education can sharpen youth’s demand for justice through modeling and engaging together in the critique, analysis, and disruption of oppression.

As a music educator and now a music teacher educator, I firmly believe that music education can help address immeasurable injustices. Following a local, national, or global tragedy, I always turn first to education and consider how it may be possible to teach in a way that a different possibility may emerge in similar circumstances in the future. Music education has a role to play in this moment and I

initiated this project to consider what it may look like to enact music education informed by the perspectives of activist-musicians. This project became my way to envision what a music educator might do in the face of ongoing unspeakable violence and oppression.

This project considers the work of 20 activist-musicians—individuals who identify as both activist and musician—and explores the ways in which music educators could construct an activist music education in K-12 schooling. A key question I asked in interviewing these activist musicians encouraged them to think about, given their current activist music-making, what they would have liked to have had in their own public school programs. The book proposes tenets of an activist music education rooted in the work of activist-musicians. These tenets of an activist music education pedagogy align with the ideas of critical pedagogy as initially imagined by Freire (2000/1970) and extended and challenged by other scholars (see for example Bowers & Apffel-Marglin, 2005; Darder, 2017; Darder et al., 2009; Ellsworth, 1989, 1997; Freire et al., 1997) and by Freire himself (Freire, 1998; Freire et al., 1997) since the initial time of writing. In putting forward an activist pedagogy, this project explores places where this activist music education aligns with and differs from principles of critical pedagogy.

Activist-musicians both engaged in an artistic practice, while simultaneously working for social change in some way. The book explored their musics and philosophies, positioning these activist-musicians as catalysts for change in music education. Building on their work, I outlined a tri-faceted pedagogy for activist music education that emerges from activist-musicians' assertions about music education. In the book, I explicated a *pedagogy of community* based on activist-musicians' emphasis on connectivity, a *pedagogy of expression* rooted in both honoring lived experiences and sharing them through music, and a *pedagogy of noticing* that emerges from activist-musicians' work on questioning and critical thinking. Combining these pedagogies set the conditions for future activism among youth and offered a practical enactment of critical pedagogy for music education. The 20 activist-musicians provided important considerations of ways in which music education may embolden youth to challenge oppressive ideologies, to connect to one another and to others more removed from their realities, as well as honoring and sharing their own lived experiences. Activist-musicians put forward music education as connective, communicative, and critical. Listening to their voices in turbulent social times, given their work supporting identity politics, speaking out against oppression, and using music to share important stories, provides a way forward for music education in a manner that supports voices with the least amount of privilege, while heightening awareness among more privileged students of oppressions faced by others.

### **The Activist-Musicians**

I recruited the activist-musicians through my own activist networks by requesting participants who engaged in activist work through music. The geographical nature of my connections meant that participants were predominantly from Toronto, Canada (6), the New York City area in the U.S., (5), multiple cities in California (6), in the Boston area (2), and in Vermont (1). Activist-musicians held multiple class positions and ranged in age from late 20s to 70s. Half of the participants were in their 30s, three participants were in their 20s, two participants were in their 40s, four participants were in their 50s, and one participant was in her 70s. Participants identified as White (8), Asian American or Canadian (10), Black (1), and mixed race (1). Nine participants identified as men, nine as women, and two as gender expansive. While I did not ask specifically about sexuality, eight participants identified as LGBTQIA without prompting. Participants practices a range of musical genres including hip-hop (6), punk (2), indie pop (1), indie/hip-hop/soul (2), metalcore (1), jazz (2), contemporary classical music (3), world music including Korean drumming, Japanese Obon, and traditional Chinese instruments fused

with Western styles (3), musicals (2), and indie rock (1). Several artists fused multiple styles. Lyrics, when present, addressed diverse topics that included personal experiences, identity politics, discussions of social issues, and beyond. Biographies of activist-musicians can be found in the Appendix.

### **Constructing an Activist Curriculum**

During the research process, I asked activist-musicians if they could think of a way that the research could be helpful to them in an attempt at research reciprocity. Of the 20 activist-musicians, 12 of the artists taught in some capacity, whether in the classroom, as a teaching artist, or in community programs. Several activist-musicians indicated that they would appreciate having curriculum for their teaching work. This collection is thus inspired by the work of the activist-musicians with whom I spoke and is rooted and organized by the tri-faceted pedagogy elaborated in *Music Education for Social Change: Constructing an Activist Music Education*. I intend it to be a practical resource for music educators looking to implement an activist music education both in schools and in communities. The curriculum is organized into three sections: a pedagogy of community, a pedagogy of expression, and a pedagogy of noticing. I explain each of these facets of the tri-faceted pedagogy in more detail at the start of each section and contextualize each teaching activity in relation to the larger theme. I put forward a possible curriculum model for an activist music education based on elements of the activist music education garnered from the activist-musicians in this project. In alignment with the National Arts Standards in the United States, this curriculum model offers ideas for creating, performing, responding, and connecting within a critical pedagogical framework.

## BEFORE WE BEGIN

### Considering Classroom Context

Before implementing any lesson or curriculum, it is important to consider the population of students in your classroom. Are there any particular student strengths, interests, background, or needs related to this lesson? You might consider student demographics. What identities do students hold across race, gender, disability, socioeconomic class, sexuality, religious identities and beyond that may influence their interaction with the material. Do students have limits to access of any kind? What is their relationship to the material? You might think about whether they are interested in the topic, as well as ways to motivate interest if they do not appear interested in the topic. Without making any assumptions, you might also consider if students are culturally connected to the lesson material in some way. All of these factors may inform your approach to instruction. In the context of considering ethnography, cultural anthropologist Clifford Geertz (1973) called for “thick description” to describe the amount of detail required for an ethical research engagement. As teachers, we would do well to apply thick description to our classes as we consider their strengths, backgrounds, and needs and create our pedagogy accordingly. Every lesson in this curriculum assumes that you have thoroughly assessed what the students bring to your classroom encounter.

### Considering Community Context

Beyond your classroom community, you might consider your school community when choosing to implement these lessons. Some of the material here is rooted in considering different identities, oppressions, and social movements. Choose material that will work in your own school community. Given the current context of movements opposing the teaching of critical race theory, educators are facing unique challenges that may censor selected curriculum. Be mindful of the conditions that shape what is possible in your given community. You may choose to emphasize lessons from *A Pedagogy of Community* instead of *A Pedagogy of Noticing*, knowing that learning to be together in community is valuable learning in this polarized political and social climate.

### Lesson Plan Structure

The lessons in this curriculum follow a particular layout. At the beginning of each lesson plan, I provide a description of the lesson and place the lesson in the context of the tri-faceted pedagogy described previously. I also share any influence of particular activist-musicians on the lesson. From there, I identify key concepts or the central focus of the lesson. I also point to any contextual considerations not covered in the section above that are specific to the lesson, and further identify any previous knowledge required. Subsequently, I offer sequential steps to the lesson that include the launch or hook for the lesson, the body of the lesson, and finally the closing of the lesson or consolidation of learning. I then provide a list of materials that include any internet resources used. My approach to differentiation throughout aligns with the Universal Design for Learning (see <http://www.cast.org>) and thus incorporates multiple means of representation, expression, and engagement right into the lesson. I use the differentiation section of each lesson to point to the UDL strategies and offer any further notes. In conclusion, I provide suggestions for assessment.

**Structure of the Curriculum**

The structure of the curriculum, as noted, follows the tri-faceted pedagogy outlined in Hess (2019) and is not intended to provide units of instruction, but rather lesson ideas that can provide a means for connection, expression, or noticing depending on individual classroom needs. I encourage teachers to choose what fits your specific context and combine lessons in any way that is appropriate for your students. The lessons here are not meant to be implemented in order, but rather used holistically for your own classroom environment. When there is a connection between lessons beyond the orienting theme for each section of the curriculum, I note it in the lesson plan under “contextual considerations” or “previous knowledge.”

**Grade Levels**

This curriculum is geared toward students in grades six through twelve and the lessons can all be adapted to suit different grade levels within that range.

**A Note about Technology**

Many lessons in this curriculum require significant technology. If your school community does not have access to some of the suggested technology, you might consider adapting lessons to require less technology or choosing some of the lessons that require minimal technology.

**A Note about Activism**

Like the book, this curriculum is not explicitly activist, but rather sets the conditions for activism. Learning to be in community, connect to histories, honor and express one’s experiences, and notice the ideologies and conditions that shapes one’s life and the lives of others sets youth up for future activism.

**A PEDAGOGY OF COMMUNITY**  
Music Education as Connection

## A PEDAGOGY OF COMMUNITY

### Music Education as Connection

In their consideration of music, activist-musicians identified the connective nature of music as a quality they deeply valued. They pointed to the ways in which music assists in building community, connecting to what I call *unfamiliar Others*, linking personal experiences to larger narratives, and connecting to histories and past struggles. Activist-musicians similarly identified the connective potential of music education, elucidating the value of building connections between youth in the classroom community, between musics and their histories, and between youth and *unfamiliar Others* through the inclusion of a broad range of musics in the classroom. Enacting music education as connective in this manner requires becoming an able facilitator, developing rich contextual knowledge, and building knowledge of multiple traditions. In alignment with critical pedagogy, understanding music education as inherently connective emphasizes the nature of music as a human practice, a lived experience, and encourages coming to voice. Connecting music to its sociocultural and sociohistorical context further calls upon participants in education to actively make meaning of their encounters—a reactualization of a problem-posing education in opposition to a banking or passive education (Freire, 2000/1970). A pedagogy of community thus includes building community in the classroom, connecting musics with their histories, and connecting youth with *unfamiliar Others*. This section explores ways to create lessons that focus on the first two elements of this pedagogy.

# **A PEDAGOGY OF COMMUNITY**

## Music Education as Connection

Building Community

## **A NOTE ON BUILDING COMMUNITY**

Creating lessons that facilitate building community is difficult without knowledge of specific contexts. The lessons included in this section might help to build community across different contexts, but I would encourage you to think specifically about what you might do in your own school context. You might think specifically about musical activities you can do that build community, ways to build community in your ensemble, and specific things you can implement to create a supportive environment. You can also think about routines you can implement that encourage students to work collaboratively, ways to give students responsibilities, and ways to communicate to individual students that they matter. You might also consider practices you can implement in your ensemble to give students ownership over the music and ways that you can invite students to participate in both musical and classroom decision-making. These elements will help with building community in your specific context.

## DEVELOPING A PLAYLIST BASED ON IDENTITY AND EXPERIENCES<sup>2</sup>

Students will create a personal playlist that represents their journey. They will select 10 songs to reflect their journey, their identity, and their experiences. They will compile the playlist as an “unlisted” YouTube playlist and e-mail the link to three classmates and the teacher for viewing, along with justifications for each song selection (an annotated playlist). As a cautionary note, inviting students to share their experiences in this way could bring difficult experiences to the surface. In implementing this kind of lesson, recognize that possibility. If you think that challenging experiences may arise in a way that isn’t productive, you might want to delimit this activity to students’ *musical* journey rather than life journey.

### Key Concepts/Central Focus

- Students will explore how music can reflect their journey in different ways.
- Students will explore how music can speak to issues of identity and their experiences.

### Previous Knowledge

Students will draw on their own knowledge of music they listen to for this activity.

### Sequential Steps

#### *Launch/Hook*

1. As a class example, choose an experience that many of the students have encountered. Through use of YouTube and other streaming sites, ask students to identify a song that matches the experience. Working together, select five songs as a sample playlist. From the large group work, students will transition into working individually.

#### *Middle of the Lesson*

2. Students identify significant experiences they have had and qualities about their identity that they believe are important.
3. Using technology, students will strategically search and select ten songs that they believe musically represent their experiences and identities well.
4. On YouTube, students will create an “unlisted” playlist with a title that identifies the issue the collected videos address.
5. YouTube only allows a very brief note on playlist videos, so annotations will be done off-line. Once students have selected ten videos that speak to their chosen issue, they will write a 100-150 word justification for each video, explaining their rationale for choosing each song.

#### *Closing the Lesson/Consolidating Learning*

6. Upon completion, students will share their playlists in groups of four. They will send the link to the unlisted playlist to the teacher and three classmates. Students will listen to and analyze each playlist and discuss how each song connects to students’ experiences and identities. The playlist

creators will provide their justifications for each song when it is their turn to share their playlist. Upon finishing discussion of a playlist, students will write a reflection about the similar and different ways that their peers completed the assignment. Each student will write a paragraph for each group member.

7. Playlists will remain accessible to the students throughout this curriculum.

### **Materials Needed**

- Individualized access to YouTube via school technology

### **Extensions**

Students wanting an extension can create a more extensive playlist or create a playlist for their intersectional identities.

### **Differentiation**

This assignment allows students to draw on their strengths and issues (and also music) that they know about. Any adaptations should cater to students' strengths. Students should have the option of expressing their 100-150 word justification and their peer review orally instead of through writing, perhaps through recording.

### **Assessment**

NOTE: The heart of this activity is actually in the justifications rather than the actual song selections.

Possible elements to assess include:

- The logic of the justifications in explaining how each song connects to students' identities and experiences
- The level of analysis/critique of how their peers handled the assignment

## ESTABLISHING CLASSROOM NORMS

In this activity, students will have the opportunity to construct the norms for their music classroom. Establishing mutual understandings about interactions is essential to building a sense of community in groups. This will give them a chance to develop norms that work for them as a class community rather than experiencing imposed norms to which they do not have an opportunity to contribute.

Griffin Epstein emphasized the importance of establishing a mutually supportive space in the music classroom where students can receive encouragement from their peers. Mutually creating classroom norms can be a part of instituting a mutually supportive space. At the time of the interview, Griffin was a 30-year-old punk musician in bands called Spoils and Griffin & the True Believers. They identified as a “White settler and an Ashkenazi Jew.” Originally from New York City, Griffin moved to Toronto and completed a doctorate in sociology and equity studies in education. Griffin taught at a community college in Toronto and engaged in education, community organizing, and formal front-line social service provision.

### Key Concepts/Central Focus

- Students will develop norms for classroom interactions.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Self-knowledge of classroom experiences that have felt good to them would be helpful.

### Sequential Steps

#### *Launch/Hook*

1. Brainstorm: What kinds of classroom experiences have felt good to students? What norms did they have in place?

#### *Middle of the Lesson*

2. What norms would they like to have for this classroom? I’d recommend discussing this in small groups to think deeply about the questions in the opening brainstorm. Have each group come up with some norms that they would like to see instituted in this class.
3. Have groups share their ideas.
4. Discuss each of the suggestion one at a time to decide by consensus on a group of norms for the class. I’d recommend having less rather than more. Large numbers of norms can be overwhelming and ideas from the students can likely be “boiled down” to a few basic principles

which should shape the foundation for the norms. If students' ideas are very complex, work to find the underlying principle that underpins the ideas.

*Closing the Lesson/Consolidating Learning*

5. Create a poster or other means of display for the group norms that they have come up with.
6. Display their norms. (You may also want to have a routine for only displaying the norms for the class that you are currently teaching and thus may rotate them instead of displaying them all the time.)

**Materials Needed**

- A means to create something (a poster perhaps) to display with the norms on it

**Extensions**

-

**Differentiation**

-

**Assessment**

-

## COMMUNITY DRUMMING WITH IMPROVISATION

Activist-musicians talked about ways to build community through musicking. A 31-year-old hip-hop artist, Taiyo described himself as an Asian American male from New York City. He centered community in his work and explored identity in his music. His education focused on African and Asian Pacific American Studies and, subsequently, inclusive education. At the time of the study, Taiyo performed regularly and taught high school English in New York City. He describes what he calls a “practice of community:”

Jamming, vibing, and improv[is]ing with a group of people musically, theatrically—that’s the practice of community. You have to listen to each other and make sure that people have their solo space or lecturing space, but at the same time, fall back and listen to places where everybody can participate. (Hess, 2019, p. 44)

Drumming in community allows for the kind of listening and interchange that Taiyo describes. My own experience of drumming is in Ewe music from Ghana. The following activity builds on an amalgamation of West African traditions and encourages listening and improvisation. This also requires some strong facilitation.

### Key Concepts/Central Focus

- Students will improvise patterns in a drum circle context
- Students will have the opportunity to play with polyrhythms

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Some knowledge of different strokes to play on a hand or stick drum would be useful, but I’ve included that in the “launch.”

### Sequential Steps

#### *Launch/Hook*

1. Invite students to explore their instrument. I would suggest preparing about 2/3 of a class set of drums and 1/3 of auxiliary instruments like bells (gankoguis/agogos, if possible), and shakers. This activity would work with hand drums, stick drums, bucket drums, and a full range of other auxiliary percussion. Give them a few minutes to see what sounds their instrument can make.
2. Teach or review any technique necessary for playing (drum strokes, how to hold and play auxiliary instruments, etc.).

*Middle of the Lesson*

3. Begin by teaching the ending and practice it several times. Drum circles typically end synchronously following a drum roll and an ending call by the facilitator which prompts everyone to respond. The end of this YouTube video features a typical drum circle ending for your reference: [https://www.youtube.com/watch?v=XiaJqbg\\_lqs](https://www.youtube.com/watch?v=XiaJqbg_lqs)
4. Divide the class in half. Start one group with an invented pattern (you can create it yourself or ask students to suggest a pattern). Do the same with the second group after the first group is playing comfortably.
5. While students are playing, divide each group again, and give the two additional groups another pattern to play. You should now have four groups playing complementary patterns.
6. Do a drum roll leading up to the ending and call the ending. Rotate the four patterns from step five so that all groups have an opportunity to play all the patterns.
7. From there, build a drum circle with individuals creating their own patterns. Have one person volunteer to play a steady beat to start off the circle. Invite students to come up with a pattern idea and begin playing when they have something. This should take some time, as they should listen before coming in themselves. Encourage them to listen for the silences in sound that their pattern might fill. Once everyone is playing, experiment with stopping and starting part of the group so that students get to hear the patterns their peers are playing in various ways. If appropriate, play with dynamics as well. Experiment with stopping and starting particular types of instruments. You might indicate that just drums should play (or bells, or shakers, etc.). Make sure your count-ins are clear for these transitions. While students are playing, encourage them to find a variation to their pattern and integrate it sometimes. Again play with having different people playing at different times.
8. Call the ending. Begin again with the same patterns. Before you begin, explain that this time when a small group is playing by themselves that they are to come up with a new pattern to go with what the small group is playing and then listen and readjust as necessary based on what others are doing. This time, when a small group plays, give students a lot longer to listen.
9. As time permits, do the above steps 7 & 8 multiple times to allow time for students to experiment with different musical ideas.

*Closing the Lesson/Consolidating Learning*

10. Call the ending and conclude the drumming.
11. Ask: What was it like to listen and contribute in that way?

**Materials Needed**

- Drums
- Auxiliary percussion
- Sticks if you are using buckets or stick drums.

**Extensions**

If the students need something challenging, I recommend introducing the concept of hemiola—a Western name for a concept that means 2 against 3 or duple against triple. You might introduce the concept by playing a triple pattern over their drum circle patterns (which typically happen in duple). The

patterns will come together every 12 beats. Divide the class and give one pattern in duple and one in triple. Ask half the class to stay in duple while the others experiment with triple over their patterns. N.B. I'm using Western terms to describe these ideas, but they are much more easily felt and internalized than encapsulated by these terms.

### **Differentiation**

Students select their participation in this activity. Both visual and aural cues are available in this activity.

### **Assessment**

Possible elements to assess include:

- Participation
- The way they fit their pattern into the whole
- Their chosen patterns

## SLIDE WHISTLE IMPROVISATIONS

Engaging with slide whistles may also provide an opportunity to engage in the “practice of community” Taiyo spoke of in the introduction to the drumming lesson. Jason Hwang, age 58 at the time of the interview, described himself as an independent artist, violinist, and composer. A Chinese American originally from Illinois and living in New Jersey, Jason wrote and performed jazz, “new,” and “world” music. His music fused Western and Eastern sounds, drawing innovatively upon traditional Chinese instruments. He worked regularly in schools as a teaching artist. Jason chose slide whistles as a medium for youth in New York schools to experiment musically and improvise:

There would be choral breaks and between, there would be jam sessions and slide whistles, solos, duos, ensembles. They learned how to do riffs.<sup>2</sup> I would assign a group to listen to this person, assign a leader, and they would create a riff. Which is basically what would happen in a blues band, but without the conducting. So someone would riff and someone else would solo. I tried to open the space like a Parliament Funkadelic session, so that kids who wanted to dance would choreograph the song. And kids that had their own rap would be given space so they might have my chant, a soloist, and then a kid would say his rap. And then it would be an ensemble slide whistle thing and then it would be a dance break. It would be a duo between dancers and two slide whistles. We would jam for 40 minutes without stopping. (Hess, 2019, pp. 92-93)

Jason decided on slide whistles for youth because they are both accessible and also available at minimal cost. He also shared that slide whistles are highly expressive and feature a wide range of pitches with potential for glissando. He describes his facilitation above. Jason supported youth to improvise freely. Using slide whistles allowed youth to explore their strengths and ideas in a mutually-supportive space, and work to develop their musical voices.

### Key Concepts/Central Focus

- Students will create gestures to conduct music
- Students will create riffs using slide whistles
- Students will improvise in response to gestures using slide whistles
- Students will conduct their peers to create music
- Students will create musical material to integrate into the class “jam”

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

None.

## Sequential Steps

### *Launch/Hook*

1. Give students some time to explore their slide whistle and see what kinds of sounds that they can produce with them.

### *Middle of the Lesson*

Jason's approach drew on Butch Morris' ideas around *Conduction* and structured improvisation. See the video here to get an idea of the approach: <https://craftsmanship.net/video/watch-butch-morris-demonstrate-the-art-of-conduction/>.

2. Invite students to come up with some gestures to help shape the music. Students will each have a chance to conduct the class so having a collective vocabulary of gestures will be helpful. (You might have gestures to indicate that only certain people play, the type of sound you want (legato, staccato, etc. [Note that these are Western words for these ideas]), dynamics, ways to start and stop, ways to go back to previous material, ways to indicate a solo, etc.)
3. Lead the first "jam" before turning it over to student conductors. Shape the sound with your gesture, vary who plays at different times, assign numbers to certain sections of music that occur so that you can return to them, invite solos at different times (on a volunteer basis), create space for physical movement/dance and rap or singing. Play with variations on who plays at different times so students get to experience listening to and collaborating with different people.
4. Invite student conductors to do the leading, one at a time on a volunteer basis. (This could occur over several class periods or could also be something you do at the beginning of every class, for example.) Encourage them to be creative with their gestures and shape the music the way that they would like to hear it.

### *Closing the Lesson/Consolidating Learning*

5. Culminate with the musical experience of this jam session.
6. Ask: What was it like to lead, play, respond to gestures, and contribute in that way?

## Materials Needed

- A class set of slide whistles

## Extensions

Students have opportunities to create complex music in response to gestures and to also conduct their peers in creative ways. Extensions may involve offering solos, creating dance moves, creating a rap, etc.

## Differentiation

Students select their participation in this activity. Cues are both aural and visual and are student-directed.

## **Assessment**

Possible elements to assess include:

- Participation
- The way they respond to the leader's gestures
- Their gestures when they are leading and how they shape the music

## CIRCLE SINGING

The activity also potentially facilitates the “practice of community” Taiyo expressed in the drumming lesson and encourages students to listen and attend to each other as they engage in community singing through circle songs. Bobby McFerrin created circle songs and they allow singers to improvise and use their voices to create something beautiful collectively. You can read more about it here: <https://casa.org/circle-singing-a-profile-of-bobby-mcferrin/>.

### Key Concepts/Central Focus

- Students will create a circle song in community with peers
- Students will offer musical material for the circle song
- Students will improvise musical material on top of the circle song 23stinato

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Some experience with vocal harmonizing would be helpful.

### Sequential Steps

#### *Launch/Hook*

1. Introduce circle singing and watch an example. These videos are lengthy and feature Bobby McFerrin with singers. You might show a few minutes from different parts of the videos: <https://www.youtube.com/watch?v=LBUZnzKXbqE&t=114s> AND <https://www.youtube.com/watch?v=q9TzHi-nxHM>. I wouldn’t necessarily start with a video as experiencing circle singing directly is more powerful.

#### *Middle of the Lesson*

2. Divide students into four vocal parts. I’d recommend facilitating the parts for the first time through, unless students offer musical ideas immediately. Improvise an ostinato for the bass line that is rich musical material and offers a foundation for the circle song. Add other vocal parts one at a time, building harmonically on the bass line until all four parts are singing. Once this is comfortable, you might offer an improvisation on top of the circle song yourself as an example. Open the floor to students who are comfortable offering an improvisation. Continue until there is a natural conclusion to the music.
3. Begin again, this time asking for musical material from students to begin the circle song. Once you have an ostinato to build upon, invite students to offer ideas for other parts. Choose material for the other three parts. Once the circle song is moving along comfortably, again, invite improvisation.

4. Repeat step three as many times as makes sense for the class. This could easily occur as a warm-up activity in multiple classes or something that you spend entire or multiple classes doing.

#### *Closing the Lesson/Consolidating Learning*

5. Culminate with a musical experience.
6. Ask: What was it like to contribute and improvise in this way?

#### **Materials Needed**

- Access to YouTube example video if desired:  
<https://www.youtube.com/watch?v=LBUZnzKXbqE&t=114s> AND/OR  
<https://www.youtube.com/watch?v=q9TzHi-nxHM>

#### **Extensions**

Students have opportunities to create ostinato and improvise in creative ways. Extensions may involve choosing to improvise and create material for one of the vocal parts.

#### **Differentiation**

Students select their participation in this activity. More or less scaffolding may be appropriate for different groups.

#### **Assessment**

Possible elements to assess include:

- Participation
- Contributing musical material
- Offering an improvisation

## LAUGHING MEDITATION

In his work as a teaching artist, Jason Hwang facilitated a “laughing meditation” with students. He explains:

My wife and I went to this yoga camp a number of years ago, and they had on the list of events in Yogaville, like Laughing Meditation. I thought, “Oh, what’s that?” And basically, you’re in a room with about 25 people, and you laugh for about 45 minutes. Which is really exhausting. But... If you listen to it as music, it was fascinating because everybody had a really, inimitable laugh. It had the shape, the timbre, the lyricism, the textures of everybody’s laugh was completely unique. Like a fingerprint. And also in the laughter, you sensed, you could hear people’s lives, ‘cause simultaneously, you heard happiness and sadness, you hear joy, you heard tragedy, and so it was such a potent expressive sound. And I thought well this sound is also like a pre-cultural learning learned sound. I mean, no-one teaches us how to laugh. We may laugh like our grandfather, our grandmother, our uncle or something. It’s a very interesting to hear the lineage of one’s own sound. And so, I do the Laughing Exercise for not 40 minutes, but like a minute, and I ask the kids to listen to everyone’s laugh and to pay attention to the individuality. And so, I said, “This is evidence that you have something unique to offer. And that you have your own voice. And to value that.” And even with my own creative process, if I run into a block when I’m testing a piece to see if it’s complete or do I need to work on it more or something, I always think of that. “Well, am I being true to my laughter? Am I really listening to the music? Am I unconcerned with external judgments or values or hopes for success or whatever?” It really has to be about the music. And so I’ve found that the laughing because it’s such a common experience, that it was a really concrete way for students to experience individualism. And once they experienced that and the value of their own voice, then that is an extraordinary, extraordinarily political act.

You can read more about laughing meditation here: <https://medium.com/@yogaindia7/laughing-meditation-d83e0e7acbb2>.

This is not a full lesson plan but rather an exercise to do in a minute at the beginning of an activity where it’s important for students to value their own unique contributions.

### Sequential Steps

1. Invite the students to laugh. (Note: For this to work, the classroom environment needs to feel relatively comfortable to students so norms must already be established and well-practiced.) Do this activity for around a minute.
2. Emphasize the unique nature of everyone’s laugh and some of the ideas expressed by Jason above. Make it clear that everyone has something to contribute that is unique and special and this applies to musicking as well.

## CREATING AFFIRMING CHANTS

Jason Hwang worked with second, third, and fourth grade youth at under-resourced schools without music programs in Harlem, New York City. He created chants for the youth:

There's a mantra-like potential in giving them chants—positive thoughts. The lyrics were repetitive and simple, but it was a good message. I thought, "Well, that'd be nice if that idea was running through their heads out of music class." One song was a blues [song] called "We Speak Two Languages" and how great that is. Another was a rap [called] "We Are Here and We Know Who We Are in This Land." (Hess, 2019, p. 87)

Jason created affirming texts to validate youth's identities, after considering some of their experiences. There is a discourse present in U.S. society that is critical of individuals who are learning English and there are also anti-bilingual education movements (Caldas, 2006). In response to some of the negativity he perceived students might be experiencing, Jason created a chant that valued multilingualism, positioning it as a source of pride. In doing so, he assessed the student population and centered their experiences in music class. When educators create or choose musics that affirm the experiences of youth, students may see their realities reflected in schools. The chants that Jason created validated students' experiences and reflected their realities in the music curriculum.

This activity encourages students to create their own chants that affirm their identities.

### Key Concepts/Central Focus

- Students will create lyrics for a chant based on affirming messages
- Students will create musical material that can be used in a chant

### Class Context

See "before we begin" section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Some knowledge of using 26stinato would be useful here.

### Sequential Steps

#### *Launch/Hook*

1. Introduce the idea that we all have aspects of our identity that may be criticized by others. Offer the example from Jason above about multilingual people often being criticized by monolingual people for their English skills (in a U.S./Canadian context). Invite students to reflect on an element of their identity that is sometimes/routinely criticized by others. In this activity, we will create chants to affirm these aspects of their identities.

*Middle of the Lesson*

2. Group students by the type of characteristic they identified. You might group students by students who identified something related 1) to their appearance (race, clothing, etc.), 2) to how they speak, 3) to traditions they practice (i.e. religion, perhaps), 4) to the food they eat, 5) to a need they have, 6) to their names, etc. (Create other groups as needed and be careful about making assumptions about what students might experience. This is a vulnerable activity which can only be successful in a strong and comfortable classroom community in which vulnerability is supported.) Once they are in subgroups, have them brainstorm what kind of messages they would like to receive about the aspect of their identity they are typically criticized for. This involves coming up with affirming messages about appearance, language/accent, traditions, food, any needs, and names. Groups might identify several different affirming messages.
3. Once each group has several affirming messages, distill them down to their core message (think the difference between poetry and prose—use minimal language to express the idea). Weave the ideas together in an order that makes sense for the content. Students may wish to have one message to keep returning to.
4. Note: You might look at the group *Beautiful Chorus* for examples of affirmations set to music. They offer simple repeated affirmations set to music with improvisation on top. See for example “I am everything”: <https://www.youtube.com/watch?v=w0ZCO0R2u-0>.
5. Once each group has an order of ideas, experiment melodically with ideas to set the words to a melody. Students can use their voices or instruments to play with ideas. Collectively, decide on ideas that you like for your affirming messages.
6. Practice what you’ve come up with. If appropriate, add supporting instruments.

*Closing the Lesson/Consolidating Learning*

7. Share your chant with the larger group. After sharing it, teach it to the group so that everyone can sing or chant it.
8. Perform all of the chants, so that they become familiar.
9. Reflect: What was it like to actively affirm a characteristic that they have experienced criticism of?

**Materials Needed**

- Instruments to support melodic composition and/or to accompany the chant
- An example: <https://www.youtube.com/watch?v=w0ZCO0R2u-0>

**Extensions**

As an extension, students may play with having an element of the chant repeat and create a more complex form for the chant.

**Differentiation**

Students can select their own level of participation for this activity and collaborate to strengthen their ideas.

## **Assessment**

Possible elements to assess include:

- Lyrics for the chant
- Musical material for the chant

# **A PEDAGOGY OF COMMUNITY**

## Music Education as Connection

Connecting to Histories

## MUSICAL LIFE HISTORIES (VAUGEOIS)

Lise Vaugeois (2009) provides a tool that she calls “musical life histories” to investigate the contexts of different kinds of music. When I interviewed her, she was a 58-year-old musician, scholar, composer, educator, and activist living in Thunder Bay, Ontario. She self-identifies as a White, Canadian with Italian and French heritage. Vaugeois’ (2009) critical questions provide a way into grappling with the contexts of various musics and their embedded power relations.

1. Who engages in this music? Who does not? (Male, female, cross-gendered [sic], Black, White, Native, rich, poor, middle class, formally/informally trained?)
2. What venues are used? (Why here and not somewhere else? How is access to music-making venues controlled? How much do they cost? Are these spaces policed?)
3. What instruments are used? Why these and not others?
4. Are there restrictions on when and where this music is allowed to be performed and who can perform it? Has it ever been outlawed? If so, where, when, why and by whom was it forbidden? Did it go underground? If so, what conditions have led to its reemergence?
5. Who is the audience? Who is not? How is attendance regulated? Are there people who would not be welcome in this audience?
6. How is this music learned? (Orally, through notation, through master/pupil relationships, through peer exchanges, through listening?)
7. How do race, class, and gender locations influence who learns this music?
8. Are lyrics significant to this music? What languages are used? Why these languages and not others? What are the lyrics about? How are genders, races, classes represented? Why are genders, races, classes present or absent?
9. Do available technologies intersect with the production of this music in any way?
10. What else is going on politically at the same time?
11. Who earns money from this music and through what processes?
12. What forms of interaction produce this kind of music? (Is it led from above—like bands, symphonies, and choirs, based on notated musical texts; led from within—like jazz combos, garage bands, free improvisation groups, based on lead sheets or oral transmission; led by a single artist with the support of “sidemen”?)
13. How was/is this music disseminated? (Through word of mouth, advertising, radio, the internet? What resources were/are available to support its dissemination? Does the power to disseminate something widely affect earnings or what musics become familiar?)
14. What kind of social capital is associated with this music? Where does music learning intersect with concepts of child-rearing, success, and community values?
15. What kind of physical comportment is expected or allowed? (Is dancing present? What kind of dancing? What kind of clothing is worn? What expressions of physicality are expected? What expressions of sexuality and gender are possible? Are drugs and alcohol part of the experience? How are behaviours constrained in each setting?) (Vaugeois, 2009, pp. 9-10)<sup>3</sup>

These questions offer a way to critique and analyze musics that students encounter both inside and outside the classroom. They also allow students to consider any embedded power relations in different musics, as well as their political contexts. Educators might explore these questions with students to encourage them to notice both presences and absences in different musical traditions (e.g. who participates, who does not, etc.) These questions offer a structured way to examine the conditions that

produce both current and historical versions of any given music. Moreover, the questions ask youth to consider any exclusions maintained by music. Centering questions about exclusions allows for a focus on groups that may be disenfranchised by particular musics. Working through these questions with students facilitates the development of a practice of critique that encourages youth to question and challenge the sociopolitical and sociohistorical conditions that shape the musics and other media they consume.

These questions present an opportunity to delve into the life histories of different musics and uncover the contexts and power relations embedded within them.

### **Key Concepts/Central Focus**

- Students will critically analyze a selected musical practice

### **Class Context**

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### **Previous Knowledge Required**

No specific previous knowledge is necessary, but this activity will require research.

### **Sequential Steps**

I recommend doing this with a middle school or high school class when introducing a new musical practice. As noted above, this is an excellent way to explore the contexts and power structures that shape any given music. This activity could be done individually, in pairs, in small groups, or as a class. Have the students work through the questions for the musical practice and research the answers to the questions. Regroup at the end to create collective understandings of the music. Ideally, this activity provides a foundation for engaging musically with a specific musical practice.

### **Materials Needed**

- Access to the internet
- Personal or school devices

### **Extensions**

The questions are quite complex in terms of what they uncover and can be engaged at various levels.

### **Differentiation**

Students can take different approaches to both the research and sharing their research that suit their preferred learning modality.

## **Assessment**

Possible elements to assess include:

- Students' analysis of the musical practice (through responses to the questions)

## “REAL MUSIC” VS. “SCHOOL MUSIC”

### Description of Activity

This lesson is an opportunity to compare a “school music” version of a piece with the version of the song as it occurs in the world. This lesson could occur at the beginning of an ensemble class when you intend to rehearse the piece that you’d like to examine. This lesson is inspired by Casey Mecija, a 32-year-old Filipino Canadian multidisciplinary artist, who lived in Toronto, Ontario, Canada when I interviewed her. She observed:

There’s a lot of focus on the practice of music—the playing of instruments, the physicality of music. History is such an important part of contextualizing the music that you’re playing: questioning where its roots are from and who were the people who were playing that music before 15 teenagers started playing it in some type of ensemble. Giving it a context might change the way that people engage in the music and ultimately create a better performance, and a better understanding, or a better communication of that music to an audience. (Hess, 2019, pp. 68-69)

Considering “the people who were playing that music before 15 teenagers started playing it in some type of ensemble” allows educators to consider what changes occur when community music becomes school music. This process is often a recontextualization of different musical practices. When educators center the changes that have occurred in this recontextualization of community music, they can mindfully engage these changes with students through conversation. Music is a human practice, and considering changes in different musics that may have occurred when these musics are recontextualized allows for a focus on the humanity present in each musical practice. Noticing changes that occur when music becomes school music enables students to examine both the community context of the music and the kind of changes deemed “necessary” to bring that music into schools. Looking critically at these changes further allows youth to both examine and challenge what different education stakeholders deem “appropriate” for school and for students, as well as any assumptions these stakeholders make about students’ capabilities. Opening up this topic of conversation may enable discussion about power relations and different ideologies about youth.

### Key Concepts/Central Focus

- Students will compare and contrast two different versions of the same piece

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students should have familiarity with the school version of the piece you are analyzing. Additionally, some experience with critical listening would be helpful.

## **Sequential Steps**

N.B. This lesson could be done as a launch into rehearsing the piece you are choosing to analyze.

1. Listen to the two versions of the piece of music. Even if you are playing/singing the piece, try to access a recording so they can hear it as a whole. While students are listening, ask them to think about the following:
  - a. How are the two versions different?
  - b. Are there specific types of changes the arranger made to adapt the piece for ensemble? If so, what?
  - c. Did the arranger eliminate any element of the song? If so, what?
2. After you have finished listening, invite the students to share what they noticed as they were listening and thinking about the prompt questions above.
3. Invite the students to consider these further questions for discussion:
  - a. Are certain kinds of changes necessary to engaging a piece of music in schools?
  - b. What makes a piece “appropriate” for school use? What is gained and what is lost?

## **Materials Needed**

- 2 versions of the same song: a “school music” version (perhaps an ensemble version) and the song as it is engaged in a community context

## **Extensions**

There is an opportunity here to go deeply into a discussion of how a song gets deemed “appropriate” for school.

## **Differentiation**

Plan to scaffold the questions for discussion, leading up to the larger questions if necessary.

## **Assessment**

Possible elements to assess include:

- Students’ analysis of the two different versions of the same piece

## TEACHING THE MUSIC OF SOCIAL MOVEMENTS

James Dumlao worked as a secondary music educator at a project-based continuation high school and connected music with social movements in his teaching. His pedagogy thus allowed students to consider community music contexts in school. James described his music as a fusion of indie–hip-hop–soul. He was 28 years old when I interviewed him and identified as “a first generation Filipino American, an educator, musician, multi-instrumentalist, and activist.” He played both trumpet and drums and also sang in a band called Dirty Boots in California. In his project-based school, each project emphasized a different medium or subject—in this case music and social movements. James talked about teaching the “core”<sup>4</sup> subjects through music. He shared:

This past semester, we’ve been appreciating the music that [accompanies] the social movements we’ve been studying. We’ve studied the Occupy Movement, we’ve studied the American Indian movement. I started the semester with Mike Brown<sup>5</sup> and issues of police brutality. And we listened to all the songs that deal with police brutality. We listened to all the songs that had to do with the Occupy Movement—the songs that had to do with financial inequality, songs that had to do with the American Indian Movement, music that had to do with the United Farm Workers. We’re going to be studying the LGBTQ Movement and Women’s Liberation Movement, and we’re going to keep listening to music that accompanied all of these movements. (Hess, 2019, p. 70)

In his curriculum, James purposefully linked music and social movements in order to support youth to gain familiarity with contemporary issues that may be either familiar or foreign to their own experiences. Music frequently plays an important role in social movements (Eyerman & Jamison, 1998; Roy, 2010), and pairing music with social movements in curriculum allowed Jason to facilitate youth to explore how groups and individuals might engage music to further equity and justice. Such consideration may lead youth to create their own music about causes they care about (see the section on a Pedagogy of Expression). Considering the contexts and communities from which different musics emerge further leads youth to recognize the humanity present in different musics.

This would be more of a unit than an activity and would likely occur through cooperating with a classroom teacher who is covering social movements. It would be an opportunity to collaborate and explore the musics that relate to a specific social movement. This lesson provides a template for thinking about how you might approach engaging with the music of a social movement.

### **Key Concepts/Central Focus**

- Students will explore and analyze music of a specific social movement (in cooperation with their classroom teacher)

### **Class Context**

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Some knowledge of the social movement is critical before examining the music. I'd recommend this activity to support a classroom teacher teaching about a social movement.

### Sequential Steps

#### *Launch/Hook*

1. Are students familiar with any songs that have become "anthems" of a movement? [An example: "Quiet" by MILCK (Connie Lim) became somewhat of an anthem for the Women's March following Trump's Inauguration: <https://www.youtube.com/watch?v=QZD05-ZvQFs>]
2. How does this happen?

#### *Middle of the Lesson*

3. Building on the foundation of knowledge you have about this specific social movement, in small groups, research songs associated with the movement. What artists have spoken to a particular movement? What did they have to say about it? Did the music exist before the social movement did and has since been applied to the movement or did the artist respond to the social movement? If the movement is relatively new and it's difficult to find any music associated with it, look for music that might support the ideas behind the movement.
4. Share the music you have found with the larger group.
5. Discuss: How does the music contribute to the movement? Does it allow something to be felt or communicated that otherwise might be missed or lost? If so, why do you suppose music does that? Are there ways to capitalize on the power of music to propel a social movement forward? (Be careful here. Music can also be used to forward fascistic or negative causes. See *Noticing the Strategic Nature of Music (Days 1 & 2)* from the *Pedagogy of Noticing* lessons.) What role can music play? If the music existed before the movement started, are there any ideas of the movement that it misses? Why do you think it has been taken up anyway? If the music was created specifically for the movement, how does it do at communicating the movements' main ideas?
6. If students found music that they think might support the ideas of the movement, consider the following: Why do you think this song might support the movement? What elements of the song capture the ideas of the movement? Does the song miss anything that's important? Is there a different song that might fill that gap?

#### *Closing the Lesson/Consolidating Learning*

7. Are there any generalizations that can be made about music that relates to social movements? What makes a song work for a movement? How does a song get mobilized?

### Materials Needed

- Internet access
- Personal or school devices for research

### **Extensions**

Research that the students conduct can be engaged at various levels. Students may wish to “cast a wider net” to think about songs that may be helpful to the movement that aren’t currently associated with it.

### **Differentiation**

Students can take different approaches to the research that suit their preferred learning modality. They are also welcome to express their research through their preferred modality.

### **Assessment**

Possible elements to assess include:

- Student research on music associated with the social movement
- Students’ analysis of the music they found based on the prompt questions

## ARTIST ETHNOGRAPHY<sup>6</sup>

In this activity, students will choose an artist who addresses an issue that interests them. Using multiple sources, they will provide biographical information and musical background (discography, analysis of content of their music, etc.). Finally, they will write a critical analysis of one of the artist's songs and identify the ways that it addresses the issue addressed both textually and musically by the artist. Students will find a way to present the information musically.

At the time of the interview, Griffin Epstein was a 30-year-old punk musician in bands called Spoils and Griffin & the True Believers. They identified as a "White settler and an Ashkenazi Jew." Originally from New York City, Griffin moved to Toronto and completed a doctorate in sociology and equity studies in education. Griffin taught at a community college in Toronto and engaged in education, community organizing, and formal front-line social service provision.

Griffin suggested we may grapple with contexts by focusing on specific people or artists and considering their circumstances. They suggested that contextualization could involve studying individuals' lives:

One of the things that was really helpful for me was writing biography reports when I was a kid—learning about individuals, or learning about spaces, and having to deal with the complexity of another human being's life. [Asking] questions like: Where did this person grow up and what was the political situation for that person? Can you find out what it was like to grow up learning how to play music in that place? What did it mean for this person to play music? (Hess, 2019, pp. 70-71)

Griffin talked about the importance of grappling with the complexity of a human life. They discussed studying the meaningful nature of considering specific musicians and their experiences. They point to the way that Lead Belly was used by White people as an example and then turns to Elizabeth Cotten and Pete Seeger. They ask: "What does it mean that this person [Cotten] was "discovered" by this White guy as part of the Smithsonian music?" They continue:

Even though it is inherently individualizing in some ways, having kids look at a single person's life, and look at it as a node connected to others in a matrix of social relations is really helpful. When they're really small, kids are coming to a sense of themselves as individuals in a node of social relations. . . . Kids have a really strong sense of unfairness. When you show kids that things are "unfair," you give them something they like, like a piece of music, and then look at the unfair conditions. (Hess, 2019, p. 71)

Griffin pointed to the potential of this individualized focus to foster both empathy and feelings of intimacy. They felt that youth might experience a sense of connection through studying individuals within their sociopolitical contexts.

### Key Concepts/Central Focus

- Students will research an artist, focusing on biographical and musical information
- Students will critically analyze one of the artist's songs, focusing on text and music
- Students will analyze why the artist may have chosen to speak about this issue

### **Class Context**

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### **Previous Knowledge Required**

Students have spent time exploring an issue and music that is associated with that issue. They have also created music that speaks directly to the issue. They are now ready to consider how one artist speaks to the issue along with some of the artist’s biographical/historical motivations for doing so.

### **Sequential Steps**

1. This is a large scale research project that will take place in the following stages:
  - a. Students will choose an artist who addresses an issue that interests them.
  - b. Using websites, artist pages, etc., students will research the biographical information and musical background of their chosen artist.
  - c. Students will suggest reasons that the artist may be interested in this issue, given their biographical information.
  - d. Students will select a song of the chosen artist and identify the ways that it addresses the issue identified by the artist both textually (lyrics, if there are lyrics) and musically.
  - e. Finally, students will find a way to present the information musically—e.g. interspersing music throughout, using the text of the song to explain aspects of the biography, etc.).

### **Materials Needed**

- Access to the internet

### **Extensions**

Students wanting an extension could easily choose more than one artist, or more than one of the artist’s songs to analyze. For part E, students could integrate technology into the musical exploration of this artist.

### **Differentiation**

There is flexibility in this activity for different modes of expression. Material could be expressed orally, or through technology, and the presentation is flexible in nature. Students could also work collaboratively with a partner on this project, choosing an artist that is of interest to both students. There is also choice in the kind of research students choose to do, as they will choose the source materials with which they engage and those could include recorded interviews given and music as well as written texts.

## **Assessment**

Possible elements to assess include:

- The information and analysis offered
- The manner in which the student has chosen to present the material musically

# **A PEDAGOGY OF COMMUNITY**

## **Music Education as Connection**

Connecting to *Unfamiliar Others*

## CONNECTING TO UNFAMILIAR OTHERS

Connecting to *unfamiliar Others* was the third element of a *Pedagogy of Community* in the 2019 book (Hess, 2019). I still don't love what I called it, but the idea here is that when students encounter, through music class, the music of a group of people who is unfamiliar to them in their life experience, it is an opportunity to connect to people beyond the scope of your own experience in a positive way. Activist-musicians argued for the importance of extending the experiences of youth by including a wide range of musics for the classroom. They asserted that this practice would allow youth to connect to Others by both encountering the different musics and recognizing the humanity involved in each musical practice. They believed that these encounters may make youth more open-minded.

Music education may present an opportunity for humanizing amidst ongoing dehumanization. When we encounter different groups through studying multiple musical practices, perhaps we can find a way to encounter Others "in such a way, in a better way, that allows something to give" (Ahmed, 2000, p. 154, emphasis in original). As we consider what it might mean to teach for connection, introducing musics that allow students to encounter people beyond those with whom they typically interact, we create a mechanism for tangibly humanizing different groups. (Hess, 2019, pp. 77-78)

Enacting this facet of the *Pedagogy of Community* requires engaging in a range of different musics in the classroom. I have not included any lessons for this facet of the tri-faceted pedagogy because there are unlimited possibilities. There are many resources available to help teachers introduce multiple musics in the classroom. (I would recommend choosing resources that include detailed contextual information and then supplementing what is provided with your own research and discussion with insiders to the musical tradition.) I would encourage you to study these traditions yourself if possible before teaching them and to perhaps start with the musics that are most comfortable for you to ensure that you are representing them well.

**A PEDAGOGY OF EXPRESSION**  
Honoring and Sharing Lived  
Experiences in Music Education

## A PEDAGOGY OF EXPRESSION

### Honoring and Sharing Lived Experiences in Music Education

Activist-musicians emphasized the communicative and expressive potential of music and noted the ways in which music served as a vehicle to share stories and experiences. Pivoting from music to music education first necessitates a semantic shift from telling stories to valuing youth's stories and lived experiences. When educators honor the lived realities of youth in their classes, it potentially becomes possible for youth to assert these experiences musically. Activist-musicians' perspectives on fostering a place-based education offered an education in which educators consider the community context and the needs of youth in the classroom in a manner that honors their experiences. Centering lived experiences in this way aligns with the tenets of critical pedagogy which underpin the project. Drawing on the activist-musicians' emphasis on facilitating creative work in the classroom, activist-musicians urged educators to encourage youth to share these stories through musicking—a process that both honors lived experiences and further encourages youth to come to voice and name the world (Freire, 2000/1970). The role of the teacher in this work may be that of a “guide-on-the-side” (King, 1993) or “fellow adventurer” (Allsup, 2016). Activist-musicians call on educators to demystify music, facilitate collaborations, create workshop opportunities, and help youth connect their experiences to larger narratives.

This section is divided into two parts. The first part focuses on lessons that may support culturally responsive instruction (see Lind & McKoy, 2016) or the place-based education that activist-musicians suggested. This part contains lessons that are meant to ground students in their experiences before inviting them to express them. I note here that many of the lessons shared in the part about building community in the *pedagogy of community* section may also support culturally responsive teaching. The second part attends to creating and provides different approaches to having students share their ideas and experiences. Importantly, given the nature of their own musical experiences, 18 of the 20 activist-musicians supported having songwriting comprise a significant part of the curriculum. I do not intend the lessons in this section to encompass an entire curriculum but rather I offer these lessons as suggestions of what is possible when focusing on both culturally responsive teaching and active creating.

# **A PEDAGOGY OF EXPRESSION**

## **Honoring and Sharing Lived Experiences in Music Education**

**Honoring Lived Experiences  
in Music Education**

## INTRODUCTORY LESSON: REFLECTION<sup>7</sup>

In this activity, students will explore issues in the world that are important to them and think about their connection to music. Many of the activist-musicians explored issues related to the world, to politics, or to identities that they deemed important.

### Key Concepts/Central Focus

- Students will explore how music can speak to current issues and issues of identity.

### Previous Knowledge

For this activity, students will need an awareness of issues they feel are important, as well as issues of identity. This is a preliminary activity to see where students are with connecting music to these issues.

### Sequential Steps

#### *Launch/Hook*

1. Share a song that focuses on a social issue. (e.g. “Memories Live On” by *Afro D All Starz* - <https://www.youtube.com/watch?v=MjapINvL69s>. Speaks to LGBT teen suicides.)
2. Discuss: How did the music make you think about this issue?

#### *Middle of the Lesson*

3. Using the internet as a resource, students will explore the following questions:
  - a. List five issues in the world today and explain why they concern you.
  - b. Pick one of the issues listed above. Using your own music library and on-line resources, explain how (or if) music can or has addressed this issue. If so, in what way?
  - c. Reflect on whether music can help address issues in the world. Why or why not?
4. Provide a possible example on a theme of interest (e.g. “Fukushima” by *Magnetic North with Taiyo Na* - <https://www.youtube.com/watch?v=kgVEfCnqtmk>. Description from YouTube: “Dedicated to the victims and families of 9/11 and the Japan Earthquake, Tsunami and Nuclear Crisis of 2011. Dedicated to the victims of any tragedy compounded by not just natural forces but human error and deceit. Dedicated to those who in the midst of this, find the love and courage necessary to get back up on their feet and rebuild. Dedicated to love over evil.”)

#### *Closing the Lesson/Consolidating Learning*

5. In groups of four, share your issues and the music you found. Share any knowledge that you have about the issues and/or musics others chose. (Do you have deeper knowledge of one of the issues? Do you know other songs that address the issue chosen?)

### **Materials Needed**

- Electronic or written means to write or record responses to questions
- Possible access to internet/smart technology, personal music library

### **Extensions**

As an extension, students could certainly pursue a song list about more than one issue, or provide a more extensive song list about one issue.

### **Differentiation**

This assignment allows students to draw on their strengths and issues (and also music) that they know about. Any adaptations should cater to students' strengths. Students are welcome to share responses to questions through writing or orally.

### **Assessment**

Possible elements to assess include:

- Preliminary assessment of how students understand the role of music in issues of the world and/or issues of identity.

## DEVELOPING A PLAYLIST BASED ON AN ISSUE<sup>8</sup>

Students will create a playlist on an issue that they have identified as important. They will use the issue as a theme and select 10 songs to represent it. They will compile the playlist as an “unlisted” YouTube playlist and e-mail the link to three classmates and the teacher for viewing, along with justifications for each song selection (an annotated playlist).

### Key Concepts/Central Focus

- Students will explore how music can address a theme in different ways.
- Students will explore how music can speak to issues of identity and issues in the world.

### Previous Knowledge

At this point in the curriculum, students will have considered issues that are important to them and the possible roles that music can play in those issues.

### Sequential Steps

#### *Launch/Hook*

1. As a class example, choose an issue present in the lives of the students. Through use of YouTube and other streaming sites, ask students to identify a song that matches the theme. Working together, select five songs as a sample playlist. From the large group work, students will transition into working individually.

#### *Middle of the Lesson*

2. Students identify an issue as important. It could be an issue from the preliminary activity or something else entirely. Students may also choose an issue that relates to matters of identity with a specific theme in mind.
3. Using technology, students will strategically search and select ten songs that they believe musically represent the theme well.
4. On YouTube, students will create an “unlisted” playlist with a title that identifies the issue the collected videos address.
5. YouTube only allows a very brief note on playlist videos, so annotations will be done off-line. Once students have selected ten videos that speak to their chosen issue, they will write a 100-150 word justification for each video or record their justification, explaining their rationale for choosing each song.

#### *Closing the Lesson/Consolidating Learning*

6. Upon completion, students will share their playlists in groups of four. They will send the link to the unlisted playlist to the teacher and three classmates. Students will listen to and analyze each playlist and discuss how each song connects to the issue. The playlist creators will provide their justifications for each song when it is their turn to share their playlist. Upon finishing discussion

of a playlist, students will write a peer review of the selections—a paragraph discussing and critiquing how this selection of songs speaks to the issue. Each student will write a paragraph for each group member.

7. Playlists will remain accessible to the students throughout this curriculum.

### **Materials Needed**

- Individualized access to YouTube via school or personal technology

### **Extensions**

Students wanting an extension can create a more extensive playlist or create a playlist for more than one issue.

### **Differentiation**

This assignment allows students to draw on their strengths and issues (and also music) that they know about. Any adaptations should cater to students' strengths. Students should have the option of expressing their 100-150 word justification and their peer review aurally instead of through writing, perhaps through recording.

### **Assessment**

NOTE: The heart of this activity is actually in the justifications rather than the actual song selections.

Possible elements to assess include:

- The justifications' explanation of how each song connects to the theme
- The level of analysis/critique of the peer review of each playlist (more than one per student based on number of group members)

## CONNECTING PERSONAL EXPERIENCES TO LARGER NARRATIVES

Many of the activist-musicians discussed the importance of placing one’s own experience in the context of larger narratives. One might, for example, examine one’s experience in light of social movements and consider whether or not one’s experience is aligned with a one of the current movements. This activity encourages youth to consider whether their own experience or struggle can be contextualized as a part of something bigger.

### Key Concepts/Central Focus

- Students will articulate how the social movement connects to their experience and how the song they chose expresses the experience identified.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students can draw on their “identity playlist” from the *Building Community* section.

### Sequential Steps

#### *Launch/Hook*

1. Take 10 minutes and journal about a significant experience in your life that represents a personal struggle. You will not share this. (This could also be recorded.)
2. Review your “identity” playlist and your “issue” playlist and see if there’s a song that reflects your experience. If not, spend a few minutes exploring and listening to music online to see if you can find a song that reflects what you wrote about.

#### *Middle of the Lesson*

3. Identify the issue that encapsulates your experience. For example, the experience of being racially profiled in a store points to racism as an issue.
4. Working individually, research whether there is a social movement that addresses your experience. For example, the Black Lives Matter movement addresses anti-Black racism, which includes being racially profiled.
5. Reflect on the following questions in your journal or by recording your thoughts:
  - a. Did you find evidence that others share your experience?
  - b. If so, what does it mean to you to know that others share your experience?
  - c. How does the social movement you found connect to your experience?
  - d. How does the song you found express the experience you identified?

*Closing the Lesson/Consolidating Learning*

6. In groups of 4, share the song that represents your experience and the social movement you found in your research.

**Materials Needed**

- Internet access including YouTube

**Extensions**

Students wanting an extension could put together a playlist on the issue/experience they identify.

**Differentiation**

Students could express their ideas aurally or through recording them instead of writing them.

**Assessment**

Possible elements to assess include:

- The articulation of how the social movement connects to their experience
- The articulation of how the song expresses the experience identified

## HOW DOES IT DO THAT? MUSICAL ANALYSIS<sup>9</sup>

Students will select one song from their playlist to analyze. Using the prompts below, they will consider how different elements of music contribute to the song's ability to communicate a message.

### Key Concepts/Central Focus

- Students will analyze music in terms of musical elements.
- Students will explore how different elements of music are effective or ineffective at communicating a message.

### Previous Knowledge

Students have identified songs that communicate a message on a theme.

### Sequential Steps

#### *Launch/Hook*

1. Students will select one song from their playlist to analyze.

#### *Middle of the Lesson*

2. They will consider the following questions:
  - a. What message does the song convey?
  - b. Explain how the following elements of the song contribute to communicating the message or theme of the song.
    - i. Lyrics
    - ii. Tonality
    - iii. Melody
    - iv. Harmony
    - v. Rhythm
    - vi. Form
    - vii. Dynamics
    - viii. Texture
    - ix. Timbre (vocal and instrumental) [Note: These are Western elements. Depending on music choices, exploring other aspects of music may be appropriate.]
  - c. Considering all of these elements, do you believe the song is effective? Why or why not?
  - d. Are there one or more elements that you would consider changing in some way to communicate the message more effectively? Explain.
3. After completing their analyses individually, in groups of four, each student will lead a song analysis of their chosen song.
4. Students will play their chosen song for their peers and lead them through the above questions.

*Closing the Lesson/Consolidating Learning*

5. At the conclusion of the activity, students will add any new details to their own analysis to submit.

**Materials Needed**

- Access to YouTube or personal listening devices
- An electronic or written way to record analysis

**Extensions**

As an extension, students could analyze more than one song or provide a more in depth analysis for the song they have chosen.

**Differentiation**

Students should have the option of expressing their analysis aurally instead of through writing, perhaps through recording.

**Assessment**

Possible elements to assess include:

- The complexity of the song analysis
- Level of analysis/critique in peer reviews

## A DAY IN THE LIFE

### Sonic Cartography

Wargo (2018) identifies sonic cartography as “the practice of mapping narrative through sound” (p. 15). In Wargo’s research, Andi, an LGBTQ youth, maps her daily life through sound, providing a powerful sonic representation of the misogyny and homophobia she experiences. This activity provides youth with an opportunity to map their daily lives sonically in ways that reveal any difficulties, injustices, or oppressions they experience. In Hess (2019), activist-musicians put forward a place-based education rooted in the lived realities of students. Sonic cartography is a powerful practice of mapping experience.

#### Key Concepts/Central Focus

- Students will create a sonic cartography that expresses their daily experiences. They will explain the choices they made for their cartography, as well as describing the content they were trying to capture.

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

#### Previous Knowledge Required

Any previous knowledge of recording would likely be helpful to students, but it’s not necessary.

#### Sequential Steps

##### *Launch/Hook*

1. Introduce the idea of sonic cartography, “the practice of mapping narrative through sound” (Wargo, 2018, p. 15). Explain how the participant in Wargo’s study, Andi, an LGBTQ youth, mapped her day through sonic cartography. In the track that she created, listeners could hear the hate and homophobia she experienced.

##### *Middle of the Lesson*

2. Take a few minutes and identify the main places of your life. Go through your daily routine and think about what happens sonically in each of the facets of your daily life.
3. Make a plan of the places you will record. As you are not seeking permission to record, you should plan for what you record to not be identifiable in terms of being able to identify specific people in the recording. Instead, think of the soundscape as creating an impression of what you experience from day-to-day. This soundscape is about you, not about other people.
4. Share your plan with a partner and get their feedback on what you plan to record.
5. Practice with whatever recording equipment is available to you. Students could certainly use their phones for this project. They could practice by capturing the sounds of music class.

6. Between now and next class, create your sonic cartography of your daily experiences. Record the sounds in key places to create one seamless soundscape. Limit your recordings of each place so that they give an impression, but are not overly long.

#### *Closing the Lesson/Consolidating Learning*

7. Next class, share your sonic cartography in groups of 4. After you have shared, ask your group for impressions of what they heard. Share your intentions for your sonic cartography. NOTE: In Wargo (2018), Andi captured something difficult and oppressive in her recording. It is possible that difficult experiences may emerge through this assignment.
8. Submit a paragraph describing the choices you made for recording and explain what you were trying to capture. In lieu of writing, recording this statement is possible.

#### **Materials Needed**

- Recording equipment

#### **Extensions**

Sonic cartographies are often accompanied by text and pictures (Wargo, 2018). Students wanting an extension can add these elements to their sonic cartography.

#### **Differentiation**

Rather than writing a paragraph, students may wish to aurally explain or record the choices they made in the recording. There is a fair degree of flexibility in this assignment as well with how much is recorded.

#### **Assessment**

Possible elements to assess include:

- The way that their sonic cartography expresses daily experiences
- Their explanation of the choices they made and of the content they were trying to capture

## RESEARCHING HOME MUSICAL PRACTICES (DAY 1)

A facet of honoring students' lived experiences involves acknowledging their home background. This activity gives students an opportunity to interview an elder in their lives about their musical practices and learn about how their elders engage with music. The music itself could be wide-ranging and encompass popular genres and/or cultural styles.

Activist-musicians in this study argued for a place-based education that was strongly rooted in students' communities. This activity offers students a chance to get to know their community better.

### Key Concepts/Central Focus

- Students will develop interview questions collaboratively to uncover home musical practices. They will interview their chosen elder after this class.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

No particular previous knowledge is required for this lesson. Students should think about which adult in their life may be good to interview about their musical practices.

### Sequential Steps

#### *Launch/Hook*

1. Share some insights into your own community musical practices—perhaps something you learned about home musicking when you were an adolescent. Share what feels comfortable to share. Discuss how home musical practices have affected your life, if they have.

#### *Middle of the Lesson*

2. Introduce student task for the day: In pairs, identify an elder in your life to interview about their musical practices. Together, come up with interview questions that will help you uncover home practices around music. Think about identifying what your person listens to and whether they engage in any music themselves. Identify any changes over time (e.g. What were their listening/performing/creating practices as a child? As an adolescent? As a young adult? Now? Etc.). Create a list of 10-15 questions for the elder you have chosen.
3. Have each pair join another pair. Students should share their interview questions and add any from the other pair that they think would add depth to their own questions.

*Closing the Lesson/Consolidating Learning*

4. Homework: Using your interview questions, interview the adult you have identified about their musical practices. You will share what you have learned and may also share any music that you learn about through your interview.

**Materials Needed**

- Paper/writing materials or electronic means to record questions

**Extensions**

For an extension, students may choose to go deeper with their interview questions or interview more than one adult.

**Differentiation**

This activity adapts well in terms of range of possibilities. The primary concern here is for students who may not have a consistent family life. Make sure to use language throughout that emphasizes that they can choose any adult or elder in their life.

**Assessment**

Possible elements to assess include:

- Breadth and depth of the interview questions

## RESEARCHING HOME MUSICAL PRACTICES (DAY 2)

This class provides students with an opportunity to share their findings from their interviews with an adult about home musical practices. Learning about the musical practices of elders in the community may lead to inviting them to share some of their expertise with the students in the future.

### Key Concepts/Central Focus

- Students will synthesize what they learned from their own interview and from other students' interviews.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

No particular previous knowledge is required for this lesson. Students have interviewed an adult in their life about their musical practices.

### Sequential Steps

#### *Launch/Hook*

1. Ask students to share anything they learned about their adult's musical practices that surprised them.

#### *Middle of the Lesson*

2. In the group of four from last class (the combined pair), share your findings. Share what you learned about your adult's musical practices. Note what you learned that you didn't already know. Feel free to share any music as well.
3. As a group, create a list of how the four adults you interviewed use music in their lives. Consider whether that changed for them over time. (e.g. Did they have a different relationship to music when they were younger than they do currently?) Consider similarities and differences between the people you interviewed.

#### *Closing the Lesson/Consolidating Learning*

4. Share your list of how the four adults you interviewed use music in their lives with the larger group.
5. What similarities and differences do you notice across groups?
6. How would you characterize the way that the classroom extended community engages with music?
7. How does this research affect how you yourself engage with music?

### **Materials Needed**

- Interviews completed from previous class

### **Extensions**

The core and closing of the lesson asks students to synthesize their research. Students could easily synthesize their interviews in more complex ways. If they finish their synthesis quickly, you might encourage them to ask deeper questions about the material.

### **Differentiation**

This activity adapts well in terms of range of possibilities. Like last class, the primary concern here is for students who may not have a consistent family life. Make sure to use language throughout that emphasizes that they can choose any adult or elder in their life.

### **Assessment**

Possible elements to assess include:

- Synthesis of the research (interviews)

## EXPLORING INSTRUMENTS THAT MAY REPRESENT IDENTITY

In this activity, students will explore instruments that might relate to their identity. These instruments can be familiar or unfamiliar to them. Jason Hwang, a Chinese American independent artist, violinist, and composer purposefully combined Chinese and Western instruments:

Using Chinese [instruments]—it’s like I hear the overtones of my family’s voice. Usually with traditional instruments and Western instruments, to the listener at first, there’s the novelty. ... So the ear will go to that novelty, but I don’t write for that novelty. It’s not like hitting a gong signifies the entrance of something Chinese sounding. It’s not a signifier of ethnic identity. But it’s a part of a democracy of sounds where all sounds are equal. Over the course of the piece, the novelty wears off for the listener and they’re hearing music. Pretty soon, they’re used to the sound of this experience. (Hess, 2019, p. 136)

Experimenting with instruments that relate to one’s cultural background is a pathway to exploring identity—not in a way that might reinforce stereotypes but in a way that values different sounds.

### Key Concepts/Central Focus

- Students will experiment with different instruments or recordings of different instruments that they feel relate to their identities.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

While no previous knowledge is required for this lesson, students with previous experience with the instruments they choose may be able to create more complex soundscapes.

### Sequential Steps

#### Launch/Hook

NOTE: In a prior class, invite students to bring any instruments they have at home (or have other access to) that they would like to know more about.

1. Watch excerpt from Jason Kao Hwang’s opera *The Floating Box, A Story in Chinatown*. <https://www.youtube.com/watch?v=Xxo09WK8VcU>. The excerpt goes until just before the five-minute mark. In this excerpt, Hwang integrates the erhu and the pipa with Western classical instruments (flutes, clarinets, percussion including vibraphone, cello) to accompany the soprano and mezzo-soprano.
2. Description of the opera on Hwang’s website for context: “With an orchestration of Chinese and western instruments, *The Floating Box, A Story in Chinatown* boldly charts the journey of an

immigrant family over continents, languages, and generations. After her father's sudden death, Eva/Yee-Wa, who was raised in the U.S., struggles with her mother's fierce silence. As her father appears in both memory and spirit, she confronts a forbidden box of composite photographs, fragmented images, which unearth a mysterious past. Set in a small apartment in New York City's Chinatown, tales of love, tragedy and heroism, from both China and America, are unveiled in a story which flows freely through time. With music creating a cross-cultural landscape of dreams, memories, and start realities *The Floating Box, A Story in Chinatown* tells an essential and mythic tale of one family's loss, transformation, and survival."

(<https://jasonkaohwang.com/the-floating-box-a-story-in-chinatown>)

3. Ask students the following questions:
  - a. What does the combining of Western and Chinese instruments communicate in this composition?
  - b. How do you suppose the instruments in this composition might relate to identity?

### *Middle of the Lesson*

4. Think about instruments that might relate to your identity in some way. They could be a part of your cultural background or could be instruments that you have an affinity for. You don't have to be familiar with the instruments to choose them.
5. If you have access to the instrument, experiment with the different sounds that it creates and play with integrating its sounds with other sounds. If you don't have access to the instrument, research it online and listen to different recordings of it.
6. Using tracked recording technology, Garageband or another program, experiment with integrating the sounds of the instrument you chose (whether live or through a recording) with other sounds that make up your daily life. In other words, create a soundscape that integrates the sound of your instrument. (You also don't have to play the instrument conventionally.) After you have created the soundscape, pause to reflect in a paragraph or by recording: What do you intend the use of this instrument to communicate in your composition?

### *Closing the Lesson/Consolidating Learning*

7. In groups of 4, have students share their soundscapes and their intent for their soundscape. Ask the group for feedback as to whether they successfully communicated their intent.

### **Materials Needed**

- Access to the Internet including YouTube
- Instruments from home or communities
- Recording technology (Garageband or other)
- Excerpt from Jason Kao Hwang's opera *The Floating Box, A Story in Chinatown*:  
<https://www.youtube.com/watch?v=Xxo09WK8VcU>

### **Extensions**

Instead of a soundscape, students wanting an extension might put their instrument in a composition with other instruments.

### **Differentiation**

Students could work collaboratively instead of individually on their soundscape for additional support. If they have access to an instrument, they could also access tutorials online to support learning to play it. Reflections can be done in writing or orally.

### **Assessment**

Possible elements to assess include:

- Integration of a selected instrument into a soundscape
- Communication of intent for the composition

# **A PEDAGOGY OF EXPRESSION**

## **Honoring and Sharing Lived Experiences in Music Education**

Sharing Lived Experiences  
in Music Education

## DEMYSTIFYING MUSIC

### Exploring the Four-Chord Progression Lesson (Activity 1)

Many pop songs use the same chord progression. In this lesson, I introduce the use of the I-V-vi-IV chord progression in pop music to demystify the songwriting process. Students will become familiar with the way that many pop songs use the 4-chord progression. They will perform the progression and create a mash-up of three different 4-chord songs.

Among other activist-musicians, tvu supported the inclusion of songwriting in the school music curriculum. She suggested revealing the four-chord progression as a means to demystify music and make it accessible to youth looking to create. She noted:

I would start by breaking away some of the mysteries of music. You know that moment where you find out that all pop music comes from pretty much the same chord progressions? ... It takes away—in a good way—some of the mystique of music and makes [youth] think, “I can do this too.” It’s not some rocket science. It’s based on these very accessible building blocks. It makes them break down: “Why does this sound different? What about it makes it so different and rich?” It makes you think about music in a more tangible way vs. “That’s so awesome. I could never recreate or do that.” (Hess, 2019, p. 95)

Breaking down the I-V-vi-IV progression makes creating music accessible to youth. For tvu, the simplicity of the four-chord progression made pop music a good place to begin the creating process.

#### Key Concepts/Central Focus

- This lesson breaks down the I-V-vi-IV chord progression in pop music to make creating accessible to youth. Students will have the opportunity to perform the progression and to create a mash-up of songs that use the progression.

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

#### Previous Knowledge Required

Having knowledge of an instrument that can produce chords would be helpful here. This lesson would work on keyboard, guitar, or ukulele. With some imagination, it would also work on boomwhackers or Orff instruments. Students will also draw on their knowledge of popular music (specifically pop).

#### Sequential Steps (Day 1)

##### *Launch/Hook*

1. Invite students to share pop songs they enjoy. Compile a list of their suggestions.

2. Play “Axis of Awesome - All Popular Songs are the Same 4 Chords”:  
<https://www.youtube.com/watch?v=dFpryVMgni0>. This video points to how many pop songs use a four-chord progression.
3. Ask students for responses to the video.
  - a. Did they know any of the songs?
  - b. Were they surprised that all of the different songs used the same chords?
  - c. Can they think of any other songs that use that chord progression?

### *Middle of the Lesson*

4. Have students get out their instruments.
5. Model the I-V-vi-IV progression on the selected instrument. I suggest using C major or G major depending on the instrument. Keep the strumming or playing pattern relatively simple, perhaps using all down strokes (quarter notes) on the ukulele or guitar, an alternation between the root of the chord in the bass and the chord in the treble on keyboard (or hands together on straight quarter notes), or quarter notes on boomwhackers or Orff instruments. Boomwhackers will require a team effort to cover all of the notes and Orff instruments will require some chord inversions. Visual aids will help with this process. For string instruments, use a chord chart such as the one found here (for ukulele): <https://midnightmusic.com.au/2014/05/free-ukulele-chord-image-library/#post/0>. For other instruments, use notation if students are used to it, letter names for the different chords, or color coding (which would be particularly helpful for boomwhackers).
6. Practice playing the chords in sequence using quarter notes with four beats per chord. Invite the students to sing a song along with the chord progression in their heads (audiation). Switch sequence to two beats per chord and again invite the students to audiate a song while they are playing.
7. Go back to the list of student songs from the beginning of the lesson. Do any of the songs use this 4-chord progression? Agree upon a song collectively to start with. Don’t assume students know it. Teach the melody by rote or use YouTube to support student learning. Invite the students who know the song well to lead the singing, while the entire group plays the chord progression. NOTE: Different songs start in different places in the progression. If you’re stuck for song ideas, refer to this “List of Songs Containing the I-V-vi-IV Progression”:  
[https://en.wikipedia.org/wiki/List\\_of\\_songs\\_containing\\_the\\_I-V-vi-IV\\_progression](https://en.wikipedia.org/wiki/List_of_songs_containing_the_I-V-vi-IV_progression).
8. Play through 3-4 other songs chosen by the students.
9. Place students in small groups of 3-4. Assignment: Choose three I-V-vi-IV songs to “mash-up” in the style of Axis of Awesome. Choose a portion of each song to include in your mash-up. Write out the sections of lyrics that you’ve chosen with the chord changes above them. Practice singing your mash-up and accompanying yourselves.

### *Closing the Lesson/Consolidating Learning*

10. Have each group perform their mash-up for the class. Invite the class to provide feedback to the performing group on how the songs fit together and if they have any suggestions for improvement. (NOTE: Feedback takes practice and creative expression in music requires feedback. Try developing a structure for feedback in your class. For songwriting, for example, John Kratus (2013) utilizes a tri-faceted structure for feedback. He encourages facilitators to begin with *generic positive* feedback which allows participants to identify aspects of others’ work they appreciate. The second phase, *descriptive feedback*, focuses on how specific elements

shape the song's overall structure. Ultimately, *prescriptive feedback* provides specific suggestions toward strengthening the song upon revision. This sequence of *generic*, *descriptive*, and *prescriptive* works well across different music-making contexts.

### Materials Needed

- Class set of chord instruments
- Access to computer and projector to play YouTube video
- “Axis of Awesome - All Popular Songs are the Same 4 Chords”:  
<https://www.youtube.com/watch?v=dFpryVMgni0>.
- Example of a Chord Chart: <https://midnightmusic.com.au/2014/05/free-ukulele-chord-image-library/#post/0>
- List of Songs Containing the I-V-vi-IV Progression:  
[https://en.wikipedia.org/wiki/List\\_of\\_songs\\_containing\\_the\\_I-V-vi-IV\\_progression](https://en.wikipedia.org/wiki/List_of_songs_containing_the_I-V-vi-IV_progression)

### Extensions

This lesson could easily extend to experimenting with lyric-writing and songwriting using the 4-chord progression. See next lesson. Students could also be more intentional with their mash-up to communicate a particular message.

### Differentiation

This lesson draws on both visual and aural modalities. Teachers can use chord charts and color coding to support student learning. Depending on specific needs in the class, many apps including GarageBand for phone offer virtual instruments that play chords. Students with limited mobility may be able to make use of this kind of technology. In the mash-up groups, students could divide responsibilities if necessary, selecting one person to play while others sing, etc.

### Assessment

Possible elements to assess include:

- Ability to play I-V-vi-IV sequence
- Ability to accompany oneself while singing
- Ability to place three 4-chord songs together in a mash-up
- Ability to perform the mash-up
- Ability to offer critical feedback to peers

## DEMYSTIFYING MUSIC

### The I-V-vi-IV Chord Progression and Lyric-Writing (Activity 2)

This lesson offers a continuation to demystifying pop music. Students will create new lyrics for a song that they know. This lesson is a bridge between recognizing the 4-chord progression in pop music and creating one's own pop song.

#### Key Concepts/Central Focus

- Students will draw on already existing lyrics to a song they choose, investigate the form of the lyrics (any rhyming schemes, syllabic use, word stress, etc.), and write their own lyrics for a verse and a chorus.

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

#### Previous Knowledge Required

Having knowledge of an instrument that can produce chords would be helpful here. This lesson would work on keyboard, guitar, or ukulele. With some imagination, it would also work on boomwhackers or Orff instruments. Students will also draw on their knowledge of popular music (specifically pop). Students have previously accompanied themselves using the I-V-vi-IV chord progression and have completed a mash-up of 4-chord songs.

#### Sequential Steps (Day 2)

##### *Launch/Hook*

1. Choose a 4-chord song from the Axis of Awesome video (<https://www.youtube.com/watch?v=dFpryVMgni0>) or the list of songs containing the I-V-vi-IV progression ([https://en.wikipedia.org/wiki/List\\_of\\_songs\\_containing\\_the\\_I-V-vi-IV\\_progression](https://en.wikipedia.org/wiki/List_of_songs_containing_the_I-V-vi-IV_progression)). The song chosen should be familiar to students. Take time to review it and familiarize students who may not know it. Sing the song together, accompanying the song on a chosen chordal instrument (guitar, keyboard, ukulele, boomwhackers, Orff instruments, etc.).
2. Collectively analyze the lyrics of the chorus of the song. What rhyming scheme do the lyrics use? How many syllables does each line use? Setting words to music means that certain syllables get stressed by the structure of the music. Which syllables are stressed? Does the stress match the natural syllabic stress of the word?
3. Collectively brainstorm topics that students would like the replacement lyrics to be about.
4. From the suggestions, come to an agreement about a popular topic.
5. Display the original lyrics so that they are easily visible (on the blackboard, Smartboard, projector, chart paper, etc.). Leave space for new lyrics underneath.
6. Have students brainstorm new lyrics in pairs and then take suggestions for new song lyrics. Problem solve rhyming schemes, syllables, and syllabic stress together, modeling how to

construct new lyrics for a set melody. Display the new lyrics underneath the original lyrics for analysis. When the class is comfortable with the new lyrics, delete or erase the original lyrics.

7. Perform the class composition, while accompanying yourselves on chordal instruments.

### *Middle of the Lesson*

8. Group students in groups of 2-3. Assignment: Select a 4-chord song that is familiar to all group members. Analyze the structure of the lyrics. Choose a topic for new lyrics and conduct any necessary research about your topic. Make sure to choose a topic that you care about and can speak to. Create new lyrics for a verse and a chorus and write them down. Write the chord changes above the lyrics. Make sure to pay attention to the rhyming scheme, syllables, and syllabic stress. Practice performing your new lyrics in your group.

### *Closing the Lesson/Consolidating Learning*

9. Invite groups to perform their new lyrics for the class. Ask the class to provide feedback to the performing group on how the new lyrics work with the melody and offer any suggestions for improvement. (You might follow the *generic, descriptive, prescriptive* feedback structure shared in the previous lesson.)

### **Materials Needed**

- A class set of chordal instruments
- A means to display lyrics (blackboard, chart paper, computer/projector, Smartboard, etc.)
- Paper for lyrics and writing utensils
- “Axis of Awesome - All Popular Songs are the Same 4 Chords”:  
<https://www.youtube.com/watch?v=dFpnyVMgni0>.
- List of Songs Containing the I-V-vi-IV Progression:  
[https://en.wikipedia.org/wiki/List\\_of\\_songs\\_containing\\_the\\_I-V-vi-IV\\_progression](https://en.wikipedia.org/wiki/List_of_songs_containing_the_I-V-vi-IV_progression)

### **Extensions**

Lyric-writing leads naturally into songwriting and students now have practice performing songs using the I-V-vi-IV chord progression. If students quickly move through writing lyrics for a verse and a chorus, they could try writing a second verse or analyzing the structure of the bridge and writing lyrics for that.

### **Differentiation**

This lesson draws on both visual and aural modalities. Teachers will visually represent the lyrics as they are and subsequently display the new version. Depending on specific needs in the class, many apps including GarageBand for phone offer virtual instruments that play chords. Students with limited mobility may be able to make use of this kind of technology. In the lyric-writing groups, students could divide responsibilities if necessary, allowing students to take the lead in an area of strength.

## **Assessment**

Possible elements to assess include:

- Ability to analyze lyrical structure
- Ability to create new lyrics for a verse and chorus that work with the song's melody
- Ability to perform the new lyrics
- Ability to play I-V-vi-IV sequence
- Ability to accompany oneself while singing
- Ability to offer critical feedback to peers

## DEMYSTIFYING MUSIC

### The I-V-vi-IV Chord Progression and Songwriting (Activity 3)

This lesson offers a continuation to demystifying pop music. Drawing on the I-V-vi-IV progression in pop music, students will create their own pop song following this model. This multi-day lesson gives students an opportunity to speak to an issue that is important to them.

#### Key Concepts/Central Focus

- Students will create their own pop song utilizing the I-V-vi-IV progression.

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

#### Previous Knowledge Required

Having knowledge of an instrument that can produce chords would be helpful here. This lesson would work on keyboard, guitar, or ukulele. With some imagination, it would also work on boomwhackers or Orff instruments. Students will also draw on their knowledge of popular music (specifically pop). Students have previously accompanied themselves using the I-V-vi-IV chord progression, have completed a mash-up of 4-chord songs, and have written their own lyrics to an existing pop song.

#### Sequential Steps (Day 3)

##### *Launch/Hook*

1. Pick a song that uses the I-V-vi-IV chord progression and verse-chorus form that is familiar to the students.
2. Play the song for the class. Ask students to be attentive to the form of the song.
3. After the song concludes, analyze the form. (A common structure might be intro-verse-chorus-verse-chorus-bridge-(verse)-chorus-(chorus)-outro. Some songs may also have a pre-chorus or post-chorus.)
4. After analyzing the form, analyze the lyrics in the same manner as the previous lesson. Look for rhyming scheme, syllables, and syllabic stress.

##### *Middle of the Lesson*

5. Assignment: Using the class example for form and lyrical structure, create your own pop song in groups of 3-4 using the I-V-vi-IV progression.
6. Day 1 work class:
  - In your group, brainstorm song topics. Aim to speak to a subject that matters to you as a group. Once you have agreed on an idea, conduct any necessary research.

- Begin drafting lyrics, adhering to the lyrical structure of the example song. Map out all of the sections of the song (i.e. intro-verse-chorus-verse-chorus-bridge-(verse)-chorus-(chorus)-outro). Begin to fill them in, starting with a verse or the chorus.
7. Day 2 work class:
- Continue drafting lyrics until you have the song fully mapped out. Be prepared to adapt your lyrics when you start on the music.
  - Before starting the process of putting music to your lyrics, speak the lyrics aloud. Experiment with rhythm. See where the syllabic stress falls. Could the lyrics be spoken in more than one way? (I'm getting at meter here, without being explicit about it.)
  - Using whatever instruments you have available (e.g. guitar, ukulele, keyboard, Orff instruments, boomwhackers, etc.), play the chord progression following the model of the example song while you speak your lyrics. Decide how often you will change chords and make it consistent (e.g. one chord per bar). Write the chord changes above your lyrics.
8. Day 3 work class:
- Once you can comfortably change chords while speaking the lyrics over top, begin to experiment with melody. Try singing your lyrics in different ways until you find something that you all like.
  - Write down your decisions, using a system that makes sense to you. (This could be notation, if that is comfortable and easy, but it doesn't have to be. Students may also make use of recording devices to keep a record of the music that way.)
  - Practice your song.

### *Closing the Lesson/Consolidating Learning*

9. Invite groups to perform their songs for the class. Ask the class to provide feedback to the performing group on how the lyrics, melody, and chord progression work together and offer any suggestions for improvement. (You might follow the *generic, descriptive, prescriptive* feedback structure shared in the first I-V-vi-IV lesson.)

### **Materials Needed**

- A class set of chordal instruments
- Paper for lyrics and writing utensils
- A means to play an example song (computer, sound system)
- A means for display for analyzing the song (blackboard, chart paper, computer/projector, Smartboard, etc.)
- Examples (if needed):
  - "Axis of Awesome - All Popular Songs are the Same 4 Chords":  
<https://www.youtube.com/watch?v=dFpnyVMgni0>.
  - List of Songs Containing the I-V-vi-IV Progression:  
[https://en.wikipedia.org/wiki/List\\_of\\_songs\\_containing\\_the\\_I-V-vi-IV\\_progression](https://en.wikipedia.org/wiki/List_of_songs_containing_the_I-V-vi-IV_progression)

### **Extensions**

This activity follows the example song as a model. As an extension, students may use a more complex form, perhaps adding a pre-chorus or post-chorus. Students may move beyond the structure provided by the example to use their own lyrical structure or song form.

## **Differentiation**

This lesson draws on both visual and aural modalities. Teachers will visually represent the form and lyrical structure as the class analyzes it. Depending on specific needs in the class, many apps including GarageBand for phone offer virtual instruments that play chords. Students with limited mobility may be able to make use of this kind of technology. In the songwriting groups, students could divide responsibilities if necessary, allowing students to take the lead in an area of strength.

## **Assessment**

Possible elements to assess include:

- Ability to analyze lyrical structure
- Ability to analyze song structure
- Ability to create lyrics drawing on knowledge of rhyming schemes, syllables, and syllabic stress
- Ability to add a melody to created lyrics
- Ability to play I-V-vi-IV sequence
- Ability to perform the created melody with the I-V-vi-IV chord progression
- Ability to accompany oneself while singing
- Ability to offer critical feedback to peers

## ENGAGING WITH THE BLUES (DAY 1)

18 of the 20 musicians interviewed argued that songwriting was a fundamental part of any K-12 music curriculum. The blues is a relatively accessible form to create with and it involves expressing difficult realities—a point important to activist-musicians. This lesson introduces the history of the blues through group work. This lesson is the first in a three-lesson sequence.

### Key Concepts/Central Focus

- Students will research and articulate the origin of the blues, as well as identify several blues styles and blues artists. They will choose one blues song and provide detailed information about the artist, the song, the music, and the lyrics.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students should have some experience conducting research into different topics, using internet resources.

### Sequential Steps

#### *Launch/Hook*

1. Introduce the blues. Students will delve into the history this class before experimenting with the blues form in the next two classes.
2. Begin to create a “word wall” in a location in the classroom where students can see it. Ask students what they know about the blues (names of artists, songs, types of the blues, any history, etc.). Put any ideas they suggest up on the word wall, guiding students if necessary.

#### *Middle of the Lesson*

3. In groups of 3-4, research the history of the blues. Answer the following questions:
  - When and where did the blues originate?
  - What are some different blues styles?
  - Who are some famous blues artists? When and where did they play? What were their stories?
  - What are some common themes expressed through the blues?
  - Pick one blues song. Be prepared to share about the artist, any information you can find about the song, and what you notice about the music and lyrics.

*Closing the Lesson/Consolidating Learning*

4. Combine groups so that two groups are together. Share information found between groups. Notice any differences in information and research any discrepancies.
5. After the groups have compared notes, invite students to add to the word wall with what the information they learned.

**Materials Needed**

- Access to the internet including YouTube

**Extensions**

Students can easily go more in depth in their research, learning more about the history, different styles, artists, and songs than required. As an extension, students could also learn about the musical form of the blues in advance of next class.

**Differentiation**

There is flexibility within this lesson to do a varying amount of research. Teachers can make the groups carefully so that all groups accomplish this research task. Sharing with another group at the end will ideally fill in any gaps.

**Assessment**

Possible elements to assess include:

- Ability to articulate the origin of the blues
- Ability to identify several blues styles
- Ability to identify several blues artists and information about them
- Ability to identify several themes expressed through the blues
- Ability to identify a blues song, and provide information about the artist, the song, the music, and the lyrics

## WRITING THE BLUES (DAY 2)

This lesson builds on the previous activity. Now that students are familiar with the history of the blues, they can analyze the form of the lyrics and the music and make it their own. The blues as a form offers an opportunity to speak to challenging experiences. In this lesson, students will have the opportunity to create their own lyrics that illuminate a challenging everyday experience in their lives. This is the second lesson in a three-lesson sequence.

### Key Concepts/Central Focus

- Students will analyze lyrics and identify AAB form. They will learn the chord changes for the 12-bar blues and create their own lyrics and melodies in AAB form to perform with the 12-bar blues chord changes.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students should draw on background information about the blues from the previous lesson. This lesson also draws on knowledge of chord instruments. Students should have some performance skills on chord instruments which could include ukulele, guitar, keyboard, Orff instruments, or boomwhackers.

### Sequential Steps

#### *Launch/Hook*

1. Listen to B.B. King’s “Every Day I Have the Blues” (<https://www.youtube.com/watch?v=xtwUqXCQvAI>). Ask students what they noticed about the form of the music or lyrics.
2. Collectively write down the lyrics and analyze the form. They follow AAB form, which is standard for the blues.

#### *Middle of the Lesson*

3. Teach the chord structure for 12-bar blues.
  - I --- I --- I --- I --- (or I7)
  - IV --- IV --- I --- I --- (or I7)
  - V7 --- IV --- I --- I --- (or I7)
4. Perform the 12-bar blues (in C) on chord instruments (ukuleles, guitars, Orff instruments, keyboards, boomwhackers, etc.). If the instrument you have chosen doesn’t work well in C, choose another key.
5. Perform again with a backing track (<https://www.youtube.com/watch?v=6gCNUfhRILA>). If you are in a key other than C, there are other backing tracks available.

6. In pairs, write a set of lyrics in AAB form, following the B.B. King example. Encourage students to speak to something challenging in their everyday life.
7. Speak the lyrics over the 12-bar blues and experiment with a melody for the lyrics.
8. Practice the lyrics and melody.

#### *Closing the Lesson/Consolidating Learning*

9. Have everyone play the chord changes for the 12-bar blues (with the backing track if you want). Invite a pair at a time to sing their lyrics over the chord changes. Invite peer feedback on the lyrics. (You might follow the *generic, descriptive, prescriptive* feedback structure shared in the first I-V-vi-IV lesson.)

#### **Materials Needed**

- Access to YouTube
- B.B. King's "Everyday I have the blues": <https://www.youtube.com/watch?v=xtwUqXCQvAI>
- Blues Backing Track in C: <https://www.youtube.com/watch?v=6gCNUfhRILA>
- Chord instruments (ukuleles, guitars, Orff instruments, keyboards, boomwhackers, etc.).

#### **Extensions**

If pairs move quickly through this activity, they can create additional lyrics (do two or more verses instead of one) or experiment more with melody.

#### **Differentiation**

This lesson draws on both visual and aural modalities. Teachers will visually represent the lyrical structure as the class analyzes it. For the 12-bar blues, teachers can display chords on the board or through a projector. Depending on specific needs in the class, many apps including GarageBand for phone offer virtual instruments that play chords. Students with limited mobility may be able to make use of this kind of technology.

#### **Assessment**

Possible elements to assess include:

- Ability to analyze lyrics and recognize AAB form
- Ability to perform chord changes for the 12-bar blues
- Ability to write lyrics in AAB form that reflect challenging everyday experiences
- Ability to improvise a melody for lyrics within the 12-bar blues form
- Ability to perform lyrics and melodies to a 12-bar blues chord progression
- Ability to provide constructive peer feedback

## IMPROVISING THE BLUES (DAY 3)

This lesson builds on the previous activities. Students have researched the history of the blues and created their own lyrics within the blues form. In this lesson, students will have the opportunity to experiment and improvise with the blues scale. This is the third lesson in a three-lesson sequence.

### Key Concepts/Central Focus

- Students will learn the blues scale and practice improvising with it. They will combine their lyrics from last class with their improvising to create a song. They will also take peer feedback from last class to revise their lyrics.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students have researched the history of the blues and written blues lyrics. They should also have some experience with chord instruments that might include ukulele, guitar, keyboard, Orff instruments, or boomwhackers.

### Sequential Steps

#### Launch/Hook

1. Introduce the blues scale in C. Here it is with tab for ukulele.

C Blues Scale

T											
A	0	3	1	2	3	1	3				
B								5	8	5	6
										3	6
										8	9
										10	13
										15	
										8	11
										8	9
										10	13
										15	

2. Have students experiment with the blues scale on their instrument. An easy way into improvisation involves using the syllables and rhythmic structure of your name and putting them on the instrument.

#### Middle of the Lesson

3. Review the 12-bar blues progression from last class. Perform the progression with the Blues Backing Track in C (<https://www.youtube.com/watch?v=6gCNUfhRILA>).

4. Divide the class in half and have half of the students play the 12-bar blues on their chord instrument (with or without the backing track) while the other half of the class improvises using the blues scale. Students can improvise vocally or using a chord instrument.
5. Switch and have the other half of the class try improvising.
6. Regroup into the pairs from last class and review the lyrics written. Incorporate any peer feedback received to revise lyrics.
7. Assignment in pairs: Create a blues scale improvisation to act as a B section to your lyrics in ABA form. First, play the 12-bar blues chord progression and sing your lyrics (A), then take turns improvising over the 12-bar blues chord progression (B), then play the 12-bar blues chord progression and sing your lyrics (A).
8. Practice your improvisations by alternating who improvises and who plays the blues progression. Practice putting your song together in ABA form.

### *Closing the Lesson/Consolidating Learning*

9. Perform your song in pairs for the class. (You might use the backing track here to support student performances.)

### **Materials Needed**

- Access to YouTube
- Lyrics from last class
- Blues Backing Track in C: <https://www.youtube.com/watch?v=6gCNUfhRILA>
- Chord instruments (ukuleles, guitars, Orff instruments, keyboards, boomwhackers, etc.).

### **Extensions**

If pairs move quickly through this activity, they can increase the length of their improvisations to two blues cycles or use more of the scale (beyond the first octave perhaps).

### **Differentiation**

This lesson draws on both visual and aural modalities. For the blues scale and the 12-bar blues, teachers can display the scale (with TAB support if appropriate) and the chords on the board or through a projector. Depending on specific needs in the class, many apps including GarageBand for phone offer virtual instruments that play melody and chords. Students with limited mobility may be able to make use of this kind of technology.

### **Assessment**

Possible elements to assess include:

- Ability to perform the blues scale
- Ability to improvise using the blues scale
- Ability to perform chord changes for the 12-bar blues
- Ability to revise lyrics based on peer feedback

- Ability to create an ABA blues song that includes sung lyrics as the A section and blues scale improvisation as the B section

## AN ARTISTIC RESPONSE TO MUSIC

In this activity, students will respond to music artistically (by drawing or writing creatively), engaging specifically with Laura Kaminsky's *Vukovar Trio*. After they have created a picture in response to the music, students will then create a soundscape based on their pictures. A soundscape is an acoustic environment created to give an impression of a particular scene.

Laura described how she enacted an artistic activity in a music appreciation class using a piece she had written called the *Vukovar Trio*. An abstract piece for violin, cello and piano with multiple sections, she dedicated it to victims of ethnic cleansing. She was inspired to write the Trio after living in Eastern Europe following the war that divided Yugoslavia. While in Croatia, she presented a concert in the devastated city of Vukovar in the Serbian Cultural Center under Human Rights Watch Protection. The sections of the piece have graphic subtitles that include: "A Sky Torn Asunder," "The Shattering of Glass," "Ghost Chorale," "River of Blood and Ice." Laura gave a class that focused on how to listen to music by mapping what they were hearing in real time. She played her *Vukovar Trio* for the group without telling them the work's title or its composer, and invited them to tell her what they heard by mapping their responses to the music. They could do so by drawing pictures or writing descriptive words that followed the music's flow. She asked them to map the piece as they experienced it and then tell her what the piece was about. She shared:

And they all got it. The various descriptions included: "Something cataclysmic has happened. There's a lot of fear. There's pain. There's running away from it. There's a sense of hopefulness, but there's always a question mark." And that was my piece. So then we talked about whether abstract collections of sounds tell a story and whether they needed to know that the middle movement was called "River of Blood and Ice" in order for them to grasp the emotional drama of the music. They didn't, but when I told them, it grounded them. (Hess, 2019, pp. 98-99)

Students will have the opportunity to engage in a similar activity. Possible responses to the music here extend beyond drawing, as Kaminsky wants people to be as comfortable as possible.

### Key Concepts/Central Focus

- Students will respond to music by drawing what they hear.
- Students will articulate the reasons for their drawing.
- Students will create a soundscape based on their pictures.
- Alternatively: Students will write phrases describing what they hear as they listen. This becomes their narrative map.
- Students will review their text and make a poem from the phrases they used to describe the piece.

### Class Context

See "before we begin" section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

No previous knowledge is required for this lesson. Students can draw in any way that makes sense for them (concrete, abstract, using words, etc.). Alternatively, students may write in any way that makes sense for them—fragments of text, full sentences, poetic language, a flow chart, etc.

### Sequential Steps

#### *Launch/Hook*

1. Have students draw a response to Laura Kaminsky's *Vukovar Trio* (<https://www.youtube.com/watch?v=NtZ3aGM89R8>). The response could be abstract or concrete. Feel free to use words if that helps.
2. On the back of your drawing respond to the following prompt: What was it about the music that made you draw what you drew?

#### Alternatively:

3. Have students write a response in real time to Laura Kaminsky's *Vukovar Trio*.
4. Give them the prompt: What was it about the music that made you write what you wrote?

#### *Middle of the Lesson*

1. In groups of four, have students share their drawing or their texts and their explanation.
2. In the same groups of four, do the following: Choose one person's drawing or text to use to create a soundscape. As a group, decide what instruments (that you have available) would best represent the image you have selected. Body percussion and vocal sounds work too. Access those instruments and begin to create a sound world for the drawing or text. Ask yourselves the following questions: Is there a story in the picture or in the text that you want to communicate? If not, is there a feeling in the picture or text that you want to communicate? How can you use the instruments to communicate what you identify? Experiment and improvise with the instruments while looking at the picture or reading the text until you come up with something that you feel represents the picture or text well. Think specifically about texture—how thin or thick you want the texture to be at different parts of the story/feeling.
3. Practice your composition.

#### *Closing the Lesson/Consolidating Learning*

1. Have each group share their picture or text before playing their soundscape.
2. After each group shares, ask the class to identify a story or feeling created by the soundscape. Ask the group what they intended.
3. Share the context for the *Vukovar Trio* (shared above). Ask students if they feel surprised or affirmed by the context.

### Materials Needed

- Access to YouTube.
- Laura Kaminsky's *Vukovar Trio* (<https://www.youtube.com/watch?v=NtZ3aGM89R8>)
- Markers/colored pencils/crayons/pencil/pen etc. and paper
- Instruments to create a soundscape (auxiliary percussion instruments may be helpful here)

### Extensions

Students looking for an extension could combine multiple pictures or texts into their soundscape, thus extending their composition.

### Differentiation

Students can draw in whatever way is comfortable (concrete, abstract, drawing energy fields, using words). Alternatively, students may write in any way that makes sense for them (fragments of text, full sentences, poetic language, a flow chart, etc.). They can make use of technology to find pictures or texts as well. For the soundscape, they can choose an instrument (or technology) that works for their body (including body percussion and vocal sounds) to contribute.

### Assessment

Possible elements to assess include:

- Their explanation of what in the music prompted them to draw what they drew
- The musical decisions they made when transforming their picture into a soundscape
- The group description of what they intended for the soundscape

## TALKING BACK THROUGH SAMPLING<sup>10</sup>

Students will consider sampling as a technique to speak to an issue. They will explore a sample in a live performance, sampling in the hip-hop context, and the concept of a mash-up. Students will create their own mix, using sequencing software, to address an issue about which they are passionate. Students will sample music under the “fair use” umbrella in copyright law. “Fair use” restricts what they do to the classroom context only. Consistent with a *pedagogy of expression*, this lesson provides a mechanism for students to identify and speak to an issue that is important to them.

### Key Concepts/Central Focus

- Students will explore how sampling can speak to an issue.
- Students will explore different possible sampling techniques

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

At this point in the curriculum, students will have considered issues that are important to them and the possible roles that music can play in those issues. This activity will help them explore another way of speaking to the issues.

### Sequential Steps

#### Launch/Hook

1. Begin with a few examples of sampling—a sample in a live performance, sampling in the hip-hop context, and a mash-up. I’m providing a few examples, but it is preferable to choose a few examples from the students’ listening culture to demonstrate. Please note that some of the lyrics require critique—an activity in which to engage with the class. (e.g. Take up issues of misogyny and racism with students rather than avoiding the issue.)
  - a. Example 1: Live performance – Stevie Wonder performing “IMAGINE” at Global Citizen Festival (samples Marvin Gaye’s “What’s Going On”). He weaves together a number of issues including gun control and mental health. (<https://www.youtube.com/watch?v=cW3j44A8qAk>)
  - b. Example 2: Hip-hop sample – Public Enemy – “He Got Game” from the Spike Lee movie (same title) (<https://www.youtube.com/watch?v=7FmPskTljo0>) – (Samples Buffalo Springfield’s “For What it’s Worth” –<https://www.youtube.com/watch?v=gp5JCrSXkY>)
  - c. Example 3: Hip-hop sample (one of the first hip-hop songs on the radio) – Sugarhill Gang – “Rapper’s Delight” – (Samples Chic’s “Good Times” – <https://www.youtube.com/watch?v=eKl6EZShaaw>)
  - d. Example 4: Mash-Up – “Another One Bites the Dust/Good Times”– “Queen vs Chic - Good Times Bite The Dust (Mash-up by PiotreQ)” (From YouTube: “This is a mash-up of

‘Good Times’ by Chic from their album *Risqué* (1979) (see link above) with ‘Another One Bites The Dust’ by Queen ([https://www.youtube.com/watch?v=Wz\\_DNrKVrQ8](https://www.youtube.com/watch?v=Wz_DNrKVrQ8)) from the album *The Game* (1980).” Mash-up:  
<https://www.youtube.com/watch?v=0wDku5hMH-U>

### *Middle of the Lesson*

2. Ask students to go back to their identity playlists (from *A Pedagogy of Community*), this time listening for songs or aspects of songs that they might like to use as a sample or a mash-up in a way that communicates their views on the issue they have been exploring. Answer the following questions:
  - a. What message would you like to communicate with your song?
  - b. What songs do you have in your playlist that speak to this issue?
  - c. What musical elements in these songs might work for sampling? Explain. (e.g. certain lyrics, a unique riff, etc.)
  - d. List any pre-made available loops or samples that interest you. Explain why they might be appropriate for your song.
  - e. Explore and experiment! Create loops and weave elements together. Keep what you like and erase what you don’t. Is the song communicating the message you intended? If not, consider how (or if) you want to rework it.
3. Introduce software. Ableton Live (<https://www.ableton.com>), Reaktor (<http://www.native-instruments.com/en/products/komplete/synths/reaktor-5/>), and Traktor (<http://www.native-instruments.com/en/products/traktor/>) have demo versions available (although Traktor allows for 30 minutes of continuous use before closing and restarting). Ableton has an extensive education package. The programs have multiple tutorials available on YouTube. Introduce the programs to the students through demonstration or via on-line tutorials. Give students time to explore and experiment. They can try taking an identifiable element of a song or one of the pre-made samples (see below) and working with it. Ableton Live is sequencing software that allows students to sample themselves as well, and Reaktor is a great production tool. Traktor allows students to do harmonic mixing and beat matching.
4. Sample banks are available if students want to make use of the samples offered. (See, for example, <http://hiphopmakers.com/category/music-production-resources/free-music-samples/>.) The use of free samples or legally streamed content avoids many issues of copyright.
5. Create an initial version and ask for peer feedback. Each student is responsible for filling out a peer feedback sheet for a minimum of one other pair’s composition.
6. Students will receive a peer feedback sheet:
  - a. What message did you receive from this composition?
  - b. State 3 ways that this composition is effective.
  - c. Provide 3 suggestions of concrete ways that students could change their composition to make it more effective.
7. After receiving peer feedback, each pair will revise their composition. Drawing on the feedback and their answers to the initial questions indicating their intentions, students will shape and reshape their compositions to communicate the message they intend for their work.

### *Closing the Lesson/Consolidating Learning*

8. Upon completing their compositions, students will spend a class listening to the different compositions by travelling to different computers and listening through headphones (a “gallery

walk” of sorts). Each computer with a composition will also have a feedback sheet (see appendix) on which students leave their comments.

9. After receiving feedback, students will have a final class to make revisions before submitting their final compositions.
10. The final step is a reflection. Students should reflect on the following:
  - a. Reflect on your sampling composition. Explain how and why you chose different elements to communicate your message.

### **Materials Needed**

- Access to the internet
- Trial version of Ableton Live (or Education package, if financially viable)
- Trial version of Reaktor and/or Traktor (production, beat matching/harmonic mixing)
- Access to the streaming of free music samples at <http://hiphopmakers.com/category/music-production-resources/free-music-samples>
- A means to write reflections at the beginning and end of the lesson

### **Extensions**

Students might choose to draw on multiple sources for sampling and mix songs together in complex ways. The software will allow students to get as complex as they want.

### **Differentiation**

The technology allows students to make the mix as complex or as simple as they like. Teachers can provide support with technology and also utilize the tutorials that the software companies provide (as well as tutorials available on YouTube.) Reflections and feedback can be done in writing or orally.

### **Assessment**

Possible elements to assess include:

- How well the sample speaks to the issue students have chosen
- How students weave different song elements together
- How students make use of the technology
- Ability to offer constructive feedback to peers
- Ability to incorporate feedback and revise work

## CREATING A MASH-UP TO SPEAK TO AN ISSUE

Creatively mixing music provides youth with an opportunity to speak to issues they are passionate about. They can choose multiple songs that speak to something they care about and manipulate the songs to communicate a message. Activist-musician *tvu* spoke to the potential of mash-up:

So you know the whole mash-up/remix thing going on right now? I actually love it when you have two contradictory things coming together. Jay-Z over classical. The Little Mermaid mixed up into EDM style. It's so creative. (Hess, 2019, p. 97)

### Key Concepts/Central Focus

- Students will draw on their knowledge of music to combine songs they know using technology to speak to an issue they have identified.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

At this point in the curriculum, students will have considered issues that are important to them and the possible roles that music can play in those issues. This activity will help them explore another way of speaking to the issues.

### Sequential Steps

#### *Launch/Hook*

1. Ask the students what they know about mash-ups.
2. Identify mash-ups as a way to creatively combine songs to communicate something that perhaps neither song brought on its own.
3. Note to the students that there are a couple of ways to create mash-ups: through performance and through technology.
4. Play examples of performance-based mash-ups. Some possibilities include: a mash-up of Tupac's “Changes” and Marvin Gaye's “What's Goin' On” (<https://www.youtube.com/watch?v=XmMWhaQAL4>) (use audio only) and Lin-Manuel Miranda & Ben Platt “Found/Tonight” (<https://www.youtube.com/watch?v=2aQykulaJVI>).
5. Play examples of technology-produced mash-ups. Some possibilities include: “September Sun” by Green Day and Soundgarden (<https://www.youtube.com/watch?v=FaZ5c48bA2E>), “Viva la Pompeii” by Coldplay and Bastille (<https://www.youtube.com/watch?v=Hkr98q6CwUQ>), “Never enough praying” by Kesha and The Greatest Showman (<https://www.youtube.com/watch?v=IhNYyMhrsRo>), and “War (On and on South of Heaven)” by Edwin Starr and Slayer (<https://www.youtube.com/watch?v=KZB9w1w9dKo>). Use audio only for all of these examples.

6. For your own reference (most of the songs on this site wouldn't be deemed school appropriate), <https://themagicipod.com> is a mash-up site for songs from 2007. It's a really interesting site to play with.

### *Middle of the Lesson*

7. Assignment: In pairs, choose two songs to combine either through performance or technology. Combining these songs should produce an interesting message not present in one of the songs alone. You might also think about specific ideas that you are interested in communicating.
8. If students choose to perform their mash-up on actual or virtual instruments, they might follow Lucy Green's (2008) suggestions for informal learning. Students might engage in attentive and purposive listening to their songs, download chord charts and lyrics, and attempt to reproduce what they hear on instruments or virtual instruments. This process involves a lot of time for experimenting and improvising and will likely take several classes. For examples of virtual instruments, see the Jakarta Pad Project perform Maroon 5's "Pay Phone" in an iPad band (<https://www.youtube.com/watch?v=wirxq-n6ci8>).
9. If students choose to use technology, introduce software. Ableton Live (<https://www.ableton.com>), Reaktor (<http://www.native-instruments.com/en/products/komplete/synths/reaktor-5/>), and Traktor (<http://www.native-instruments.com/en/products/traktor/>) have demo versions available (although Traktor allows for 30 minutes of continuous use before closing and restarting). Ableton has an extensive education package. The programs have multiple tutorials available on YouTube. Introduce the programs to the students through demonstration or via on-line tutorials. Give students time to explore and experiment. They can try taking an identifiable element of a song or one of the pre-made samples (see below) and working with it. Ableton Live is sequencing software that allows students to sample themselves as well, and Reaktor is a great production tool. Traktor allows students to do harmonic mixing and beat matching. GarageBand also works for mash-ups (tutorial here <https://www.youtube.com/watch?v=prWF4LHCVsY>). Another potential resource is <https://youtube-dj.com>. YouTube DJ provides a way to adjust tempo and create and integrate loops using two songs from YouTube. This software works best if songs are in the same key.
10. This project will likely take multiple class periods as both performance mash-ups and technology mash-ups take time.

### *Closing the Lesson/Consolidating Learning*

11. Invite pairs to perform their songs for the class. Ask the class to provide feedback to the performing group on how the two songs work together and offer any suggestions for improvement. (You might follow the *generic, descriptive, prescriptive* feedback structure shared in the first I-V-vi-IV lesson.) Ask students about the message that each pair communicated with their mash-up. Have students pay particular attention to what the combination of songs communicated in comparison to the individual songs.

### **Materials Needed**

- Internet access
- YouTube videos listed in steps 4 & 5

- Access to Ableton Live (<https://www.ableton.com>), Reaktor (<http://www.native-instruments.com/en/products/komplete/synths/reaktor-5/>), Traktor (<http://www.native-instruments.com/en/products/traktor/>), GarageBand, or YouTube DJ (<https://youtube-dj.com>)
- Access to instruments or digital instruments (through apps)

### **Extensions**

Students wishing to do something more advanced might draw on material from a third song to make their mash-up more complex or experiment with integrating looping into their mash-up.

### **Differentiation**

Students have the option of using instruments or digital equivalents. The use of digital instruments will allow students to bypass some of the technique needed to play an instrument if they would like. (Digital instruments still require technique, but they typically require less physical movement to produce sound.) Students will also have options to use different programs to use technology to combine their songs. They can choose a program that best suits their needs.

### **Assessment**

Possible elements to assess include:

- Ability to identify two songs that can be combined for an interesting result
- Ability to decide on the message that combining the songs conveys
- Ability to decide which aspects of each song to bring forward at certain times
- Ability to perform a mash-up of the chosen songs on instruments or digital equivalents
- OR ability to digitally create a mash-up of the chosen songs
- Ability to provide feedback to peers on their mash-ups

## CREATING A COVER SONG THAT ALTERS THE ORIGINAL MEANING

Covering songs is an important way to engage with music creatively. Sometimes creating a cover changes the meaning of a song. A drastically different tempo, for example, can change the mood of a fast-paced, upbeat song to a more somber, melancholy feel. Creating covers provides an opportunity to manipulate elements of music to create an effect. *tvu* spoke to the way that covering a song can sometimes alter its meaning:

So Cyndi Lauper’s “Girls Just Wanna Have Fun,” I heard this heartbreaking version about someone whose heart was broken by a girl who just wanted to have fun. So that song in that context—so different, right? And it’s totally done in a singer-songwriter brooding sense. It changed the song completely from this “party whatever” to “there’s this woman who is, for some reason, emotionally stunted and incapable of having a real relationship. She just wants to have fun.” (Hess, 2019, pp. 97-98)

### Key Concepts/Central Focus

- Students will cover a song, manipulating one or more elements of the song, to affect the mood or meaning. This activity will allow students to experiment with ways to alter mood or meaning of a song.

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students should have some experience with pop or rock instruments or music technology that may stand in for instruments (“smart” instruments are available through multiple apps and they allow for chord and melodic playing). Technology that is used in production may also be useful.

### Sequential Steps

#### *Launch/Hook*

1. Ask students if they have any favorite cover versions of songs they enjoy. Play the original and cover version of one or two songs they suggest. Ask students:
  - How did the cover version change the original song? Be specific (instrumentation, texture, tempo, etc.)
  - Did the mood or message conveyed by the song change?
2. Play Cyndi Lauper’s “Girls Just Want To Have Fun” (<https://www.youtube.com/watch?v=B9dz--yKDZY>) and Greg Laswell’s cover (<https://www.youtube.com/watch?v=ly0QwMwPMME>). Ask students the same questions.

3. Play Dolly Parton's "Jolene" (<https://www.youtube.com/watch?v=lxrje2rXLMA>), the slowed down digital version (<https://www.youtube.com/watch?v=CMrfM711vXI>), and the cover by Lil Nas X (<https://www.youtube.com/watch?v=RWjnC8HSRdU>). Ask the same questions. Point to the fact that the first cover was done digitally and still profoundly changes the mood, as does Lil Nas X's live cover.
4. Brainstorm together with students: What are some elements of a song you might change when you create a cover version? Which elements are more likely to change the meaning or the mood of a song?

#### *Middle of the Lesson*

5. Place students in groups of 4-5 by preferred genre. (Preferably, have students state preferences in advance, so that groups can be made in advance.)
6. Invite students to brainstorm songs they enjoy that they have in common. They should keep their performance abilities in mind in selecting, as well as instruments available to them. Like the two examples, they can create a cover through performing it, or through manipulating a song digitally.
7. If they choose to perform it, students might follow Lucy Green's (2008) suggestions for informal learning. Students might engage in attentive and purposive listening to their song, download chord charts and lyrics, and attempt to reproduce what they hear on instruments or virtual instruments. This process involves a lot of time for experimenting and improvising and will likely take several classes. For examples of virtual instruments, see the Jakarta Pad Project perform Maroon 5's "Pay Phone" in an iPad band (<https://www.youtube.com/watch?v=wirxq-n6ci8>).
8. After learning the song, invite students to decide what they would like to change about it in their cover and encourage them to alter the mood or the meaning in some way with their work.
9. Provide significant time to practice. If students choose to make a digital cover, encourage them to alter the song more extensively than increasing or decreasing the tempo.

#### *Closing the Lesson/Consolidating Learning*

10. Perform or play cover songs for the class. Invite students to answer the same two questions about their peers' work:
  - How did the cover version change the original song? Be specific (instrumentation, texture, tempo, etc.)
  - Did the mood or message conveyed by the song change?
11. After completing listening, compile a list of the elements of the song that students chose to change.

#### **Materials Needed**

- Access to internet/YouTube
- Cyndi Lauper's "Girls Just Want To Have Fun" (<https://www.youtube.com/watch?v=B9dz--yKDZY>) and Greg Laswell's cover (<https://www.youtube.com/watch?v=ly0QwMwPMME>).
- Dolly Parton's "Jolene" (<https://www.youtube.com/watch?v=lxrje2rXLMA>), the slowed down digital version (<https://www.youtube.com/watch?v=CMrfM711vXI>), and Lil Nas X's cover (<https://www.youtube.com/watch?v=RWjnC8HSRdU>).

- Access to instruments to perform covers (or their digital equivalents through apps). (See the Jakarta Pad Project for an example of an iPad band: <https://www.youtube.com/watch?v=wirxq-n6ci8>.)
- Access to technology to digitally manipulate a song. GarageBand works well for such projects.

### **Extensions**

Students could easily extend this activity through altering more elements of the original song in their cover version. The cover can be as simple or as complex as students would like it to be. Students may also choose to record their cover as an additional step.

### **Differentiation**

Students have the option of using instruments or digital equivalents. The use of digital instruments will allow students to bypass some of the technique needed to play an instrument if they would like. (Digital instruments still require technique, but they typically require less physical movement to produce sound.)

### **Assessment**

Possible elements to assess include:

- Ability to identify the elements that have been changed in a cover song
- Ability to identify the effect of changing elements in a song on its mood or meaning
- Ability to perform the chosen song on instruments or digital equivalents
- Ability to choose elements of a song to manipulate in ways that change the mood or the meaning
- Ability to perform a cover song with changed elements
- OR ability to digitally manipulate elements of a song to alter its mood or meaning

## NEWSPAPER BLACKOUT COMPOSITIONS<sup>11</sup>

Austin Kleon is an artist and writer who is well known for what he refers to as “newspaper blackout poetry.” Examples of his poems can be found on his website (<http://austinkleon.com/>) or in his 2010 book “Newspaper Blackout.” In this activity, students will create their own blackout poetry from a newspaper article that they choose. Newspaper topics will then be grouped according to thematic connections allowing students to approach the composition project in groups of 3 or 4. Students will then work with melodic and rhythmic ostinati and soundscape to “set” their poems. This activity will allow students to center a news issue of importance to them and engage with it musically.

Laura Kaminsky suggested tracking a news story for a week as it unfolds and collecting the reporting on the story. She offered multiple ways to put the reporting collected to use:

If it’s a visual art class, make a collage using those newspaper fragments. If it’s a creative writing class, take some of the phrases that stuck in your mind because of whatever this story is and write a poem around it. Or write a haiku based on it. If it’s a music class ... , let’s create a sound world that expresses this story. Or let’s read this story to the sound world we create. Or let’s choose music that already exists in the world that reflects the sentiments of this issue.

This activity allows students to create a sound world for their news story, after creating a poem through newspaper blackout poetry.

### Key Concepts/Central Focus

#### *Musical:*

Students will explore:

- Setting poetry
- Working with ostinati
- Creating melodies

#### *Social:*

- Students will explore political or identity issues artistically
- Students will consider how music changes discussion of an issue or a poem

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Some experience improvising and creating with the pentatonic scale is helpful, but not strictly necessary. Students can draw on previous knowledge of poetry from studying language arts and music.

## Sequential Steps

### *Launch*

1. Have students select an article of interest from a collection of newspapers in the classroom. The article should focus on an issue that concerns the students. Set a time limit. Give them time to read and look through, but the article should be selected in 5-10 minutes. Alternatively, students can bring in an article to begin the class.
2. Show several examples of Austin Kleon's "blackout poetry." Examples can be found on his website (<http://austinkleon.com/>) or in his 2010 book "Newspaper Blackout." See also <https://www.youtube.com/watch?v=wKpVgoGr6kE&t=2s>. Explain the concept of newspaper blackouts. Within the text of the article they have chosen, students will look for words that speak to them. The concept is to create something beautiful/troubling/interesting/etc. by blacking out the majority of the text of the article.

### *Middle of the Lesson*

3. Day 1: Have students work through their articles, lightly marking their "poetry words" with a pencil. When they have a sequence of words that resonates with them, they will then take the marker and black out the other text. While they are working, circulate and make note of the different themes in the class. (I suggest while you circulate, hand out colored popsicle sticks or other grouping-type markers, so that as they finish their work, students focusing on a local issue might all have a red popsicle stick, whereas students who chose to focus on the environment might all have a yellow popsicle stick. Delineating groups while the students are working on this step makes the transition to the next step much more seamless. N.B. Grouping thematically does not mean looking for exact matches. Rather it means grouping in a way that is complementary and will generate interesting results.)
4. Group the students by theme/topic into groups of 4 and have students share their art/poetry.
5. Transition to Orff instruments set up in pentatonic (C) with other percussion instruments available for soundscape and rhythmic ostinati. N.B. If no Orff instruments are available, students can work with rhythmic ostinati or find melodic ostinati in pentatonic or blues scale on other pitched instruments.
6. As a class, look at one Kleon piece together as an example. The compositional steps are as follows:
  - a. Choose 3 significant words or short phrases as ostinati. Use these three ostinati to create a texture over which the poetry will be spoken/sung. Note that in transitioning from poetry to music, it is important to maintain the integrity of the text and match the character with the music. Encourage students to reflect on how they might do that when they shift to music.
  - b. Begin with speaking the ostinati in groups and layering them. Try speaking the poem on top and critiquing it.
  - c. Make adjustments as a group
  - d. Ask students to experiment with the different ostinati on their pentatonic (C) instruments. Ask for suggestions of melodic ostinati.
  - e. Layer the selected 3 melodic ostinati. Perform and recite the poem on top of the layers.
  - f. Experiment again in pentatonic, this time with the text of the poem. Work to find a melody for the text.
  - g. Perform all parts together with students divided to play one of the three ostinati or sing

- and play the melody.
- h. Experiment with use of text and no text for both the ostinati and the melody.
  - i. Once the ostinati are in place, consider how soundscape (aural landscape) might add to the composition. Students can think about how the use of auxiliary percussion and/or found sounds might complement, support, or trouble the text.
  - j. Perform with ostinati and soundscape.
  - k. Consider and critique the composition.
7. Day 2: After creating one composition as a class, students will work in groups of four on each of the four poems they now have in the group. Developing one poem at a time, students will refine their skills creating in this manner. The poet for each poem will take the lead on the composition.
  8. After they have a composition for each poem with which they are satisfied, ask students to experiment with the combination of texts/ostinati/melodies from more than one poem simultaneously.

### *Closing the Lesson/Consolidating Learning*

9. Perform the combined piece.
10. Consider how the addition of music adds or detracts from the issue in the original article and or the poetry.
11. NOTE: If pitched instruments are unavailable, this activity can be done as a spoken word piece.

### **Materials Needed**

- Newspapers (often available at the school)
- Black markers (preferably good quality)
- Orff instruments set up in pentatonic (if possible)
- A range of hand percussion instruments for use in rhythmic ostinato and soundscape
- Examples of Austin Kleon's newspaper blackouts from his website (<http://austinkleon.com/>) or his 2010 book "Newspaper Blackout."
- See also <https://www.youtube.com/watch?v=wKpVgoGr6kE&t=2s>.

### **Extensions**

Students could extend this work by working with contrasting themes instead of similar themes. They could also add additional ostinati and experiment further with spoken text and soundscape.

### **Differentiation**

Students can draw on their strengths and differentiate their roles in the group. This activity draws on visual, aural, and kinesthetic modalities, so students could certainly center a comfortable modality or experiment with one that is less instinctive for them.

## **Assessment**

Possible elements to assess include:

- How their blackout poem highlights an issue
- How the music speaks to the issue in the original article
- How the music interacts with the text
- The musical decisions students made about the ostinati and soundscape

## SOUND BITE MUSIC<sup>12</sup>

In this project, students will analyze (in pairs) news clips about their chosen issue. They will select clips with which to create a musical collage of a range of sound bites, using the concepts of ostinati and leitmotif to arrange their music. This activity gives students an opportunity to manipulate sound bites to communicate a message that they believe is important.

### Key Concepts/Central Focus

#### *Musical:*

- Students will explore the ways that ostinato and leitmotif can be used to communicate a message

#### *Social:*

- Students will begin to explore the ways in which news stories on key issues are often condensed into “sound bites” (a brief, recorded statement that encapsulates an issue)

### Previous Knowledge

Students have now spent some time exploring ways that music can communicate thoughts about important issues of both identity and current events. Students have a working knowledge of the concept of an ostinato based on early school music experiences, and likely have life experience of sound bites, whether or not they can name them as such.

### Sequential Steps

#### *Launch: Full Class Activity (Day 1)*

1. Using a digital projector or a smart board, show a range of news stories on a selected theme to the class. As they are viewing the news stories, ask students to record anything that they believe is a sound bite (a brief, recorded statement that encapsulates an issue).
2. Still in the large group, use GarageBand or a similar program to record identified sound bites. Record a range of clips of varying lengths—minimum of 8—so that you have a full range of material to manipulate.
3. After recording the clips, demonstrate the loop function in GarageBand and demonstrate moving clips around within the program.
4. Review the term and definition of ostinato (a repeated pattern) and explain the Western concept of a leitmotif (a theme—often melodic—that recurs within music that is associated with a specific idea, person, or a situation).
5. Depending on the technology set-up, upload the 8+ sound bites to the class Dropbox so that students can access and download them. In pairs, have students experiment with arranging the clips. Have them experiment with loops, overlapping clips, selecting instrumental loops within the program, and recording their own material. This experiment should include the first class on this project. The goal is familiarity with the program for their individualized projects.

6. Students will share this initial project with the group. They will explain their choices and share any aspects of their compositions that generate interest. The goal is for the students to hear some of the possibilities generated, so as to foster ideas for their own work.

*Middle of the Lesson: Paired Activity (Day 2)*

1. Having experimented in the program with a common set of sound bites, students will now create, in pairs, their own “sound bite composition.”
2. They will watch a minimum of five news stories on their selected theme (more if indicated) and make a note of sound bites throughout and the times in the videos at which they occur.
3. Students will record sound bite clips to work with for their composition.
4. Before they begin the composition process, students will consider the following questions:
  - a. Considering your sound bites, which message is the most important to communicate?
  - b. Are there one or more sound bites that are appropriate to use as an ostinato?
  - c. Are there one or more sound bites that are appropriate to use as a leitmotif? What theme/idea/character/situation is attached to this particular leitmotif?
  - d. How can you use loops to communicate your message?
  - e. How might you use instruments and loops in the program to fill out your composition?
  - f. Is there additional material you would like to record?
  - g. Are there some sound bites that you might want to fragment (break apart) or layer to communicate a particular message?
  - h. What message about the issue do you want to communicate with the whole composition? How will you organize your composition to do that?
5. Upon answering the questions above, begin to manipulate your clips within GarageBand or a similar program, according to the ideas that you mapped in your questions.

*Day 3*

6. Create an initial version and ask for peer feedback. Each student is responsible for offering peer feedback, for a minimum of one other pair’s composition.
7. Students will receive peer feedback that includes comments on:
  - a. What message did you receive from this composition?
  - b. State 3 ways that this composition is effective.
  - c. Provide 3 suggestions of concrete ways that students might change their composition to make it more effective.
8. After receiving peer feedback, each pair will revise their composition. Drawing on the feedback and their answers to the initial questions indicating their intentions, students will shape and reshape their composition to communicate the message they intend for their work.

*Closing the Lesson/Consolidating Learning*

9. Upon completing their composition, students will spend a class listening to the different compositions by travelling to different computers and listening through headphones (a “gallery walk” of sorts). Each computer with a composition will have a feedback sheet for students to leave their comments.
10. After receiving feedback, students will have a final class to make revisions before submitting their final composition.

### **Materials Needed**

- Class access to the internet, including YouTube
- A digital projector or smart board to share clips with the class and demonstrate the use of GarageBand, or a similar program to create loops and clips of spoken news
- Headphones and headphone splitters
- Questions for peer feedback

### **Extensions**

Students wanting to extend their work might include more soundbites. They may also wish to integrate music or musical samples into their soundbite composition.

### **Differentiation**

This activity has a lot of room to use the technology to make the composition as varied as is appropriate. Doing the activity collectively and experimenting with loops first scaffolds the activity so that students will have already tried the activity by the time they have to do it on their own.

### **Assessment**

Possible elements to assess include:

- Ability to identify audio clips that constitute sound bites
- Ability to manipulate sound bites into a composition
- Ability to use soundbites to communicate a message about an issue
- Ability to offer constructive feedback to peers
- Ability to incorporate feedback and revise work

**A PEDAGOGY OF NOTICING**  
Music Education as Political

## A PEDAGOGY OF NOTICING

### Music Education as Political

Music, for the activist-musicians interviewed, is inherently political. Drawing on activist-musicians' perspectives, I conceptualize political music education rooted in what Giroux and Giroux (2004) call a "culture of questioning" (p. 123) through which youth learn to notice and question the ideologies, messages, and representations they encounter. While I advocate for enacting education politically, doing so does not mean propagating a particular set of political views but rather working alongside youth to help them develop their own perspectives. I actualize a culture of questioning (Giroux & Giroux, 2004) in three phases in which youth first notice and identify the ideologies shaping all of their encounters, subsequently recognize the lived conditions of self and others, and ultimately move to action. Moving through these three phases encourage youth to develop and value their own critical perspectives. Activist-musicians offered important ideas about actualizing a culture of questioning in music education. They suggested ways in which educators could facilitate youth to notice ideologies circulating in the discourses and actions of authority figures, in representations in media and educational resources, and in musical lyrics. They further drew upon music to help youth recognize the conditions shaping their lives through exploring music and by engaging in courageous conversations (Singleton & Linton, 2006). Subsequently facilitating a move to action then involves educators purposefully shaping an environment in which youth can dissent following analysis, engaging the imagination in dreaming musical practices uninhibited by societal oppression, and providing socially conscious exemplars for youth to model their own creative work. Ultimately, moving to action through coming to voice includes creating music that enacts the culture of questioning by exploring youth's own experiences. This section actualizes a *Pedagogy of Noticing* in three parts through lessons that explore ways to notice ideologies, recognize conditions shaping the lives of children and youth, and moving to action.

# **A PEDAGOGY OF NOTICING**

## Music Education as Political

Noticing Ideologies

## LOOKING AT MEDIA REPRESENTATIONS

### Analyzing Music Videos

Looking at media representations is a good entry point to noticing ideologies. In this class, students will examine multiple music videos and analyze their representations of different identities.

#### Key Concepts/Central Focus

- Students will analyze representations in music videos
- Students will consider how different identities are represented in music videos

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

#### Previous Knowledge Required

None.

#### Sequential Steps

##### *Launch/Hook*

1. Discussion: What is a stereotype? Why are they harmful? Can students identify places or media where they may encounter stereotypes?
2. As a group, select three music videos to watch collectively. Doing this in advance will allow ensuring that the videos selected can be shown in school. Watch each of the videos and analyze the representations of different identities. Consider the following questions:
  - a. How is gender represented in these videos? Are any gender stereotypes reinforced or interrupted?
  - b. How is race represented in these videos? Are any racial stereotypes reinforced or interrupted?
  - c. How is class represented in these videos? Are any class stereotypes reinforced or interrupted?
  - d. How is sexuality represented in these videos? Are any stereotypes about sexuality reinforced or interrupted?
  - e. How is disability represented in these videos? Are any stereotypes about disability reinforced or interrupted?

NOTE: Music videos often both reinforce and disrupt various stereotypes. Careful analysis is required. Music videos are often heteronormative and fail to represent disability in any way.

*Middle of the Lesson*

3. In small groups of 2 or 3, have students choose a music video to analyze that is acceptable for school viewing. Students should pose the same questions above and analyze the representations in the music video they have selected.
4. In addition, students should summarize the representation of different identities in their chosen video.
5. Pair each group with another group. Each group should share their video followed by analysis. The group that is listening should offer any additional analysis based on their own viewing.

*Closing the Lesson/Consolidating Learning*

6. Invite any group to share a video that was successful in disrupting stereotypes.
7. Discussion: How do stereotypes limit the way individuals identify?

**Materials Needed**

- Internet access
- Multiple computers or other devices

**Extensions**

To extend this assignment, students may select more than one video, or analyze their selected video for additional identity representations (for example, they could also examine representations of religion, age, etc.).

**Differentiation**

Teachers can create groups strategically for student support. Practicing analysis together before beginning the activity will allow students to see what an analysis looks/sounds like.

**Assessment**

Possible elements to assess include:

- Students' analysis of the representation of different identities in their chosen music video
- Students' comments to peers about their analysis

## ANALYZING MESSAGES ABOUT BODY IMAGE

Challenging media messages about body image is crucial for children and youth developing their identities. Images young people receive about what their body should look like can severely affect their self-image and potentially lead to adverse outcomes such as eating disorders. Magali Meagher directed the Toronto Girls Rock Camp. She “suggested that explicit instruction may help foster the process of critiquing representations. ...[Y]outh at the camp participated in workshops that challenged them to think critically about messages the media propagated about body image. These workshops challenged campers to critique the gendered socialization process targeting them through the media and to resist it” (Hess, 2019, p. 113).

### Key Concepts/Central Focus

- Students will analyze messages they receive about body image from music videos
- Students will look for body-positive and body-neutral examples in the media

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

A general awareness of media representations would help with this lesson.

### Sequential Steps

#### *Launch/Hook*

1. Class brainstorm: What do media images tell you about desirable body size and fitness? [Typically display straight-size bodies, slim, and fit—both women and men.] Why might this be a problem? [Communicates that only a particular (small and fit) sized body is okay. Could create body image and self-esteem/acceptance/appreciation issues.]
2. Class brainstorm 2: What is body positivity? Where have you seen examples of body positivity? What is body neutrality? Where have you seen examples of body neutrality? [Body positivity is a movement that focuses on embracing all body types and critiquing typical beauty standards. Body neutrality focuses on what your body does, rather than what it looks like. See commentary from Lizzo here: [https://www.usatoday.com/story/life/health-wellness/2021/04/22/lizzo-criticized-body-positivity-what-body-neutrality/7317015002/.](https://www.usatoday.com/story/life/health-wellness/2021/04/22/lizzo-criticized-body-positivity-what-body-neutrality/7317015002/)]

#### *Middle of the Lesson*

3. In groups of 4, watch five music videos (submit for pre-approval if necessary). Analyze each video for the messages they send about desirable body size and fitness.
4. Together, compile a list of the messages sent. Next, analyze what effect those messages may have on the viewer.

5. Expand your sources to include other media beyond music videos. Focus your attention on the portrayal of musicians. Can you find examples of body positivity or body neutrality? What messages do these representations convey about desirable body size and fitness? What effect might these messages have on the viewer?

#### *Closing the Lesson/Consolidating Learning*

6. As a class, have each group share examples of body positivity or body neutrality. What do these images convey about body size and fitness? What effect might these messages have on a viewer?
7. If possible, compile some of these images for classroom display.

#### **Materials Needed**

- Internet access
- Access to computers or other devices

#### **Extensions**

- Look for more ambiguous messages about body size and fitness both in music videos and in representations of musicians. Where do you see ambiguous messages? What do they convey? What effect do they have on the viewer?

#### **Differentiation**

Teachers can create groups strategically for student support. As an option, the class could do one video analysis together before beginning the activity to allow students to see what an analysis looks like. Analysis could occur in writing or be done orally.

#### **Assessment**

Possible elements to assess include:

- Students' analysis of the messages sent in the music videos about body image and fitness
- Students' analysis of the effects these messages produce
- Students' compilation of body positive or body neutral images
- Students' analysis of the messages that body positive or body neutral images convey
- Students' analysis of the effects of body positive or body neutral images

## ANALYZING HOW MUSIC COMMUNICATES A MESSAGE (2-3 DAYS)

In this lesson, students will analyze the different elements of music to consider how they work together to send a message, create a mood, or evoke particular feelings. They will rewrite the lyrics to a familiar song and change the elements of music from the original song to support the new lyrics.

### Key Concepts/Central Focus

- Students will identify different elements of music that contribute to a song
- Students will analyze a chosen song for the role of each of the elements of music
- Students will rewrite lyrics to a chosen song to communicate a different idea or mood from the original song
- Students will adjust various elements of music in the original song to support the new lyrics using instruments or technology
- Students will perform new version of their song
- Students will offer feedback on others' revised songs

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Doing “The I-V-vi-IV Chord Progression and Lyric-Writing (Day 2)” from the Pedagogy of Expression lessons would be a helpful foundation for this lesson.

### Sequential Steps

#### *Launch/Hook*

1. Brainstorm: What elements of music go into making a song? [Western elements might include pitch, melody, harmony, rhythm, dynamics, tonality, texture, timbre, form, text, tension/release, etc. Note: Non-Western music often conceptualizes music differently.]
2. Choose a song that students know to listen to together. Discuss how the song makes use of each of the elements to send a message, create a mood, or evoke particular feelings.

#### *Middle of the Lesson*

3. In groups of 3, choose a song to analyze. Go through each of the elements of music identified and consider how the creator of the song decided to use the element to send a message, create a mood, or evoke particular feelings. How do the elements all work together to convey an idea/mood/etc.?
4. Together, rewrite the lyrics, drawing on the experience you had rewriting lyrics in the Pedagogy of Expression lesson [The I-V-vi-IV Chord Progression and Lyric-Writing (Day 2)]. Consider the

mood/message of the original lyrics and deliberately write lyrics that create a different mood and message.

5. Once you have rewritten the lyrics, consider what other elements of the song will have to change to match the new lyrics.
6. Using the instruments and technology available to you, practice the new version of the song with the new lyrics and changed elements of music. Listen critically and make adjustments as needed.

### *Closing the Lesson/Consolidating Learning*

7. Perform the revised songs for the class after listening to the original version. Ask the audience: How did changing different elements of the music help convey the message or mood of the new lyrics? Would they make any different creative decisions?

### **Materials Needed**

- Access to music (through personal devices or school devices with internet)
- Instruments and/or technology that creates music

### **Extensions**

As an extension, students could create a new song from scratch, thinking strategically about all of the different elements of music.

### **Differentiation**

If performance is challenging, students could use a program such as GarageBand to change various musical elements. I also recommend doing “The I-V-vi-IV Chord Progression and Lyric-Writing (Day 2)” lesson from the Pedagogy of Expression to scaffold the lyric rewriting process.

### **Assessment**

Possible elements to assess include:

- Identification of different musical elements
- Analysis of the different elements of music that contribute to their chosen song
- The way that the rewritten lyrics work with the song
- Their choices about musical elements to change to match the new lyrics
- Their performance of the new song
- Their analysis of other groups’ changed songs

## NOTICING THE STRATEGIC NATURE OF MUSIC (DAY 1)

This activity allows students to consider times when music might be dangerous or serve fascistic ends, as well as when it might disrupt the status quo. In considering the role of music, activist-musicians pointed to ways that music can also be dangerous: While musicking offers many generative possibilities, it also has dangerous potential. Kertz-Welzel (2005) observes the “entrancing power of music” (p. 10). Music may mobilize people to action. It can also create fascistic experiences or reinscribe oppression. “As SKIM asserted, ‘Music can be used for anything that one intends.’ Artists can position music to reinforce the status quo, affirm violence, and replicate oppressive relations (Bradley, 2009; Turino, 2008). In music education, attending to these possibilities will help educators and artists guard against musicking’s entrancing potential. These possibilities remind us to proceed with both caution and uncertainty when enacting critical pedagogy” (Hess, 2019, p. 55).

The example of music used for fascistic ends or as propaganda used most readily is the use of music by Nazi Germany leading up to and during the Holocaust. I offer a bit of historical context from the following website: <https://holocaustmusic.ort.org/politics-and-propaganda/third-reich/>.

Since their earliest years, the Nazis had envisioned themselves as a mass nationalist movement, and as powerful as visual arts, theatre, or literature might be, it was music that was seen as the great crowd-pleaser, the most effective way to seduce and sway the masses. As the Minister of Propaganda Joseph Goebbels put it,

Music affects the heart and emotions more than the intellect. Where then could the heart of a nation beat stronger than in the huge masses, in which the heart of a nation has found its true home?

...

On a broader social level, music was considered an important means of instilling ‘German values’, nationalism, and a sense of community. Countless musical organizations were established, musicians promoted, prizes awarded, and festivals staged with the intent that ‘German’ music reach into every home, school, and army barracks in the Reich. Music also formed an important part of the Nazi Party’s own activities, and featured prominently at party rallies and other public events. The *Horst Wessellied* (Horst Wessel song), based on the mythic story of a young Nazi murdered by a gang of communists, was popular and widely sung. Many propaganda songs were aimed at the youth, and under the leadership of Baldur von Schirach, the *Hitlerjugend* (Hitler Youth) developed an elaborate music program. Even soldiers on the front were encouraged to attend cultural events, and to sing amongst themselves. Between 1933 and 1945, scores of soldiers’ songbooks were published, the majority during the war years. A 1943 volume in the series *Yearbook of German Music* reminded its readers that ‘at times of combat, music is a source of joy’.

See the website for more information.

### **Key Concepts/Central Focus**

- Students will learn that music can be mobilized for innumerable intents and purposes and that those purposes are not always in the best interests of society
- Students will analyze the use of music in an SPCA commercial
- Students will identify an example of music being used for a non-musical purpose

### **Class Context**

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### **Previous Knowledge Required**

Some knowledge of the different ways that music can be used would be useful for analysis.

### **Sequential Steps**

#### *Launch/Hook*

1. Begin with the idea that music can be used for all sorts of different purposes.
2. Introduce some of the information above about the way that music was used as propaganda in Nazi Germany to further the cause of the Third Reich.
3. Ask if students can think of different ways that they have seen music used for causes that are not musical.
4. Listen together to the song “Answer” by Sarah McLachlan (<https://www.youtube.com/watch?v=f6pQcpFnXOI>).
5. Ask students if they have any ideas about how that song could be used to convey a particular cause.
6. Play the SPCA commercial with Sarah McLachlan that uses this song (<https://www.youtube.com/watch?v=IO9d2PpP7tQ>).
7. What does the music do for this cause? Is it helpful or harmful (or somewhere in between)?
8. Work to convey the idea from activist-musician SKIM that “music can be used for anything that one intends.” Make sure that students understand that music is not unequivocally a good thing.

#### *Middle of the Lesson*

9. Using their own devices, students should look for examples of music that is used in the service of different messages. Students can consider how music is used in political campaigns, how it is used in the service of nationalism, and how it is used in advertising both causes and products. Once they have found an example, have them answer the following questions:
  - a. How does the music contribute to the message being conveyed?
  - b. Is the music coupled with the message being conveyed creating something positive or negative (or something in between)? Explain.
  - c. How does the use of the music act on your emotions? (If it doesn’t, how is it intended to act on your emotions?)
  - d. Does the music make the message more effective? Why or why not?

*Closing the Lesson/Consolidating Learning*

10. Listen to a few examples from different students, coupled with their analysis. Have other students contribute to the analysis if they notice anything additional.
11. Work to consolidate the idea that music can be used for many different ends and that it doesn't always do good in the world.

**Materials Needed**

- Access to the internet and personal or school devices
- Means to display and play the following YouTube videos:
  - "Answer" by Sarah McLachlan (<https://www.youtube.com/watch?v=f6pQcpFnXOI>).
  - SPCA commercial with Sarah McLachlan that uses this song (<https://www.youtube.com/watch?v=IO9d2PpP7tQ>).
- A mechanism to record answers to the questions in step 9 (paper or electronic means)

**Extensions**

An extension might be to look for music being used in a very particular way. For example, a student could focus on how music is used in political campaigns, OR how it is used in the service of nationalism, OR how it is used in advertising both causes and products, rather than casting a wider net. It would be interesting for a student investigating nationalism to find several different examples that perhaps take different approaches.

**Differentiation**

I might take the same approach to differentiation as I did to extensions in that narrowing the focus might be helpful. Looking specifically at advertising, for example, provides a plethora of examples of how music is used in the service of selling a product.

**Assessment**

Possible elements to assess include:

- The example that students each identify of music being used for a particular purpose
- Their analysis of the way that the particular piece of music is being used

## NOTICING THE STRATEGIC NATURE OF MUSIC (DAY 2)

This activity extends the work from the previous class to have students create their own video/music pairing to further a cause that they identify. Students will be strategic in their choices and have the opportunity to analyze others' work.

### Key Concepts/Central Focus

- Students will identify a cause of interest to them
- Students will find a video that represents that cause
- Students will choose a song that conveys the cause well to an audience (to evoke particular emotions)
- Students will pair video and music to convey a selected message
- Students will analyze others' music/video pairings

### Class Context

See "before we begin" section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

### Sequential Steps

#### *Launch/Hook*

1. Begin with the idea from last class that music can be used for many different ends and that it doesn't always do good in the world.
2. Recall some of the examples they found last class of music being used in the service of a message/cause/politics/nationalism/sales.
3. Introduce the project for today: pairing music with a video to convey a particular message.

#### *Middle of the Lesson*

4. In pairs, have students brainstorm a cause that they are interested in supporting.
5. Locate a video that supports that cause.
6. Consider the following:
  - a. How do you want this cause to be understood by the audience?
  - b. What song might you pair the video with to encourage the audience to understand the cause the way that you would like them to?
7. Pair the song with the video. If possible, use video editing software to adjust the video to more clearly convey your message. You might add text to the video like in the SPCA example from last class or add a voiceover. Inexpensive apps like InShot may be helpful here in addition to any video editing software available on school technology (iMovie, etc.).
8. Combine pairs into groups of four. Share your video paired with music and get feedback from the other pair. Consider the questions from last class:

- a. How does the music contribute to the message being conveyed?
  - b. Is the music coupled with the message being conveyed creating something positive or negative (or something in between)? Explain.
  - c. How does the use of the music act on your emotions? (If it doesn't, how is it intended to act on your emotions?)
  - d. Does the music make the message more effective? Why or why not?
9. Make any edits to your video/music based on feedback from the other pair.

### *Closing the Lesson/Consolidating Learning*

10. Have each pair share their final product. As a class, answer the questions above to consider how effective each video/music pairing is at conveying the students' intended message.
11. As a class, consider what this activity demonstrates about music as a tool for other ends.
12. Consider whether it would be possible in each pairing for a different song to communicate something entirely different about the cause.

### **Materials Needed**

- Internet access
- Devices (personal or school)
- If possible, access to video editing software (apps like InShot work well and are inexpensive)

### **Extensions**

As an extension, students can include text and voiceover in their videos and consider other ways to convey the message they wish to convey.

### **Differentiation**

The video/music pairing can vary widely. Students can draw on their strengths with technology to make their work as effective at communicating the message as possible. Reflections/analysis can occur in writing or be done orally.

### **Assessment**

Possible elements to assess include:

- Students' selective pairing of a video and a song to communicate a message
- Students' analysis of others' pairings
- Students' revision of their own pairing after receiving feedback
- Students' analysis of the use of music for other ends

## ETHICS OF SONGS PROJECT

The Centre for Ethics at the University of Toronto (<https://ethics.utoronto.ca>) has a project called “The Ethics of Songs.” In this series of YouTube videos, various scholars have chosen a song to discuss in order to explore the ethical dimensions. Songs sometimes explicitly explore ethical issues, but not necessarily. It is up to the speaker to consider how the song might reflect social or political life, investigate right and wrong, and perhaps guide behavior/lead one to think a certain way. The main link to the project is here: <https://www.youtube.com/c/CentreforEthics>. The link to the playlist containing discussions of songs from the project is here:

<https://www.youtube.com/playlist?list=PL3yt4Dw2i5BhpNQtu49pvZnEjjLIV7uAM>. This lesson invites students to explore “The Ethics of Songs” Project and create their own video about a selected song.

### Key Concepts/Central Focus

- Students will define “ethics”
- Students will explore the ethical dimensions of their chosen song
- Students will analyze and offer feedback on their partner’s “script” of points to discuss
- Students will create their own “The Ethics of Songs” video

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

The previous two lessons on how music can be used for different intents will help to support this learning.

### Sequential Steps

#### *Launch/Hook*

1. Introduce “The Ethics of Songs” Project from the University of Toronto Centre for Ethics (see links and information above).
2. Brainstorm: What are ethics? [“Ethics refers to well-founded standards of right and wrong that prescribe what humans ought to do, usually in terms of rights, obligations, benefits to society, fairness, or specific virtues. Ethics, for example, refers to those standards that impose the reasonable obligations to refrain from rape, stealing, murder, assault, slander, and fraud. Ethical standards also include those that enjoin virtues of honesty, compassion, and loyalty. And, ethical standards include standards relating to rights, such as the right to life, the right to freedom from injury, and the right to privacy. Such standards are adequate standards of ethics because they are supported by consistent and well-founded reasons.” <https://www.scu.edu/ethics/ethics-resources/ethical-decision-making/what-is-ethics/>] Work to lead toward the idea that ethics are a sense of what is right and wrong that guide a person’s behavior in the world.

3. Brainstorm: What are ethical dimensions of music? How can music communicate ideas of what is right and wrong? In what ways can music encourage ethics?
4. Have students individually watch 3-4 of the videos that pique their interest from “The Ethics of Songs” playlist:  
<https://www.youtube.com/playlist?list=PL3yt4Dw2i5BhpNQtu49pvZnEjjLIV7uAM>. This will take some time as the videos are of varying lengths and are mostly about 15 minutes. [The discussions through the Centre for Ethics are varying degrees of accessible to younger audiences so you may want to view them in advance.]

### *Middle of the Lesson*

5. The Project: Students will individually create their own “The Ethics of Songs” video. Invite them to choose a song that is meaningful to them that they believe relates to the idea of ethics as they understand them. First, listen to the song and write down the ethical dimensions that you notice. Make some notes about points that you would like to discuss when you are making your video. Then, in pairs, talk through your points with your partner and ask for feedback on whether there is anything that they don’t understand or that needs more explanation. Revise your points based on feedback. Practice talking about your scripted points. When you are ready to record, have your partner film you while you talk through your points. End by playing the song. [You may want to have students upload the video as an unlisted YouTube video.]

### *Closing the Lesson/Consolidating Learning*

6. Join two other pairs, making a group of six. In the group, share your “The Ethics of Songs” videos. Ask any questions you have about each of the videos.
7. Closing discussion: How does music communicate underlying messages that lead to understandings of right and wrong and guide behavior? [Think about ideology here and how ideas are communicated through music.]

### **Materials Needed**

- Centre for Ethics link to “The Ethics of Songs” Project:  
<https://www.youtube.com/c/CentreforEthics>
- Link to “The Ethics of Songs” Playlist:  
<https://www.youtube.com/playlist?list=PL3yt4Dw2i5BhpNQtu49pvZnEjjLIV7uAM>
- Internet access
- Personal or school devices
- Devices to film the project

### **Extensions**

Students can go more in depth into their discussion here, or choose a song that feels more challenging for them to work on.

### **Differentiation**

Students can vary the level of discussion for their song. Having them choose a song that they are interested in will hopefully allow them to think about the ethical dimensions with some degree of ease.

### **Assessment**

Possible elements to assess include:

- Students' discussion of the ethical dimensions of their chosen song
- The feedback they provide on their partner's "script" of points to discuss
- The video end product [on content, not videography]

## CREATING A PODCAST ON THE POWER OF MUSIC (2-3 DAYS)

Drawing on the previous lessons [Noticing the Strategic Nature of Music (Days 1 & 2) & Ethics of Songs Project], in this activity, students will create a short podcast explicating their perspective on the power of music.

### Key Concepts/Central Focus

- Students will analyze what music does
- Students will support their claims with evidence (which could be their own experience)
- Students may use of musical examples or background music to support their work
- Students will record a podcast on the power of music
- Students will reflect on others' podcasts

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Doing the previous three lessons [Noticing the Strategic Nature of Music (Days 1 & 2) and the Ethics of Songs Project] would be helpful.

### Sequential Steps

#### *Launch/Hook*

1. Do a “graffiti” brainstorm on what music can do. Put the word “music” on a blackboard/smartboard/chart paper and have students put their ideas around the word in chalk/marker/etc.
2. Look together at all of the ideas and allow time for students to ask for clarification about different ideas or agree or disagree with ideas, drawing on their own experiences of music.

#### *Middle of the Lesson*

3. Individually, make a list of what you think that music can do.
4. Under each point, you identify, add “evidence.” Your evidence could be your experience, something you have learned from the media, or from reading. Draw on ideas from the previous lessons about the strategic nature of music and the “Ethics of Songs” project.
5. Out of your points, construct a script for a podcast that explores the power of music that contains 3-5 minutes of content. (The complete podcast will be everyone’s 3-5 minutes threaded together to make a whole.)
6. Practice your script. Choose any background music or musical examples to support your work. Practice your script with the music.
7. Record your podcast.

*Closing the Lesson/Consolidating Learning*

8. Assemble the podcasts into a playlist and listen to it collectively.
9. As students are listening, reflect on the following:
  - a. The different things that music does
  - b. Ideas that you agree with and why
  - c. Ideas that you disagree with and why
  - d. Ideas that you would like to talk more about
10. After finishing listening, ask students to raise the ideas that they want to talk more about for a group discussion.
11. Submit your reflection (written or oral).

**Materials Needed**

- Blackboard/Smartboard/Chart paper for graffiti activity
- Markers/chalk
- Devices to do any necessary research
- Devices to play any background music or musical examples
- Devices to record the podcast
- One device to compile podcasts into a playlist
- A means to amplify the final product so that it can be heard

**Extensions**

Students can extend their discussion and vary the complexity of the activity with more musical examples and the use of background music.

**Differentiation**

Students can vary the activity with more or fewer musical examples and the use of background music. Creating a podcast in pairs is also possible. Reflections can be done in writing or orally.

**Assessment**

Possible elements to assess include:

- Clarity of points about what music does
- Evidence offered for each point
- (Optional) Use of musical examples or background music
- Final recording
- Students reflections on others' podcasts

# **A PEDAGOGY OF NOTICING** Music Education as Political

Recognizing Lived Conditions

## “INTERNAL SOCIAL JUSTICE”

### Recognizing Lived Conditions

Students may find music that resonates with their own experiences. When they find a song that reflects their reality, they may be able to come to a deeper understanding of their own circumstances. DJ Phatrick calls this “internal social justice.”

Patrick Huang (DJ Phatrick) was 32 when I interviewed him. He identified as a second-generation Chinese American, living in California. DJ Phatrick was a prominent hip-hop deejay and deejayed for multiple artists, including Bambu—a Filipino American emcee. He also worked as a youth educator in a local community hip-hop program. He argued that music offered an opportunity for youth to recognize the conditions that affect them through musical engagement:

[As an educator,] you break down a song like “The Message” by Grand-master Flash and Furious Five, which talks about growing up in the projects—broken glass everywhere. You take these themes and analyze why these themes are so prevalent in hip-hop music. Then you start talking about class. You start talking about racism. You start talking about history. Because the population of youth I predominantly work with are from the same background as the folks who are making the music in terms of class, neighborhoods, and what they’re experiencing, that’s the self-reflection aspect. ‘Cause social justice is also about internal social justice. You’re figuring out why you are the way you are, why the neighborhoods you live in are the way they are, why the police act the way they do in your neighborhoods. (Hess, 2019, p. 54)

For DJ Phatrick, musicking offered a way to consider the structures that shaped youth’s lives. Musicking then provides an opportunity for youth to name their worlds (Freire, 2000/1970). DJ Phatrick pointed to the ways that musicking supported individuals to identify systemic issues.

This activity invites students to pick a song that resonates with something in their life and reflect on the connections with a focus on potentially changing circumstances. Students will then have the opportunity to debate whether or not the expression of an experience through music can actually make a difference.

#### Key Concepts/Central Focus

- Students will reflect on a song that reflects their experience
- Students will take a position on whether or not the expression of an experience through music can make a difference
- Students will participate in a debate on the point above
- Students will reflect on the points argued in the debate

#### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

## **Previous Knowledge Required**

Knowledge of their music library and an active music listening practice will be helpful in this activity.

## **Sequential Steps**

### *Launch/Hook*

1. Share a song that reflects or speaks to an aspect of your reality. This will require some vulnerability and will hopefully contribute to relationship building with the students. Play the song for the students and explain how it resonates with your own experience.
2. Discuss together what it can mean to hear a song that resonates with your own experience. [You will likely get a range of answers. In my own experience, hearing a song that resonates with my reality is validating. When that song is heard by others, it communicates my experience to people who may not have that experience, which I experience as quite powerful.]

### *Middle of the Lesson*

3. Invite students to go through their music library on their own personal devices to choose a song that reflects some aspect of their experience. Some students may know right away what that song is, while others may need to do some listening. Once they have selected a song, answer the following questions (NB: You will only share questions “e” and “f.”):
  - a. How does this song reflect your experience?
  - b. Is it a perfect fit for your own experience or are there some differences or elements not captured by the song? Please explain.
  - c. How does the music itself support the expression of this experience?
  - d. How do you feel about the song and its communication of this experience?
  - e. What would you want others to take away from hearing this song?
  - f. Do you feel that the expression of this experience may lead to improving reality for others in the future? How?
4. Class discussion: Synthesize students’ responses for questions “e” and “f.” What kinds of things do students want audiences to take away from hearing their song? What are the common themes of their responses?
5. Question “f” focuses on whether or not the students feel that the expression of this experience can actually make a difference. Divide the students by their perspectives on this issue and organize a debate on the topic. If the two sides are vastly unequal, have some students take the opposite perspective from what they believe. (That will give them an advantage in constructing counter-arguments.)
6. Debate organization: Students should assign a small group to share the opening argument that states their main points in favor of their position. In their preparation, they should identify points they believe the other team will make and come up with rebuttals against those points. After the opening argument, teams will alternate, rebutting points asserted by the other team. Students should assign a small group to share the concluding argument that summarizes their main points and reiterates the arguments they have made throughout the debate. An overall structure may be as follows: Opening argument (3-5 minutes, shared by multiple people), alternating rebuttals (1 minute each, a different person each time), concluding argument/summary (3-5 minutes, shared by multiple people). [NB: This is a suggestion for structure. It can of course be done in other ways.]

*Closing the Lesson/Consolidating Learning*

7. After the debate, how do students feel about whether or not the expression of this experience can actually make a difference? Ask students if any of them had to argue something they didn't believe in. How did that feel? Did the debate change how any of them feel about the topic?
8. Homework (optional): Go back to your chosen song from the beginning of the lesson. Choose someone in your life who is very important to you. Share the song with them and explain why it matters to you. Try to have a conversation about the experience it captures. After you've had the conversation, reflect on whether or not the song helped you communicate something about your experience.

**Materials Needed**

- Personal devices with music libraries (or access to a streaming service if that's how they listen to music)
- A timer to structure the debate

**Extensions**

As an extension, students might go into greater depth on their reflection about the song and conduct research to support their positions in the debate.

**Differentiation**

Students can organize themselves into different roles for the debate, so that students more comfortable with speaking take the lead on making the arguments and other students focus on researching the argument.

**Assessment**

Possible elements to assess include:

- Shared responses to questions "e" and "f"
- Perspectives argued in the debate
- Points argued in opening/closing arguments and rebuttals
- Students' reflections on the content of the debate

# **A PEDAGOGY OF NOTICING**

## Music Education as Political

Moving to Action

## A ROLE FOR MUSIC? <sup>13</sup>

Students will explore the role that music can play in their selected issue. They will describe the issue and think about how music can help communicate key messages about the issue through various media. Finally, they will storyboard a social media campaign that centers music and speaks directly to and about the issue.

### Key Concepts/Central Focus

- Students will envision a role for music to play in an issue that they identify

### Class Context

See “before we begin” section for information about conducting a general survey of class context. I gear this particular lesson toward middle school and high school youth.

### Previous Knowledge Required

Students have spent time exploring an issue and music that is associated with that issue. They have also created music that speaks directly to the issue. They are now ready to consider the role that music can play in addressing the issue in the public sphere.

### Sequential Steps

#### *Launch/Hook*

1. Brainstorm in pairs: How have you seen music used to communicate information or raise awareness about a social issue?
2. Share with the group.

#### *Middle of the Lesson*

3. Students will describe their issue and the role that music can play in addressing it. Students will answer the following questions:
  - a. Describe the issue that you have chosen.
  - b. How can music help communicate messages about the issue? Consider venues, audience, social media, viral videos, artist popularity, pertinence and coverage of the issue, and mainstream and alternative media.
  - c. Using both music and news articles/blogs, suggest a way to speak to this issue using music and social media. Include a minimum of 8 potential social media posts and a minimum of 3 hashtags.
4. Storyboard the answer to question (c). Draw out the social media campaign complete with posts and hashtags. Center music within your campaign.

*Closing the Lesson/Consolidating Learning*

5. When the storyboards are finished, display them for classroom viewing, complete with computers linked to any music or videos. Students will view the different storyboards and leave feedback (see appendix) for each social media coordinator.

**Materials Needed**

- A means to record responses (electronically or on paper)
- Large blank paper
- Access to computers
- Means to display finished storyboards with computer access

**Extensions**

Students can also choose an issue that speaks to identity. Students will think about the ways in which we all have varying degrees of privileges in a range of situations based on aspects of our identities. They will answer the questions by thinking about how music can explicitly address the concept of privilege. To further extend this work, students might also consider creating their own music.

**Differentiation**

Students can work alone or in groups for this project. Grouping students strategically may support student learning. This lesson also includes multiple modalities. Allowing students to elaborate their work in a modality of their choice allows for some flexibility in the assignment.

**Assessment**

Possible elements to assess include:

- Peer feedback of the effectiveness of the social media campaign
- The complexity of the student's analysis of the potential role of music in communicating about an issue

See Pedagogy of Expression, Creating Section to explore creating music to speak to an issue. See also “‘Internal Social Justice’: Recognizing Lived Conditions” lesson under “Recognizing Lived Conditions” and “A Role for Music?” under “Moving to Action” above to explore whether the expression of an experience can make a difference.

## APPENDIX: THE ACTIVIST-MUSICIANS

**Karl Buechner** (born December 23, 1970) is an American musician from Syracuse, New York, best known as the front man for the metalcore band Earth Crisis. He is also the singer for Freya, Path of Resistance, Vehement Serenade, Apocalypse Tribe, and 1000 Drops of Venom. In the mid- to late 90s, Buechner attained great popularity within the hardcore music scene as the front man of Earth Crisis, due to their outspoken advocacy for the straight-edge and vegan lifestyles. He has been featured on and interviewed by CNN, CBS, *The New York Times*, and Fox News, and has addressed the U.S. Congress about teens and substance abuse. (from [https://en.wikipedia.org/wiki/Karl\\_Buechner](https://en.wikipedia.org/wiki/Karl_Buechner))

**DANakaDAN** is an alternative rap artist from Los Angeles, California. His eclectic style draws on inspiration from artists such as Macklemore, Mike Shinoda (Linkin Park), and Kanye West. On top of music, DAN is best known for his work as a lead producer and personality with pioneer digital artists Wong Fu Productions and musicians Far East Movement. Through his work with these artists, he has produced over 150 digital films, features, and music videos, including his personal documentary series, *AKA DAN*, in which he documents his life as a Korean adoptee meeting his biological family for the first time, including an identical twin brother he had not previously known about. His digital work has been seen by millions online. He recently worked with NBC to put out the sequel to the documentary *AKA SEOUL*, which is currently making its rounds in the film festival circuit. He has been featured on MSNBC, BBC, NPR and has even been invited to the White House, where he took part in activities to help amplify the work of the Asian Pacific American community to the Washington, D.C., community. As an artist, he has been able to travel the world, performing in South Korea, Singapore, and Malaysia. He's collaborated with other digital artists like David Choi, The Kinjaz, Ki Hong Lee, Clara C, and more. DAN's second full-length album, *Escape from L.A.*, was released in 2017. For more information, please visit him on social media: @DANakaDAN.

**Bryan DePuy** is an artist, game developer, and audio engineer based in Toronto, Canada. Since coming of age in the DIY/punk scene of Washington, D.C., he has aspired to balance creative practice with ongoing accountability to the communities that support him, as well as a commitment to anti-racist, anti-colonial, and feminist ideals. Originally interested in very loud music and very bad drawing as his primary means of expression, he has subsequently dabbled in many artistic disciplines, slowly transitioning toward a focus on digital and interactive media. Most recently, he has developed or co-developed a small handful of video games, some of which may eventually be available to the wider public. Despite spending far too much time trying to wring deeper meaning from ugly strings of code, he continues to play and record music in the post-punk band SPOILS and works with his partner on a number of artistic and political projects in and around the city. Most of all, he remains grateful for and inspired by the opportunity to collaborate with steadfast friends, loving family, and brilliant creative allies.

**James Dumlao** is a first-generation Filipino American multi-instrumentalist, educator, activist, and performer. From the classroom to the stage, his influences stem from critical ethnic studies pedagogy to formal and informal music training from San Francisco State University. As a people's artist, James has supported many community-based events and social-justice actions as a drummer, vocalist, and trumpet player for the band Dirty Boots, connecting his artistry to social justice and serving the people. James is a member of Salupongan International, a solidarity network which advocates for the Lumad (Indigenous peoples of Mindanao, Southern Philippines) and their right to self-determination and ancestral domain.

James also is currently an ethnic studies and music teacher at Downtown High School in San Francisco, a project-based continuation school highly rooted in social justice, which provides alternative education to inner-city youth who have not been successful in traditional high schools. He is a co-teacher of the MMARSS Project (Music and Math Alive in Resistance to Social Systems), and his students engage in music praxis, field experiences, and service learning around a social justice theme, culminating with composing, recording, and performing original songs that reflect what they have explored throughout the semester. James stands in solidarity with the people's struggle for self-determination and liberation.

**griffin epstein** is a non-binary white settler, poet and musician from NYC (Lenape land) working in education and community-engaged research from a disability justice lens in Toronto (Dish with One Spoon/Treaty 13). From 2006 - 2013, they played in the NYC anti-folk band Griffin and the True Believers, and from 2013 - 2020 they played in the Toronto band SPOILS. griffin is the author of *so we may be fed* (Frog Hollow Press 2021), and member of the experimental videogame collective *shrunk studios*. They develop multimedia work with poet Shannon Quinn and multi-disciplinary artist bryan depuy.

**Patrick Huang**, a.k.a. DJ Phatrick, is a second-generation Chinese American who started deejaying as a teenager at house parties in Sugar Land, Texas, before starting college in the Bay Area at UC Berkeley, where he became involved in grassroots activism, using hip-hop as a tool for organizing and education. After graduating, he co-founded the Oakland-based Bay Unity Music Project (BUMP), a music program for youth and young adults. Moving to Los Angeles in 2008, he combined his loves for music and education by running digital music programs that teach production, recording, and performance to youth in low-income neighborhoods through the Sessions L.A. program. As a musician, producer, and audio engineer, DJ Phatrick is a member, along with MCs Kiwi and Bambu, of the Native Guns, a political hip-hop group. He went on to produce many of Bambu's music, including the *Party Worker* and *Prey For The Devil* albums.

The music of **Jason Kao Hwang** (composer/violin/viola) explores the vibrations and language of his history. His compositions are often narrative landscapes through which sonic beings embark upon extemporaneous, transformational journeys. His most recent releases, *The Human Rites Trio*, *Conjure*, and *Blood*, performed by Burning Bridge, his octet of Chinese and Western instruments, have received critical acclaim. In 2020, 2019, 2018, 2013 and 2012, the El Intruso International Critics Poll voted him #1 for Violin/Viola. In 2017 Downbeat Magazine named his quintet *Sing House* as one of the best of the year. His 2015 CD *Voice*, which features vocalists Deanna Relyea and Tom Buckner received critical acclaim. *Zilzal*, his duets with Ayman Fanous, was named one of the Top CDs of 2014 by All About Jazz/ Italy. The 2012 Downbeat Critics' Poll voted Mr. Hwang as Rising Star for Violin. The first *Burning Bridge* was one of the top CDs of 2012 by Jazziz and the Jazz Times. In 2011 he released *Symphony of Souls* performed by his improvising string orchestra, Spontaneous River. In 2010, the New York Jazz Record selected *Commitment*, *The Complete Recordings, 1981-1983* from a collective that was Mr. Hwang's first band, as one the 2010 Reissued Recordings of the Year. His quartet EDGE released, *EDGE* (2006), *Stories Before Within* (2008), and *Crossroads Unseen* (2011), all of which appeared on many top ten of the year lists. His chamber *opera The Floating Box, A Story in Chinatown* was one of the Top Ten Opera Recordings of 2005 by Opera News. As composer, Mr. Hwang has received support from Chamber Music America, NEA, Rockefeller Foundation, NY Community Trust, NJSCA, NYSCA, US Artists International and others. As violinist, he has worked with William Parker, Anthony Braxton, Butch Morris, Reggie Workman, Pauline Oliveros, Taylor Ho Bynum, Tomeka Reid, Patrick Brennan, Will Connell, Jr., Zen Matsuura, Oliver Lake, Jerome Cooper and others.

**Laura Kaminsky** is a composer of opera, orchestra, chamber, vocal, and choral music with “an ear for the new and interesting” (*New York Times*). Recently cited in the *Washington Post* as “one of the top 35 female composers in classical music,” her scores often address current social and political issues such as sustainability, war, and human rights. Her music is “full of fire as well as ice, written in an idiom that contrasts dissonance and violence with tonal beauty and meditative reflection” (*American Record Guide*). She recently made waves with her opera *As One* (co-librettists Mark Campbell and Kimberly Reed), which premiered at the Brooklyn Academy of Music (BAM) in 2014 and is now the most frequently performed contemporary opera in North America. In the 2017–2018 season, *As One* was the only opera by a living composer among the top 25 operas produced. Two more collaborations with Campbell and Reed include *Some Light Emerges*, for Houston Grand Opera and *Today It Rains*, for Opera Parallèle and American Opera Projects. With Reed, she has created *Hometown to the World* for Santa Fe Opera's Opera for All Voices Initiative, about the impact of the largest Immigration and Customs Enforcement Raid in US history in Postville, IA. Other operas include *Finding Wright* (librettist Andrea Fellows Fineberg; Dayton Opera, 2022), about the unknown sister of Orville and Wilbur Wright, and *February* (co-librettist with novelist Lisa Moore; Opera on the Avalon, 2023), about the aftermath of an oil rig disaster off the coast of Newfoundland. Currently a Composer Mentor for Juilliard School of Music's Blueprint Fellowship Project and Artistic Director of The American Opera Project Advisory Council, Kaminsky served as Composer Mentor for Washington National Opera's American Opera Initiative. She is chair of the composition department at the Conservatory of Music Purchase College/SUNY. [www.laurakaminsky.com](http://www.laurakaminsky.com)

**Chucky Kim** is a music producer with Sony Music, doctoral candidate of music education at Teachers College (Columbia University), and research affiliate at the MIT Media Lab. Having spent the last decade producing Billboard-charting songs and designing community-based music technology programs in Boston, Los Angeles, NYC, and Seoul, Chucky's research focuses on the design of music ecosystems centered on technology. Today, he is working on theories and methods for the 21st century musician, with publications ranging from Harvard Educational Review to MIT Press' Computer Music Journal.

**DJ L'Oqenz** is a powerful, creative, and influential force. A deejay, producer, music director, sound designer, and cultural curator, L'Oqenz's passion for music and multi-layered creativity has garnered the attention of local and international audiences. From her home in Toronto to scenes in Los Angeles, New York, Singapore, the Caribbean and the U.K., her undeniable skills on the turntables, innovative musical vision, and respected artistic leadership have transcended the worlds of music, theatre, visual arts, and multi-media. Spinning and producing everything from hip-hop to progressive soul, world music to funk, Jazz, L'Oqenz's musical trajectory is travelling at the speed of hard-driven, beat-laden sound. (from [www.thedrake.ca/happenings/2017/7/1/dj-loqenz/](http://www.thedrake.ca/happenings/2017/7/1/dj-loqenz/))

**Magali Meagher** is founder and co-director of Girls' Rock Camp Toronto, an organization that creates the conditions for girls and trans-identified youth to learn about themselves and others through music making. A musician with 20 years' experience, Meagher has performed and toured with The Phonemes, The Hidden Cameras, Hank, and Metal Kites, as well as touring extensively in North America and Europe as a solo artist. As a board member of Blocks Recording Club, she was active in bringing to life a vision to create alternative economies for music creation, promotion, and dissemination that has left a lasting impression on Toronto's independent music community. Meagher completed a master's degree in environmental studies at York University, where she researched arts-based learning environments and music and girlhood. She is currently a Toronto Arts Council Leaders Lab Fellow.

**Casey Mecija** is a multi-disciplinary artist and Ph.D. student (University of Toronto) whose work explores Filipinx futurity and aesthetics, the political potentials of popular culture, and psychoanalytic theories of aesthetics. Her essays and performances draw from queer theory, cultural studies, and diaspora studies. In particular, she theorizes the aesthetic experience of making and encountering sound that bears the trace of diasporic longing. Mecija's films have screened internationally and nationally, showcased in Canada at The Reel Asian Film Festival and Inside Out, Toronto's LGBTQ film festival. Mecija is also an award-winning multi-instrumentalist. She played in an orchestral pop band (Ohbijou) and, in 2016, released her first solo album, entitled *Psychic Materials*.

**Nobuko Miyamoto** is a song/dance/theater maker who began a career in films and Broadway but found her own voice in 1970 as an activist and troubadour in the Asian American movement, co-creating the album *A Grain of Sand*. Founding Great Leap (GL) in 1978 to create stage works reflecting the Asian American experience, she later transformed GL to respond to the 1992 L.A. Uprising, producing *A Slice of Rice, Frijoles and Greens* to collaborate with artists of color; after 9/11, she used the arts as a process to deepen understanding between faith communities. Climate change now has Nobuko and Dan Kwong creating environmental music videos—*BYO Chopstix, Mottainai, and Cycles of Change*— that can be seen on YouTube. Nobuko has created song and dances in the Japanese Obon tradition, danced by thousands at Obon Festivals. Partnering with Quetzal, she co-produces FandangObon, a pluri-ethnic festival celebrating art, culture, and environment. For more information, [www.greatleap.org](http://www.greatleap.org)

**Taiyo Na** (Taiyo Ebato) is a musician, writer, and educator. His work spans two decades of cultural and pedagogical contributions to urban communities. He was honored in 2010 by Governor David A. Paterson and the State of New York for his “legacy of leadership to the Asian American community and the Empire State.” The short film/music video to his 2008 song “Lovely To Me (Immigrant Mother)” was heralded by MTV Iggy as “the realest thing seen in a while.” The 2010/2011 collaboration albums *Home:Word* and *Home:Word [Deluxe Edition]*, with hip-hop duo Magnetic North, included a number of chart-topping songs in Asia, and his “Artist Takeovers” playlist was featured on Spotify in 2017. His writing has appeared in *Aperture, Hyphen, and Lantern*. As an educator, his areas of practice include transformative justice, culturally responsive pedagogy, inclusion, and coaching basketball.

**Lee Phenner** is an award-winning writer and holds an M.F.A. in creative writing from Emerson College, where she received Duprey awards for screenwriting and poetry and was selected for the Ploughshares International Fiction Seminar at Kasteel Well, Netherlands. Her creative works include the screenplay *Celia Now and Then*, which placed in the MORE Women in Film Screenplay Contest, and *Circle of the First*, a choral work co-written with Robert D. Terrio that premiered in 2010. She is a member of the Martin Luther King, Jr. Committee in Arlington, Massachusetts, StageSource, and the Small Theatre Alliance of Boston, and is an associate member of the Dramatists Guild of America. Her current work, the musical *A Pint of Understanding*, explores race and racism in the U.S. context. ([www.apintofunderstandingthemusical.com/about](http://www.apintofunderstandingthemusical.com/about)).

**SKIM**, weaves together stories of love and resilience through their sultry singing mixed with their fiery rap lyrics. They flow through elements of hip-hop and indigenous Korean cultures seemingly seamlessly, dedicated to cultivating their music further and playing their part in local and global struggles for social change. Their reach is continuously expanding as their soulful sounds break through emotional barriers and political borders—whether on HBO's *Def Poetry* or on Pacifica Radio, at college campuses or juvenile halls, at LGBT or senior care centers, harmonizing with the Chicago Children's Choir or chanting with the October 22nd Coalition to Stop Police Brutality, Repression and the Criminalization of a Generation. SKIM engages audiences everywhere and defies simple categorization. Along with working

on collaborative multimedia and community-based projects, SKIM is currently a member of Koreatown Immigrant Workers' Alliance, Alternative Intervention Models, Tuesday Night Project, and ICU Love2Live. (from [www.reverbnation.com/skimmusic](http://www.reverbnation.com/skimmusic))

**Pete Shungu** (stage name Afro D) is a trumpet and piano player, hip-hop emcee, and spoken-word artist who uses music as a tool to build community, protest injustice, and strive for positive social change. He has released two jazzy, soulful hip-hop albums, *Elevation* and *Strength in Numbers*, and has been featured on countless more albums with artists of all styles. He was born and raised in New Jersey and attended college at Tufts University. He then lived primarily in and around Boston before moving to the Midwest in January 2017, and settling in Champaign, Illinois, where he currently works at the University of Illinois and plays trumpet in a local R&B band called Nuclei. His roots extend way beyond these places, as his father is from the Democratic Republic of Congo and his mother is from Kansas. At times, he weaves his own multicultural and multiracial identity into his music. His father, Daniel Shungu, is a particular inspiration to him, having started his own nonprofit organization, United Front Against Riverblindness ([www.riverblindness.org](http://www.riverblindness.org)), which works to combat the debilitating disease of riverblindness in the DR Congo. Pete is a lifelong educator who has worked with youth in a variety of capacities: as a classroom teacher, college counselor, mentor, and workshop facilitator on topics ranging from challenging -isms to writing rhymes. He is also a family man, proud partner to Melissa and father to young daughters Malia and Naima.

**Liz Stookey Sunde** is the daughter of legendary folksinger and activist Noel Paul Stookey (Peter, Paul & Mary). She saw much of the world by the time she was 5. Growing up among artists dedicated to causes, she witnessed the profound capacity of music to enlighten audiences and drive action. Today, this perspective fuels her work as a change agent. For more than 25 years, Liz has helped nonprofit organizations develop creative solutions to their communication, organizational, and fundraising challenges. In addition, she has served for more than 15 years as founder and creative director of the nonprofit Music2Life (<https://www.music2life.org/about/>), showing advocacy groups new ways to use music as a strategic communications tool. In this role, Liz has organized national social-justice songwriting contests, designed educational and entertainment events and tours, facilitated collaborations among artists, nonprofits, and community stakeholders, and developed online music-based resources to support the work of social movements. Liz lives in Wilder, Vermont, with her husband and two teenage sons.

**Lise Vaugeois**, Ph.D., lives in Thunder Bay, Ontario, where she is a conductor, composer, scholar and activist. Her research on music education and social justice is concerned with the role of “civilizing projects,” as expressed in music education practices, in producing and rationalizing hierarchies of who counts as fully human. Her teaching is concerned with the development of pedagogical spaces in which educators and students can explore social, political, and philosophical issues, together with questions of signification (through musical experiences), with respect to public performance, community development, and social and material change. She teaches professional year and graduate courses at the Faculty of Education, Lakehead University. In addition to her university teaching, she has worked as an artist-educator in schools, community centers, and with incarcerated youth. She spends her free time kayaking on Lake Superior whenever she can.

**Theresa “tvu” Vu** is a senior vice president of engineering at AppNexus. tvu was the first developer hired at AppNexus and, with a tiny but dedicated team of engineers, built the real-time ad-serving system that is now the largest independent ad tech platform in the world (more than 150 billion impressions daily, globally). In 2015, she was named on LinkedIn’s Next Wave list of the top ten professionals under 35 in

marketing/advertising. When she is not coding, tvu is part of the hip-hop group Magnetic North and **Taiyo Na**, whose album *Home:Word* hit #3 on the Japanese hip-hop charts. *Home:Word [Deluxe Edition]* is a culmination of three years of creative partnership between artists Magnetic North and Taiyo Na. Without devaluing the concert tours, music videos, or newfound international success, Magnetic North and Taiyo Na are proudest of their Holla Benefit Concert Series (2009's Home for the Holla'Days, 2010's Home for the Holla'Days II and 2011's Holla for Japan), which have collectively raised over \$30,000 for charity. Collaborating with other like-minded musicians to put on concerts to aid urgent causes has brought their passions for music and social responsibility together in the most fulfilling of ways.

## REFERENCES

- Ahmed, S. (2000). *Strange encounters: Embodied others in post-coloniality*. Routledge.
- Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education*. Indiana University Press.
- APM Research Lab Staff. (2020, May 20). The color of Coronavirus: COVID-19 deaths by race and ethnicity in the U.S. *APM Research Lab*.  
[https://www.apmresearchlab.org/covid/deaths-by-race?fbclid=IwAR2Y4lrKTKtZD\\_qsG5VC5\\_ckwhY8rPRkP2LKikOYBvXknBaOSg4VF7dRtPU](https://www.apmresearchlab.org/covid/deaths-by-race?fbclid=IwAR2Y4lrKTKtZD_qsG5VC5_ckwhY8rPRkP2LKikOYBvXknBaOSg4VF7dRtPU)
- Bowers, C. A., & Apffel-Marglin, F. (Eds.). (2005). *Rethinking Freire: Globalization and the environmental crisis*. Lawrence Erlbaum Associates, Publishers.
- Bradley, D. (2009). Oh that magic feeling! Multicultural human subjectivity, community, and fascism's footprints. *Philosophy of Music Education Review*, 17(1), 56-74.
- Caldas, S. J. (2006). *Raising bilingual–biliterate children in monolingual cultures*. Multilingual Matters Ltd.
- Darder, A. (2017). *Reinventing Paulo Freire: A pedagogy of love* (2nd ed.). Routledge.
- Darder, A., Baltodano, M. P., & Torres, R. (Eds.). (2009). *The critical pedagogy reader* (2nd ed.). Routledge.
- Ellsworth, E. (1989). Why doesn't this feel empowering: Working through the repressive myths of critical pedagogy. *Harvard Educational Review*, 59(3), 297-324.
- Ellsworth, E. (1997). *Teaching positions: Difference, pedagogy, and the power of address*. Teachers College Press.
- Freire, P. (1998). *Pedagogy of hope: Reliving pedagogy of the oppressed*. Bloomsbury.
- Freire, P. (2000/1970). *Pedagogy of the oppressed: 30th anniversary edition* (M. Bergman Ramos, Trans.). Continuum.
- Freire, P., Fraser, J. W., Macedo, D., McKinnon, T., & Stokes, W. T. (Eds.). (1997). *Mentoring the mentor: A critical dialogue with Paulo Freire*. Peter Lang.
- Geertz, C. (1973). Thick description: Toward an interpretive theory of culture. In *The interpretation of cultures: Selected essays* (pp. 3-30). Basic Books.
- Giroux, H. A. (2017). White nationalism, armed culture and state violence in the age of Donald Trump. *Philosophy and Social Criticism*, XX(X), 1-24.  
<https://doi.org/10.1177/0191453717702800>
- Giroux, H. A., & Giroux, S. S. (2004). *Take back higher education: Race, youth, and the crisis of democracy in the post-Civil Rights era*. Palgrave Macmillan.
- Gould, E., Countryman, J., Morton, C., & Stewart Rose, L. (Eds.). (2009). *Exploring social justice: How music education might matter*. Canadian Music Educators' Association.
- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Ashgate.
- Hess, J. (2016). Music and self, music and world: Exploring current issues and positionality through music. In N. Robinson, S. Hall, & F. Spano (Eds.), *General music: A K-12 experience* (pp. 471-508). Kendall Hunt Publishing Company.
- Hess, J. (2019). *Music education for social change: Constructing an activist music education*. Routledge.

- Kertz-Welzel, A. (2005). The pied piper of Hamelin: Adorno on music education. *Research Studies in Music Education*, 25(1), 1-12.  
<https://doi.org/10.1177/1321103X050250010301>
- King, A. (1993). From sage on the stage to guide on the side. *College Teaching*, 41(1), 30-35.
- Kratz, J. (2013). Preparing music educators to facilitate songwriting. In M. Kaschub & J. Smith (Eds.), *Composing our future: Preparing music educators to teach composition* (pp. 267–282). Oxford University Press.
- Lind, V. L., & McKoy, C. L. (2016). *Culturally responsive teaching in music education: From understanding to application*. Routledge.
- Mackinnon, M. (2016, September 9). Is Austria's Norbert Hofer the Trump of Europe's far right? Not quite -- he's learned how to play nice. *The Globe and Mail*.  
<https://www.theglobeandmail.com/news/world/is-austrias-norbert-hofer-the-trump-of-europes-far-right-no-hes-learned-how-to-benice/article31792343/>
- Marsh, S. (2017, March 16). "This is exactly what he wants": How Geert Wilders won by losing. *The Atlantic*. <https://www.theatlantic.com/international/archive/2017/03/geert-wilders-won-by-losing-netherlands-vote/519834/>
- Nowak, M., & Branford, B. (2017, February 10). France elections: What makes Marine LePen far right? *BBC News*. <http://www.bbc.com/news/world-europe-38321401>
- Singleton, G. E., & Linton, C. W. (2006). *Courageous conversations about race: A field guide for achieving equity in schools*. Corwin Press.
- Taylor, A. (2016, June 25). The uncomfortable question: Was the Brexit vote based on racism? *The Washington Post*.  
[https://www.washingtonpost.com/news/worldviews/wp/2016/06/25/the-uncomfortable-question-was-the-brexit-vote-based-on-racism/?utm\\_term=.3654a90f58cc](https://www.washingtonpost.com/news/worldviews/wp/2016/06/25/the-uncomfortable-question-was-the-brexit-vote-based-on-racism/?utm_term=.3654a90f58cc)
- Thompson, M. (2017, August 12). The hoods are off. *The Atlantic*.  
<https://www.theatlantic.com/national/archive/2017/08/the-hoods-are-off/536694/>
- Turino, T. (2008). *Music as social life: The politics of participation*. The University of Chicago Press.
- Vaugeois, L. (2009). Music as a practice of social justice. In E. Gould, J. Countryman, C. Morton, & L. Stewart Rose (Eds.), *Exploring social justice: How music education might matter* (pp. 2-22). Canadian Music Educators' Association.
- Wargo, J. M. (2018). #Soundingoutmysilence: Reading a LGBTQ youth's sonic cartography as multimodal (counter)storytelling. *Journal of Adolescent & Adult Literacy*, 62(1), 13-23.  
<https://doi.org/10.1002/jaal.752>

## NOTES

<sup>1</sup> See the Southern Poverty Law Center “Hatewatch” website for hate incidents reported since the election of Donald Trump in the United States (<https://www.splcenter.org/hatewatch>).

<sup>2</sup> Jason credits Butch Morris for the way he practices conducted improvisations.

<sup>3</sup> Used with permission of the author.

<sup>4</sup> “Core subjects” typically include language arts, mathematics, science, geography, or history. The No Child Left Behind Act (NCLB) in the United States emphasized these subjects to the exclusion of the arts for the purposes of standardized testing. The Every Student Succeeds Act (ESSA), conversely, passed in December 2015, emphasizes a “well-rounded education” that includes music (Walker, 2016).

<sup>5</sup> James refers to the murder of 18-year-old Michael Brown, a Black youth in Ferguson, MO, on August 9, 2014 by White police officer Darren Wilson.

<sup>6</sup> This lesson is adapted from Hess (2016). It is shared with permission.

<sup>7</sup> This lesson was originally published in Hess (2016). It is shared with permission.

<sup>8</sup> This lesson was originally published in Hess (2016). It is shared with permission.

<sup>9</sup> This lesson was originally published in Hess (2016). It is shared with permission.

<sup>10</sup> This material for this lesson was developed in part through the expertise of Joe Pignato, Associate Professor, SUNY Oneonta via conversation and correspondence in February 2015. This lesson was originally published in Hess (2016). It is shared with permission.

<sup>11</sup> This lesson was originally published in Hess (2016). It is shared with permission.

<sup>12</sup> This lesson was originally published in Hess (2016). It is shared with permission.

<sup>13</sup> This lesson is adapted from Hess (2016). It is shared with permission.