CENTERING RACE
In the General Music Classroom:
Reflections, Re-framing, and Resources

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Track List:

SIDE A:

SIDE B:

SIDE C:

SIDE D:
This project arose out of my own reflections upon specific experiences from my student teaching that were brought about during summer MAT coursework, “Centering Race and Unlearning Racism” and “Engaging Teaching Dilemmas to Foster Culturally Responsive Practice.” This compilation of potential resources aims to re-frame missed opportunities from my student teaching, answering the question, “How can I actively center race?” in these moments.

The project is designed as an LP album. The format of the album is symbolic for a moment in time; new music is performed, and new voices spoken every day, and these tracks (or resources) function not as a completed list but as a snapshot of an ongoing, changing, and evolving art form – similar to teaching, as my curriculum and strategies should reflect. This is not an exhaustive list, but a starting point. Each resource or strategy functions as a “track” on the album. The physical disk inside offers a visual of the resources and strategies included on the track list. The lining notes on the inside cover offer a brief written description of and justification for the purpose of each “track.” The tracks are categorized by types of resources on separate disk sides.

Side A focuses on my own continued education. It consists of resources relating to antiracism as well as to music content knowledge, such as music education webinars or books on specific genres. This is important to help me to teach the subject in a more equitable way and to have the tools to focus on histories and social contexts around music of a wider variety. Side B focuses on pedagogical tools and structures, featuring culturally responsive teaching strategies to incorporate into the classroom. I selected these specific strategies because I believe they offer a platform to center race, whether it be in facilitating discussion among students or to offer exposure to more BIPOC artists.

Side C focuses on a mix of both teacher and student-facing resources to supplement curriculum that center either race, social justice, or culturally responsive teaching. This means also centering genres a) frequently left out of the classroom, b) not covered in as much depth by the district adopted curriculum, or c) that may reflect holes in my own background knowledge. The content included in these online resources ranges from articles and musical examples to specific lesson or unit plans.

Side D focuses on contemporary musical examples that center race. This list consists of five of endless potential student-facing examples of contemporary BIPOC artists, spanning many of the genres that my students expressed interest in. Focusing on contemporary artists here was also intentional, since I feel that was a missing piece of my previously taught lessons.

This project centers around reflection upon my student teaching, and while there are too many potential examples to ever list, these are ones that could have enhanced specific lessons that I taught or that serve as a starting point for me as a representative of a resource with a certain function in my professional growth. This project will serve as a list of resources to use or implement, as a snapshot of my thinking in the current moment of August 2021, and as a commitment to the ongoing work ahead.