

Mythbusters: Removing Assumptions from the Diversity Conversation

Midwest Clinic
December 19, 2022

Weston Lewis and Christopher Song

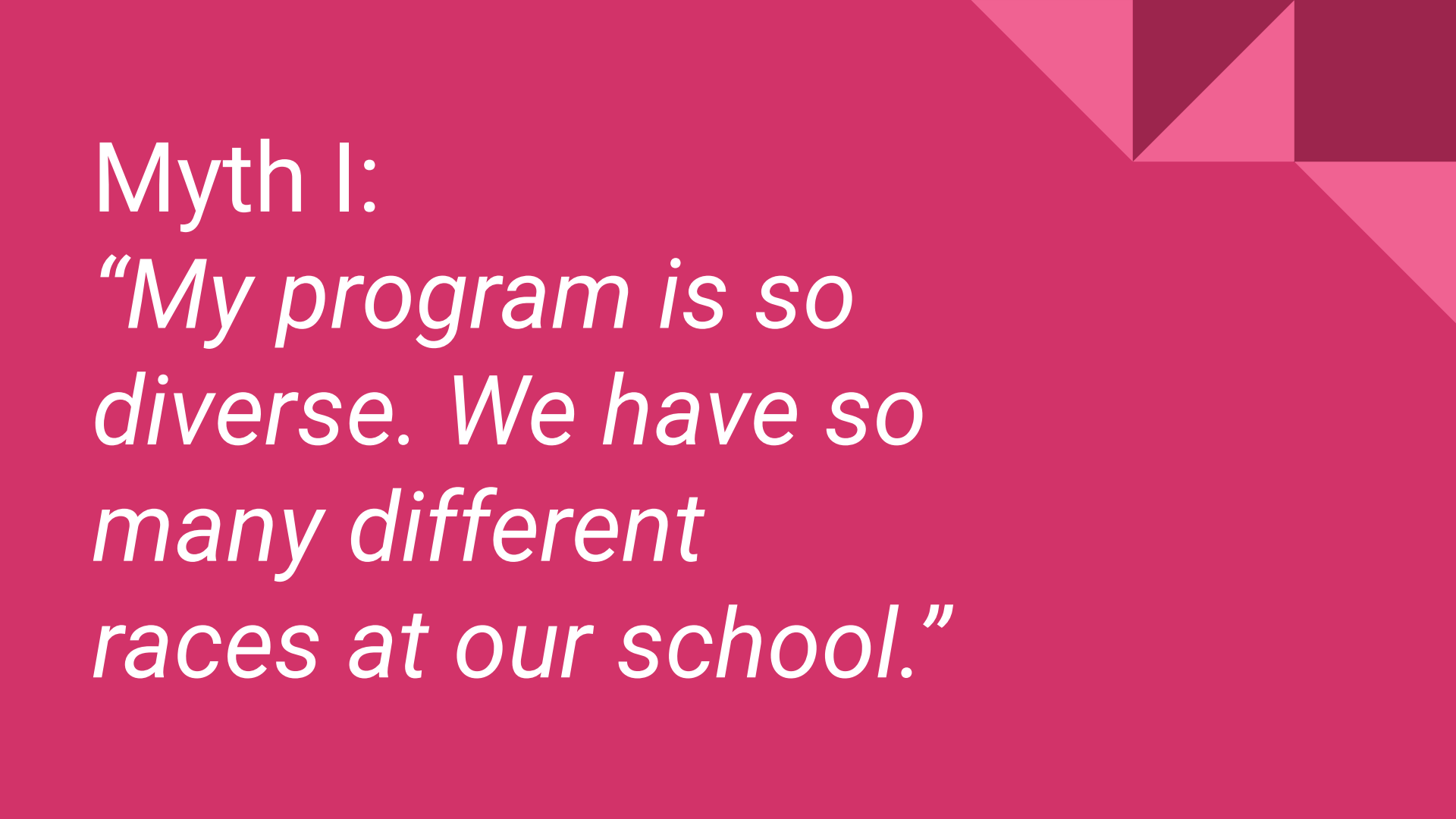
Let's get to know you!

Please note:

- Name
- Where you grew up
- Racial identity
- How much did your caretakers make in a year?

Optional:

- Hobbies
- Occupation
- Educational status
- Political affiliation
- Cultural identity
- etc.



Myth I:

“My program is so diverse. We have so many different races at our school.”

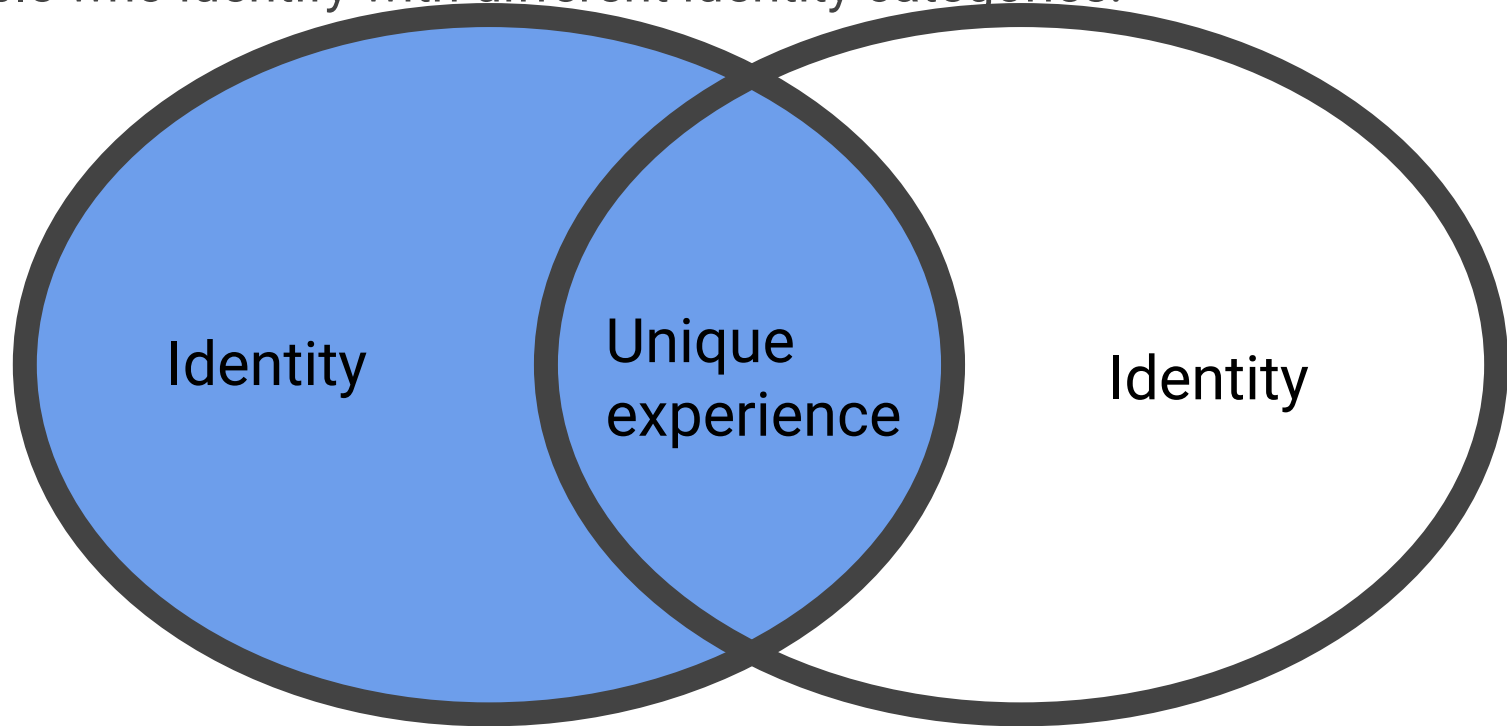
Intersectionality and Identity Politics

(Crenshaw, 1991)



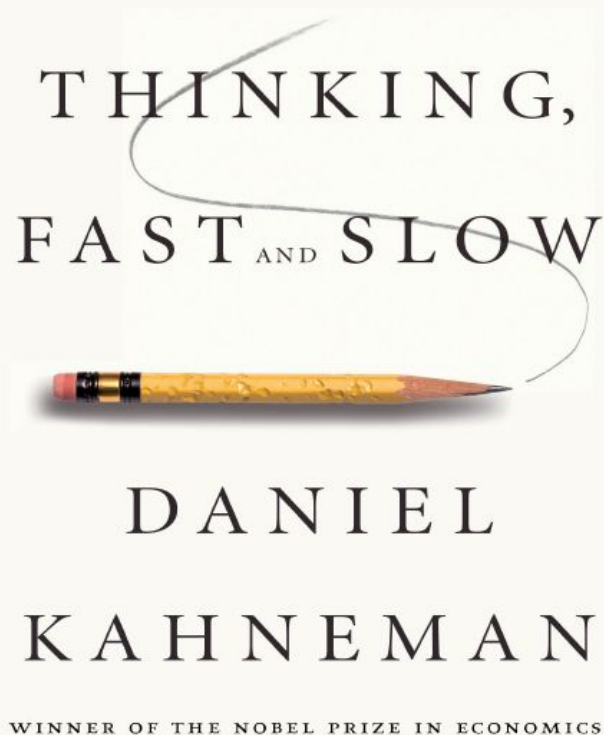
Intersectionality

How systems of oppression overlap to create distinct experiences for people who identify with different identity categories.



Thinking Fast and Slow

(Kahneman, 2011)



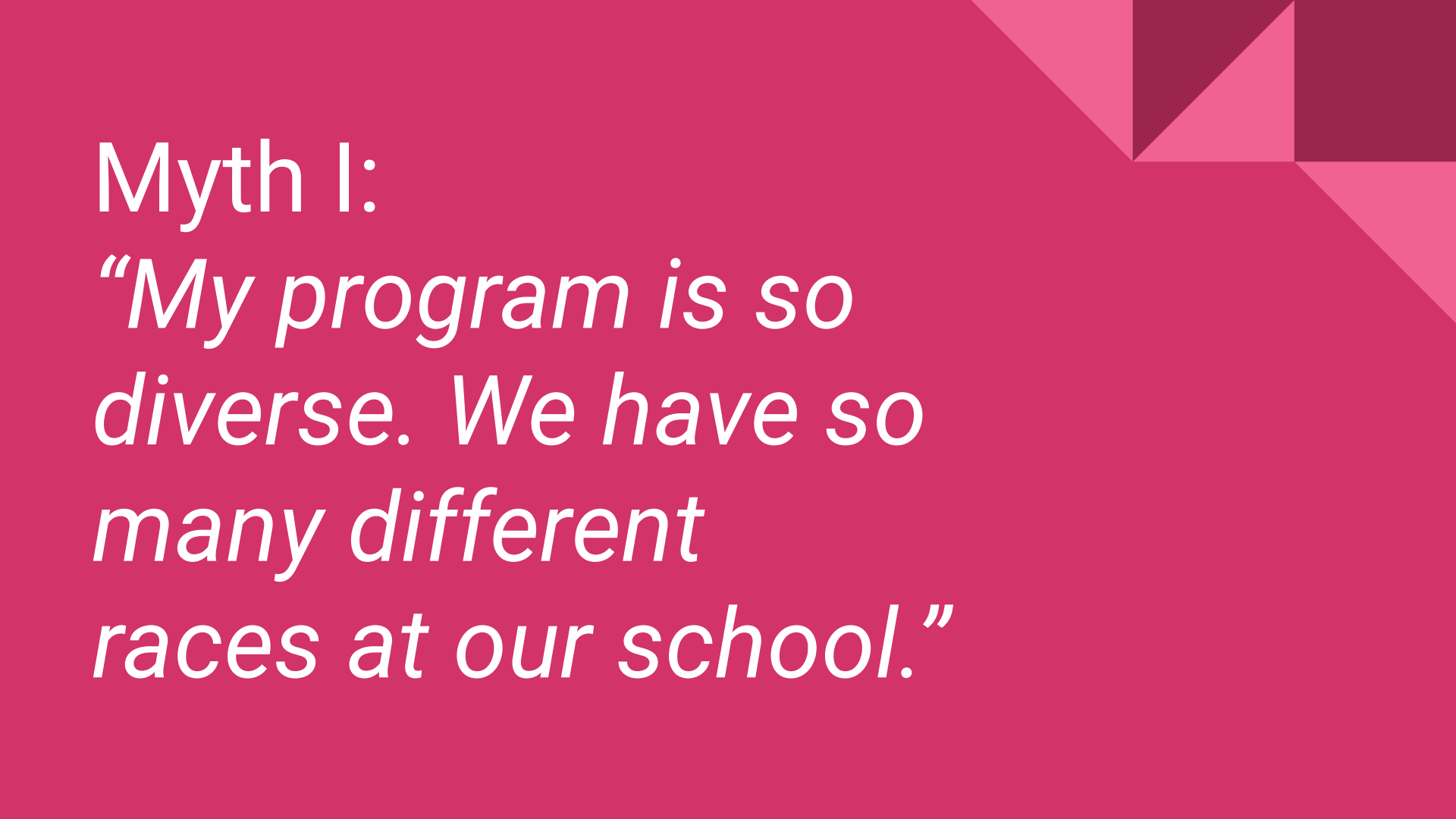
Availability and Confirmation Bias

Confirmation Bias



NNGROUP.COM

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Myth I:

“My program is so diverse. We have so many different races at our school.”

Season Finale
MYTHBUSTERS NEXT SAT
8/7c

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“My program is so diverse. We have so many different races at our school.”

Race is a factor, but not the only one.

Consider the whole person

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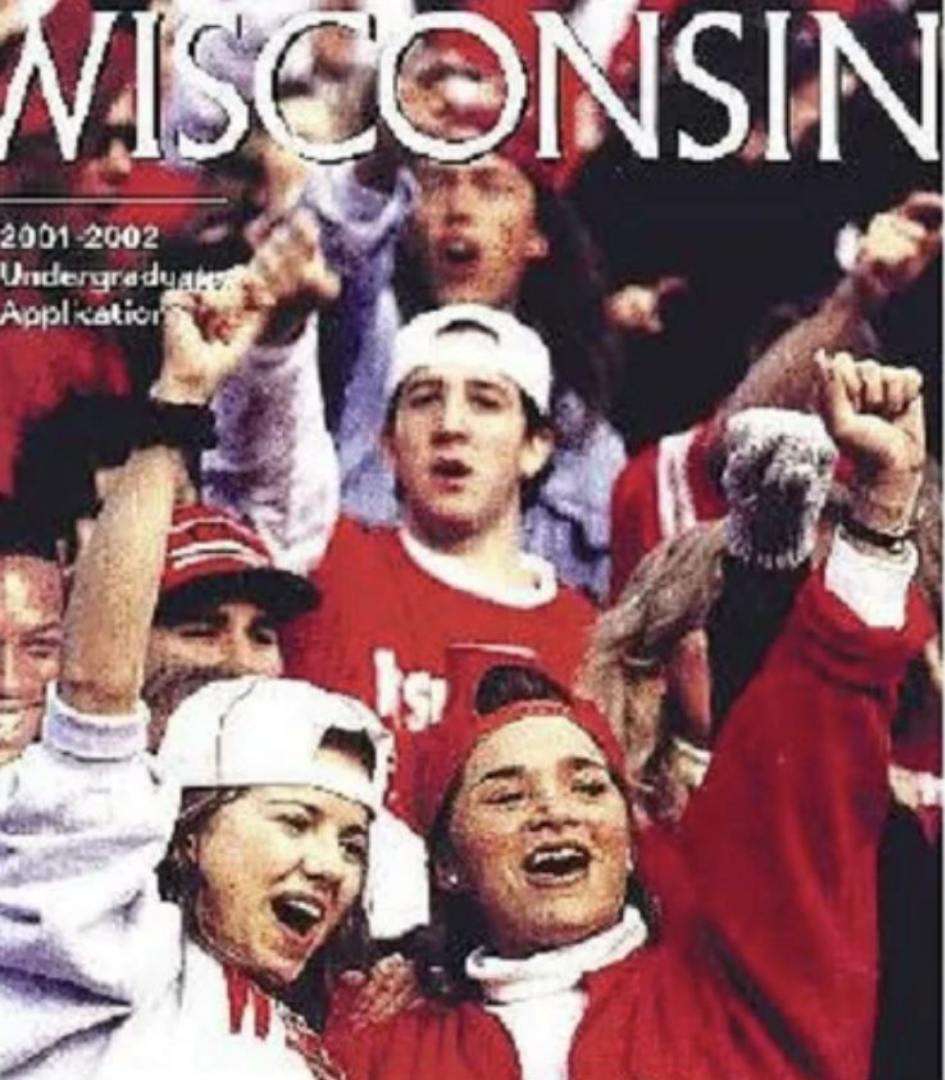
Myth II:

*“I need to check all
the boxes!”*

WISCONSIN

2001-2002

Undergraduate
Application

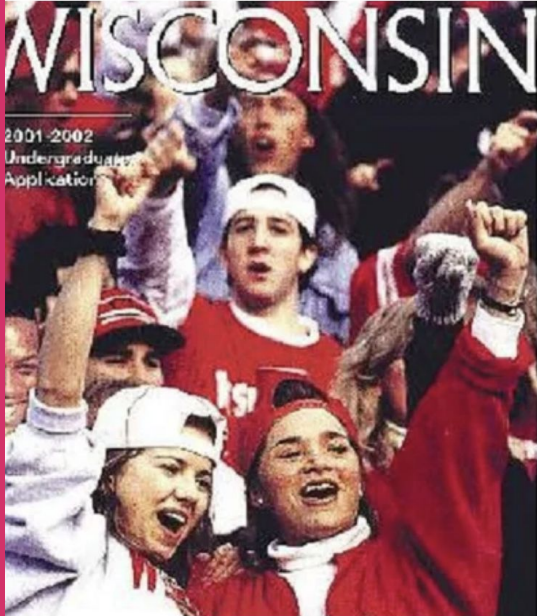


University of Wisconsin Booklet Photoshopped to Add Black Student

"This was an error in judgment that shouldn't have happened."

By David Mikkelson

Published 25 January 2010



Repertoire /s The Curriculum

(Reynolds, 2000)

REPERTOIRE *Is* THE CURRICULUM

*Repertoire selection has a major impact on what students will and will not learn,
and it should help their musical understanding and appreciation.*

BY H. ROBERT REYNOLDS

As music educators, our primary purpose is to help individual students receive a music education through experiences and information. In order to achieve this lofty goal, we must strive to select the finest repertoire, for only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth. While it may be an overstatement to say that repertoire is the curriculum, we can all agree that a well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students.

It might be assumed that the more experience one has, the easier the task of repertoire selection becomes. As one who has several decades of this experience, I am here to tell you that it gets no easier. It is one of the most difficult aspects of the entire profession. The difficulty occurs because you not only choose a particular piece or set of pieces, but, in making this decision, you determine that all other pieces will not be chosen.

H. Robert Reynolds is professor of music in the School of Music at the University of Michigan in Ann Arbor.



Photo courtesy of author

A well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of the students.

Beginning the Process

Each year, the same agonizing process begins. Questions arise such as: What compositions will you choose? Do you know enough newly published music? Do you know the best of it? How soon should you repeat a particular favorite? Will the students

take to the music? How much of the music will you select with the audience in mind? Is it too difficult? Will you have good enough oboes (or any at all), bassoons, horns, violas, and so forth? Will you have enough rehearsal time to prepare *all* this music? Do your selections represent a balance of

Culturally Responsive Education

- Umbrella term that includes culturally relevant pedagogy, culturally responsive teaching, and culturally sustaining pedagogy.
- Consider programming, but also language, activities, culture, interactions, and relationships

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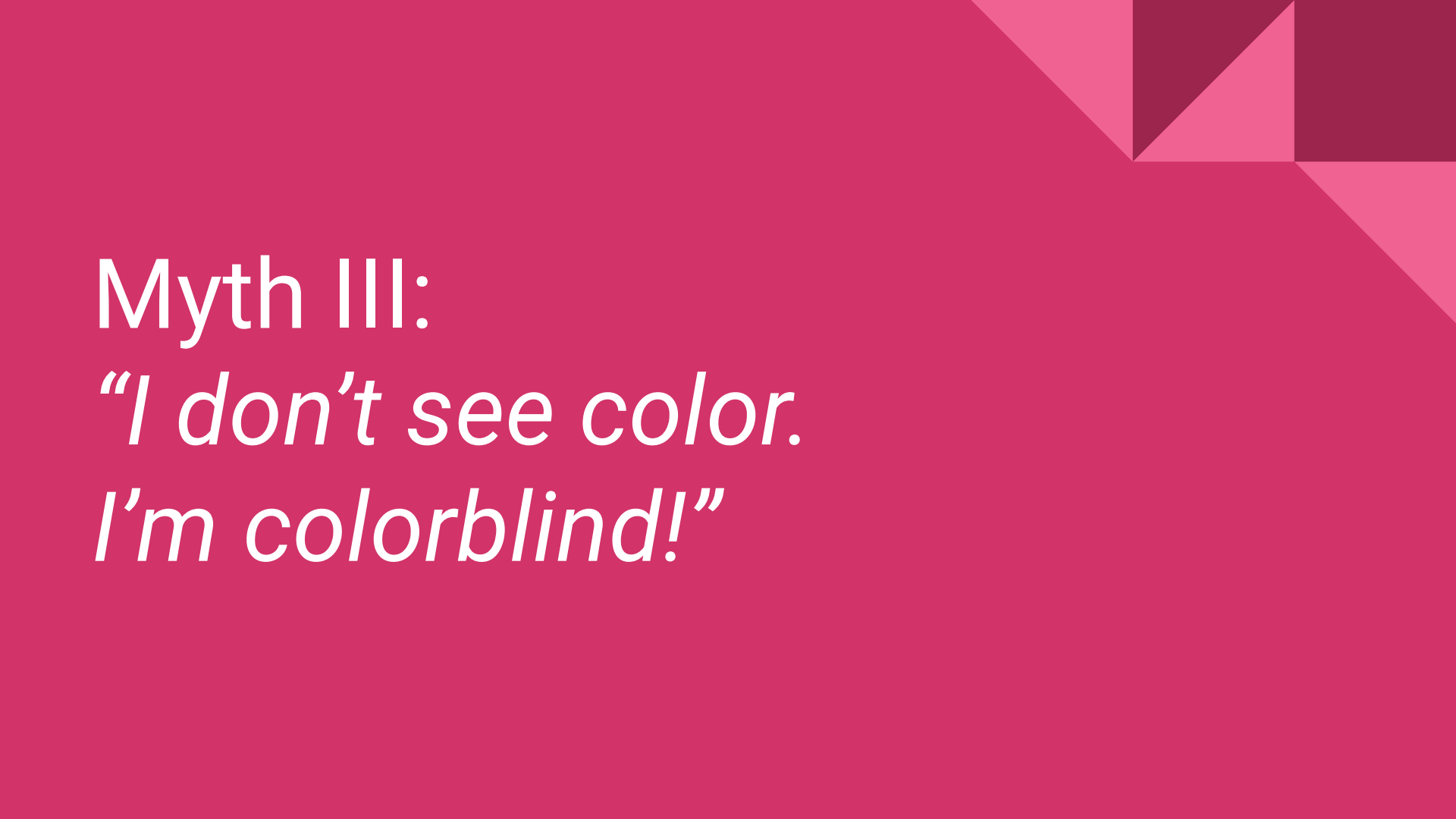
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“I need to check all the boxes!”

- Box checking removes focus on student enrichment
 - Set a broader focus based on your students
-

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Myth III:
*“I don’t see color.
I’m colorblind!”*

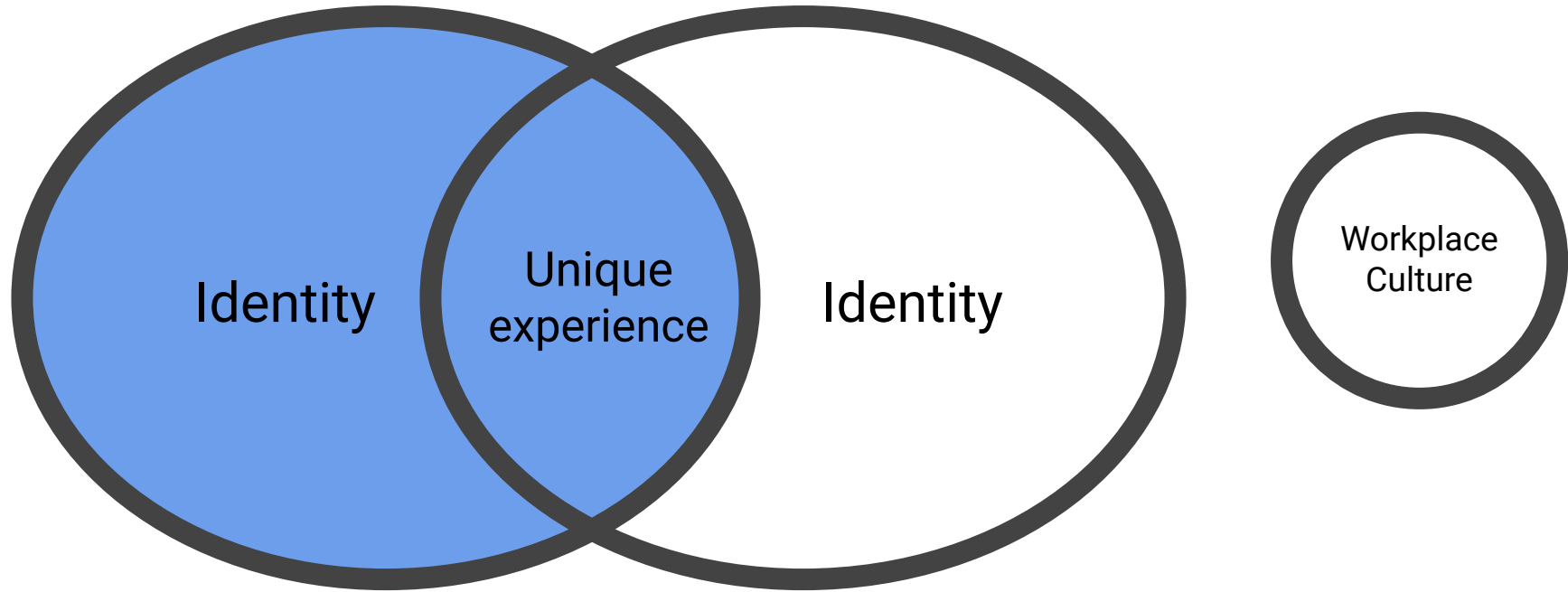
The Circle of Trust

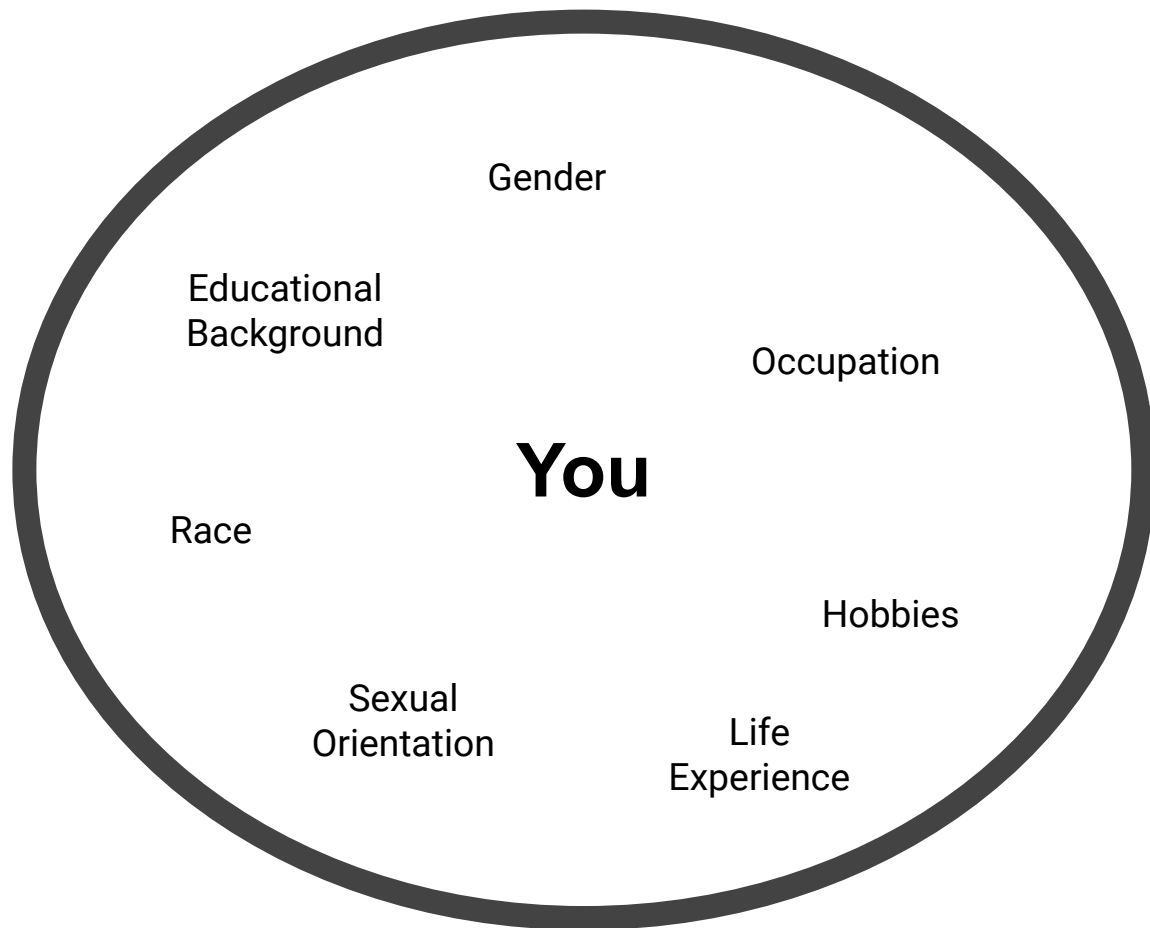
- List names or initials of 5 people
- Place a tally for each characteristic that you align in:
 - Race
 - Gender
 - Sexual orientation
 - First language
 - Profession
 - Educational background





Myth in action - Code Switching





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“I don’t see color. I’m colorblind!”

- We each hold implicit biases both consciously and unconsciously
 - Colorblindness rejects the unique stories, backgrounds, and experiences of people
-

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Myth IV:

*“You know, I feel like
my hands are kind
of tied with this...”*

Allyship
Support

Anti____ism
Conscious Action

Gatekeeping - Truths and Falsehoods

True:

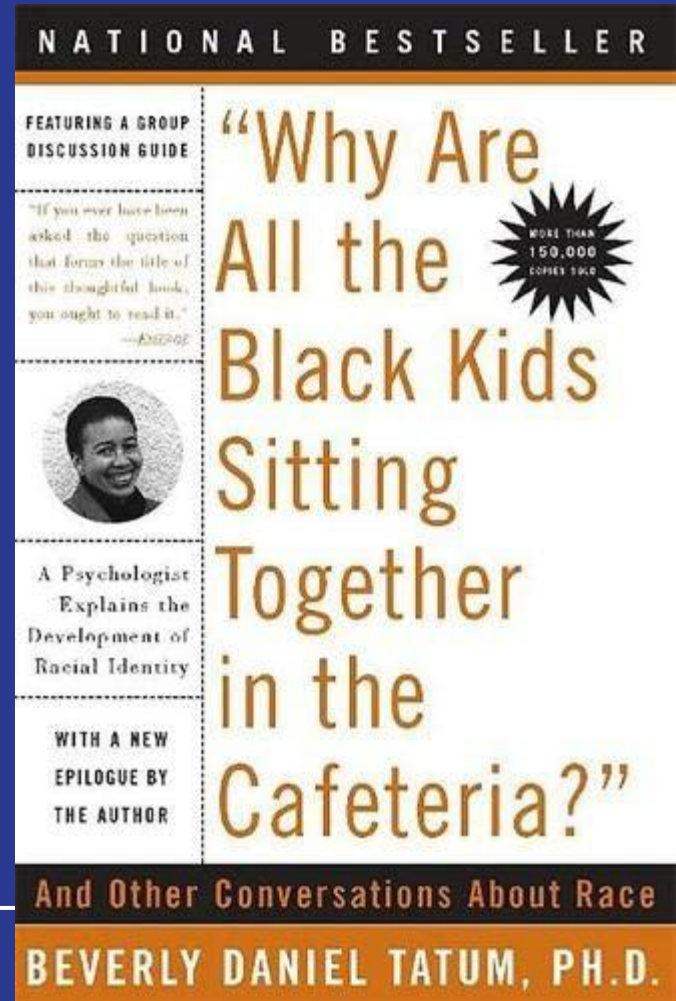
Marginalized people
hold valuable
information and insight

True:

Marginalized people
should not be treated
as the only source of
information

Why Are All the Black Kids Sitting Together in the Cafeteria?

(Tatum, 2017)



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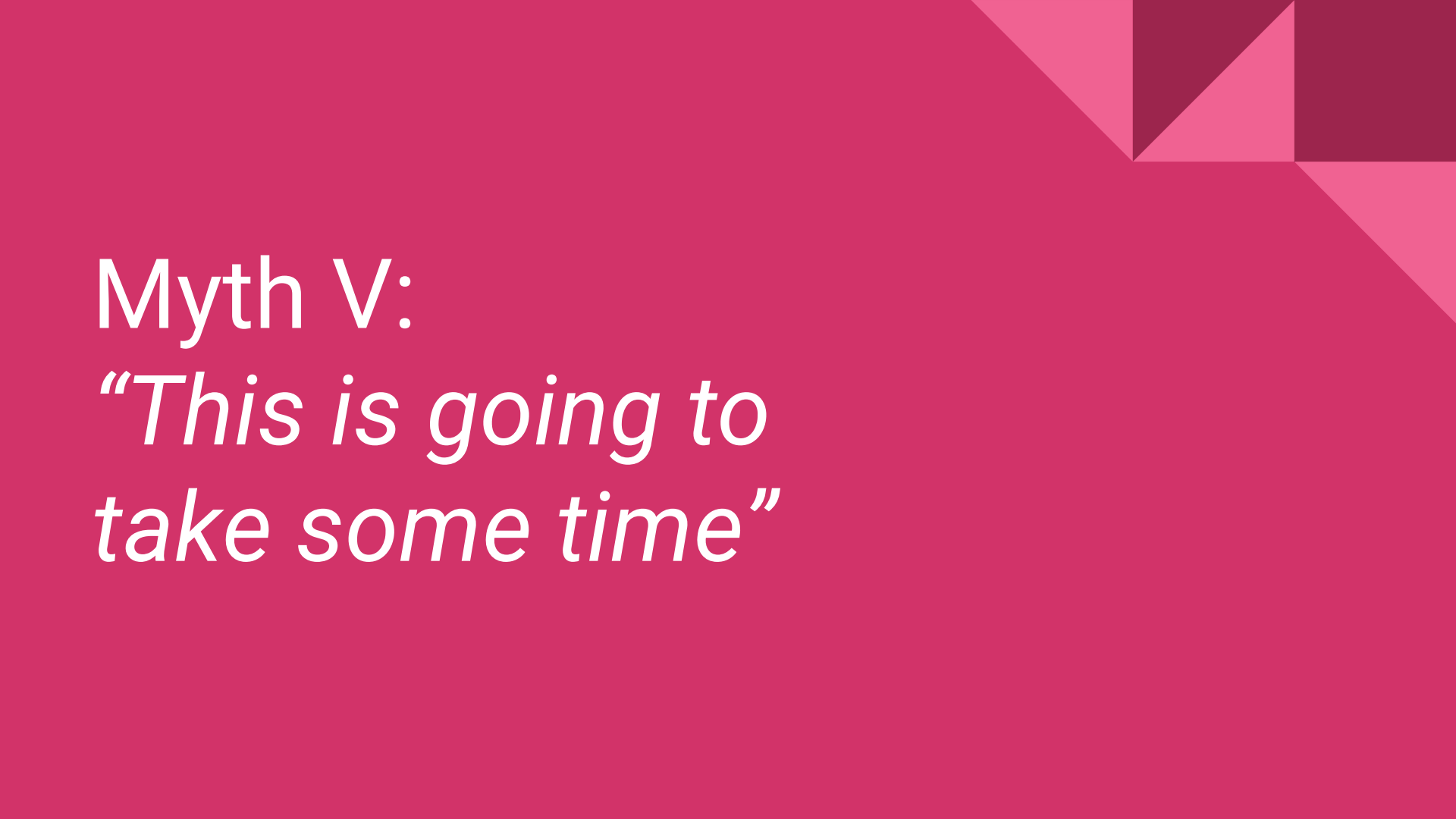
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*“You know, I feel like my hands
are kind of tied with this...”*

- The work must come from all through allyship **and** anti___ist (actionable) efforts

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Myth V:
*“This is going to
take some time”*

Two sides...



Pedagogy of the Oppressed

(Freire, 1970)



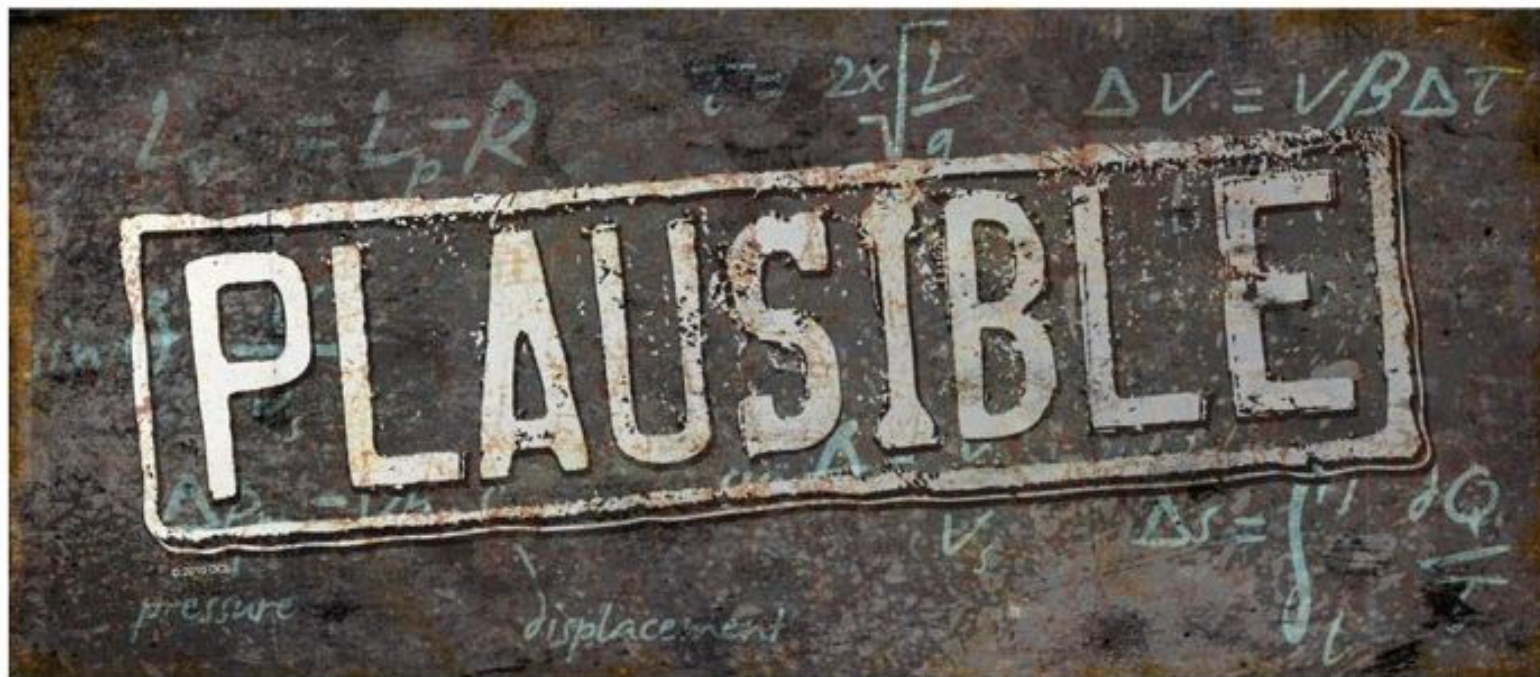
Stopping the cycle

Invest in the younger generation

The “One Size Fits All” approach

Be open with yourself and your students





PLAUSIBLE

“This is going to take some time”

- Effecting change requires a thoughtful and concerted effort
- However, there are many things we can do right now to create real change

Now what?

- This week
- This semester
- Career





Questions?

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- Ogechi Ukazu
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