

IS IT WORTH IT?

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Questions to consider	Yes	No
Was the original text racist and/or discriminatory?		
Is the history of the music/production racist?		
Was the original or current intent of the music/production meant to demean a body of people?		
Does the music/production tokenize, exclude a body of people, or subject a group of people to play demeaning roles?		
If this is a cultural piece/production, is the piece/production composed, arranged, or written by someone outside of the culture?		
If this is a cultural piece/production, look at the editorial board of which the song/production is published. Is the editorial board predominantly White?		
Was the song/production created and published before the 20th century?		
If your students from a marginalized population were forced to sing this song or participate in this production, would they feel hurt, demeaned, and unseen?		
Would you be filled with rage if a music/theatre teacher forced your biological or adoptive child to perform this song or in this production?		

1-3: May be okay to perform

3-5: Definitely consult with an expert and use sensitivity and empathy

6 or more: It's not worth it- look for solutions immediately

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Group 1 and Group 5- Scenario 1

Your students have been asked to perform the Star-Spangled Banner at a local football game. You have a wide range of identities within your ensemble- Black, White, Latinx, Asian, Muslim, LGBTQ+, immigrants, etc. Based on the rubric above, is the Star-Spangled Banner appropriate to perform as an ensemble? Create two solutions that will ensure your students' voices are heard and they understand why performing this song may be problematic.

Complete lyrics of The Star-Spangled Banner [here](#)
(Particularly verse 3)

Group 2 and Group 6- Scenario 2

You are working with your students on echo songs. You come across a John Feierabend book entitled "First Steps in Music for Preschool and Beyond." You really love the song "Johnny on the Woodpile." Your class is predominantly White. Would you teach this song to your students? If not, what solutions could you offer in place of this song?

[Johnny on the Woodpile](#)

Group 3 and Group 7 - Scenario 3 (Theatre related)

You work at a school where the demographics are 60% White, 30% Black, and 10% Latinx. Your audition-based theatre troupe consists of 20 students- 17 students are White (9 males, 8 females), 2 students are Black (one male, one non-binary gender), and one is Latinx female. You made plans to perform Othello in the spring (read the synopsis [here](#) for a refresher), and your students have taken the script home to study over winter break. Upon returning, all of your students, except the Black male, seem to be highly engaged and ready to take on the audition process. What are your next steps? Based on the rubric above, would you perform this body of work? What possible solutions could you provide to put on a successful spring production?

[Article about Othello](#)

Group 4 and Group 8- Scenario 4

Although you work in a predominantly white rural district, your network of music departments is making a valiant effort in providing your students with a multicultural music experience. When choosing a rep for the annual district wide music showcase, you come across this arrangement of [Fanga Alafia](#). Your students truly enjoy this piece and look forward to singing it every single rehearsal. Two weeks before the concert, you come across [this](#) article in a well-noted and

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credible Facebook group. This is the only “African” piece you have programmed for the district-wide showcase. What are your next steps and possible solutions?

Resources

- [Smithsonian Folkways](#)
- [Songs with a Questionable Past](#)
- [2020 List of Pieces to Be Reconsidered or Removed](#)
- [Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers](#)
- [Hip-Hop's Daughter Raised in a Choral World- 10-Steps Toward an Anti-Racist Music Curriculum](#)
- Alice Tsui's Information
 - [AliceTsui.com](#), [Instagram.com/musicwithmissalice](#), and [Twitter.com/aliceanntsui](#)