

Entre El Sur y el Norte: Decolonizing Education through Critical Readings of Chicanx and Latinx Music (tentative title)

The life-giving power of music has sustained the survival and resistance of Chicana/x/o and Latina/x/o communities over five centuries of coloniality. Within the spirit of the creative-resistance (Rodriguez 2014), this book examines music as a site of anti-colonial resistance and decolonial praxis in schools and communities in Cemanahuac and beyond.¹ Premised on the emancipatory notion that schools--part and parcel of the “colonial matrix of power” (Quijano 2000)--can engender a decolonial imaginary and praxis (Perez, 1999), this book seeks contributions that problematize social injustices, provoke consciousness, and dismantle colonial approaches to teaching and learning through the critical study, performance, and creation of musical expressions. Moreover, we seek works that examine music as a site of healing, remembering, revitalizing, restoring, celebrating, returning, connecting, and envisioning possibilities for humanization in schools and community-based teaching/learning spaces (Smith, 2012).

As scholars committed to decolonization as a political, epistemic, spiritual, and cultural project across the Americas, we are intent on creating an anthology that values transcultural understanding and solidarity between and across subaltern peoples of the Global North and the Global South, with particular attention to Chicanas/xs/os, Afro-Latinas/xs/os, Central American, and Indigenous people in the Americas. Musical forms provide ways to critically explore epistemic erasures, disrupt colonial narratives, and create spaces for transformative consciousness among children and youth, particularly around issues of economic globalization, (im)migrant rights, cultural resistance, racism, poverty, and educational inequality. As interdisciplinary scholars and editors to this book, we seek chapters from emerging and established scholars in the field of music, sociology, anthropology, ethnic studies, education, history, and decolonial studies, as well as chapters from artists, educators, and community activists who actively engage music as a decolonial pedagogy in Chicana/x/o and Latina/x/o schools and community-based education spaces.

Some guiding questions to consider include [but are not limited to]:

- How do educators, cultural workers and musician artevistas inspire personal and social change through intentional classroom pedagogies that resist, interrogate, and dismantle coloniality through the lyrical, sonic, and performative aspects of music?
- How can genres like hip hop music (with its ties to capitalism) and other forms of musical mestizaje, provide a forum for decolonial teaching/learning?
- In what ways can educators generate transcultural understanding and solidarity between and across subaltern peoples of the Global North and the Global South? How can these transcultural solidarities decolonize borders and colonial notions of nation, citizenship, and belonging?

¹ Cem Anahuac is nahuatl for the land between waters and/or oceans.

- In what ways do decolonial music pedagogies facilitate transformative consciousness among Chicana/x/o and/or other Latina/x/o students?
- As an educator and/or musician, how do you create, study, or perform music to engage in critical discussions about economic globalization/coloniality, immigration, cultural resistance, racism, poverty, and/or educational oppression in the Americas?
- How can music be used to engage in discussions on anti-Blackness and anti-Indigeneity within the context of the colonial curriculum?
- How does music provide opportunities to decolonize readings of sexuality and gender in Chicana/x/o and Latina/x/o education settings?

PROPOSAL REQUIREMENTS:

1. Identify the educational space you will focus on in your submission (K-12, College and University, or Community).
2. Your proposal must be 250 words maximum (include reference on another page).
3. Include a brief 100-word author biography for each contributor.
4. Contact information including: Full name, contact information (email), and affiliation.

DEADLINE FOR PROPOSALS: September 15, 2018

SUBMIT TO: decolonialmusicreader@gmail.com

For further information or questions, please contact the co-editors:

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Perez, E. (1999). *The decolonial imaginary: Writing Chicanas into history*. Indiana: Indiana University Press.

Quijano, A.(2000). Coloniality of power, eurocentrism, and Latin America. *Nepantla: View from south*, 1.3, 533-580.

Rodriguez, R. (2014). *Our sacred maiz is our mother: Indigeneity and belonging in the Americas*. Arizona: University of Arizona Press.

Smith, L.T. (2012). *Decolonizing methodologies: Research and indigenous peoples* (2nd ed.). New York: Zed Books.

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