BODIES AND TEXTS:

RACE EDUCATION AND THE PEDAGOGY OF IMAGES

by

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A DISSERTATION

Presented to the Department of Education Studies
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

June 2018

DISSERTATION APPROVAL PAGE

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Title: Bodies and Texts: Race Education and the Pedagogy of Images

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Degree awarded June 2018

DISSERTATION ABSTRACT

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This dissertation is an exploration of how teaching and learning about race and racism happens in the context of a particularly racially charged political and cultural climate—Black Lives Matter rallies and activism, the Presidential Election and subsequent election of Donald Trump, and shifting racial discourse and logic. Using a 2016 course on racism as a site of inquiry, I consider how experimental and arts-inspired approaches to pedagogy open up new possibilities for how teaching and learning about race can happen. The course, made up, of undergraduates in their senior year, planning to become elementary school teachers resisted dominant discourse about becoming anti-racist as became a space for young, white, mostly women to learn through encounters with texts, moving their bodies through space in ways that they might have otherwise avoided, and participating in ongoing, persistent, nuanced race dialog through a variety of modes—digital, art, music, film, literature, and public events. This learning was often not conclusive but provided ongoing practice for engaging race in ways that allowed for meaningful shifts in how they notice and know the world, implicating how they imagine becoming a teacher in a raced world.

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ACKNOWLEDGMENTS

I wish to express sincere appreciation the all undergraduate students who have taken courses with me and taught me so many lessons along the way. In addition, special thanks are due to the members of the dissertation committee. Finally, I want to thank my colleagues who have become friends and family. They have cooked me meals, helped me move, and encouraged me in countless ways across many years. Finally, I want to thank my partner Wade Keye, who always reminds me to persevere and my dear parents, Ron and Janice, whose generosity and support has taken my places I would likely never have gone.

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INTRODUCTION

When I was in kindergarten, I went to an all-black private school, with all black teachers in South Central, Los Angeles. I can still recall the drive to school, past car repair shops and liquor stores. The neighborhood was not perfect. My mother regularly had her car stolen and we had a dearth of safe parks, recreation centers, libraries, and limited options for fresh foods, but I remember walking to the drug store with my grandmother and getting bubble gum ice cream cones. Older black ladies would stop to talk with me and remark on my dress or hair. We were in a little black bubble, feeling in many ways isolated from the problems of whiteness, while at the same time dealing with the direct consequences of racism in our isolated, economically precarious community, imagined as always already plagued with crime and thus, plagued with criminals.

We dealt with these problems and in exchange in a community predominated by black people, which created a kind of safety—my intellect and ability were not questioned, my outspokenness was rewarded, rather than policed, and my bright future assumed, rather than doubted. But we were getting older, and my mother began to worry what would happen when it was time for us to go to the neighborhood elementary schools, which were under resourced and understaffed. She worried that we would not have the opportunities we needed to become employable, healthy, and safe in a late-capitalist context that traded labor for basic necessities. After much consternation and some worried financial planning, we moved out of South Central Los Angeles and to San Fernando Valley, about 45-minutes outside of the city proper. We moved to a lower-income area that was racially diverse, made up of working-class and immigrant families

from many different places. We lived in a two-bedroom apartment in a building that was well-maintained on a somewhat busy street. After touring our neighborhood schools, my mother was unimpressed with our immediate local educational options. From birth, we had been prepared to be successful in school and she would not let all of that hard work go to waste.

Rather than accepting our unsatisfactory options, my mother, who is excellent at dealing with bureaucracies, figured out a legal way to get my brother and I into the best elementary school in the area. This school was located across town in the wealthy area of Woodland Hills. Almost overnight, our educational trajectories were diverted in the direction of greater success and economic opportunity. We went from an all-black school made up of working class families, to one where the kids were wealthy and white. While we remained black and lower-income, coming to school from a single-parent/single-income household, we began to share educational space and resources previously reserved for wealthy white children. These educational resources remained largely reserved for wealthy white children, but we had slipped through the tolerance and inclusion loophole that allowed a few black and brown kids in order to safeguard against accusations of racial discrimination.

In this elementary school space, all of a sudden being black mattered in a way that we were not prepared for and had no way of understanding. Our provisional and precarious educational inclusion shifted the atmosphere. Our presence alone irritated some of the teachers and staff, while making others anxious and even fearful of the deluge of black and brown students that might later come. Our very existence inspired new policies and approaches, while facilitating new anxieties and fears. Sara Ahmed talks

about race as an orientation to space and how bodies can move or be stuck in a given space as a result of race (2007). Our access to an affluent school in an exclusive neighborhood was both a move into space, but once there, we would become differently stuck in ways that could not be anticipated.

This change happened separate and apart from who we were as individuals, or who we would become, we were five and four years old. Actual children. But our bodies were black and reminded white people that black people existed and for some this reminder was in itself barely tolerable. We were black children in a schooling context that was tasked with educationally serving us, even as we were never imagined or intended to be there. Our introduction into the environment undermined the organization of the space, changing the schooling space in ways that were contradictory and challenging for us as children in the school, but also for our teachers. This impacted their bodies and their efficacy depended on how they were able to reimagine their role in relation to black and brown bodies that were not there before.

For many of our teachers' decency, personal ethics, and love of children, regardless of race, helped them become the kind of teachers we needed in order to succeed. In other cases, the teachers were not decent enough to overcome learned and fostered racial animus that was often projected onto our small bodies. Even so, there were moments where we learned alongside our white classmates, but also always separate from them. For one, we quickly learned that we were troublemakers indicated by how often we were both in trouble. Me, always for talking to my classmates, talking "back" or not following directions. My brother, always for not paying attention, horsing around, or also not following directions. We had never been rebels before. I learned that being

outspoken and knowing lots of words (which I learned from my mom) was met with suspicion and derision. It was perceived as being arrogant, showing off, or even having a bad attitude. My brother was very science-minded and easily bored, his energy was met with harsh directives, hours in detention, or he was "benched," which meant that he had to sit on a bench for the entire time of recess, while watching all of the other kids play. This punishment would only exacerbate the problem because when he returned to class. Having had no outlet to release his energy, he would again be out of his seat, talking out of turn, dancing, or making unwanted comments on the lesson to a greater degree.

This became a predictable cycle, one which only further cemented his reputation as a troublemaker. Despite his brilliance, engagement, and curiosity, he was viewed as a problem (Noguera, 2008). His white teachers could not see potential, because they were so distracted by what they interpreted as disruptive and troubled behavior. Never mind that intelligence and non-compliance are not incompatible. This problem followed him and resulted in him being identified as needing to be moved to a special education class. My mother, correctly mistrustful of the school's evaluation of her son, paid money that she did not have, to get him privately evaluated. This evaluation strongly countered the school's evaluation and my brother remained in mainstream classes, likely with the very teacher that had recommended him to be removed, so convinced of his lack of ability. And although I have not spoken to my brother about how this felt, I am certain that it impacted his sense of his place in school and cannot be disentangled from the struggles that he faced in school in his later years. My brother, who is much smarter and much more capable than I am.

Into his middle-school and high-school he struggled in response to teachers engaging him in ways that were primarily corrective, coercive, and disciplining. My mother, a single, working parent, did not know if my brother was actually a problem in school or if something else was happening. I think it was a mixture. I think he did act in ways that were resistant, but that resistance has to be contextualized. Working all the time, my mother did not have the resources to advocate for him. My brother was a black boy who had trouble focusing, likely because his classes were boring. My brother was also the son of a black single mother, attempting to become educated in a school where his physical body triggered a whole host of fears, anxieties, policies, and responses that were largely uncritical and reinforced by school policies and norms. Hundreds of years of racial angst was projected onto his body, constraining his ability to move as a child and make meaningful use of his education.

Despite all of this, my brother pressed on. He focused on science, where I imagine he felt there was less subjectivity, less interpretation filtered through teacher bias. He earned A's in classes where I got Ds the previous year. My brother who had always loved to make things, draw, paint, act in my plays, and read stories, focused on math and science, a discipline that was valued and one that would make him an exceptional black boy.

Despite being a science star, he had to go to and from school, walking or skate boarding, and no one could tell by looking at him that he was an A physics and trigonometry student who enthusiastically played badminton and guitar, lovingly kept snakes and turtles, listened to 80s pop and old soul music, and did the dishes without being asked. He was regularly stopped by police officers and harassed on his way home

from school. He would have been tracked into classes where he would have had much less opportunity to realize his interest and ability in science were it not for my mother's advocacy, coupled with her growing understanding of education law and an indefatigable approach to bureaucracies. My brother's success in math and science ultimately allowed him a bit of wiggle room (Ahmed, 2014) and made a tiny space where he was able to move in a way that allowed him some route to a kind of success recognized by a capitalist culture and economic system. He did something that was valued in dominant culture and he did that thing well enough that he could not be denied. He went on to study astronomy and physics and is now doing quite well as a health physicist.

This brief story is much more complex than my narration can capture. And as is, might look like an endorsement of public education. Despite the difficulties, he was able to overcome those challenges and achieve. He is a success story if that is what one is looking for. If approached differently, we might think of my brother's educational journey as one in which his education was hard fought in a way that it really should not have been. If my mother had not become knowledgeable about education law or if my brother had not been good at science and math, where might he have ended up? How did the stress and uncertainty impact my brother and my family as a whole? Given my brother's abilities, what kind of opportunities might he have had, if his race was not something to overcome? Both my brother and I managed to be successful in school, but it has cost us both a great deal. And how many black and brown kids were unsuccessful in that same time period?

These questions are not answerable, since they involve a parallel universe where race is not one of the most consistent predictors of people's life chances. We might also think about my brother's example of someone navigating a structure that never intended to be navigated by people like him. Specifically, I consider what teachers, white teachers, might do in their role as teachers to expand opportunities for kids of color in schools that never had their success in mind (Picower & Mayorga, 2015). Beginning with this premise in this study, I examine how teachers might learn about race and racism. I hope to consider how teachers can disrupt such the entrenched and commonsense injustice that make up schooling in the United States. And how their own education about race facilitates the potential for this meaningful disruption?

If I were to share this story with my undergraduate students on their way to becoming elementary school teachers, they might express some sympathy for me and by extension my brother. They might also suggest that things have become so much different in the years that have passed since those unfortunate events. I would agree that much has changed in the time that my brother and I were young children in elementary school. In the past 30 years, No Child Left Behind was passed and implemented, zero tolerance policies have gone into widespread use, and a steady flow of funds have moved from public schooling institutions, like the ones I went to as a kid, and into private hands that have increasingly determined how public school happens and who has access to that education. The laws enforcing public school integration have been weakened to the point of uselessness and the number of teachers of color has declined significantly (Bryan, 2017).

There is no way to tell what combinations of forces allowed enough space for my brother and I to be relatively successful in educational institutions hostile to our bodies and structured against our success in ways so pervasive that they have become invisible. I use my brother as an example, rather than myself, because early on I was identified as an exceptional black girl. This early identification allowed me to be treated very differently than many of my black and brown peers, but not always. And being identified as racially exceptional by white folks is still racist, even if it does allow a bit more freedom of movement. But the exceptional status must be vigorously defended and justified time and time again, and racist people easily forget that they have identified you as exceptional, if you get out of line. So, while there is greater freedom, the status is extremely precarious. And as I have grown, I am very aware that my body and my presence is often used to justify policies and norms that do great harm to others who look like me.

All of this is to say that it is my educational experience that both guide and diverge from this study but influence my approach to thinking about these issues. Despite my own difficulty, I have chosen to continue my education well beyond what is required. To many this appears a choice, but black women at the intersection of white supremacy and patriarchy must have many more credentials and recognizable qualifications in order to be competitive in the economic marketplace that trades labor for basic necessities and dignity (Hill-Collins & Bilge; 2016 Patton & Croom, 2017). My own history in schools, along with my ongoing ambivalence about school, is never left at the door as I enter university classrooms tasked with better preparing young people to become teachers. In my own life, had a few things been different, my brother and I might have ended up somewhere very differently. I can think of five or so teachers who encouraged me and

supported me in my K-12 years, and almost all of them were white. In college, I can think of a few more, but I was the one of two black kids in A.P. and honors courses and the only one by the time I began my senior year. I was the only black kid in speech and debate where I had mild success. Again, being identified as exceptional allowed me many of the educational goodies that were not intended for me and keeping them flowing required a particular performance that I continue to struggle with getting right today. I wonder where I might be today if a few more teachers had, not only, been interested in my success, but deeply and meaningfully aware of the challenges I faced. I also wonder how many capable black and brown kids might never have the chances that I have had, not because they are lacking in ability or potential, but because of the historical and current structure that constrains and even snuffs such possibility or punishes them for noncompliance. Further, I wonder about the ongoing social cost to all of us when we exclude so many young people from the possibility of education.

Today race is recreated and reproduced, adapting to changing cultural norms and sociopolitical contexts (Omi & Winant, 2015). Immigration can do the work of white supremacy coded in discourses about security and economic opportunity (Chomsky, 2014, Roediger, 2005). The increased power and reach of police can be justified, not in racial terms, but again in terms of security (Chomsky, 2007). The possibility of different ways of thinking immigration policy and policing becomes stuck in the dominant narratives circulated in media, film, schools, and communities, (Omi & Winant, 2015; Bonilla-Silva, 2003) and few can imagine a world without mean-spirited immigration policy or policing, recognizing that police or ICE may sometimes get out of line, but are ultimately a force for protection and force (Barsky, 2016). These two perspectives are

common and widely circulated, and while people of color are prominently featured in these narratives, these stories do not come from communities of color (Gammage, 2016; Law, 2002). Communities of color do not own national media conglomerates or write the curriculum taught in national schools (Au, 2016), even as there is always fervent resistance to the narratives that serve to further dehumanize communities of color (Bell, 2010; Lowery, 2016. It is important to also emphasize that schools are a key site where the reproduction of such dehumanizing narratives happens through unexamined norms (Castagno, 2014; Pollack, 2004) policy (Picower & Mayorga, 2015), curriculum and pedagogy (Woodson, 1900; Au, 2016) quite effectively because many people imagine schools as an unqualified public good that should be neutral and thus, outside of the kinds of hierarchies that animate the world beyond the classroom (Bell, 2004).

In dominant discourse on race and racism, the problem of racial justice, often begins and ends with bodies of color. The underlying assumption being that they are the only who benefit from racial justice and so they must be the ones to deal with the problem. People of color are tasked with putting their bodies in the racial machine to disrupt, challenge, or stop it momentarily—long enough to graduate, long enough to be hired, or long enough to breathe (Sharpe, 2016). The damage is done by systems and structures that black and brown people have no power or say in, but yet, are required over and over to solve these problems through simultaneous resisting and making-do. Whether it is mothers going on hunger strikes in Chicago in order to address the educational injustice of learning facilities for their children (Scott & Holme, 2016), black parents pulling their children out of school to be homeschooled to protect them from racism (Mazama & Lundy, 2012; Fields-Smith & Kisura, 2012), or school walk-outs and other

bodily refusals of injustice (Treviño, 2001). It is common sense that the victims of injustice should be the ones to fight and die for the end of said injustice. The other side of this common sense is that people not directly impacted by racism have nothing to offer in the fight for racial justice. And while the marginalized and oppressed people have done much to move the world toward justice, I am troubled by the idea that the most vulnerable should always be the ones to force things to happen. Shouldn't the perpetrators and benefactors of ongoing injustice be tasked with righting historical wrongs? Or at the very least, *more just*?

Many decades later, Toni Morrison challenges the idea that blackness/black people should be the starting point when inquiring into racism—a system that black people have never had any say in constructing or maintaining. When asked about racism's effect on black people in an interview with Charlie Rose, Toni Morrison responds to the question with another question, asking, "How do you feel?" Morrison continues, "Don't you know, that the people, the people who practice this, are bereft? There is something distorted about the psyche. It is a huge waste and it is a corruption and a distortion" (Morrison, 1992). This exchange resonates, it is an older clip and the quality of the video has become much better since that interview conducted. I am impressed by Morrison's quiet resolve, but I am also always looking for ways to be in communication with people who have a completely different worldview in ways that connect, but do not give in to their way of seeing and doing things because it is the dominant one.

In the interview, which you can find on YouTube, Charlie Rose is visibly taken aback by Morrison's assertion. He appears to have never considered that to solve racism,

he might begin with the people who perpetuate and benefit from the reproduction of it. He is flummoxed by Morrison's answer to his question. The idea that black people would not be where we one would start to address decades of racism and antiblackness appeared to confuse Charlie Rose. Further, Rose seems to believe that black people could solve the problem of racism, even though black people have never had any say in the creation and reproduction of racism is the logic of white supremacy. The logic of white supremacy permeates dominant discourse and culture.

We are now decades away from Morrison's statements. We have just elected Donald J. Trump, a man who has been elected by marshaling white resentment and racial animus despite repeatedly showing his incompetence and unsuitability for the role. We often talk about education as though it is a sufficient intervention into the distortion that is white supremacy. This distortion is something that Toni Morrison and Frederick Douglas both explore through their thinking and writing--Douglas through narrative essays that sometimes seem as though they could be written in the present time and Morrison through her artfully crafted novels that center and account for the complexity of black women's lives disengaging from the pervasive logics of white supremacy that render black women invisible or inconsequential.

While there might be a greater national sense of racial disparities, in part thanks to the constant barrage of images of black death and brutality, which simultaneously act as increased awareness for some, and further evidence of black pathology for others. The backlash against the Black Lives Matter movement indicate how challenging and confusing it is for many white people to imagine black lives mattering and the social and cultural effect of that mattering. Trayvon Martin was shot nearly five years ago, and his

killer has been interviewed on conservative radio to brag about killing a child. Five years of images, examples, and evidence of the cheapness of black life has not garnered any significant change in the protection and validation of the lives of black people. Additionally, any perceived improvement in the lives of black people is met with rage and resentment because the notion of black people as perpetually undeserving is deeply embedded in the foundations of this country. The idea of black people as undeserving of economic opportunities, decent housing, clean air and water, or educational opportunities is the logic that has guided much of the way we live in the US. So much that we do not even notice that is how we are all constituted by antiblackness and white supremacy. [1]

Even while making a point with insurmountable evidence, lest I be accused of ignoring the gains of black people in this country, I feel I must mention that there are some black elites, their higher position on the social hierarchy is always much more precarious than that of white people similarly positioned (see Kanye West and President Barack Obama). These black elites have had to overcome racialized impediments, making their success harder fought and often much less impressive when compared to white counterparts. And when black people, as a group are not successful in a context that is structured around their demise, the statistics that anti-racist activists and educators hold up to elicit urgent political response are simultaneously used to support claims of black inferiority and pathology.

[1] In this project, I am concerned with antiblackness, which impacts all people of color, even while I acknowledge that people experience antiblackness in a range of ways that are related to their perceived racial identity. This range of experiences is also true for black identifying people. I'd also add that the need to justify a focus on blackness is often rooted in the very norms that I critique here.

Antiblackness and black pathology continue to animate every aspect of our society--electoral politics, policing, environmental justice, housing, economic justice and education. The flimsiness and incoherence of race as a controlling concept has not weakened, and current iterations of it are so new that we have yet to develop theories to meaningfully respond. Even the most liberal of among us play in antiblackness because, it is Christina Sharpe calls it, "the weather" (2016). The journalists who have been so quick (and frankly, desperate) to dismiss or minimize the racism of this election, the liberal activists who want to talk about gender equity, and environmental and economic justice, as though race is a separate issue, along with feminists who, after decades of thoughtful critique, still maintain white woman as universal and the public school teachers who have not learned enough about racism to resist reproducing it in their classrooms, personal lives, and democratic participation. Few of these people would be recognizable as racists, but in their professional and social lives they are not acting against racism and thus, perpetuating racism. What kind of education is required for this to become otherwise?

Teacher Education and the Racial Project of Schooling

Given this history and norm of setting racism at the feet of people of color to solve, this project is concerned with what education can do in terms of resisting racism in schooling contexts. To think about this, rather than looking to black and brown folks to solve racism, I am much more interested in turning the problem inside out. Part of this choice is practical because I am geographically limited in my approach to the study. The study takes place in Eugene, Oregon where there are relatively few people of color, and

whiteness is much more visible in in its starkness, consistency, and degree. In Eugene, most of the spaces I find myself in, I am the only black person and often the only person of color. In my life, I have rarely been in a place so racially homogenous, much less lived, and taught in such a place.

In the university in which this study takes place, white students are on the path to becoming public school teachers at a university that is over 75% white, with a faculty that is also predominantly white, with very few tenured professors who are not white and even fewer who are black. Many of the students of color in attendance at the university are athletes, thus precariously positioned, and International students, also precariously positioned for different reasons. This challenges any potential for resistance to white supremacy, as students are concerned about being pushed out of the university. The lack of representation signals an institutional disposability, even as commitments to diversity are claimed and reclaimed.

Town businesses, policing forces, and campus faculty and staff are also predominantly white. When students of color leave the campus, they must contend with microaggressions, aggression, hostility, surveillance, and suspicion that is also present on campus, but often more overt off-campus. This makes it dangerous to venture too far from campus, particularly in a group of black and brown people, making living here challenging in ways that many white students and faculty struggle to imagine. This is not unique to this area, but it contextualizes race education for white students. Much of the experience of students of color is invisible to the majority of white students, even as they are ostensibly sharing much of the same space with students of color. And when students of color make their experience known, often by discussing it in classroom spaces, white

students have a ready arsenal of talking points that serve to dismiss those experiences, while encouraging black and brown students to be quiet. Because white students have been socialized into not seeing and/or willfully looking away (McIntosh, 2012; DiAngelo, 2012) race education in this context is fraught and irritating because it challenges the dominant narrative of white innocence and benevolence, along with a narrative ongoing race progress. Students wonder why we must keep talking about something that they do not think is relevant anymore[2].

To further describe the racial context of this study, the majority of the students in the Education Foundation major are almost all white. These racial optics serve as a hidden curriculum (Apple, 1982) suggesting to undergraduate students who is suitable to become teachers, and maybe less so, who is suited to teach future teachers. Several years ago, in a course I taught in the Education Foundation program, a young white woman told me that racism was not a problem where she grew up because there were no people of color. In her mind, racism could not exist without bodies of color to direct those racial attitudes toward. This is an interpersonal and individual understanding of racism that is difficult to challenge. She believed that the absence of people of color was evidence of a lack of racism, rather than visual evidence of the effects of racism that has ordered space around certain bodies and in avoidance of other bodies (Ahmed, 2007). Similarly, in a recent interview for The Guardian (September 22, 2016), former Trump campaign chair of Mahoning County, Ohio Kathy Miller, stated, "There was no racism before Obama." In this case, Miller is conveniently conflating increased exposure to racial discourse with

[2] In this project, I am not concerned with overt white supremacy or white nationalism. I am concerned with the kind of race education that can happen for young white people desiring to become differently in relation to race and racism.

racism. A sleight of hand that is quite common, reflecting a common white racial attitude that racism begins and ends with bodies of color, even laying blame for the increased discussion of racism, on people of color rather than perpetrators of racism and the maintenance of systems of racial oppression. Because many white people never or very rarely have to meaningfully or critically think about racism, these views are pervasive, even absent of conscious racial hatred or bias. Intervening in such thinking is a challenge, because doing so requires a kind of teaching that runs counter to "common sense" which is the logic of white supremacy and also the logic of the United States (Roediger, 2002, 2005; Katznelson, 2005; Morrison, 1992) and much of the world (Fanon, 1967).

This racial context is complex, but that complexity is rarely engaged in any meaningful way that makes historical norms of whiteness and prompt different habits (Massumi, 1992). In the broader context of the university, students of color are admitted to the university, in many cases to play sports, and are meant to do their best in their courses, even better than white students, despite managing pervasive racism, while dealing with resentment and dismissal if they name said racism. This is further complicated by the fact that racism is broadly understood as an issue of interpersonal, exceptional and isolated incidents, if and when it is referred to at all. In an email sent to the entire campus community, the president of the university reflected this view--the view that racism is a matter of individual choices and will, rather than a historical, structural, and continually material issue. Not too long after that email, in a rally put on by the university's Black Student Union, the college president addressed the crowd after black students discussed the effect of the law professor putting on blackface, but also the election and increased racial threats directed at the black students on social media. After

students shared made their trauma public, as is often the expectation if anything is to be done, the president spoke, telling students to that they should focus on their studies and not let the actions of one individual impact their academic success, effectively individualizing a structural and historical issue and in some way highlighting the students' response to these incidents, rather than exploring the incidents themselves. This reflects a naïve, but common, view that racist incidents are isolated, and projects the impact of such incidents on the black students to deal with and/or explore fixes, even as there are people in well-paid positions tasked with doing that labor.

Because critical teaching on race directly counters dominant discourse, this kind of teaching becomes particularly challenging because it is in addition to all of the things that is already required of college instructors (planning, developing syllabi, curating texts, monitoring attendance, evaluating writing, responding to emails, meeting with students, uploading documents to Canvas, creating assignments, and maintaining control over all of it). Instructors who teach race courses, must also sophisticatedly challenge the narratives that are so widespread they have become commonsense for many students. The teacher concerned with using education to dismantle, or at the very least, resist white supremacy works 24/7, listening, reading, and analyzing, looking for ways to better explain how racism works to (mostly) young people who have been told a different story over and over without recognizing that it was a story. Bringing students along to rethink what they have taken-for-granted requires a skillset that largely does not have a name, because it is not universally required. As I developed these skills, often through trial-and-error and/or in response to a crisis, the world changed in such a way that expanded the likelihood for meaningful teaching and learning about race and racism.

In the role of instructor, I could better challenge dominant narratives about race and racism, providing some alternative ways of thinking the raced world, often guided by both academics, journalists, artists, storytellers and rappers. Even as I became a better teacher of race and racism, there were always new snags, crises, tense interactions, tears, sleepless nights, anxious meetings with superiors (who were always white), detailed explanations and justifications for grades, readings, films, and tone of voice. Challenges and time-wasters that my white colleagues did not endure. Put differently, learning how to better teach students about racism happened in a surveilled and policed space, creating stress, fear, and urgency. So, as I worked tirelessly to become better at teaching students about racism, I also felt the effects of racism and white supremacy—the assumption of my incompetence, the policing of my tone and body, the futility of my voice, and the lack of community where I could make sense of these experiences. I would argue that learning how to teach in such a challenging context is how I became skilled—even as I believe that there are many other ways to become skilled at teaching against white supremacy in a context where white supremacy is such the norm that it broadly goes unquestioned and unexamined.

Working as the only black instructor teaching in the department, in a precarious year-by-year position, whereby I am dependent on the position in order to complete my degree, becomes multiply challenging in layered and cumulative ways. This work also happened in a university culture, very much operating in the norm, that has repeatedly shown an inability to meaningfully do anti-racist work or support instructors working to do that work. Frankly, teaching race in ways that resist anodyne multiculturalism,

neoliberal notions of diversity (Melamed, 2011)[3], and white benevolence to predominantly white education majors at a predominantly white institution is an exercise in hope, or quite possibly dangerous delusion.

It is at this tangle that I enter with this exploration of race teaching and race knowledge in increasingly neoliberal, late capitalist logics where racism is both coded and overt, and antiracism is only valuable when it is tied to the expansion of markets and the reinforcement of whiteness (Melamed, 2011). Even allyship, as widely conceptualized, is problematically entangled in the continuity of racial hierarchies and the acceptance of white entitlement to always *more* (space, money, access, knowledge, etc.) than what people of color have, because allyship always comes from a position of greater power and status, being an ally, which is always optional for white people, is a slight extension of that power and status, without interrupting or disrupting it in any meaningful way. Under these logics, some people of color might do better than they have done in the past, but once there is the sense (often an inaccurate sense) that people of color are surpassing whites or moving beyond their place, relationships of shared commitment to justice often collapse under the weight of self-serving entitlement to power, recognition, and superiority. If white people actually wanted racial justice, there would be racial justice; yet, racial justice continues to elude us.

[3] Melamed refers to neoliberal multicultural as the kind of multiculturalism that does not disrupt the capitalist logics of neoliberalism. It is a kind of inclusion that benefits and strengthens neoliberalism, while also disguising the continued centrality of race and racism.

The Potential and Limitations of Education

In spite of the despair and fatigue that I frequently write from (although, not all the time), I continue to believe in my heart and soul that education can matter a great deal and allow people to become differently in relation to the world, particularly in our current social moment. The day after the election, I was uncertain whether to hold class. While I am very passionate about teaching and take my role as the instructor very seriously, I had not been able to sleep the night before. The morning after the election, we, huddled up on the couch in disbelief. I posted a brief note on Facebook, wondering about whether I should have class that day. A former student, who has kept in touch with requests for recommendation and coffee dates, responded with the following:

> Asilia, you are a respite and an inspiration. Your classes helped me realize the way that anger, sadness, and even devastation is precious, important, and can be powerful tools. Plz do whatever you need to take care of yourself, but I am positive that students will benefit from your class today! (September 8, 2016).

While, I was heartened by her kind words, I was most interested in the part where she says that there is power in anger, sadness, and devastation. Because, while I do believe this, I did realize that I had taught students in a way that emphasized a kind of ethical living in despair. I thought I had disciplined myself in the liberal discourse of racial progress that celebrates any crumb or bone distributed, while ignoring all of the continued indignities and injustices of racism. I thought that I had done an okay job at concealing my deep pessimism regarding any sustained or meaningful racial unity. I did this, I thought, strategically, maybe in order to protect the youth. But this particular student suggested the value of something in excess of my explicit teaching, in excess of the syllabus, and in excess of the confines of course. This brief digital exchange suggests

the possibility, in what seems impossible—teaching in the afterlife of slavery (Hartman, 1997) and accounting for that legacy in ways that stay with them, while encouraging continued learning and imagining a different world. This is a delicate balance, one that I am certain I often fail at.

This student, an affluent young white woman from Portland, had taken a course from me several years before, her first year at the University, at a time when I struggled to teach white students about race in ways that destabilized them without discouraging them from continuing to do the work. This student, at least in her view, found the potential in pessimism, in rejecting hope in favor of something else. She acknowledged that such work will always be draining and depleting, while showing her appreciation for a kind of working alongside despair, rather than trying to quickly get beyond that despair. In my time teaching at this university, I have hundreds of exchanges, notes, emails, conversations, and coffee chats that remind me that I can be pessimistic, but I also must recognize that I cannot *only* be pessimistic.

We often underestimate the capabilities of students. I wondered about this idea of a pedagogy against hope and facilitating a classroom space that takes a hard, unflinching look at the ugliness of our world, our country, our city, and our university, making possible a different way of becoming in the face of such ugliness. The day after the election, I made class optional and emailed the class notifying them of this change. Almost all of them showed up and we sat in a circle, sharing our thoughts. Several students cried, expressed their fear, and disappointment. Many students expressed shock and wondered how they would continue, given this new sense of a future so far removed from the multicultural fantasy that they had become invested in—a future where removal,

exclusion, and isolation of others seemed terrifyingly and heartbreakingly much more likely. Several students wrote me emails after class, saying that having an honest, but hard discussion about the election results was strangely calming. Having multiple ways of thinking about the complexity of the world does something for instruction and learning. It is in this particular time and space that I begin to explore how race knowledge happens in a particular historical moment, one that is animated by racial anxiety, increased race awareness, race discourse, and a simultaneous resistance to any meaningful discussion or consideration of race, alongside a growing dangerous and unchecked white supremacist/white nationalist movement. This context cannot be separated from what happens in a course made up of white students motivated to make better sense of the raced world, thereby (in some way) acknowledging that their previous education on such matters was insufficient.

The Always Shifting Politics of Teaching

Recent events have foregrounded and emphasized the need for a different kind of education around race—a different logic, a different notion of power, and a different idea of what it means to be in a raced world. Recent events have also suggested the impossibility of a race education that would be sufficient to disrupt and undermine the racial hierarchies, because these hierarchies are always shifting and changing form, alluding meaningful change. While race and racial histories have always required increasingly complex thinking, recent events have called our attention to race in ways that are simultaneously old and new. In what has become a predictable stream of video documenting the death and brutality of black and brown people, exasperated by news

media reporting and hateful comment boards, students wonder how to make sense of a current time so dissonant to the one they imagined, many of them isolated in racially homogenous suburbs.

While this feels new to many, to believe that current racial realities are new is a documented delusion. The way that police act in response to black and brown bodies, often with impunity, the election of an overt racist openly speaking in dehumanizing fantasies of black and brown people, the continued economic and educational exclusion of communities of color, requires a longstanding climate and a structure that has been well established, cemented even to allow for such disparate experiences in the world (Omi & Winant, 2015). At the same time, the students who enter my classes, in this space and time, could not have known any of this, as they have been socialized and disciplined into a studied racial naiveté.

In the local geographic context of my work, race education is challenged by the homogenous demographics, lack of faculty of color, white liberal complacency and naiveté, and a lack meaningful inquiry into the way that race works in and out of classrooms in the lives of both teachers and students. And while I do not attempt to account for everything that is working in relation to developing race knowledge through education and experience, I hope to continuously broaden the frame in order to see anew, what might have always been there in some form.

I situate this project in the current racial climate, even as it is always moving. This racial context is post-multicultural debates, post-Obama presidency, and now post-election. This context is further situated in an educational orientation that broadly understands multiculturalism in terms that cohere with a neoliberal state (Dumas, 2013;

Melamed, 2011). This form of multiculturalism serves to appease dominated groups and is unconcerned with issues of power, historical injustice, and capitalism.

This version of multiculturalism has animated our current understanding of race in education, acknowledging culture through celebrations which center around the food, music and dance of peoples broadly unrepresented in curricular materials. This particular notion of multiculturalism is prevalent, particularly in educational contexts and does not address structural racism, histories of oppression, whiteness (Leonardo, 2013), raced distribution of wealth and resources (Dumas, 2013; 2014) and intersections of race, gender, and sexuality (Ferguson, 2004). Promiscuously drawing on race theories, feminist theory, as well as posthuman and affect theory, this project is interested in the *how* of anti-racist pedagogy, its potentials and limitations, particularly in this cultural moment that increasingly acknowledges the need for such an education. I am concerned with the use of digital media, images, art, and critical arts practices assist, complicate, and facilitate that pedagogical work. Further, this project is interested in exploring the effects of such work for teaching and learning, as well as theory and practice.

Something Else: Experimental Race Pedagogies

This project begins at a university, in an undergraduate course on racism and education, but follows lines in and out of classroom to cultural events, digital interactions, and a shifting political climate. This project is concerned with the way that race knowledge develops in relation to events, visual culture (art, memes, images, photography), literature, and white and raced bodies. I argue that predominant ways of framing race and preparing future teachers to teach and be in a racialized world are

insufficient and the complexity of race requires a much different approach. In the following chapters I describe another approach to thinking which has implications on pedagogy, but also epistemology and ontology.

Over the course of a term, students and teachers enter into composition with an image-rich curriculum that uses literature, film, digital media and collage-making to engage race in ways that produce knowledge about race, self and world differently, or newly, toward different ways of being students, teachers and teachers-to-be. Hoping that in this work, students might better learn to "stay with the trouble" and become in relation to those texts, objects, people, and places that compose to work toward better, less harmful, less deadly racial futures (Haraway, 2016).

Several years ago, I taught a course called "Teaching in the 21st Century" as a Graduate Teaching Fellow. The course was a prerequisite for first and second year undergraduate students who planned to become elementary school teachers. Many entered the course right out of high school, with very particular ideas about schooling and the job of a teacher. At this time, my courses were almost 100% white and students broadly held beliefs about schooling based on their own education, media images, and the experience of being largely seamlessly welcomed by school systems, classroom policies, and teachers. And if they did encounter difficulty, they did not attribute those difficulties to their race. While there were many exceptions, many students had attended predominantly white schools, had been successful students, and whether they thought much of it, subscribed to meritocracy, colorblind ideology[4], and the inherent value of

[4] The approach to thinking and talking about race that upholds racism by "denying the presence or significance of race" (Burke, 2017, p. 857).

competition. I know this because of our class discussions, anonymous feedback about the class, and writing assignments. I also know because this is not a unique view in this area. And while they were sympathetic, at least in some way, to the plight of others, they did not spend much time thinking about it and were mostly unaware regarding the experiences of others. More importantly, they did not tie their fate to the fate of others. People got what they deserved, or in some cases, they did not, but that was not related to any greater forces of inequity.

Despite this common starting point, I have often managed to convince students in the value of thinking deeply about other people's experiences in school, to become a better teacher, but also to become a better person. In this particular class, the students were kind and interested. There were more of them engaged in this topic than had been the case in past courses. My instructional practice at this time was very focused on counter narratives. Using *Storytelling for Social Justice* (Bell, 2010) as a guiding text, we watched documentaries, read articles, and listened to podcasts that disrupted, contextualized, undermined, and challenged dominant narratives about the educability of kids in economically depressed communities, the value of African-American English, and the experience of immigrant kids of color in school. We historically contextualized standardized testing movements and wondered about why so few kids of color positively experienced the very same school system that was so beloved for so many of them. Many students talked about wanting to become a teacher because of the wonderful experiences that they had in school, often reflecting on a particular teacher who took an interest in them. Michael Dumas' assertion that schooling is a site of black suffering (2014) would not have made sense to many of them. At least not initially.

In the same spirit of foregrounding counter-narratives (Bell, 2010), I showed them a PBS documentary called "Boys of Baraka" (Ewing, Grady, McGeehan, 2005). This film is about a group of black middle school boys from Baltimore who participate in a program where they go to a boarding school in Kenya. The filmmakers make it clear that this program was one of their only ways "out" of their dire circumstances in Baltimore. While it would be hard to argue that this is the case, the film does not do any work to contextualize the circumstances of these boys—historical and ongoing economic divestment, economic isolation, over policing, limited access to education, parks, technology, and fresh food, racism and the afterlife of slavery. Because the film did not contextualize any of this, to the uncritical viewer, it served to reinforce black pathology as obvious, natural, and normal.

Despite the difficulty of being separated from family at such a young age, the boys flourished in their new school, at least that how the filmmakers portray the experience. And it is not a huge leap. The stressors that were directly related to their lack of opportunity were dimmed, if not temporarily removed. The film makes black people central to the narrative, but upon reflection of this film, it also traffics in white imaginaries of black ghettos and pathology, in a way that widens the largely assumed difference between black and white people. The black people financially struggling, facing inadequate schools, and under resourced communities in Baltimore is intimately entangled with the white suburbs that so many of my undergraduate students come from. The film does not engage any of this and gives the viewer a voyeuristic view into that darkness, that "other" America. This serves to simultaneously give pleasure to white viewers, while reinforcing the idea that the people at the center of the film are not

Americans at all, "black American" is another, to use Christina's Sharpe's term, an anagrammatical phrase (2016).

At the conclusion of the film, the school year has finished, and school officials have called a meeting with the parents of the boys who had just returned. The meeting takes place in a generic conference room with parents seated around the table. The school official stands in order to notify them that the program would not continue due to a lack of funding. In a devastating scene, a group of black mothers openly weep when they find out the news. Through sobs, one mother asks no one in particular, "What are we supposed to do?" and the futility of that question hangs in the air, threatening to choke all of the mothers in the room, along with the viewer. This is because the viewers saw the students' living conditions and the schools that they attended. And those of us who have been positioned on social hierarchies in such a way that we have avoided similar fates can consume that black pain. I recall my own discomfort and uncertainty about showing this film to a classroom full of middle and upper middle-class white women, who might not have ever had any meaningful relationships with any black folks, especially black folks living at the intersection of racism, poverty, geographic isolation, and economic oppression. In one scene, a black mother angrily yells at her son in a room that is in disarray. The viewer can only speculate that the stress of poverty, racism and sexism, might be betraying itself in an expression of anger directed at her son. He seems to understand this and not take the outburst personally.

This expression of feeling could have been anger, but it could also have been the fatigue that arises from having little control over the circumstances of one's life and having a sense, maybe one that is not ever articulated, that this reality is by design and

could be otherwise. I wondered how students were viewing this film. Did they see how they had because the people in the film did not have? Were they seeing how having and not having are always entangled? Or did they view it as a sad, but distant reality, that had nothing to do with them? Subsequent conversations, papers and interactions suggest the later to be true in that particular time and space. This is not to say that they do not differently reflect on this film later in life, once they have had more experiences, knowledge, or context to think through the film differently, which I suppose is an argument for showing the film, however problematic.

Although in this moment, I might seem to be holding them individually responsible for this I do not mean to do this. The students in this course and subsequent courses have been socialized and educated in particular ways where they have not had to look at the lives of people in any way that approaches the complexity and their relationship to those "other" lives. They have been educated in whiteness (Castagno, 2015), and if one if educated in whiteness, one is also educated in antiblackness. And antiblackness does not require one to know or care about black people, as there are rarely any consequences for not knowing or not caring. In a white supremacist context, one can still be a good person, even if they do not know or care about people of color. The hook for students in this class is that for them to be good teachers they must look and how they must know. But how do we teach in a way that does not reproduce black as other, as "non-being" (Sharpe, 2016) or provide black pain for further consumption, thereby reifying white supremacy, by letting whiteness off the hook?

Many thinkers have discussed the consumption of black bodies and the effect of that consumption (hooks, 1992; Thompson, 2006; Spillers, 1987; Perez, 2005) and others.

Blackness, brownness, darkness is consumable, and my students have been socialized in this raced consumption. While I did not think about much of this at time, as I was concerned with the counter narrative and possibly, naively hoping to facilitate deeper empathy, but upon later reflection I now recognize how faulty this approach was. I was not able to articulate it at that time, but as I screened the film in class and students openly wept. I felt a sort of uncertainty. Why were they crying? What did this empathy suggest, when many had never had any meaningful interactions with black people prior to meeting me? And I was only their teacher; our time together would soon end. Teaching white undergraduates in some way has since become easier, but this uncertainty persists. How to interrupt and disrupt stuck notions of racial hierarchies that position white people on the top and black and brown people on the bottom in a way that sustains? That does not just give students a new vocabulary for the same thinking and doing of before?

In a more recent course I taught called "Schooling and Representation in Film." During the course, fall of 2015, in Springfield, North Carolina, a black high school girl was brutally assaulted in front of her shocked classmates by a white man three times her size. The girl was ripped out of her chair and thrown across the room in a sickening display. We briefly discussed it in class and someone asked to see the video. I declined and said that I would not show this video in class. I had become weary of the frequency of videos documenting black brutality and death. A young white woman raised her hand and wondered, "How many videos will it take to convince people that this is an issue that needs to be addressed?" She listed off numbers, 10? 20? 1000? She suggested that something else, something beyond education, was happening when people circulated and viewed these horrific displays of black trauma, pain, and death. She was right to wonder;

a year later; there have been no substantive changes to policy to prevent brutality against black and Brown people. In some ways, the possibility of state-sanctioned violence has only increased.

The complexity of race in US culture and society is one in which I will not be able to begin to approach in the context of this work, instead, I am interested in acknowledging the complexity, while also thinking about what becomes possible in learning spaces if we pay deeper attention to what this complexity makes possible. If we let go of fantasies of racial utopias, anodyne notions of tolerance, diversity and inclusion, and consider engaging difficult racial histories that do not conclude with justice, what becomes possible in the thinking, doing, and becoming of future teachers? In Christina Sharpe's book *In the Wake: On blackness and Being*, Sharpe makes a convincing and devastating argument that we are living in the wake of slavery. Sharpe artfully articulates that, which most black people know implicitly, even as they might deny otherwise,

> In the United States, slavery is imagined as a singular event even as it changed over time and even as its duration expands into supposed emancipation and beyond. But slavery was not singular; it was, rather, a singularity—a weather event or phenomenon likely to occur around a particular time, or date, or set of circumstances. Emancipation did not make free black life free; it continues to hold us in that singularity. The brutality was not singular; it was the singularity of antiblackness…In what I am calling the weather, antiblackness is pervasive as climate (2016, p. 106).

The book has a whiplash effect as Sharpe darts through and against chronological time to analyze and discuss historical events of shipping bodies across the Atlantic in the Transatlantic Slave trade, and then darts to the autopsy of Michael Brown, the scene of a documentary about the shipping of goods across the globe with no mention of the Transatlantic Slave Trade. Sharpe makes the point that the past is always present. A central point of the text is how to proceed in the wake of slavery? How to proceed in the

wake of something that we are always living with and in but is denied, dismissed and obscured, particularly when we know that children, particularly black children, are exceedingly vulnerable in school spaces (Dumas, 2014).

While Sharpe is talking about living and being or (non-being) in the wake of slavery in terms of broader sociocultural and political contexts, there is something quite interesting about this notion of living in the wake of slavery in terms of education. Because public education, the institution in which we are concerned with preparing our students to become teachers eventually, is one in which most black children are educated. At one-point Sharpe asks, *what is a black child?* She asks this because she points to the inherent contradiction in the term, calling it anagrammatical, as child and black are not, and have never been, commensurable. As I am writing this, I can casually think of several images of black children being assaulted or killed by adults, often without any consequence: Tamir Rice. Trayvon Martin. Aiyana Stanley-Jones. Dajerria Becton. Jordan Davis. Shakara. Gyasi Hughes. The ways that we understand youth and childhood is always (and has always been) related to race. I recall Audre Lorde's short piece in *Zami: A New Spelling of My Name* (1983) where Lorde recalls sitting on a train with her mother as a young child. A white woman enters the train and looks at the empty seat next to the black child and opts to stand, a look of disgust on her face. While it is hard to know if Lorde was aware of this racial disgust and disdain directed at her at the time, these small and large interactions teach us all who belongs where and children are not exempt for these racial calculations.

Sharpe recalls the comments of former US Secretary of Education, 'If it were your sole purpose to reduce crime, you could abort every black baby in this country, and

your crime rate would go down.' Sharpe recalls this moment, "This is an execrable arithmetic, a violent accounting. Another indication that the meaning of child, as it abuts blackness, falls…apart" (Sharpe, 2016, p. 80). Drawing on the symbolic and literal deaths of black children, Sharpe illuminate historical the cheapness of black lives, even when that black life is a child's life. I think that it would be difficult to argue that black children are indeed children in the wake of slavery, when the weather is antiblackness (Sharpe, 2016). What kind of knowledge and instructional practices are possible for future teachers given that we are in the wake of slavery and in the weather of antiblackness (Sharpe, 2016)?

I consider these pedagogical dilemmas in order to frame the introduction to this project in its difficulty and inherent contradiction. I also begin here to show that "best practices" is not a useful way of thinking about or undertaking meaningful teaching that resists racial hierarchies. Teaching courses focused on race is an exercise in hope, if one takes Sharpe's point that "virulent antiblackness is everywhere and always remotivated" (p. 109). This project focuses on fall of 2016 to explore some of the ways that race knowledge happens in an assemblage of bodies, texts, and images, in relation to events, unspoken and unknown histories, and affect. While the course was taught and taken in the fall of 2016 is in sharper focus, in the blurred background are the prior five years of teaching education courses focused on race, within a geographical context that has historically been hostile to people of color, indicated by the few people of color living in the area, despite its otherwise livability and relative affordability. Sharpe reminds us that although we have constructed a distance from slavery and its effects, this distance is false. Thinking about schools as being in the afterlife of slavery requires a very different

analysis of the forces at work producing black and brown students as insufficient, incompetent, and unsuccessful over and over again.

Pedagogies of Images: Visual Culture and Knowledge

Teaching a course on film and representations of schooling taught me an important lesson on the power of film and images, something that I had previously had little meaningful interest, even as I personally love the medium of film and visual art. This experience has influenced my thinking about the pedagogical possibilities of moving images, but also many other kinds of images. In our current socio-cultural moment, we are inundated with images, scrolling, moving, clips, and longer form. The Internet has created a digital platform for different relationships with race through video, blogging, memes, film, art (more accessible through digital mediums) and non-academic think pieces. Much has been written about the way that mainstream media represents people of color (hooks, 1992; Hill-Collins, 2000; Hall, 1997; Morrison, 1992) in television and film. One of the most famous examples is "Birth of a Nation" (David Griffith Corp., 1915) which comes to mind because clips of it were featured in Ava DuVernay's film "13th" (DuVernay, Barish, & Averick, 2016) about mass incarceration. Meanwhile TV and film scholars have explored and catalogued the way the way that TV and film continues to represent stereotypical images of black and brown people (hooks,1996). All of us, regardless of race, have received a visual education on durable racial hierarchies that positions black people at the bottom. Of course, there are exceptions and there has been some headway, but the majority of television show writers, roles, and directors are still white men.

The Internet has played a critical role in producing the current racial climate. The gained ground in television and film is directly related to the Internet making space for activism, platforms that have elevated collective voices that previously would have been silenced and spaces like YouTube and Twitter, allowing people of color and other marginalized people digital platforms to create and share content. Interestingly enough, Issa Rae, who is now a force in TV and is not even 30 yet, began her career by writing, directing and producing a webs series (funded by Kickstarter). Internet audiences made up of viewers desperate for moving images that reflected the diversity of black perspectives and experiences, so that television executives took notice. The Internet has made it possible for this resurgence of black written and produced content, which could be compared to the era of black shows in the 90s, but contradicting the 90s, white people were still in most of the positions of power in creating that content. Further, if we reflect on the shows of the 90s that featured people of color, those shows played still played heavily in stereotypes, rather than complex characters.

While the Internet helped herald a new era of television and film, the Internet also has made it much easier to circulate writing, art, digital media, and music in ways that are not reliant on white power structures. In one of the most successful and astounding examples, Chance the Rapper made a mixtape, which he produced while he was suspended from school. His mixtape was posted for free download, catapulting him to stardom. At the writing of this text Chance the Rapper is still not signed and at the point of writing this has refused to be signed by a record label. This means that Chance the Rapper can make whatever kind of records he wants to, keep the profit, and make way for other artists.

The Internet, increasingly affordable software and streaming music, converge to make creating and disseminating music increasingly accessible. As Chance the Rapper and scores of other black musicians have used the Internet to their economic advantage, writers, thinkers and activists have also used the Internet to disseminate knowledge, ideas, writing, art and video that circulate counternarratives about blackness, black people, and black histories disrupting the logic of white supremacy through cultural texts that challenge and undermine the narratives that circulate in dominant discourse. Ta-Nehisi Coates, Jelani Cobb, and Nikole Hannah-Jones write long form articles written for a general audience, exploring race in nuanced, complex, and thoughtful ways. Black Lives Matter and related organizations use the Internet to raise money, plan actions, and respond to recent events that are racial. Anti-racist memes are shared on Instagram and Facebook feeds, circulated and shared by young people, and Tumblr accounts explore the intersections of race, gender and sexuality through video, blogs and discussion boards.

In my own context as an instructor teaching at the same institution for now six years, I began to notice how students increasingly entered my classes at different starting points, from what I had become used to. Only a few years prior, I needed to spend significant instructional time making the case that learning and thinking about race is a worthwhile use of their time, often leaving many unconvinced for the duration of the course.

While there have always been students desiring to know about race and racism, there had also been a solid block of silent (or not so silent) resistance to the material, texts, and me. In the past two years, students began to enter with a new kind of interest and willingness that felt very different to me as instructor. I might be getting better at

teaching these courses, but I also think that something has been happening for students across sociocultural contexts, both digital and IRL. Before Trump began his campaign to become president of the United States, it seemed that we were entering a new racial moment that could be more positive, safe, and validating for people of color. While I would never use the word hope to describe this racial moment, there were some positive shifts that I began to notice in my very limited capacity as a university instructor, but also in my own digital life.

Students, who are not overtly or consciously racist, are in a lot of these spaces online-Tumblr, Wordpress, Facebook, Twitter and YouTube. In these spaces, there are images that cohere with some of the same images that we have seen on television and film for decades, but there are also many more images of people of color who are representing themselves, producing visual texts that resist the images that are so common they are difficult to look at critically. If we take into account algorithms, young people learning about race and racism, sometimes for the first time, can be exposed to a steady stream of content that challenges stuck notions of race and racism, providing a space to participate at different levels, and socializes students into new vocabularies. These digital spaces and the representations that come with them can complicate or directly counter dominant narrative made up of reductive stereotypes. This is happening with an expansion of mainstream media increasingly including the voices of people of color.

While many people interested in racial justice want to talk about representation, I am not that interested in representation in the most obvious sense. I don't think that inclusion inherently makes a material difference and has often covered over continued material exclusion and oppression. While I do believe that inclusion matters, inclusion

and representation also have the potential to obscure the same old structures, policies, and norms that serve to oppress. What is of interest to me, is how the shifting place of images in relation to thinking and imagining, impacts the way that we learn about each other, particular in composition with reading and thinking with race in ways that are destabilizing. Of interest to me here is the role of images (digital images, television, film and art) in thinking about race and racism, toward social justice?

The aim of this project is to meaningfully inquire in how race knowledge works in relation to curriculum and instruction beginning from a starting point that takes for granted that this kind of education is necessary. In classroom spaces that are making questions and issues of race central to their courses, I am interested in learning how race is taught and learned and to the potential effect of such race learning on teachers, students and classroom spaces. Central to this inquiry is the relationship between coursework, student lives/experiences/perspectives, current events, images, and image and art production, digital media and literary texts. In this project, I am attempting to begin to answer the following research questions:

1. How do the arts relate to the development of nuanced and fluid race knowledge that shifts how white students, in particular, white women understand race and racism as it relates to their lives and futures?
2. How does a pedagogy of images and curation (both digital and IRL) influence race knowledge of teachers and students?
3. How does resistant and anti-racist teaching affectively change how such work can be undertaken by instructors?

CHAPTER II

LITERATURE REVIEW

In this chapter, I want to contextualize and position teachers, in particular white teachers, in a white supremacist context that produces them as complicit by surveilling resistance and taking the logics of white supremacy for granted, always narrowing the space for possibility and potential for better teaching kids of color. I do not deny that there are choices that teachers make and ways that they can act and be in ways that resist how they are conditioned and socialized, but that is not the focus of this project. Instead, I want to explore how teacher agency is constructed and produced in a cultural context that challenges and even punishes white people for consequential antiracism. To clarify, I do this not to deny the complicity of many white teachers, but in order to better think about how to identify and recognize, temporary and sustainable, ways outside of the default of white supremacy that is always shifting and moving, we have to imagine it beyond individual agency and choice. Thinking in assemblages, the collection of bodies, human and non-human (Bennet, 2010) accounts for the agency of teachers, but always in a shifting and moving context, thus, complicating how we can imagine the response.

Moving Bodies

> "Where do we start thinking? Which are the encounters that enable new concepts to be sensed?" (Saldanha, 2007, p.1)

After navigating so many crises while teaching about race, I was stuck. By stuck, I mean that I knew that what I was doing, in this particular space and time, was not forwarding my teaching goals, nor was it serving student learning goals. I looked for

other ways of doing the work that I knew was important. I was unexpectedly inspired by a geographer's ethnography.

Arun Saldanha's book *Psychedelic White* is not about education, but it *is* about race and bodies, and also how race is related to space and the things that produce that space.

As a geographer and ethnographer, Saldanha thinks of race as it relates to geographic space—quite differently than we often think about it in education. Through this approach, Saldanha is able to describe the effects of race as related to bodies, skin, space, time, and "enable new concepts to be sensed" (2007, p. 1). This text influenced how I was able to think about space and guided me to toward thinking about race in my project and how race was linked to both bodies and space, rather than as a stable category used to describe groups of people who share phenotype, as is common. In the introduction of his book Saldanha writes, "Race difference emerges as many bodies in the real world align and comport themselves in certain ways, in certain places. Taking the embodiment of race seriously is not a mere addition to poststructuralist approaches. It calls for quite a radical shift in thinking, and I know it is tricky" (p. ix). It is indeed tricky, but such a re-conceptualization of race draws attention anew to how race works in and across bodies "in certain ways, in certain places" (2007, p. ix).

This way of thinking about race disrupted how I was able to think and influenced an emerging way to think about race as it *relates* to bodies and imagine teaching and learning about race and racism in new ways. These new ways and the effect of teaching in this new way became a site of inquiry that informs this project. This way of thinking about race as it relates to body, includes all bodies—human and non-human. Body refers to I use "body" the way that Saldanha does, following Deleuze and Guattari,

> A body of whatever kind, is defined by Spinoza in two simultaneous ways. In the first place, a body, however small it may be, is composed of an infinite number of particles; it is the relations of motion and rest, of speeds and slownesses between particles, that define a body, the individuality of a body. Secondly, a body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality (Deleuze, 1990, p. 123).

This emphasis and attention to the composition of bodies—what is a body made-up of---and the connections between and across bodies, informs my work here. This helps me think about how things connect to produce particular effects. In this case, it helps me think about all that makes up a class and how those people, objects, particles, time, and space make particular kinds of things more possible, and other things less possible.

> A body's capacities are always linked to its physical singularity, which, according to the space it finds itself in (patriarchy, racism, capitalism, ageism, the hospital, the gym, the school, the freak show, etc.), will circumscribe what is possible and what is not (Saldanha, 2007, p.13).

Preparing Teachers to Teach

In each state in the United States teachers must be formally prepared to become public-school teachers. This preparation is always insufficient and incomplete—there is always a gap between learning a thing and doing a thing (Lave & Wenger, 1991) This preparation varies and generally results in state licensure which allows a person to teach a particular grade level and/or content area. These courses might be focused on teaching methods, learning theories, child development, community engagement, classroom management, and diversity, but also the social and historical context for education (Provenzo, 2009). Students are required by their state to complete a series of standardized tests and assessments, complete student teaching and a number of classroom observations, and they are able to enter the job market and become public-school

teachers. This process generally requires a 5th year of coursework and assessments beyond the bachelor's degree (Stein & Stein, 2016).

An important aspect of this preparation is preparing teachers for diversity, which generally refers to students of color (Ensign, 2009) but increasingly LGBTQIA students (Zacko-Smith & Prichy, 2010) immigrant students (Ladson-Billings, 2011), students with disabilities and students living in poverty (Darling-Hammond, French, Garcia-Lopez, 2002; Howlett, Bowles, & Lincoln, 2017). This approach to diversity and how these courses are conceived and taught can never been separated from who is predominantly in these courses—middle-class, white women. Even as preparing teachers to work with diverse children has become largely uncontroversial, there is broad critique of the insufficiency of this work. Adler (2010) discusses the characteristic of much of the diversity work that makes up teacher education programs,

> In many teacher education programs on the U.S. mainland, a discussion of culture often focuses on a dominant "American culture and the "multi" of multicultural connotes only non-western, non-European cultures. Thus, a dichotomy of "us" (U.S., American) and "other" (foreign, not mainstream American) is inferred. A discussion of race usually interrogates Black-White issues within the U.S. civil rights context. A discussion of ethnicity often addresses problems of Latino and Asian immigrants (documented and undocumented) and the "tourist curriculum" of piñatas and Chinese dragons. And, a discussion of gender often results in a call for breaking down stereotypical roles and challenging patriarchy without consideration for how gender roles are constructed within differing ethnic cultures. Although none of these approaches would be considered inappropriate for teaching diverse populations in U.S. schools, they are indeed incomplete and limiting in today's global society (p.609).

This description is not universal, but common. While there is nothing necessarily wrong in this approach, it takes the complexity of the topic and makes it palatable with clear actions and responses, without requiring much more. Adler continues, "few teacher education programs few teacher education departments offer opportunities for future

teacher educators to investigate how personal epistemology influences their conceptions of student diversity and how perspective taking and communication with diverse families might be effectively addressed" (p.609). Adler asserts that teacher education needs to also address students' epistemology, culture, and worldview, drawing on Ladson-Billings concept of "systems of knowing" (2000) and that attention to epistemology allows students to begin to understand the "hegemony of dominant paradigms" (p.610) which appears to be "the only legitimate way to view the world" (Ladson-Billings, 2000). Following both Alder and Ladson-Billings, any approach to teacher education that does not disrupt, challenge, or undermine the hegemony of dominant paradigms and make space for other "ways of knowing" will be limited in its efficacy.

The majority of teacher educators are white woman (Boas & Leonardo, 2013). It is too difficult to imagine that they might not have had the opportunity to critically engage their own epistemology and thus, likely do not teach in a way that requires this of their students. This is not because they are bad at their jobs, but instead, is a result of the hegemony of dominant paradigms that is always reproduced and repositioned as the natural, normal way. The kindest and best people might not have meaningfully reflected on the arbitrariness of their assumptions, particularly when that dominant paradigm is closely aligned with their culture, language, position, and perspective. About this, I am interested in moving away from individual teacher agency, and toward how that agency is always constructed in culture, language, and history (Foucault, 1980; Scott, 1991).

An additional challenge to meaningfully and consequently preparing future teachers to work with students and families of color, is students' lack of experience with people of color. Because of housing segregation, most white students have had little to no

meaningful interaction with people of color (Levesque, R. 2018), therefore, their exposure to the culture, history, language, and perspective of people of color comes from white dominated media and educational institutions. Commercial media has a well-documented history of portraying black and brown people in stereotypical tropes (Hall, 1997) Schooling institutions have not done much better, absenting history, perspective, and contributions of black and brown people and/or limiting it to a particular narrative that flattens complexity and the diversity in experience of people of color (Woodson, 1900; Au, Lamar, & Aramoni-Calderón, 2016). Again, some individual agency involved here, but white supremacy and cultural hegemony is produced as natural and normal with the help of these institutions. Everything in dominant and hegemonic culture makes it difficult to be a white person who has a growing empathy, knowledge, and understanding for the life experiences of people of color, particularly as people of color are over and over produced as less-than-human and inhuman (Wynter, 2003). What's more, there is no expectation that white people should have empathy, knowledge, or understanding for the life experiences of people of color. Put another way, there is little to no consequences for not having any of those things when it comes to the lives of black and brown people. One might feel bad if they are ever confronted with their lack of empathy, care, or concern for people of color, but these can remain private, and has little to no bearing on how one is viewed in society (Morrison, 1992; Sharpe, 2016). Not racist, but not anti-racist, is a neutral place to rest and live outside of the pressures of political resistance for justice. Robin DiAngelo (2012) following Peggy McIntosh (2012), might call this ability to disengage from issues of racial injustice with little to no consequence, the racial privilege that comes with being white.

If the aforementioned description of the social context from which white women enter into teacher education programs is accurate, is it any wonder that many white students are uncertain about why they must learn about how students of color experience schooling? Particularly when the experiences, perspectives, and knowledge of people of color is not something that is valued in any of the institutions that make up dominant society? And again, how can it be otherwise when the social or economic cost is rare or nonexistent? This holds for in-service teachers as well. In recent months a middle-school teacher in Florida was outed as an active white supremacist[5] ("Middle School Teacher Secretly Ran a White Supremacist Podcast, says it Was Satire" cnn.com, March 6, 2018). Teachers do not have to meaningfully show that they are prepared to work with students of color, even as there is a growing body of evidence that suggests that many teachers are decidedly unprepared to work with students of color, even those who do not count themselves in the ranks of organized white supremacist political groups.

To become a teacher, future teachers must sit through coursework and complete assignments, pass examinations, and write essays showing that they have been exposed to particular content that pertains to diversity, inclusions, tolerance, and multicultural, but this is by no means the standard. They are instructed to consider "all" of their students in their future teaching practice but are rarely given a historical or social context for the different social positioning of people, much less ways of differently thinking and knowing the world (Adler, 2010; Ladson-Billings, 2000). Further, they likely do not imagine that the success of students of color is often *in spite* of teachers, rather than

[5] Here I mean white supremacist in the political sense and not as the default racial ideology of the United States.

because of them. These are not great odds for our young people, vulnerable to State violence because of race, class, gender, and sexuality.

Given the complexity of the social world and that dominant norms and cultures are often directly counter to the health, wealth, and success of young people of color, teachers who are tasked with education a growing population of racially diverse students must be better at navigating those competing worlds than the average person—more intellectually prepared, more self-reflective, and more analytical in their assessment of themselves yes, but also in relation to others. This kind of work takes ongoing work and practice. Teacher education programs not generally approach preparing teachers in ways that reflect this complexity or difficulty.

For Stein & Stein, teacher education needs to be rethought in order to "significantly improve public schools" (2016, p. 191). Stein and Stein connect the challenges public schools are facing to the quality of the teachers, asserting that a key component to rethinking teacher education is re-articulated the importance of the role of the teacher and reframing the position as something that is not for everybody, but instead, rather a very select group of people (2016). Using standardized test scores to determine the quality of teacher candidates is not without problems, but the broader point is that becoming a teacher should be selective and more competitive, requiring much more intellectually challenging work, relates to my project. Learning how to be anti-racist in a white supremacist world, particularly as a white person who benefits from that dominant world, requires empathy and a deeply felt and embodied commitment to justice, but also requires an ever-developing set of rigorous intellectual skills and abilities, along with a growing critical knowledge of the social world. Otherwise, teachers are not positioned to

meaningfully engage black and brown students in a world that has positioned them as undeserving of the benefits of public education (Alonso, Anderson, Su, & Theoharis, 2009) as indicated by policies and practices (Picower & Mayorga, 2015).

Educational Justice and Racism

The relationship between educational justice and race is complex on one hand because it is multilayered, nuanced, and connected to a lot of histories and institutions outside of the school. At the same time, the connection is one that can be appreciated without fully engaging that complexity. And in order to meaningfully consider how to prepare teachers to work with students of all races, engaging this complexity is required. For many decades, scholars, journalists, teachers, students and parents have documented their experience in schools and it is clear that race, gender, class, sexuality, and immigration status are related to student experience, outcome, and educational journey. Overwhelmingly, students of color do not feel welcome, supported, or mentored in school (Caton, 2012; Noguera, Pierce, & Ahram, 2016; Payne & Brown, 2010).

This widespread experience of schooling intersects with how LGBTQIA-identifying students experience school (Pascoe, 2011), how kids living in poverty experience school (Books, 2004), and how students with disabilities experience school (Connor, Ferri, & Annamma, 2016) how students who are immigrants experience school (Hauser, 2011). While young people have a range of experiences in relation to race, gender, sexuality, income, and immigration status, lots of good work suggests that any deviation from dominant norms can make getting through school challenging and in many cases, impossible as evidenced by push-out rates (Fine, 1991). People like Lisa

Delpit (1995, 2002), Gloria Ladson-Billings (1994), and Beverly Tatum (2007), and many others have explored the importance of teaching as it relates to educational justice. This importance is always happening in relation to shifting and fluid contexts, and while I do not think teacher education alone can address such racial disparities and educational injustices, teaching is a good place to start in order to begin to make a difference in the lives of the students sitting in desks in a given classroom.

The struggle for educational access is a historical one and it is one that is always happening alongside the struggle for social equity and opportunity. Schooling is always closely tied to housing, employment, and opportunity. For generations, black people were enslaved and were not allowed to learn to read or write, much less attend school (Jones, 1992). Post-slavery, the Freedman's Bureau created schools to meet the need of formerly enslaved people (Jones, 1992). For decades and decades after that, black schools were systematically underfunded and under resourced, but at least black students had black teachers who better understood what young black kids would face. After the Civil Rights Movement, students of color hoped that they would receive equal access and opportunity to education by integrating. Zora Neal Hurston was famously skeptical of this hope writing at the time,

> The whole matter revolves around the self-respect of my people. How much satisfaction can I get from a court order for somebody to associate with me who does not wish me near them?...I regard the ruling of the U.S. Supreme Court as insulting…I see no tragedy in being too dark to be invited to a white social affair (Hurston, 1955, p.611).

Today it is clear that Neal Hurston, although roundly criticized at the time, was right to be skeptical. Today, we see that the hope of integration was misguided or maybe, naïvely hopeful. The racial turning point of the Civil Rights Movement is often

overstated in dominant discourse. Integration was not the racial solve that many black and brown people had hoped it would become, neither in society or in schools, which are always an extension of the values and norms of society. Black and brown students attended schools where they were not welcomed, their presence was resented, and their educational needs disregarded (Dumas, 2013).

After decades of educational policy and very limited expansion of opportunities for kids of color, the number of teachers of color has significantly decreased (Emdin, 2016; Howard, 2006; Milner, 2010) and with weakened enforcement and oversight schools have become re-segregated and the number of students of color who encounter ongoing difficulty in graduating high school, college, and gaining meaningful and stable employment (Fine, 1991; MacLeod, 2008). This generational injustice reverberates through our society and is linked with incarceration rates, wealth distribution, and life expectancy (Montez & Hayward, 2014).

This is not to say that there have been no gains in the past 60 years, as racism is always changing and adapting (Leonardo, 2013), but the effects of racism are somewhat stable in that those effects continue to be isolation, exclusion, and in many cases, literal death. I want to engage the arbitrariness and falseness of race and racism, while also honoring the material effects of race and racism (Leonardo, 2013).

This is an ambitious undertaking, particularly for an emerging scholar, but part of my hope in this work is to re-establish the complexity of the issue in order to better imagine how to prepare teachers (and others) for working toward justice in institutions predicated on the demise of black and brown people. I do not say this to be provocative, but I say it because there is overwhelming evidence that this is true. I also want to

vociferously resist the uncritical assumption that schools are always doing good work and it is exceptional when they are not. Instead, I want to begin with the assumption that schools are more than often *not* doing unqualified good work, particularly when it comes to race and racism, and the exception in those spaces are those concerned with educational and racial justice. This is indicated by the educational debt (Ladson-Billings, 2006) that continues to accrue interest. I do believe that the good work that does happen in schools and is most likely the result of relationships and interactions between teachers and students, and teachers and families. In some cases, this good work will happen in classrooms in relation to thoughtful policies and shifting cultural norms, but also always in excess of those policies and norms. And in excess of what can be seen or understood. This is why teacher education is a good place to intervene but should not be the only place.

Historically racism in schools has been much more overt, but schooling continues to be a racial project (Omi & Winant, 2015), but in less overt ways, making it more difficult to resist. Schools reflect to economic hierarchies and socialize youth into race, gender, sexuality, and class norms, in exchange for expanded economic opportunity. Schools do not (for the most part) do this overtly, although sometimes they do, but norms uncritically reproduced as taken-for-granted knowledge and the hidden curriculum (Apple, 2004) perpetuates and even, enforces, white racial norms. Schools do this in accordance to policed and enforced societal norms around behavior, appearance, and language, always in relation to class, race, sexuality, etc.

For students of color, queer kids, immigrant kids, and kids with limited financial means, the project of reproducing norms, rather than meaningfully engaging differences,

effectively translates into fewer educational opportunities, and thus, less access to economic and material power. While this is largely in sync with the world beyond the classroom doors and school gates, one can argue that outside of the school there are more opportunities to find and create subcultures, countercultures, and digital cultures (that resist these stuck and oppressive norms, undermining the value of school and potentially making out-of-school spaces more relevant and meaningful for students (Hull & Schultz, 2002; Bodily & Beckett, 2005).

While schooling is, in most cases, concerned with reproducing and policing social norms (Foucault, 1995; Massumi, 1992) there are always spaces that are simultaneously doing something else (Deleuze & Guattari, 1987), where the logics of schooling are de-centered, ignored, resisted, or willfully rejected. This can happen in classroom spaces, facilitated by students, it can happen because of how the teacher approaches their work with students and communities, and it can happen school or district-wide. There are a multitude of examples of teachers, community members, and students widening the space of resistance to make school a place where the likelihood of their success was expanded. This happens when teachers and school leaders are able to see their students and use the school and the possibility in all school spaces to intervene on their student's behalf.

Racism as Default

> What does it mean to suggest that education is a site of antiblackness? Fundamentally, it is an acknowledgment of the long history of black struggle for educational opportunity, which is to say a struggle against what has always been (and continues to be) a struggle against specific anti-black ideologies, discourses, representations, (mal) distribution of material resources, and physical and psychic assaults on black bodies in schools (Dumas, 2016, p. 16).

For my purposes, I am concerned with how schools and the people in them are tasked with reproducing the hierarchies that make up the broader society. I am aware that this is now how we often talk about them with teachers, parents, or students. I am also aware that this is not all that schools are concerned with, but this is a primary concern of schools. This is evidenced by policies, procedures, and norms that serve to privilege and disadvantage the same groups that are privileged and disadvantaged in the broader society. Just like, in the world, there are some examples of individual people who defy the barriers set before them, but this is the exception and not the rule. In dominant discourse, we have obsessed with these exceptions as the key to expanding opportunities for marginalized children, rather than looking hard at the historical and contemporary role of schools in enforcing and reproducing the hierarchies that serve capitalism and the now, the neoliberal State.

This is not to say that there are not always resistances, push backs, and microrevolutions (Massumi, 1992) each day, but to avoid the racism so entangled in the very foundation of our schooling system when we discuss race, as though it is somehow separate from racism, allows us to miss opportunities for revolution and why this issue persists without sustained or far-reaching interruption. Race is produced and reproduced in schooling through curriculum, policies, hierarchies of knowledge, language, discipline, surveillance, and in interactions between teachers and students, students and students, and students and the schooling space, insidiously making white supremacy normative and therefore unable to be questioned or critiqued (Picower & Mayorga, 2915). This ubiquity is makes it hard to see, much less address in any meaningful way (Omi & Winant, 2015).

The role of white teachers in K-12 schooling has recently been the subject of newly invigorated discussion. Anxieties about shifting demographics renew ongoing concerns about kids of color in schools. In schools where the number of teachers of color continues to decrease (U.S. Department of Education, 2016) and where kids of color experience school in ways that continue to be demoralizing and dehumanizing (Dumas, 2014; Yosso, 2006; Ladson-Billings, 2006).

While teachers have an important role in the reproduction in the marginalization of kids of color, teachers also can also be important in the resistance of this marginalization. It is also important to think about teachers as always working in relation to policies, environment, histories, climates, schooling spaces, and of course, students and communities. Teachers who have worked hard on understanding how their students are positioned in schools and communities, might still have to evaluate students in terms of standardized tests that do not take into account how students are socially positioned (Kritt, 2011, Payne-Tsoupros, 2010). Teachers might also have to adhere to standards that do not value the home language of students and families (Delpit, 2002), and teachers likely cannot fully protect students from over surveillance and policing as it is written into school policy, even when they want to work to better advocate for students (Heitzeg, 2016). Of course, students' experiences in school cannot be attributed to teachers alone (Picower & Mayorga, 2015), but this does not mean that focusing on teachers is not useful. Teachers who better understand how race works to expand opportunities for some, at the expense of others, in ongoing, adaptable, and durable ways, makes other ways of being a teacher possible. Better education about race and racism for future teachers is one intervention of many, but one in which has the potential to shift schooling spaces.

Teachers interact with students the most and are tasked with implementing policies, translating content, and supporting students in a myriad of ways on their educational journeys in a myriad of ways that are obvious, but also in ways that have not been yet considered. This is both challenging and exciting in terms of its potential.

Racism: Sociocultural and Sociopolitical Contexts for Learning about Race

There is a growing current increased interest in race education in schools for students, teachers, and staff. Sometimes this education in race is called racial literacy (Sealey-Ruiz, 2011), cultural competence, and diversity training across fields and disciplines. In education, this current focus on racial justice follows a decades old debate on multiculturalism and pedagogies that engage a variety of cultures, perspectives, and histories (Gay, 2003, Ladson-Billings, 2011) moving us into the current time period where multiculturalism has ceased to be the center of educational debates, but has been replaced by discussions and debates about the ongoing social harm of racism in schools and the role of teachers in resisting such harm.

Even though schooling has never been just in terms of access, opportunity, or experience, sociopolitical and sociocultural events, along with the expansion of digital media and cultures, have reanimated the conversation about racial justice and education. Educational scholars like Noguera (2008), Morris (2015), Heitzig (2016), Wald (2003) and Mallet (2016) have documented how race impacts how students are surveilled and disciplined. Similarly, Ta-Nehisi Coates' critical but accessible critique of race in the United States (2015) coupled with the resurgence of interest in James Baldwin, has shifted what kinds of conversations about race are possible. This literary resurgence

happens alongside waves of images of police brutality captured on videos and circulated on social media. These videos facilitated podcasts, blog posts, think pieces, films, hashtag campaigns, syllabi, and television shows have also shifted the cultural climate regarding race. There was a lot of hope in this moment, but the shift also preceded the "whitelash" (Kellner, 2017) the 2016 election of Donald Trump. The intellectual and emotional labor that had been primarily done by scholars, artists, journalists, and teachers of color, but had been largely ignored, immediately became relevant in the wake of the election of Donald Trump. It became more difficulty to deny the salience of racism when it became overt and constant, while simultaneously reminding people of color that they had not been believed and their perspective had not been welcomed or valued (Gantt-Schafer, 2017).

It is in this context where the course that became the site of inquiry for this project that is concerned with race education for future teachers who are predominantly white in a geographic location that is predominantly white. This context is relevant because it sets up the course in ways that are particular to that time and place. In that same term Donald Trump was elected after running a racially charged and hateful campaign and there were several racial incidents on campus that viscerally countered the dream that the U.S. was post-racial--a fantasy narrative that circulated in dominant discourse after the election of Barack Obama, but before the barrage of videos brutalizing black people, the inevitable acquittal, and the subsequent eruption of communities of color in desperate response.

Many people compare this moment with different times in American history, post-Reconstruction, the Civil Rights Movement and even the 90s when at least in education we began to explore a kind of multiculturalism that was based on a qualified

tolerance, inclusion, and pluralism (Melamed, 2011). This project, taking the fluid racial current climate into account, is concerned with a different approach to preparing teachers for "diversity" in their future classrooms and schools with a premise that what we have done has been largely insufficient, even as the focus here is on teacher education with an acknowledgement that teacher education is only one part of the broader issue of justice in education.

The Experience of Students of Color in Schools

The issue of teacher preparedness to work with students of color in meaningful and effective ways is one that is tied to how students of color experience school. Students have the most contact with their teachers in a school. Teachers evaluate students work and determine their eligibility for programs that might expand their opportunities, write letters of recommendation, use their networks to make students aware of opportunities, and encourage students to develop talents and competencies that might take them on different life trajectories. A big part of a teacher's job is to recognize what students can do and help them get better, while also developing new competencies. For some young people, their teacher might be the only one who is able to meaningfully recognize their strengths and encourage them in ways that help them to continue to develop. All of this is undermined by racial bias.

If teachers have racial bias, they are unable to "see" students in their complexity and in this case, teachers can be direct impediments to student success. In schools, students of color must navigate schools where teachers have less empathy for students of color (Mattias, 2016; Warren, 2015), have lower expectations for students of color

(Pollack, 2013), are unable to recognize the abilities for students of color (Delpit, 2002; Ladson-Billings, 2013) and must learn from curricula that do not reflect the needs of students of color (Au, 2012). The hand-wringing over the distance between the academic success of black and brown students and white students seems disingenuous when it is clear that the gap is constructed and maintained by education and social policies (Ladson-Billings, 2006; Irvine, 2010; Milner, 2012) and thus is actually an educational debt owed to students of color (Ladson-Billings, 2006). Housing segregation (Katznelson, 2005), historical and ongoing, multilayered, economic discrimination (Lipsitz, 2006), is directly tied to how schools are funded and resourced, which produces and reproduces a racial lack of opportunity that is also classed, gendered, and related to ability and sexuality. An attention to "achievement gaps" without any engagement with economic injustice, housing discrimination, and access to health, will do little to nothing (Ladson-Billings, 2006). We now how decades of data to show this, as this has been an ongoing discussion that often repositions families and children of color as the source of this disparity (Alonso, Anderson, Su, & Theoharis, 2009).

Having less access to teachers prepared to teach them, particularly for marginalized students, can be the difference between transitioning into adulthood with a solid educational foundation and not doing so. Schooling is a social justice issue because education is directly tied to life chances, ability to participate in democratic processes, as well as living a healthy life. When students of color are in many ways locked out of educational opportunities they are in many ways, they are locked out economic opportunities (Pfeffer, 2018). The difficulty that students of color have accessing educational opportunities is paradoxical because students of color are school-dependent

(Ladson-Billings, 2006), meaning that school is more closely tied to life chances for students of color. Since *Brown v. Board* the experience of kids of color in school has been one characterized by exclusion, discipline, and surveillance (Heitzeg, 2016). Even as not all students of color experience school in this way, the patterns strongly suggest that race is an important factor in analyzing and evaluating the experience of students of color in school.

The "Achievement Gap" literature shows black and brown kids lagging behind their white peers by every recognized as valid measure of academic achievement: test scores, high school graduation rates, college admission and retention, AP and Honors course participation, and wealth and income attainment. This achievement gap, according to many scholars, is one that is willfully constructed. These social systems collide on the bodies of children going to school to produce the disparities and gaps in achievement. Ladson-Billings (2009) and (Fine, Norman & Pickren, 2004) call this disparity the "Opportunity Gap," in a rejection of the term "Achievement Gap" as it places the fault on the students and families themselves, while not acknowledging historical and structural policies and practices oriented against the achievement of black and Brown students. Ladson Billings renames the Achievement Gap, "The Educational Debt" to emphasize that what we call the Achievement Gap is rooted in historical, economic, sociopolitical and moral negligence (2006). Irvine (2010) asserts that this gap is not a result of achievement at all, but a lack of resources, "the teacher quality gap; the challenging curriculum gap; the school funding gap; the digital divide gap; the wealth and income gap; the employment opportunity gap; the affordable housing gap; the school integration gap; and the quality healthcare gap (p. xii).

Following Irvine, isolating "achievement" from these factors, all of which make achievement increasingly less possible, is to ignore how education is tied to so many other sociopolitical contexts. This counters the prevailing discourse about racialized gaps in educational achievement, where standardized test scores and grades often uncritically and problematically define achievement and success, without attention to the arbitrary and subjective nature of both those tools of evaluation.

At the same time, black and brown kids are overrepresented in all of the commonly measured educational outcomes that limit life chances and economic opportunity: suspension and expulsion rates, incarceration rates, sexual and physical violence, and high school pushouts. In what should have been an astounding response to this crisis, the dominant narrative in response to those persistent narratives is one of victim blaming, deficit thinking, and frames of pathology. In 1965, not yet 20 years after Brown v. Board, sociologist Daniel Patrick Moynihan wrote, "The Negro Family: The Case for National Action", often referred to as the Moynihan Report (1965). In this report, Moynihan ultimately placed the blame of black lack on black people. What was significant here was the shift from biological determinism, to a more palatable cultural pathology, that he attempted to contextualize. What is more significant is how policy makers and educational researchers to forward the narrative of black inferiority and pathology used this report.

Despite the critique, this report continues to animate much of the mainstream thought about black achievement as reflected in widespread white resistance to affirmative action as it assists black and Brown people, teacher films that forward and profit from the trope of the white savior teacher, the divestment in schools and

communities populated by black and Brown people (see: Flint, Michigan Water Crisis, Post-Katrina New Orleans, segregated New York City schools) along with the expansion of charter schools which can prey on and exploit kids of color (Hatt-Echeverria & Ji-Yeon, 2005).

Post Racial/Postfeminism/Hope→ Black Lives Matter→ 2016 Presidential Election

> The feminist is an affect alien: she might even kill joy because she refuses to share an orientation toward certain things as being good because she does not find the objects that promise happiness to be quite so promising (Ahmed, p. 39).

I began my PhD studies in 2011, only three years into Barack Obama's presidency. I was proud of the election of Obama, even as I had a strong critique of his neoliberal politics. Despite my skepticism, in 2008 I was caught up in the possibility of Obama's candidacy, I volunteered for the campaign. Early on a Friday morning, my friend and I took the train to Penn Station from our apartments in Brooklyn, where we ate cheap pancakes in a tourist diner, then waited in the cold for the Bolt Bus to arrive and take us to Philadelphia. We went to the campaign office. Campaign volunteers and coordinators took one look at us, me a young Black woman and my friend, a Mexican-American woman, who I've known since 7th grade computer class.

We were promptly sent to North Philly, which was at that time a depressed and segregated Black area north of the city center. I have no reason to believe that this has changed, but I have no updated information on that area of North Philly. In the sweltering heat, we knocked on rotted doors and climbed up dilapidated stairs, clipboards and pamphlets in clammy hands. We talked to Black people who had had trouble finding

jobs, difficulty getting their kids into decent schools, and accessing medical care. On a hot day, people without air conditioning or fans brought their chairs out into the street for relief. In speaking with people, we did not say that voting for Barack Obama would solve their troubles, but we thought it was the best hope at the time. After hours walking around, we went into a corner store and bought dusty cans of soda and sat on the curb watching a group of little Black girls play with an underfed cat. As the sun began to set, we headed back to the campaign office and went back to our hotel room where we both slept for 12 hours. My friend and I had grown up together in a middle-class suburb outside of Los Angeles, and as girls of color, we felt marginalized in our predominantly white community, but we had been shielded from the kind of poverty that we saw that day. We were exhausted by just seeing it and wondered what it must be like to live it.

We went back to Brooklyn the next day and on Election Day excitedly trotted over to the booths with our friends and neighbors. When Obama won, we took another Bolt Bus down to D.C. to stand in the freezing cold with hundreds of thousands of other people celebrating the inauguration. Suffering the crowds and the colds to double-down on an investment in the hope that had been promised. I recall feeling some level of skepticism and anger, unable to be caught up in the joy that was experienced by so many around me. I wondered aloud if the people who we saw in North Philly would benefit in any meaningful way, understanding that their plight was centuries in the making. This feeling contradicted with the mood that animated the Inauguration. We could relax because the impossible had happened, a black man was president which meant that anything could happen.

We settled into the work of making a life, which is demanding enough, and even though we watched Rachel Maddow and continued to listen to Democracy Now! the urgency and fear had receded. We had been saved and in a neoliberal capitalist context, that's all any of us really want. This feeling was not because there was any real indicator that the threat was passed, but we so desperately wanted it to be so, that we might have closed our eyes and hoped for the best. I will call these years the Postracial/Postfeminist/Hope Era. Roughly 2008-2012. In *Historicizing Post-Discourses* (2017), Kennedy analyzes postracial and postfeminist discourses as the kind of discourse that ignores the continued relevance of race and gender hierarchies in favor of a progress narrative that leaves racism and sexism in the past. "First, postracialism is an attempt to engineer a past of injustice so that it is reincorporated back into the national narrative of progress and even celebration" (Kennedy, 2017, p. 9). While many writers have critiqued postracial discourses, Kennedy cleaves this discourse to postfeminist discourse, showing how together they entangle to reproduce oppressive hierarchies.

This time was animated by justice-oriented people taking a (maybe much deserved in many ways) breather, leaning into individualism and consumerism, and becoming distracted by the pleasure of expanding digital experiences and mediums. I will briefly summarize these eras and then discuss them in terms of race pedagogy and the fall of 2016.

#Pedagogies of Hope: Yes, We Can

During the first half of Barack Obama's presidency, the undergraduate students who would later sign up for my racism course in the fall of 2016 began college the same

year that President Obama was re-elected. When he was first elected in 2008, these same students were in middle-school. They experienced the Great Recession of 2007 and the subsequent slow recovery and were also vaguely or well aware of Occupy Wall Street which happened and was shut down in 2011. Both these events were cracks in the broader narrative of continued and ongoing, ever expanding progress, measured by greater wealth and greater access to consumer spending and individual freedom and choice as long as it cohered with that consumerism.

By the time these students entered college in fall of 2012, things might have seemed to be stabilizing. Barack Obama had been re-elected, they had begun university, and many people were going back to work. The crisis, particularly for white middle-class people, seemed to be over. This is not to say that this was the experience of all of my students, but this was the overwhelming mood. The economic discourse recovery permeated mainstream spaces and institutions even as many Americans felt uncertain about their futures. That uncertainty might have lead me to pursue a PhD. I am talking about the effect of all of this on students, but there was also an effect on me too. Many people felt that they could refocus on building a life, which is always already exhausting and draining (Berlant, 2011), and did not need to worry as much about what people in other places might be experiencing in relation to social stratification, racism, inequity, and injustice. This was their privilege (McIntosh, 2012) but I think that there was a general fatigue that was felt across bodies. Collectively, we might have needed a rest and might have taken the election of Barack Obama as an opportunity to rest. I will also note here, that the year that I moved from New York City to Eugene, Oregon to pursue a PhD, later ending up teaching Education Foundation courses, Occupy Wall street happened

reflecting the ongoing and underlying discomfort that many young people had post-"recovery."

This time period has additionally been described by some, as characterized by discourses of postfeminism (Tasker & Negra, 2007). Postfeminism does not mean that feminism was done and over with, instead postfeminism is a comment on the sense that some scholars had that young women did not see the need to be politicized around feminist issues, largely taking women's rights for granted. Following this theory, young white women in particular, did not see what feminism had to do with them and largely felt "equal" to their male peers. They also felt hopeful that women were on the right track and individual self-styling, mostly through consumerism would break those glass ceilings.

During this time, I taught with counter-narratives and stock stories (Bell, 2010), using the first chapter of *Storytelling for Social Justice* where Bell identifies stock stories and counter narratives, to complicate how narratives influence and frame our sense making about the world. Stock stories that make up dominant discourse about race. Stock stories are the stories that we hear over and over which perpetuate racism. These stories are entangled in white supremacy, meritocracy, and colorblind racism. Beginning with stories allowed students to reflect on the stories that they have learned over the course of their education and begin to recognize the ubiquity of common sense ideology about race. The rest of the course was a series of counter stories that challenged these stock stories in the form of academic articles and texts, but also graphs and charts, statistics, spoken word poetry, and podcasts. This approach was a soft approach that anticipated potential bumps and left much of the work of connecting to students. I was not confident enough to take a

more direct approach and I did not feel safe to do that kind of work given my precarious position and the cultural norms of the university.

Even with a softer approach to teaching racism, I still came up against snags that were boring in their predictability, but also traumatic. These snags were often in response to an insistence of the continued salience of race in a classroom where students either had believed that racism was a thing of the long-ago past or had almost no opinion on the matter. For students who had been raised to be colorblind, at this time, many students would write directly about their commitment to colorblind ideology or it would be reflected in how they wrote about topics, it was often extremely difficult for them to hear or read that this was a stance that perpetuated racism. This is because it was the exact opposite of what they had believed and had learned from other trustworthy white people who might have been their teachers and parents. This was further complicated by me, the person telling them this, being a black teacher who they had been socialized to be suspicious of. If they were not suspicious of my intellect and competent, they were suspicious of my motivation. In the 2nd term of President Obama, which too many white people symbolized a national overcoming of the histories of racism, and here I was telling them that their colorblind approach to race was actually racist. For some, this was too much dissonance.

This dissonance was further complicated by the disconnection between how I talked about things in my class and how they had heard these topics discussed in almost every other space they existed. This served to undermine the credibility of my argument and perspective. All another layer that Black women are not positioned as knowers and for the most part, my students had not had enough experiences to counter stereotypes of

Black women. This mix made it easy to dismiss my course as irrelevant or biased and fueled anger and resentment, or confusions and despair. Sara Ahmed talks about disagreeable bodies or "feminist killjoys," (2010, p.39). These are bodies that do not "let things go" in favor of an optimistic present, read through the comfort of those bodies around her who just want to get on with things.

> Some bodies are presumed to be the origin of bad feeling insofar as they disturb the promise of happiness, which I would re-describe as the social pressure to maintain the signs of "getting along." Some bodies become blockage points where smooth communication stops" (Ahmed, 2010, p.39).

As the Black woman standing in front of the room, of a classroom in a predominantly white institution that has shown over and over an inability to meaningfully engage with racism, while asking hard things of white students, is a precarious position to be in. So, while my body was a "blockage point" for smooth communication, a teacher's main job is to communicate ideas effectively. This means that the classroom became a stuck place where we survived perhaps, but were unable to meaningfully move together. This is not to suggest that nothing of value happened, but rather, that it was insufficient.

Black Lives Matter and Race Pedagogy

In 2011, I began my PhD program, far from New York City, in a place that far whiter than any place I had ever lived. Beautiful trees lined the campus and the sun rarely came out, but I was excited for a new experience. In 2012, I began teaching a course called, "Teaching in the 21st Century." The course was for first and second year undergraduates interested in becoming Education Foundation majors. It was a prerequisite and a course that was meant to recruit students into the major. The focus of the course was to give students a social and historical context for schooling. This course

is taught by Graduate Employees who are PhD students who are dependent on the stipend and tuition remission from doing this work. At that time, students who took this course and a few others often began the class with a wide range of expectations, from apathy to hope that they would learn how to "teach." I taught this particular class for three years.

In the earlier years that I taught this class, students often came in very certain of their opinions about the world and it often felt like a battle to begin to unravel some of their stuck ideas about racialized others in order to consider how their own experiences were also racialized. I quickly learned that I would not be taken as a knower or a person with any authority to speak on such issues, even though I was the instructor. I weaved my teaching through texts, podcasts, memes, poetry, film clips, and news stories, increasingly over those three years. I did not tell what students to think but facilitated encounters with very carefully curated things around themes and allowed them some space to process the implication of that stuff. Overt student resistance became increasingly rare and over time became almost nonexistent.

As more and more international students begin enrolling in my courses, I reconsidered how I would evaluate learning and asked students to do more with digital media and art. I taught "Teaching in the 21st Century" for three years before teaching another course called "Schooling and Representation in Film" for a year. This course overlapped in some ways with "Teaching in the 21st Century", but instead we watched films that took place in school to explore many of those same issues--housing, segregation, social stratification, race, gender, sexuality, and immigration status. We analyzed the films and read about schools, overlaying these texts to read through them. I taught these courses to first and second year undergraduate students for a combined four

years, from fall 2012 to spring 2016. In that four years, a lot happened in the world. A lot always happens in the world, but these events happened in a context of the ubiquity of smartphones, social media, and digital spaces being commandeered by voices that had previously been silenced.

In the four years that I taught Education Foundation courses, Trayvon Martin was killed (2012) and George Zimmerman, his killer was acquitted in (2013). On the night of his acquittal, Martin's father spoke to a gathered group of people and said, "Burn this down." In 2014, Tamir Rice, a 12-year-old boy playing in a park was murdered by police. Unlike Trayvon Martin, there was a grainy video of it and while it was hard to see the details, it was easy to discern how quickly the police pulled up to the 12-year-old and shot him. This much was clear. The officer who shot Rice was also acquitted. That same year 18-year-old Michael Brown of Ferguson, Missouri was shot by police. His body was left in the street for hours and eyewitnesses say that he had his hands up and said, "Don't shoot." Darren Wilson, the officer who shot Mike Brown was later acquitted. He gave an interview that described the deceased teenager as a demon. The summer of 2015, Sandra Bland was taken into custody and mysteriously died. Her violent arrest was filmed on a dash cam and widely circulated. She was arrested shortly thereafter. The police claim that she committed suicide but there is widespread skepticism about the manner in which she died in jail, with a new career on her horizon. Walter Scott (2015), Rekia Boyd (2012), Alton Sterling, Eric Garner (2015), Alton Sterling (2016) and, and, and. There are many more who were unceremoniously killed by police in the span of those four years. Some of those killings had videos that were widely circulated and commented on, initiating outrage, rallies, and marches.

Many more shootings happened without much response at all. I cannot easily articulate the effect that these events had on me. I did not go to a therapist at this time and I was completely, painfully immersed in the coverage of these events. I read think pieces, listened to podcasts, and watched news coverage almost obsessively. I had trouble sleeping and thought about loved ones being gunned down. I remember having a particularly visceral reaction to Sandra Bland because I too am a black woman with a lot of opinions and has made men feel small with my words and have done so many times. Lucky for me, none of them were police officers. I imagined what it was like, being 28 with your whole life ahead of you, stuck in a jail cell for having spoken up for yourself. For having demanded your dignity. I speak up for myself and demand my dignity, not as often as I should. I wondered how she felt in those moments before she died.

During these events, I continued to teach undergraduate courses and attempt to pursue my PhD studies. I took classes distracted and overwhelmed, dark circles under my eyes. My weight went up and then down and many days I could not manage to get out of bed. I did not feel safe in the place that I lived, I did not feel that my grief was shared by the people around me, and I longed to be in a community where I could better make sense of these events around people similarly affected. This would not become the case, so I dealt with it as best as I could.

After the murder of Michael Brown in August 2014 there were protests in the streets in Ferguson, Missouri. I was teaching a writing class at the time and having a rough time dealing with the world, but also dealing with a hostile and disrespectful class. I came home and sat on the couch, stayed up all night watching the coverage, and slept during the day. Images of young black people in the streets, some walking, some holding

signs, some chanting, some burning things, and breathless news anchors panting the details of events. I remember seeing militarized police and tanks approaching traumatized and desperate kids. Or was that Baltimore? That horrible picture of Darren Wilson, or the outline of the body to show where the bullets entered into Mike Brown's body. In November, Darren Wilson was acquitted and there was unrest in the streets again.

At that time, I was an undergraduate course and was scheduled to teach the day after the events of Ferguson. That term, I had over 55 students in my class, for some reason and an unusual amount of white men. The day after Ferguson, I walked into class and felt the anxiety and fear in the room. Students were somber and stunned. After weeks of working to convince students of the relevance of race, the event had shaken them up in a way that I never could have done. I handed out white note cards and asked students to write down their comments or questions, making it clear that it would not be a normal day in class. I do not remember everything that happened, but I remember a white woman crying and saying that she did not understand why they had to burn their own neighborhood and destroy businesses. Another young white man raised his hand and quite eloquently said that he had struggled in the class and thought that he would continue to do so, but he had realized the relevance of the course in watching the news all night. These two views echoed the sentiment in the room that day. Students were confused, overwhelmed, dismayed, and defensive and sometimes all of those things at once. I was matter-of-fact in my facilitation and connected the events to some of the course texts, and wondered whether what I was doing even mattered, or even could matter.

I do not have any idea how students made sense of those four years of a seemingly nonstop cycle of coverage of shootings of unarmed black people. The inevitable acquittal, the subsequent protests, and then another shooting. I am doubtful that they were reading everything that they could get their hands on, but the images and videos were inescapable, if you had an online presence like most or all of my students had. By the fall of 2015, I was teaching the another course and I had a group of 25 students who were much more open and willing to engage race in ways that felt new to me. They read difficult articles about black and brown students' experiences in school and watched the films in class, taking copious notes. They asked thoughtful questions and brought up articles that they had read on their own or in other classes. They lingered after class to ask questions or tell me about a relevant article that they had read, and they did class presentations that suggested thinking that went beyond the scope of the course. Students filled the seats at campus lectures and events about race and racism, attended and organized Black Lives Matter events, and shared books, and raised money. I recall going to see Angela Davis that year and recognizing hundreds of my former students sitting in the audience. I am not saying that everything was fine, but there had been a shift in students' willingness to engage topics of race, and I felt the change in my own body as relief. In each course, they were different students, but in the previous years, each class had been different students, but the issues and even words and phrases were disturbingly predictable. The climate had begun to shift in a way that I became very aware of. This was a climate where students, white students, increasingly wanted to understand racism. The source of this motivation is not known to me, but whatever the motivation it had an effect on the kind of learning space that was possible. This also was related to a very

different space on campus, one where a growing number of white students began to see and think about how their lives were connected to the lives of people of color. This momentum was swiftly cut off by the 2016 presidential campaign.

The Election of Donald Trump and the Race Course

Donald Trump announced his presidential bid in June of 2015. This was almost three years ago from the time I am writing this. Considered a joke for much of the campaign, Donald Trump had rallies like few people my age and younger had seen, particularly in a presidential campaign. Trump's rallies were known for white men in MAGA hats yelling vitriol at protesters and even assaulting them. Openly racist things were said by Trump supporters, but they were largely just echoing Donald Trump himself. Trump marshaled the racial fears of white people who had animus toward people of color that cannot be disentangled from the Black Lives Matter movement and the growing visibility of Black and Brown people. While, for many undergraduate students those events (Ferguson, Baltimore, etc.) acted as a wake-up call, for many Trump supporters, Black Lives Matter signaled a new intolerance of whiteness or even terrorism directed toward white people. Once Donald Trump began gaining in the polls, all of the attention was focused on his rallies, his tweets, his comments, and his scandals. And in November 2016, when Donald Trump was elected president, the attention turned onto Donald Trump and Black Lives Matter faded into the background, with almost no coverage, even as the number of black people killed by police persists.

White Women and Race Pedagogy: Affect and Embodied Learning

My 10 research participants are almost all people who identify as white, cis, women, with the exception of one male-identifying person. They come from solidly middle-class and upper-middle class backgrounds. All of the participants are white, not because all of the students who took the racism course were white, but because they were (and are) primarily white in our School of Education, but in many Schools of Education nationally. This pattern is reflected in who is teaching in public schools--overwhelming cis, middle-class, white women. Whiteness and gender constructions are intertwined in ways that are particular but related to broader productions of whiteness. In this section I will explore how gender and race entangle to produce particular relationships with racialized experiences and knowledge, alongside race pedagogy and race learning, producing particular possibilities and assemblages.

In a classroom of eager undergraduates who believe that they will be learning about how to teach kids, I enter the room and there is confusion that is a direct response to my body--black, woman, and young. My performance as an instructor is always related to the fact that my body does not match how many students imagine professional, expertise, or competence. This does not have to be hateful or malicious, it only requires an acceptance of the taken-for-granted discourse regarding professionalism, expertise, and competence that circulates in dominant discourse. For students beginning their college careers, few have had the opportunity to critique what is taken-for-granted in the world. Additionally, many will not get this opportunity in any sustained or meaningful way in their undergraduate educations. Even so, young people enter the classroom and adapt to the person in front of the room, mostly because they do not have a choice. And if

they are in their first year, everything is new and strange to them, so they are open to new experiences and their coursework becomes a part of that.

After four years of teaching in the department and undergraduate program, the fall 2016 course that became a site of inquiry, took place. This was unique in that these students were seniors, had engaged with issues of race and racism over the course of their undergraduate studies in both Education Studies, but also in sociology, Ethnic Studies, history, etc. In addition, students 20 out of the 25, had taken one or more courses with me--either "Teaching in the 21st Century" or "Schooling and Representation in Film." Some had taken both courses with me. This opting into a space of learning with me as the instructor of record, rather than adjusting, made space for new and different possibilities in that particular class. Students were older and had less anxiety about college life and the academic expectations for success. They were, ostensibly, more thoughtful about social issues, they knew me from taking courses with me. They also knew each other because they had been taking courses with each other for the previous three years. Finally, they chose to take a course with the word "racism" in the title, with a Black woman as the instructor.

While the dynamics that make up this particular combination of characteristics is not *only* predictable, students could predict that I would not give them easy outs of uncomfortable thinking and doing of race. They would know this because they had taken courses with me before and I emphasized how race and racism were always related to educational institutions and experiences. Students might have predicted that a course focused on racism, would engage racism even more intensely. Out of the 10 participants, two I had not known prior to the class. In one of the interviews, a student who signed up

for the class having not had me said she signed up because she had heard about me. This suggests that white women can and do engage in critical race curriculum and pedagogies in ways that are quite more complex than we often hear talked about. This can be in a push and pull, which is not a steady linear progress from racist to less racist to anti-racist to ally, instead this happens in ways that are much more complicated, fluid, affective, and uncertain.

Gender and Race Performances in Race Education

Gender norms produce and enforce young white women in ways that preclude particular kinds of agency. For young white women who want to become elementary school teachers, there are some ways that gender can be explored in terms of race, but also in terms of what it means to perform school and how that is entangled in race, gender, and class. In the introduction to *Doing Collective Biography: Investigating the Production of Subjectivity*, Davies and Gannon characterize the precarious position of "girls" becoming educated.

> No matter how hard any schoolgirl works to achieve the signifiers that can be read as competence, her appropriation is tentative and vulnerable—the subject position of good students is always provisional. She may have no power in relation to her assignment to a low-status category. She may work hard at achieving the right signifiers and yet always she is at risk of running up against definition of correct practice that she does not know about (2006).

For my students, who are almost always predominantly white women, who are middle-class, who are cis, and who are (and have been) good students. Here I mean that

they have gotten good grades, have not been suspended or expelled, have been on time, dressed appropriately, behaved in ways that were ideal for their age, gender, and race. If they did act in ways fell outside of the norms of "good," they did so sneakily and/or in ways that did not challenge their status as good students.

Access to being read and understood as a good student is one that is always tied to the ideal of whiteness. For white girls and women, becoming a good student requires a compliance absent of critique, quietness, neatness, and work done in ways that are expected and valued. These gendered and raced norms cohere with broader gendered expectations outside of school. White femininity is characterized by particular gender performances that are idealized in films, literature, and television. These performances are also enforced. Women white who women resist these norms, can be characterized in ways that can be painful, exclusionary, and position them as even more precarious. This is also tied to an economic moment that positions even young, college-educated white women and men, precariously.

If this is taken into account, we see *how* students, young, white women, who are not far from high school experiences where gender and sexuality is both surveilled and enforced (Pasco, 2007) and tied to success (Castagno, 2016), might enter a university course that centers issues of racial injustice and its intersections. This space is one where the rules of being a good student might be more confusing and uncertain. Where the performance of school might look very different. Is it any wonder that student may react in ways that might be construed as resistance? Are they resisting the change in the rules, where compliance and niceness are sufficient indicators of competence? As instructors concerned with critical engagement in race and gender, sexuality and class, immigration

status, education and subjectivity, many of us might be asking students to become very differently, in contrast to how they have been in order to be successful in school in a white supremacist, heteropatriarchal social context. Gender and race are entangled in critical race knowings that are affective and destabilizing

The idea that elementary school teachers should be nice cannot be disarticulated from whiteness and patriarchy. In "Schizo-Feminist Educational Research Cartographies" (2015), Renold and Ringrose employ Deleuze and Guattari schizoanalysis to challenge the idea that "affects, do not simply travel or 'stick' in only predictable ways" (p. 401). They say,

> Sexual subjectification exceeds the discursive regulation through complex flows and lines of flight where the molecular affective assemblages end up rupturing or 'queering' (that is mix up, complicate, and subvert) conventional meanings of gendered norms as they unfold in live time." From here they have developed the concept of 'schizoid-subjectivity' to resist the idea that "feminine subjectivity is not reducible to a pathological symptom of patriarchy (p.401).

While Renold and Ringrose use this concept to understand how teenage girls negotiate their sexuality through online behavior, the concept helps me to rethink how white women who are becoming teachers can simultaneously become in ways that both resist and reinforce racial hierarchies challenging the narrative of white women as just resistance, while avoiding negating that resistance can also be a part of the assemblage of future teachers learning about race. Much more is happening in these spaces where resistance seems to be most visible.

The data for this project consist on the discussion board participation of the 10 participants, the multiple iterations of their collages, songs from their playlists, class writing, and interviews conducted a year later. I use these artifacts to make some sense and further explore how young, white women becoming teachers, learn about racism and are changed by that learning. This work is important in a cultural moment that is tense with racial conflict and violence, both in and out of schools.

Bodies in Movement

> Encounters, meetings, contact. Responsibility, accountability, commitment. These are some of the key terms through which posthuman ethics are currently figured and which offer some way out of the ethical cul-de-sac of humanism—with its phenomenal grounding of moral conceptions in the antropos of individual bodies and its abstract and universalizing rights-based discourses—in which we have been rather too complacently and comfortably sequestered for too long (despite the fact that all along only some individuals and some people's rights count for anything at all)" (Taylor, 2016, p. 15).

'A body' as theorized by scholars working in posthuman and affect theory, which influences much of my thinking in this project, conceptualize bodies broadly, understanding a body as that which produces effects. A characteristic of posthumanist theory is a flattening of hierarchies between human and non-human, but also a studied challenge of the taken-for-granted binaries that make up our world, rejecting Enlightenment logic (characterized by particularly kinds of rationality and logic) that places "Man" at the center of humanity (Wynter, 2013), even while recognizing that there is no fully getting outside of that logic (Snaza, 2015). Drawing on posthuman theory, I use body to mean individual students, but as they are in relation to other students, texts, paintings, images, conversations, and objects. This slippage of the term is not meant to confuse, but to think about how these things are producing effects in relation to one another. This use of body and bodies as they relate to one another, challenges the

contained, individual self that is the dominant understanding of human beings—contained, stable, rational, agents always the source of conscious, willful, effects. The term "body" hopes to de-familiarize one with the concept of the human that is so prevalent.

> When the skin becomes not a container but a multidimensional topological surface that folds in, through and across spacetimes of experience, what emerges is not a self, but the dynamic form of a worlding that refuses categorization. Beyond the human, beyond the sense of touch or vision, beyond the object, what emerges is relation" (2012, Manning, p.12).

Assemblages, Affect and Art: What Can Art Do?

"The body hums along, rages up, or deflates. It goes with the flow, meets resistance, gets attacked, or finds itself caught up in something it can't get out of" (Stewart, 2007, p. 75).

> Assemblages are ad hoc groupings of diverse elements, of vibrant materials of all sorts. Assemblages are living, throbbing confederations that are able to function despite the persistent presence of energies that confound them from within. They have uneven topographies, because some of the points at which the various affects and bodies cross paths are more heavily trafficked than others, and so power is not distributed equally across its surface. Assemblages are not governed by any central head: no materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group. The effects generated by an assemblage are, rather, emergent properties, emergent in their ability to make something happen (a newly inflected materialism, a blackout, a hurricane, a war on terror) is distinct from the sum of the vita force of each materiality considered alone (Bennett, 2007, p. 24).

I want to think about affect and assemblages together to explore how shifts in an assemblage can facilitate particular effects and learning and becoming. A class is an assemblage of bodies connected and disconnected. In a fall term course, these bodies are simultaneously connecting and disconnecting from other bodies (human and non-human), these connections resulting in an assemblage are affect. Affect is theorized in a variety of

ways that emphasize different aspects of the concept. I would describe it as the space between encountering an image, a film, an interaction, and making meaning or attaching that encounter to a feeling. These encounters can potentially shift the assemblage, introducing new objects, bodies, and images into the assemblage, making other effects possible.

In 8th grade, my honors history teacher Mr. J, an older white man with a pony tail, did a unit on U.S. Slavery. I was the only Black person in the class. We read about slavery in our textbooks and might have answered some questions at the end of each section, generally talking about other things as we worked—a mostly inconsequential undertaking for all involved. One day we came in and Mr. J, a normally very relaxed and easy-going person, was very somber, almost stern. The lights were off and all he desks had been moved to the perimeter of the classroom. He told us to lay on the floor foot to head, which we did as he urged us to scoot closer to one another. As 12 and 13-year olds unused to touching each other, we giggled and squirmed. Mr. J told us to be quiet in a mean voice that we had not ever heard from him. As we nervously and uncomfortably settled on the worn carpet, he read an account of the transatlantic slave trade. Mr. J described African people being kidnapped and put onto ships where they were chained together in a space with just an inch of room between their face and the ceiling. He talked about how if someone next to you died, you had to deal with it, emphasizing that people were always dying. In graphic detail, Mr. J described people getting sick, vomiting, urinating and defecating on themselves and others. He described how many people died or committed suicide and the effect of this on millions and millions of people. The unit on slavery was not very long, although I do not remember exactly how long it was and

today, one might critique the exercise, but the day stayed with many of us who were in that class, in a way that reading about it in a textbook that de-emphasized the suffering of slavery, could never have done. In the brief exercise, Mr. J expanded our encounter with the topic of slavery by physically re-arranging the room and the bodies in the room to create something new. He choreographed a learning experience that would resonate with jaded 8th graders who had long ago learned how to perform school while thinking of after school plans, how to get out of dressing out for gym, or who was cute in English class.

In recent years, there have been some issues with slavery re-enactments done by teachers and students and families reacted badly. A person who was in that 8th grade class commented on an article I posted about teachers doing slavery re-enactments saying that the experience of lying on the ground had a lasting impact on her understanding of the effects of slavery, describing it as one the most significant experience in her education. This person is a person of color who is now a medical doctor, so I imagine that she has had significant experiences in her education. This is likely the case for me too, because I vividly remember the experience, even as I remember almost nothing else from 8th grade. Affect is the trace left behind such encounters that resonate, sometimes enough to shift and change the potential in an assemblage of bodies.

In the Equal Opportunity course on racism in the fall of 2016, I did not ask students to lay down uncomfortably close to each other, while I turned off the lights and read a description of the mass transport of human bodies across the Atlantic, but I asked for a different kind of embodied engagement. One that was less intense perhaps, but ongoing and sustained. I will restate here what I mean by that. Students were asked to collage five times in response to the prompt, *how are you currently thinking about race?*

Additionally, they were asked to post photos/images/articles/memes onto the weekly discussion board that reflected their current thinking of course texts, discussions, readings, and articles. They had to create playlists and had a number of field hours that they had to fulfill by attending campus talks, events, films, etc. This expanded the course in ways that were felt by both me and the students. The course was not limited to the texts on the syllabus or the assignments listed, although we had those as well. I asked students to immerse themselves in the topic of racism for 10-weeks. In order to post regularly, respond to other people's post, watch for new things to post, attend talks and events, watch films, look at art, listen to music, and reflect again, and again, and again, and again, on all of that required a much higher level of engagement with the topic. It engaged the senses and the body differently, in ways that were not always clear to me. I turn to affect to think through all of this in ways that are helpful to think about pedagogy, art, racism, and embodied learning.

Affect comes from Spinoza's notion of affectus which he describes as the body's capacity to affect and be affected (1992). Deleuze draws on this notion of affect to theorize his own related version, "A body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality" (1992, p. 625), this inspiring further thinking about affect in relation to the social world. Following Deleuze, Elspeth Probyn says, "Thinking, writing, and reading are integral to our capacities to affect and be affect" (2010, p. 77). If we think about a classroom, and how affect can expand how bodies affect and are affected in relation to texts, art, discussions, and "thinking, writing, and reading" we have a new way to think about what happens and can happen in a classroom space. Brian Massumi writes,

> The primacy of the affective is marked by a gap between content and effect: it would appear that the strength or duration of an image's effect is not logically connected to the content in a straightforward way. This is not to say that there is no connection and no logic (2002, p. 24).

Affect is an attention and emphasis to what happens in the in-between space between encounter and effect. Hickey-Moody defines affect as, "Affectus measures the material equation of an interaction, the gain and loss recorded in a body, or your embodied subjectivity, as a result of an encounter. It is a margin of change" (2013, p. 79). What can bodies do as the result of an encounter?

Massumi wants to emphasize that what leaves traces and resonances after an encounter is not logical. When those of us who are now adults reflect on our embodied learning about slavery, we have had many years to attach meaning to that event in a logical way, losing the excess of the experience in that meaning-making. Approaching the data with affect allows me to consider the *what else* that might happen in an encounter in excess of the meaning that we might later attach to it. Massumi uses the term intensity to talk about the things that resonate and have effects on bodies, "Intensity is embodied in purely automatic reactions most directly manifested in the skin--at the surface of the body, at its interface with things… Matter-of-factness dampens intensity" (2002, p. 25). Much of education is matter-of-fact, and if I follow Massumi's assertion, less intense. In a course on racism, less intense might be preferred. Racism is always intense anyway, approaching the topic objectively might take some of the drama out of the work. The instructor might be drama-averse, but how does "drama" or intensity impact bodies' capacities to act in relation to racial hierarchies and histories?

Hickey-Moody does work with art and education and uses affect to think about what art can do. In the introduction of *Arts, Pedagogy, and Cultural Resistance* (2016), Hickey-Moody says,

> Bodies resist instruction, ideologies and political boundaries, and in so doing they show the limits of political, educational, and popular discourses and policies. Matter resists manipulation; it inspires and demands attention, and through engagement with matter, new modes of practice transpire (2016, p.16).

In my own work, resistance was something that was an arresting force in both teaching and learning, for both students and me. A shift in my approach to teaching came in response to a feeling that what was happening in my classes was insufficient in a cultural moment that requires much more than knowledge of statistics and the newest terms for racial violence in schools. This is not to say that language does not matter, but I came to affect after an exhaustion with language-only engagement with racial violence and injustice, and the ways that students said the right thing but betrayed very different racial ideology in slip-ups. Shifts in bodily capacities do not happen alone, but always in relation to other bodies, helping a rethinking of a classroom of bodies shifting capacities in relation to encounters with art, texts, film, memes, and other bodies.

> Bodies enhance their power in or as a heterogeneous assemblage. What this suggest for the concepts of agency is that the efficacy of effectivity to which the term has traditionally referred becomes distributed across an ontologically heterogeneous field, rather than being a capacity located in a human body or in a collective produced (only) by human efforts…assemblages are ad hoc groupings of diverse elements of vibrant materials of all sorts (Bennet, 2010, p. 21).

Bennet, following Deleuze and Guattari, emphasizes how these shifts happen in relation to human and non-human bodies. To think about the data, I am using concepts of

both affect and assemblage to think about shifts in bodily capacities and how they happen in a collective of bodies—a classroom filled with "vibrant materials of all sorts" (Bennet, p. 21). These concepts help me to think about relations across bodies, but also how art and other non-human matter can have agency in relation to bodies, shifting them, and expanding their capacities to act. This section is interested in how texts, images, events, affect, and objects can shift an assemblage of bodies in a pedagogical space.

In the Hold: Education for All

Christina Sharpe asks, "What is a black child?" Sharpe draws our attention the historical and current impossibility of black childhoods. Beginning with slavery, black children did backbreaking labor in the hot sun beginning as young as two or three, black children were separated from their families and sold on the auction block, with no hope of becoming free. While every black child did not suffer in the same way, they suffered in ways that are not congruent with abstract notions of what childhood is or should be. Sharpe calls this space of non-movement, the inability to go and the impossibility of staying, the hold. The hold is meant multiply. It means the literally the part of the shift where kidnapped Africans were kept in chains on the brutal and horrific trip to the colonized States that would later be the United States. Enslaved Africans were literally in chains, and thus could not leave, but also could not possibly stay in such conditions. In her usage of the term, "the hold" Sharpe also means the condition of blackness, as one of bad choices. This concept allows me think about schooling for black children in terms of being another hold, in which black children are in a space of non-movement, where going is not an option, but neither is staying, even as they must do one or the other.

Schooling for black children is simultaneously a "site of suffering" while also, schooling has the potential (although often overstated) to expand life spaces and evade particular kinds of racialized suffering. In present-day schooling, black children are beaten by resource officers, suspended and expelled at seemingly impossible rates (Noguera, 2008; Heitzeg, 2016). black girls have higher rates of sexual harassment and assault (Morris, 2016) and report experiences of racism and sexism. black students also report a general mistrust of teachers and school officials (Hope, Skoog, & Jagers, 2015). Students of color feel and know their culture, language, and history are devalued and derided by the curriculum, but also policies and structures (Ladson-Billings, 2014; Paris, 2012). Students report feeling both invisible in their achievement and potential (Landsman, 2004), and also, hypervisible as potential problems (Noguera, 2008). These feelings expressed by students can be found across the educational research literature and taken with the numbers that we have about wide-ranging racial disparities. It becomes clear that students do not have access to the same educational opportunities and experiences, despite the insistence otherwise. Among middle and upper-middle black students, the racialized disparities found in schools serving kids in under resourced and State-abandoned communities, can also be found in affluent areas (Lewis, Diamond, & Forman, 2015). This suggests that the disparities are not solely economic.

Many scholars point to desegregation as a turning point for black educational opportunities. As a student said in the Curriculum Studies course where I was a TA, "I have never ever thought of Brown V. Board as a universally good thing." This likely because this decision did little to challenge white supremacy and was filled with moves to appease white families and children, at each turn. These appeasements and compromises

always landed on black families, teachers, and students (Tillman, 2015). Until very recently, and still in limited circles, Brown v. Board was widely imagined as a social triumph for Civil Rights. The persistent "Education Gap" was discussed in terms of the way that integration policies and laws were weakened over time (Orfield & Frankenberg, 2014), often premised on the taken-for-granted good of integration for black and white children alike. While educational gains are linked to integration, a growing number of scholars are critically exploring that correlation. Scholars like hooks (1994) and Dumas (2014; 2016) both challenge the few of integration as an automatic social good, reflecting on how their own educational trajectory was challenged by antiblackness of schooling structures, but also of white teachers, unable to imagine black children as capable and competent.

The Afterlife of Slavery and Teacher Education

During the era of slavery, black people and black children were working on plantations in order to build wealth for white Americans. black education consisted of a curriculum of dehumanization, rape, murder, maiming, sleep deprivation, fear, and overwork. Black people learned what was required of them to do the labor and survive; even so there was a desire for other kinds of learning. It was against the law for enslaved people to read and write. "A literate slave was presumed to be discontent chattel—or worse, a potential troublemaker or runaway" (Margo, 2007). Of course, whether it is mandated or not, all people are always learning, even when they do not have access to formal structures of education. People learned how to read furtively and collectively, their "teachers" often, other enslaved people. Despite this, at the end of the Civil War,

few black people were literate (Margo, 2007, p. 8). At this time, there were no public schools. white children of means could attend private school, but most white children did not attend school in the way that we understand today. It was also not common sense that all children required some form of schooling.

As slavery ended, many formerly enslaved people demanded places to learn to read and write. The Freedmen's Bureau was established to assist formerly enslaved people in their transition out of living enslaved and a key component of this was access to education. To assist in this project, white women from the Northern States descended on the South to teach in the Bureau schools (Jones, 1992). At its peak, over 150,00 black students of all ages were enrolled. Despite this number, the Bureau schools were located primarily in towns and cities, far away from where many black people lived and thus, were not an available resource to many black people. From 1880-1950, the public-school system was established and expanded to meet the needs of U.S. school children. These schools were segregated by race.

To the dismay of many white people, the 1950 *Brown v. Board* of Education decision established that the "separate but equal" standard, which had kept black and white children separate, was unconstitutional. This decision to integrate public schools resulted in a flood of policy decisions with implications that continue to impact schools today. For example, in many black schools, all the black teachers and principals were fired, neighborhood schools were shuttered and black kids were bused to hostile and often, physically and psychologically dangerous places (Dumas, 2014; Fairclough, 2007).

Seemingly neutral shifts in policy included the racialized use of standardized tests, tracking, and academic evaluation, policies regarding school funding that serve to

maintain and reproduce white supremacy through schooling (Au, 2015; Dumas, 2015). These policies obscure white accumulation and hoarding of economic resources and opportunities through distribution systems that appear to be based on merit. This system of merit is widely accepted as the truth and to suggest otherwise or to outwardly resist this game that has already selected winners and losers elicits charges of "playing the race card" or whining about histories that have no current day relevance. These forces converge on the bodies of the most vulnerable among us, black and Brown children. In order to avoid the bloodless, disembodied discussion of racialized histories of educational access and oppression, I draw attention back to Dumas' piece on the lived effects of such schooling practices, "Schooling is not merely a site of suffering, but I believe it is the suffering that we have been least willing or able to acknowledge or give voice to in educational scholarship, and more specifically, in educational policy analysis" (Dumas, 2014).

Saidiya Hartman says that we are living in the "afterlife of slavery" (Hartman, 2007). Hartman insists that,

> Black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment. I, too, am the afterlife of slavery (2007, p. 6).

Following Hartman, Christina Sharpe (2016) maps how we currently exist in the wake of slavery and that antiblackness is the weather, meaning that it is a part of everything, it's in the air we breathe and entangled in our ontologies. In this section, I have attempted to bring together historical contexts and current educational research to

begin to imagine how we might imagine and teach future teachers. I am interested in slavery as an institution and a project of white supremacy because it lingers. It lingers in the maldistribution of health and wealth, but also it lingers in more overt ways. School policies that criminalize blackness through dress codes that ban black hairstyles like dreadlocks and cornrows, create and distribute tests that are culturally and racially biased, teachers in blackface or calling students the n-word. School resource officers assault black children and primary school teachers yelling at black first graders and ripping their papers up in front of the class.

While these are not new behaviors, the prevalence of camera phones and social media, allows those of us not there to witness how black and Brown children are (disregarded in our school spaces. Michael Dumas argues, "any incisive analyses of racialized discourse and policy processes in education must grapple with cultural disregard for and disgust with blackness" (Dumas, 2016, p. 12). This project is interesting in grappling with antiblackness/the afterlife of slavery/in the wake, in relation to working with future white teachers to create and make space for a different kind of potential in classrooms and school spaces.

White Women and the Maintenance of Racial Hierarchies

> "All whites play a part in the reproduction of racism. If it were only a problem of white elites, racism would be more transparent and perhaps easier to explain. But it requires recruiting whites from all walks of life, from divergent statuses with their own cleavages of power" (Boas & Leonardo, 2013).

In the past decade or so, many have written about the persistent whiteness of the teaching force, "Teachers are not only predominantly white; they are overwhelmingly white women. The national center for Education Information released a 2011 report stating that over 80% of the teaching force in the United States was white and female. There is a reasonable concern that the gulf between them will grow, spelling greater difficulties for struggling minority students whose culture and experience already mismatch their teachers' milieu and upbringing" (Leonardo & Boas, 2013, p.313). The cultural mismatch between students and teachers, as well as teachers and communities has been widely researched (Delpit, 1995/2006; Sleeter, 1995; Gay, 2003; Ladson-Billings, 1995; Leonardo, 2009).

This work informs more current research about the lack of people of color in the teaching force and the effects of their absence (Kane & Orsini, 2003). This work is, in some ways, distinct from the research that is concerned with how to prepare future teachers to engage "diversity" but the two are closely entangled. The concern regarding the preparation of teachers for "diversity" is closely related to the lack of diversity of the teaching staff. I will amend that to say, the whiteness of the teaching staff and the demographic of the profession does not appear to be becoming more diverse, rather the teaching force is trending increasingly white and also important, increasingly white women.

Boas and Leonardo (2013) assert that it is significant that teachers are both white and women because of the particular intersections of race and gender that give white women a different kind of role in maintaining racial dynamics. "Just as every army is composed of different tactical positions in order to secure or conquer a territory, so does

whiteness consist of its own foot soldiers, officers, and generals who perform different functions but whose allegiance to whiteness is not the question" (2013, p. 315). This allegiance to whiteness is obscured by the benevolence and good intention that is conferred on white women, intensified by their lower social positioning in relation to white men. "Understanding their role in the upkeep of whiteness is critical if educators wish to explain the specific battleground called schooling. Often, white women are drafted to carry out the reproductive work of whiteness as education becomes a para-caring profession not unlike nursing" (Boas & Leonardo, 2013 p. 315). Working under these racial and gendered assumption, the white teacher is positioned to "benevolently serve the nation through her good intentions of saving children of color (Boas & Leonardo, 2013, p. 315).

This a trope so much a part of U.S. cultural imagination that I don't feel that examples are required, but if they are, there is a whole genre of films and television shows dedicated to the narrative of a white woman "saving" black and brown children (James & Peterson, 2013). This trope has come under critique in recent years so that young white women entering the teaching field with a desire to work in certain black and Brown areas know how to narrate their desire away from that of "white Savior." Audre Lorde also takes up the unique way that white women are societally positioned in a white supremacist patriarchy, "in a patriarchal power system where white skin privilege is a major prop, the entrapments used to neutralize black women and white women are not the same…white women face the pitfall of being seduced into joining the oppressor under the pretense of sharing power" (1984).

In a public school, as an extension of the norms of a society, where children of color are socially and historically positioned different from her, the white schoolteacher is particularly challenged by the seduction of sharing power. In the role of teacher, "The white and female teacher speaks to the world for her students, and she speaks to the students for the racialized nation state. Determined to 'make a difference' she toils endlessly to effect change in her band of students. Her position as schoolteacher automatically implicates her within the institution of schooling, which maintains a core objective of producing proper citizens for a nation" (Boas & Leonardo, 2013 p320).

In the 2016 Presidential Election, white women voters took Donald Trump over the threshold, despite his history of sexism, vulgarity, and blatant ignorance. There has been much written about this seemingly contradictory phenomenon, but there is no way to speculate on the individual motivation of those white women. What can be deduced is that many white women were either in support of (or at least tolerant of) racist rhetoric and legislative policy that further serves to dehumanize and denigrate black and brown people. We can also deduce, that some of those white women worked in professions that are charged with caring for the public in some capacity, and of those white women, many of them might also be Trump voters. I bring this up, not to suggest that there should be some political test to become a teacher. I would not be so bold as to make such a claim, but it does cause one to pause, as we reflect on Dumas' work articulating the school as a space oriented and produced by antiblackness.

> Any racial disparity in education should be assumed to be facilitated, or at least exacerbated, by disdain and disregard for the black. Differences in academic achievement; frequency and severity of school discipline, rate of neighborhood

> school closures; fundraising capacities of PTAs; access to arts, music and unstructured playtime—these are all sites of antiblackness. That is to say, these are all policies in which the black is positioned on the bottom, and as much as one might wring one's hands about it all, and pursue various interventions, radical improvements are impossible without a broader, radical shift in the racial order" (2016, p. 17).

If we take this point, where does this position white women who were tolerant enough of antiblackness, (but also, xenophobia, racism, misogyny, Islamophobia, and homophobia), to go out of their way to support Donald Trump, we might see how the two—the pervasiveness of racism and minority suffering in our schools and the prevalence of white women are closely related. While I am mixing a structural issue and an individual agency argument, I think that it fits, as both are present in our schools.

The election results, and white women's overwhelming complicity in the election results, were a shock to many, but it probably should not have been. In the struggle for power, white women must negotiate racial and gender intersections in order to secure maximum power. In terms of the election, many found that aligning themselves with whiteness was probably their best. Again, this is well-trod ground and coherent with white women's political struggle against oppression from white men. Confusingly, whiteness is what allows them the power that they do have. We saw this contradiction in the unprecedented Women's Marches that still (again) made their opposition to Trump about the concerns of middle-class white feminists.

In the subsequent months, that narrative of white women as supporting and participating in racism has been replaced by an obsession with Russia, Trump's latest

scandal or outrage, and the subsequent protests, and draconian Executive Orders. Many white liberals are disgusted with Donald Trump, but we have mostly forgotten how he used white racial fears and the presumption of criminalization (conjuring images of roving black and Brown men bent on murder, rape, and theft), the non-belonging of Muslims (headlines warning against the institution of Sharia Law in the U.S.), and the terrifying *alienness* of specifically Latinx residents who were undocumented (unconcerned with the undocumented masses of visitors from Europe who have overstayed Visas). We can see how the fear of black and Brown men served to win over white voters, in particular white women voters, who in line with white supremacy, imagined their mothers, daughters, and themselves as of particular interest to these "bad hombres" and thugs. Also, the image of "sexist" Muslim men who did not even let women drive! These fears were refashioned and re-appropriated but are actually quite old narratives that have served to "seduce" white women into unquestioned allegiance with whiteness/patriarchy/late-capitalism/heteronormativity, even as it also dominates and oppresses them. The reality of rape, murder, and racial threat can be imaginary, but it remains more effective than many of us, myself included, might have previously realized. It might have appeared that I have gotten a bit far afield, but this project is concerned with the future teachers, but is also concerned with contextualizing their work and how race knowledge works, and the Presidential Election of 2016 happened alongside the course that make up the sites of this research.

Art Practices and Pedagogy

The place of art in education is not one that is taken-for-granted in most disciplines outside of art education, but the value of art in learning, thinking, and transforming is one that art educators write about quite articulately.

Graeme Sullivan, writes about arts place in social justice and education. "Making art, encountering art, and using art, is considered crucial in understanding how we learn to make sense of the rapidly changing world around us" (2012, p. 147). Sullivan says that there are three principles of thinking about art's role in education: knowledge, cultural recognition, and personal and social transformation. "This approach to knowledge is that it is a human right and education can provide a means for individuals to take ownership of the forms, ideas and actions that shape their understanding" (p. 147). Knowledge is not a stable thing that is transferred from student to student, but it something that is contestable and always connected to power. Cultural recognition is knowing and appreciating what others "make" to "expand our understanding of the diversity of cultural practices, but also tell us about ourselves" (p. 147). Finally, Sullivan sees art as a way to move toward social transformation. Sullivan's thinking has implications for both teaching and research,

> At the heart of it, the purpose of research is to create knowledge that matter. This new knowledge not only builds on what we already know but is also created from imaginative ideas and within creative spaces where unexpected outcomes may challenge and change what we don't know because this can profoundly change what we do know" (2012, p. 148).

This kind of thinking about art, knowledge, education, and transformation are relevant to my approach to teaching race, but also doing research about that teaching. In

many ways, an education in racial justice is an unlearning of what we thought we knew. An education about race cannot be dependent on what is broadly accepted about knowledge about race. This last fall I taught a section in an Ethnic Studies 101 class. At the beginning of the class, the professor lectured about how race is not biological, we read several texts about this, and watched a PBS documentary proving that race is not biological. For the 10-weeks of the course, this issue of race being biological continued to come up in student writing and discussion. The idea that race is not biological countered all of the messages that they had received about race their entire life and texts asserting the opposite were a challenge for students to accept. I think of this as an example of the difficulties that instructors have presenting information, perspectives, experiences, and knowledge that is counter to that which that has become common sense or impervious to thinking.

Lauren Berlant calls optimism cruel when it is a hope for something that is impossible, or something that is possible but will not make your life any better (2011). Lauren Berlant hesitatingly suggests that all optimism might be cruel. Even so, I am optimistic, and this project reflects that optimism, even as it might, at times, read as thought that is not the case. I love working with students who will become teachers because I imagine how my own trajectory might have been impacted if I had teachers who had been able to see me, even though I might have come from a different place and had very different experiences in the world. I was lucky to have a few people see what I was capable of and make a way for me, but I am aware of how rare that continues to be. I also think that successes that I would count in my own teaching have come from being honest with students, even about race and racism. Teaching matter and education matter,

even when we have strong critiques of what it is we are doing when we teach. I would not continue to teach in the way that I do if I did not believe that it made a difference. In teaching white women who will become teachers for the past five years, I have become hopeful because in that time I have seen students transform and become very differently in relation to the friends that they have made, the kids that they have worked with, the texts that they have read, the films that they have watched, the courses that they have taken, and the deep thinking and feeling that they have experienced. I also believe that being honest about what is there (and what is *not* there) gives us a better grounding for what could be.

Resisting Neoliberalism

Many education scholars have written about the current era of neoliberalism and its effect on schooling (Davies & Bansel, 2007; Mayo, 2015). While scholars emphasize different aspects of neoliberalism, the emphasis on the individual as opposed to the collective, and how the individual relates to economic systems of capitalism. Davies and Bansel suggest that this "reconfiguration of the subject as economic entrepreneurs and institutions capable of producing them" (2007, p. 248). This has clear implications on schooling and education which is tightly entwined with economic opportunity and jobs, so much that education is often discussed as only having value when it is directly tied to maximizing economic viability. This shift transfers more and more responsibility to the individual while also giving the individual a sense of expanded freedom, this has decreased the collective power of individuals and has transferred more of the risk from

the state to the individual. This has happened with widespread individual support because they understand this increased sense of individualism as an indication of greater freedom (Davies and Bansel, 2007). Davies and Bansel continue, "Schools and universities have arguably been reconfigured to produce individualized, responsibilized subjects" (2007, p. 248). Melamed takes up this neoliberalism from a different angle, how it relates to shifting attitudes about race and multiculturalism. This emphasis on the individual locates a particular kind of inclusion in the individual and in markets (2011). Again, it is important to think about how neoliberalism has impacted how we think about teaching and learning.

One of the most significant ways that neoliberal logic has impacted educational institutions is the obsession with measurement, not of the collective (although not excluding the collective), but of the individual student. This constant measurement begins in some schools as young as preschool where numbers are attached to students and that number is used to subject them to particular assumptions about their learning in both past, present, and future. The educational measurement industry has been hugely profitable to corporations tasked with developing and implementing such measurements, but it has also shifted schooling in ways that continue to have ongoing effects. This consumer-based approach makes education valuable only as it results in expanded economic opportunity for the individual. Learning about things that do not result in expanded marketability are imagined as nice, but unnecessary in some cases, and actual wastes of times in other cases. This logic of a cause and effect relationship to education (in post-secondary also, tuition dollars spent) and expanded economic opportunity puts the kind of teaching that I do at risk. Students openly wonder how such learning is going to help

them get a job and might feel cheated if they do not immediately see the relationship. This logic about education has influenced educational policy, curriculum, assessment, and evaluation of students and programs.

I linger on neoliberalism here because I am resisting such logic and norms in my work. It is also important to note that neoliberal logic has also influenced research and what counts as research. In this project I am resisting neoliberal logic in both my approach to teaching and also in m approach to conducting a research study, even as there is no way that I could ever completely avoid it. One of the ways that students in my courses who plan on becoming teacher understand the value of learning about race and racism so they can become better positioned to work as teachers, become better at their jobs. I cannot deny that I have at times used this desire to engage students, hoping that this initial motivation transforms into something else over time.

CHAPTER III

METHODOLOGY

Not too long ago, I was watching an episode of "Project Runway". Project Runway is a competition between designers to win money, show their work at New York Fashion Week, and gain weeks of promotion on the show. So even if the contestants do not win, they still win. It's one of my favorite shows because I love fashion and have a visceral and embodied response to beautiful clothing and textiles, but I also like to see the process of transforming textiles into fashion. I say "fashion" in order to distinguish it from clothing, which is utilitarian and is meant to cover one's body, and *fashion*, which does much more than cover one's body and often does not even do that very well. These transformations can be magical in a way. Each of the designers have different approaches, different processes, different aesthetics, and of course, different results.

Some pieces take my breath away and others just do not do it for me. It should be noted that I am watching on a screen and this medium of viewing the work is a huge disadvantage as I miss out on the real-life drama of the runway. The judges and audience may disagree, but fashion is subjective and may become otherwise in a different geographical location, on a different body, and in a different and place. This subjectivity does not negate the joy and pleasure that fashion brings to people. People who love fashion understand and acknowledge how subjective fashion is and that subjectivity is part of the appeal. It is an expression of individual taste, preference, disposable income, and mood and it is always in relation to body, hair, makeup, geographical location, weather, and even, architecture and interior design. In New York City, wearing all black is common. In New York, most people agree that Black looks good on everyone, and the

hard, gray lines that make up the cityscape is a perfect background for black ensembles, but few New Yorkers wear black in the summer. In this way, fashion should be thought as in composition with the scenes that connect to fashion. The weather shifts the assemblage, changing the cityscape and the bodies in relation to that cityscape to produce the color black differently than in the winter or even, spring. In this way, fashion is but one thread of the social fabric, where threads are always unraveling.

As viewers and fans of Project Runway, viewers respond the assemblage created by colors, textiles, buttons, the light of runway, the movement of the fabric, the body on which it is worn, the walk, the stance at the end of the runway, and we *feel* that it is fabulous (or not). Designers are not done once they have made the garments. They must also oversee hair and make-up, music that is played during the show, match the outfit with the model, and determine the order that the outfits will come down the runway. In this way, they are curators of a visual/sound experience that will contextualize their work. In fashion, difference, surprises, and the unpredictable are prized, and we evaluate the success of a fashion moment affectively, even as we try to explain it in words that never do fashion justice.

In this way, fashion is always contingent, shifting, and unexpected in ways that we cannot always name and in many cases, *cannot* be named. I might hate fanny packs because I grew up in the 90s and remember them as an accessory for square dads in pulled up sports socks, but might see Tracee Ellis Ross, someone who I think is very cool, wearing a Gucci fanny pack in such a way so that makes the fanny pack is in some way beautiful to me, or at the very least, fashionable. This transformation happens in relation to Ellis Ross and the angle of the camera and the composition of the photograph.

Another example of how objects transform in relation to bodies is normcore. This is an ongoing trend where hip, edgy, artsy, otherwise traditionally attractive young people wear clothes that were once associated with uncool, out-of-touch grown-ups. Sweat suits, oversized shorts, and t-shirts from the free bin become edgy in a different time and space, on different bodies, at a rave in Miami or an art party in the Lower East Side. What was once a fashion not, becomes hot. Fanny packs and Costco sneakers can become transformed in relation to other bodies and spaces.

Tim Gunn, one of the hosts of Project Runway is famous for saying to contestants, "Make it work." Gunn is saying many things when he says this, but often he is telling the person to consider what is possible in this time and space, given the materials on hand, and somehow create fashion. He is also saying that the circumstances under which one makes it work recognizes that fashion is always contingent—time, space, bodies, cultural texts, weather, and the affective fatigue from last year's trends can all factor into whether something works or does not. I linger on fashion because in many ways, thinking about processes in other contexts helps me think about a methodological approach for thinking through what happens when there is teaching and learning about race in relation to cultural moments, visual and literary texts. This is my own attempt to make it work. Given the time and space, the materials that I have on hand, I hope to think, write, and create in a way that that helps me think differently about teaching race in ways that matter and resist the complacency that can set in from just having done it.

Project Runway also interests me in that it helps me think about the process of knowing and what happens and is possible when one does not *yet* know. Many of the designers fastidiously sketch and plan, often ending up with something very different

from what they sketched initially. Other designers do not sketch at all. One designer felt the material that they had chosen with their hands, rubbing and folding the material with their fingers and hands. They seemed to wonder and imagine, hoping that the vision coming together in their head might be realized to an attractive effect in the end result. In an interview, this person who did not sketch said they did not know what they were doing, and that they were "thinking with their hands."

This way of thinking and doing and knowing as kinesthetic and emerging is not unique to fashion designers; artists, woodworkers, and people who regularly work very intentionally and consciously work with materials that they hope to mold in particular ways will often describe working in this way. Fashion designers are literally thinking/doing with their hands, but the sentiment suggests that we can know from doing, rather than doing to represent that which we already know (Lave & Wenger, 1991). In some ways, "thinking with my hands," echoes the way that some qualitative and arts-based researchers talk about their approach to research, particularly researchers working in Arts-Based Research. Laurel Richardson's assertion that we learn what we know from writing (2000), Holbrook & Pourchier's "hoarding, mustering, and folding/unfolding" of data (2014), and Taguchi & St. Pierre's concept before method (2017), all suggest alternative theoretically informed approaches to research that might undo what we already know, or as Ken Gale says, in order to resist "antecedent positions" (2014) to make a space for alternative ways of thinking and doing.

My work is inspired by this desire to disrupt, in some ways because I am compelled by these ideas, much like I am compelled by beautiful clothing going flowing down a runway. I am also compelled by disruption because if we think about race and

education, we might become so pleased with what has been done that we become largely complacent and uncritical in how we often go about doing such work, particularly when we compare ourselves to those spaces of overt hatred and racial violence, or apathy. This is further complicated by the acknowledgment that race is a delusion and to think alongside that in ways that we have been socialized to think will do little to imagine what could become otherwise in terms of race and racism. The result of complacency and accepting the logics of race is that things have not gotten much better for kids in schools. I hope to make visible alternative approaches for thinking and doing race education better, not to dictate how it should be done, but to offer some ideas that might inspire better ideas than the ones I am put forth here.

This project is inspired and guided by posthuman approaches to qualitative research, which "proposes different starting points for educational research and new ways of grasping educational experience than those afforded by humanism" (Taylor, 2016, p. 5). Posthumanism is vast even if staying within the porous bounds of educational research but is generally characterized by challenging binaries between human and nonhuman, begins with "a different set of epistemological presumptions about forms of knowing that produce valuable knowledge about educational experiences, and in different ontological presumptions about modes of being through which humans and nonhumans inhabit the world" (Taylor, 2016, p.5). Posthumanism is also characterized by "heterogeneity, multiplicity, and profusion" which has implications on thinking agency, subjectivity, experience, knowledge, and being. In this project, I am concerned with the following research questions:

1. How do the arts relate to the development of nuanced and fluid race knowledge that shifts how white students, in particular, white women understand race and racism as it relates to their lives and futures?
2. How does a pedagogy of images and curation (both digital and IRL) influence race knowledge of teachers and students?
3. How does resistant and anti-racist teaching affectively change how such work can be undertaken by instructors?

To begin to explore these questions, I draw on a constellation of thought to conceptually frame the methodological approach that I take in the project. This entanglement has threads of posthumanism and affect theory, thought alongside Afro-Pessimism. These concepts and theories, while sometimes diverging, help me to think about experience, agency[6], embodiment, knowledge, and being in ways that are counter to the dominant frame, drawing my attention to connections, present absences, and bodies. For the purposes of this study, I am using "bodies" in a way that refers to all things with agency (Bennett, 2007). This means bodies that are individuals, in this case human bodies—teacher and students, but also bodies of that represent the composition of texts that are agents and produce subjectivity in relation to one another—assemblages (Hickey-Moody, 2013). I draw on data collected in fall of 2016—in the form of discussion board posts (texts and images), reflective data, playlists, artifacts from a museum trip, and interviews with former students conducted and transcribed a year later.

[6] I am using agency to mean anything that has an effect, this use of agency comes from Bennett following Deleuze and Guattari.

The Promise of Being Taught

> It is striking that these moments of optimism, which mark a possibility that the habits of a history might not be reproduced, release an overwhelmingly negative force: one predicts such effects in traumatic scenes, but it is not usual to think about an optimistic event as having the same potential consequences. The conventional fantasy that a revolutionary lifting of being might happen in the new object or scene of promise would predict otherwise than that a person or a group might prefer, after all, to surf from episode to episode while learning toward a cluster of vaguely phrased prospects. And yet, at a certain degree of abstraction both from trauma and optimism, the sensual experience of self-dissolution, radically reshaped consciousness, new sensoria, and narrative rupture can look similar; the subject's grasping toward stabilizing form, too, in the face of dissolution, looks like classic compensation, the production of habits signifying predictability as a defense against losing emotional shape entirely" (Berlant, 2009, p. 112).

Good teaching is always optimistic. It is working toward a better future, toward a promise of life becoming better. This is the promise in teaching and promise in being taught, the promise that "the habits of history might not be reproduced" (Berlant, 2009; p. 112) but, how does that happen? And what can a classroom space do to disrupt that reproduction? How do we know what we have taught and what students have learned? And what do we take for granted in the relationship between what has been taught and what has been learned? At the end of the term, semester, workshop, or lecture, how do we teachers, broadly defined, know that we have done something? We might know it in our bodies, because if we have done it right, we are tired, stiff, depleted, and maybe short of breath with an unreleased anxiety that might come from working as hard as you can in a context where your labor is unwelcomed. We might know it in the comments people make, either in appreciation and/or irritation and/or anger. We might know it because course evaluations say it in neat colored graphs and neatly typed comments or we might know it because during class one day, a person who talks constantly has become very quiet, vibrating with displeasure, confusion, or disgust. Or we might know it because

someone who never speaks has raised their hand as the other students have quieted and turned to look at that person, noting this rare occasion. And once that person speaks, their comment may shift the atmosphere in the room in some way that we could never coherently articulate, but nevertheless, changing the trajectory of our time spent together, leaving bits of affective experience behind.

We know our teaching (alongside everything else that make up a course) has done something because concepts and conversations are referenced in papers, discussions, and one-on-one conferences. Uncertain statements, feelings, hunches, and senses weave through the course, through and across bodies, to transform the space and the bodies temporarily in the space but leaving a kind of residue that moves with them as they enter and exit the space. Because teaching always happens in relation to many other things, bodies, time, and space, much of which we are only vaguely aware of, and in some cases, we are not aware at all. This project is concerned with temporarily drawing lines from teaching and learning to becoming differently, becoming otherwise, in terms of stuck racial hierarchies, by mapping the movement of race and racism thinking and learning across bodies, images, texts, and events. I am concerned with the relationships between things to think through that shift that becomes possible in race education.

To think about some of these less recognizable ways of knowing, I drew on arts-based research methods; affect theory, and posthuman theory to engage that in-between space of embodied becoming before knowing. This in-between space is often not of obvious use to those of us in education because it is harder to engage, and in education we are socialized to be overly concerned with measurable results. In this excessive focus on visible results, many things that matter a great deal become marginalized and/or

invisible and/or un-thought because they cannot be measured in any meaningful way. Racial understanding or knowledge, or maybe more foundationally, becoming someone who is not racist are not articulated investments that we actually do not spend too much time worrying about. This is because it is difficult to evaluate or meaningfully measure. It is embodied, felt, unconscious, and rhizomatic. Although I do not mean to discount results, because there are results too or effects. Results are something, of course, but they are certainly not everything, because they are never the end of the story. What else becomes possible in thinking about pedagogy, education, and learning when we begin to move away from that which is obvious in pedagogical spaces, to pay more attention to that which is less clear, less obvious, and less easily evaluated in order to better think through what teaching and learning can do toward educational justice?

In exploration of some of these questions, this dissertation project focuses on a 10-week senior level course as a site of inquiry. In this course, an Education Foundation course focused on racism and education for undergraduates in their senior year, chose the course out of three other required courses. The course was made-up of predominantly white, undergraduate, women. There were about five international students from China, one black woman, and three white men. The purpose of the course is to prepare students to think about race and racism as it relates to teaching, learning, and schooling. This research inquiry is concerned with how race knowledge happens in relation to curriculum and the pedagogic assemblages of bodies, literary texts, images, art and digital spaces and the affective experience of resonant texts.

In this course and what became the site of inquiry, we thought with our hands. We privileged a kind of moving forward in doing something when we did not quite know

what it was we were doing, hoping that the learning and discovery would happen as we were otherwise engaged, kind of like finding something only when you stop looking for it. Thinking about learning and doing in terms of the body asserts and values the knowledge and possibility present in the body, as well as the mind and hopes to imagine these things are not separate. It also emphasizes how learning is always embodied, felt, and experienced in relation to many other things. When we are moving and doing things, when we quiet the mind to move in dance, art, or film, we make space in our experience for another kind of engagement with that which is compelling or resonant. In art, dance, and film, this is broadly accepted and understood. Artistic processes do not overemphasize the plan, but often focus on a process that follows hunches, feelings, bodily responses, play, experimentation, and "making it work." How does kind of thinking and doing adapt to embodied learning about something that is always embodied, even as we are broadly discouraged from understanding it in those terms?

In a course on racism, too much focus on logic and the mind can be a stopping point for some. Didacticism is often boring and matter-of-fact approaches can deaden learners (Massumi, 2002). Despite the deadening, students might prefer the expected, however dull it might become over time. Or we can become overwhelmed with the sheer depth and breadth of the topic and its effects on culture, society, history, and individuals. Thinking with one's hands privileges or centers embodied experience, flattening hierarchies of knowing, and making space for ongoing and critical engagement with a difficult topic expanding what kind of learning is possible and broadening the ongoing effects of such learning. It is an attention to the ongoing-ness and fluidity of an education

on race and racism, particularly in a white supremacist context that is always adapting to obscure the effects of racism.

In this space, students used their hands and eyes, ears, and hearts, to engage race and racism in ways that they had previously not done. I say previously not done because this is what students said to me over and over again, and later in interviews. From my perspective as the instructor, I had never taught in the way I taught this course, so I echo some of their sentiment from my location and position in the class as the instructor. The experience of this course in that time and place will be an ongoing challenge to articulate coherently, but that is what this project hopes to do. In this project, I hope to attend to some of the ways that learning about race can happen if we pedagogically attend to the experimentation, open-ended, the human and non-human, and embodied experience in both teaching and learning about race in particular. The embodied part feels particularly important because race and racism are experienced as more embodied and often in excess of articulation and coherence. The messiness of this space will be something that I will need to contend with in an ongoing way and I do not thing that corralling all of this will be possible.

There is no way to account for everything that happens in a given course on race. There are not words for everything that happens and there are also not ways to see everything, much less account for those things in a research project. Even, so I am interested in better attention to what makes up a course dedicated to better knowing race, in order to better *un-know* race. By this I mean, that to become toward racial justice we must un-know through ongoing critique and analysis the norms of race, because the norms are always already racist. To do this work, my inquiry draws on a constellation of

theories that privilege theoretically informed approaches to thinking about experience, subjectivity, agency, ontology and epistemology in relation to teaching and learning about race and racism.

Mapping Race Pedagogy

The aim of this project is to meaningfully inquire in to how undergraduate students becoming teacher learn how race works in relation to curriculum and instruction beginning from a starting point that takes for granted that this kind of education is necessary and will always be insufficient. In classroom spaces that are making questions and issues of race central to their courses, I am interested in learning how race is taught and learned in relation to texts, images, and film and the effect on teachers, students and classroom spaces. To complicate this further, I am interested in the affective experience in relation to texts, images, and digital media, between and across bodies. Central to this inquiry is the relationship between coursework, student lives/experiences/perspectives/affective experience, current events, images and image making, digital media and literary texts.

In using this course as a site of inquiry, I hope to consider how in the context of this course, students engaged the topic of race and racism across spaces to deepen their knowledge about racism by following how it works across cultural texts—films, art, images, digital media, news media, and sociopolitical events. Students did this to better understand racism in their own bodies and experience in the world, but also in relation to other bodies. The course was intentionally structured to facilitate this kind of work, but the work always exceeded my intentions and the objectives of the course, and always

exceeded the will and intention of students and instructor (Massumi, 2002; Manning, 2012). This required sustained intellectual, embodied, and affective engagement across spaces IRL and digital. Because this project is concerned with the relationships between texts, images, and bodies as they connect and disconnect to facilitate a different kind of race/racism knowing and becoming.

To better think and write about the pedagogies of racism using a course in the fall of 2016 as a site of inquiry, I hope to draw on what I know, while moving hesitatingly toward what I do not know. I have been a teacher of some sort across contexts for nearly 15 years. I do know things about teaching and I have learned how to better teach race and racism in the particular geographic and cultural context in which I am currently working. I hope to write, not about what I think I already know about the pedagogy of racism, but instead, I hope to make myself available to notice and make better sense of what I do not yet know about the pedagogies of racism. To do this, I am guided by concepts and theories that encourage a different approach to experience, ontology, agency, affect, knowledge, and learning, and thus, shift what it means to research education, which is made up of all of those things. To disrupt common sense, I am relying on arts-based research practices, rhizomatic writing/found poetry, and experimental approaches to thinking and representing data. I am not suggesting that these approaches alone will disrupt the norms of the research informed by commonly accepted sense, but decentering academic writing at least at particular moments, decentering coherence and articulation, will require a different way of engaging data.

My approach to the mapping the data is one that is informed by affect theory and posthuman theory, which relies on particular conceptions of bodies (discussed in previous

chapters). In particular, I am working with the concept of assemblage as it relates classroom interactions with texts and images (Bennett, 2007; DeFreitas, 2012), race learning and pedagogy. My work is also informed by Deleuze and Guattari's concepts of becoming (1987) and affect as further theorized by Erin Manning, Brian Massumi, Lauren Berlant, Sara Ahmed, Kathleen Stewart, and Arun Saldanha. These theorists inform my thinking about race in relation to affect, space, and time. These theorists also inform my thinking about, knowledge, being, pedagogy, learning, and art in relation to affect and atmospheres. These concepts are how I think about collaging as a pedagogical tool, but also how I think about becoming with the data. These concepts are also at work in my thinking about the pedagogy of images as it relates to race knowing and being.

Collaging: Pedagogy, Data Collection, and Data Analysis

In Arts-Based Research (ABR) the borders between teaching, learning, and research are blurred. I would argue that they are blurred in all research, but in ABR fuzzy lines are embraced, rather than avoided or obscured by a strict adherence to methods. This is very true in this project. I am often thinking about both teaching and researching when I try to articulate what is happening in this project. Am I talking about teaching or researching? Am I read the data or am I representing data? These processes are always overlapping and entangling. I use collage multiply. I use collage in teaching an undergraduate course on racism in the fall of 2016, where I asked students to collage about their learning iteratively. I also use collage to think differently and newly about data that I have engaged and re-engaged for over a year and a half. This de-familiarizes

and re-familiarizes me with the data, allowing me new opportunities to think and see and see the data.

Thinking about collage has also offered me a metaphor for teaching that is much more aligned with a pedagogy of curation, rather than as a transmitter of knowledge. This approach better acknowledges what literary texts can do on their own and in relation to images, films, lectures, and video clips, both in relation to teaching, but also on their own. Like I said elsewhere, in this course I hoped to facilitate a space for students to explore the complexity of race and racism across contexts, while helping students avoid becoming overwhelmed to the point of disengagement and collage, art, literature, and film made that much more possible for both me as an instructor, but also for students. "Collage, like other forms of art making, can access or foster sensory and embodied knowing, to relay unconscious or semiconscious experiences that are challenging or impossible to convey' (Scotti & Chilton, 2018, p. 361).

Pedagogically collage offered students a way to take all of the mess, all of the ways that racism is present and vibrating in our worlds and cut away from that mess to make something that was a sliver of what is ongoing and present about race and racism, absent the anxiety of deciding how these things are connected. Their shifting collages helped reveal these relationships to student alongside the other things they were already engaged in doing--reading, going to events and lectures, watching films, following news media, reading blogs, and seeing resonant images that stuck, especially if they used those images in their collage work. Seeing how much this practice worked for students in the course and reflecting on my own experiences collaging over the summer encouraged me

to think about what collage could do for my emerging research practice and emerging research subjectivity.

For researchers, collage also provides a way to engage the complexity of inquiry topics and is necessarily limiting. When research is inspired by posthuman theories that ask the researcher to reconsider what counts as data, what counts as truth, knowledge, and experience, collage offers a way to do research because the collage can always be otherwise. For Chilton and Scott who used collage for research inquiry, "collage enabled a.) an integration of layers of theoretical, artistic, and intersubjective knowledge; b.) arts-based researcher identity development; and c) embodied discoveries (p. 166). Additionally, "collage has the capacity to disrupt, parody, and challenge the logic and sophism of conventional signifying practices and representations" (Davis, 2008, p. 246). Collaging is "particularly suited for arts-based researchers who seek to uncover, juxtapose, and transform multiple meanings and perspectives and integrate different aspects of a person or phenomena through embodied, multisensorial processes" (Scotti & Chilton, 2018, p.360). For my purposes, because race and racism are happening all the time across contexts, spaces, time, and bodies in relationships that may be less familiar or obvious, collaging presents an exciting opportunity.

Data Analysis: Layered and Fluid Becomings

Two summers ago, Dr. Courtney Rath and I wanted to collage to think about teaching race and racism. We both were former high school English teachers with an appreciation for both art for art's sake and the pedagogical possibilities of art. Both of us coming from a creative writing background, Courtney's creative writing practice much

more recent and mine having receded into the background of graduate school. In our conversations and work together wondering about teaching, literature, film, art, and poetry emerged as useful and necessary, even in courses where literature was not the topic of discussion. We began by working on our own collages about teaching race.

The quiet time we spent at Courtney's kitchen table was after much work reading theory, talking about race and racism, and pedagogy. We had written and presented papers about our experiences and struggles teaching, mostly young white women in Oregon about race in ways that felt sticky, sticky enough to push and pick at the stickiness of whiteness (Saldanha, 2007). We had been individually and collectively overwhelmed by the images of young people being beaten, shot, and left dead in the street. We wondered if our teaching mattered and had been engaged in wondering for several years. We both had positive experiences teaching and felt competent and capable in our practice, but we did not feel that we were using our courses to sufficiently challenge racial hierarchies.

We had explored how race, gender, and sexuality oppositional dichotomies and hierarchies entangled with our embodied and affective teaching practices. Through ongoing conversation and collaboration, we both began experimenting with new ways of teaching in our respective courses--me, teaching in the undergraduate Education Foundations program, and Courtney teaching in a master's English Methods course; we were inspired by Holbrook & Pourchier (2011) who use collaging to analyze and represent data. Additionally, I had done some collaging in a course on Deleuze and Guattari in the previous term. Finally, we had both been teaching in the department long enough to feel comfortable moving our courses in different, experimental directions, and

feeling like those approaches were more successful than what we had previously done. In our experiments with collages and art we became interested in what collage made possible in terms of teaching, but also research.

Collaging is the process of taking images, text, and even textiles and arranging them on a surface by gluing them down. "In its strictest definition 'collage' refers to the artistic technique of gluing previously produced images onto a surface' (Scotti & Chilton, 2018, p. 355). Often images are cut from magazines, newspapers, books, but one can also use photographs, letters, and textiles--whatever can be glued down. If one does not want to glue the images, they can temporarily affix images and text to the surface with pins and take photos of the arrangement. Collage is an interesting approach to organizing and challenging thinking in a media saturated culture and allows one to pause the inundation and re-imagine those images in relation to other images, textures, photos, and text to encourage different thinking and imagining of the world.

An additional appeal of collage is that it is an accessible practice, in that it does not require artistic training or expertise. Although there are many famous collagists who have expressed artistic and aesthetic skill through the medium of collage--Kerry James Marshall, Kara Walker, Basil Kincaid, who are contemporary artists who create collage in addition to other kinds of artistic work. Aesthetically and artistically collage puts images together that do not "go" together to create new ways of seeing and imaging how things relate and diverge. For scholars and educators, collage offers a lot of the same potential because collaging is flexible and open-ended allowing for a different way of engaging thinking and doing in research and, teaching that de-emphasizes the constraining norms of coherence and articulation (Franklin & Rath, forthcoming).

The Pedagogy of Affect

"Racism can be a live texture in the composition of a subject. So, can dreams of a racial utopia" (Stewart, 2007, p. 107).

Following Spinoza, Deleuze & Guattari define affectus as "an increase or decrease of the power of acting, for the body and the mind alike" (1988, p. 49). This is in conversation with Spinoza's question of "What can a body do?" Affect is concerned with changing is what bodies can do in relation to other bodies. This feels, to me, a potentially radical way of approaching what happens in classrooms that challenges Enlightenment notions of knowledge that have influenced our imagination about teaching and learning for quite some time. "So, to be affected is to be able to think or act differently, though, as responses, affects easily become habitual. Familiar responses are learnt in relation to bodies and subjects, and it is only through challenging a 'truth' that is acknowledged in an expected or popularly known response, or habitual behavior, that we can create and adopt new ways of responding and being affected" (Hickey-Moody & Page, 2016, p. 17). As bodies affect and become affected differently, they are becoming. Becoming is what we all are already doing, when we say that we are or that we were, we are fixing subjectivity a point that we have already moved on from.

Sara Ahmed suggests that affect is about the "messiness of the experiential, the unfolding of bodies into worlds, and the drama of contingency, how we are touched by what we are near" (2010, p. 30). Ahmed also understands race as it relates to the capacity to move and be moved in space. For people of color, they might be much nearer to the effects of racism; they might notice and feel it in their bodies in stress, high blood

pressure, generalized anxiety disorder, and fear of death. For white people, racism might facilitate a turning away from, an avoidance of people who are more touched by racism, or object associated with racism—poverty, incarceration, war crimes, and other objects that bring about bad feeling. Racism affects the capacity of bodies to affect, but it also affects the environment, the economy, and what is possible in the world. Racism is old, but it is not so old that it cannot be otherwise. Affect can shift bodily capacities and facilitate transformation, but,

> "shifts in affective atmosphere are not equal to changing the world. They are, here, only pieces of an argument about the centrality of optimistic fantasy to survive in zones of compromised ordinariness. And that is one way to measure the impasse of living in the overwhelming present moment" (Berlant, 2010, p. 116)

The Race Course is intense. By "Race Course", I mean a course that makes central the study of race and its effects. I use intense both in the colloquial sense, but I also in terms of affect, "The intensity of erupting events draws attention to the more ordinary disturbances of everyday life. Or it distracts us from them. Or both," (Stewart, 2007, p. 74). The course took place in the fall of 2016, during students' senior year, in a program where they had become someone used to acknowledging that race impacts life trajectories, with a particular focus on schooling. Many students in the cohort expressed fatigue regarding the topic of race in the major, but this course was a self-selecting group who chose this course among several. I would imagine that students were conflicted about this choice, as learning about race and racism, regardless of your race cannot be untangled from bad feeling, stress, uncertainty, and anxiety.

In Sara Ahmed's *The Promise of Happiness* (2010), Ahmed characterizes happy objects as those objects that positively affect us. "We judge something to be good or bad according to how it affects us, whether it gives us pleasure or pain" (p.31). The Race Course is one that might give students pain, bad feeling, or threaten happiness. After a course I taught on representations of race, gender, and sexuality in film, a student told me that had I ruined movies for her. She had experienced school and teacher films as pleasurable, happy objects prior to being guided toward looking anew at said films and experienced this shift negatively. Students might feel pain, discomfort, or even anguish upon realizing how race has impacted their lives unjustly if one is a person of color, particularly those students who might have invested in the fantasy of meritocracy and the uncritical norms of whiteness. Other students might feel pain, unease, or even anguish at realizing how they have been complicit in such structures of oppression and injustice, even by not recognizing the pain of others.

The other presence in the Race Course is also the inversion of expertise. For many white students at the University of Oregon, particularly in the Education Foundations major, there is a self-efficacy regarding academic work. Students are, for the most part, quite confident in their ability to perform school and do well. The Race Course can challenge this academic comfort and confidence because it is a topic that students, by their own admission, are generally not knowledgeable or experienced, and this is produced by societal norms about race and racism. For students to set aside the likelihood for bad feeling (Ahmed, 2010), discomfort, and potentially a lower grade, to voluntarily register for a course on race, taught by a black woman, might be an exercise in hope or an investment in "the promise of teaching" (Berlant, 2010).

It would be hard to separate student motivation to participate in a course on race from the sociopolitical climate of the time. The course took place during the 2016 election of Donald Trump. Looking back on it now, fall of 2016 was a turning point for our culture. After several years of activism resisting racism in art, media, film, and in the streets, there appeared to be a growing acknowledgment by fair-minded white people that racism needed to be institutionally and meaningfully addressed. In his terrifying campaign, Trump marshaled racist ideology, ignorance, fear, and anxiety to win the presidency, unearthing and validating previously tamped down racial anxiety and hatred. The Black Lives Matter movement, the Internet, and the (at the time) potential election of Donald Trump created urgency around race that was particular to that time and space. We can all recall intense scenes of young black people in bandanas facing off heavily armed and militarized police forces, the dark night sky lighted by flames. We can all visualize Trump's rallies, a mob of grown men, violently pushing a young black teenager through the crowd. We can recall watching Eric Garner being choked to death in broad daylight and hearing him say over and over and over "I can't breathe. I can't breathe. I can't breathe," the space between the utterances growing, until they stop completely. These scenes have punctuated the last couple of years and are there, even when we are not thinking of them. Many of us will be unable to avoid thinking of Eric Garner when we hear those words in that order, "I can't breathe." These are scenes of impact that hold resonance with us and can facilitate tiny shifts. "Scenes of impact catch the senses: LA in flames, a trailer wrapped in crime scene tape, the memorial of ribbons and stuffed animals lying at the feet of a still smoking building. These scenes have an afterlife; it isn't like you can put a stop to them" (Stewart, 2007, p. 69). These scenes do not have the

same afterlife for everyone, for some people they may further harden them against the shame that might come from recognizing them as the grave and ongoing injustice that they represent, and for others they are moved to resist such injustice in whatever way that they can. For many, their response is somewhere in between. The point is that, these events resonate in our bodies and shift the atmosphere, making some things more possible than before.

For people of color, the presence of race and its conjoined twin racism was not experienced as new or even very different from what it had been. What was new was the attention that some white people began to give race and racism, consuming images of black death, newly wringing their hands over injustice, and wondering what it meant to be white and of course, what it meant to not be white. During registration the previous term, a student contacted me by email. I knew this student because she had been in my class on one occasion and I had also met her during summer orientation. She worried that she would not get into the class and said that she wanted to take the class because race made her the most uncomfortable and she felt this was something she needed to "get over". Students may enter a course with more intense feelings in a course that is focused on race and that mix of feeling that is often experienced as being overwhelmed, stressed, or anxious, makes certain things possible, and certain things less possible, in the Race Course.

Thinking with affect theory to explore what happens in a course on racism makes a lot of sense, particularly to think about what *else* happens in a class beyond individual will and intention, grades, evaluations, exams, and G.P.A.s. If we are to think about the potential in education to shift bodies toward different objects and away from others

(Ahmed, 2010), affect theory gives us a way to pay better attention to the "what else" of a given time and space, to think how bodies shift and move in response to that which resonates. In the introduction to *The Affect Theory Reader*, Seigworth and Gregg describe affect as,

> Affect arises in the midst of in-betweenness: in the capacities to act and be acted upon. Affect is an impingement of extrusion of a momentary or sometimes more sustained state of relation as well as the passage (and the duration of passage) of forces or intensities. That is, affect is found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passage or variations between these intensities and resonances themselves (2010, p.1).

Affect is concerned with how things, forces, intensities are "taken on" to effect some change in relation to that taking on or "changing in relation to an experience or encounter" (Hickey-Moody, 2009, p. 273). For Hickey-Moody, this affective encounter can happen in response to art, film, and music. "The different media of literature, music, and dance are sensations that, in blocs, form words and syntax, sound and vibration, spatial coordinates and corporeal motion. These mediums produce modulations that are qualitatively diverse. Subjective modulations created by these mediums are specific to the art form in question" (2009, p. 274). In this project, affect helps me to think about how art, literature, film, and images affect bodily capacities in relation to race and racism.

Assemblages: A Room full of Bodies

Many have theorized about the limits of humanism in imagining and understanding the lives of people in world—a focus on the decontextualized individual agency, mind/body and human/nonhuman binaries, lack of attention to the role of power and discourse in constituting subjectivities and reality as stable and knowable. Poststructural theorists have pushed beyond humanism and have imagined different ways of approaching knowledge and being. Posthuman theorists like Rosi Braidotti and Jane Bennett both invite us to move beyond humanism and imagine different ways of theorizing the social. Bennett provides a compelling argument for resisting anthropocentrism and making space to consider the non-human along with the human in our considerations of the ways things happen in the world (Bennett, 2000 & Braidotti, 2013). For Braidotti, humanism is within a context of the ideal 'Man' and has created a universal understanding of reason, which has excluded many 'Others'. Humanism has imaged Otherness "as its negative and specular counterpart" (Braidotti, 2013 p.15). Braidotti argues, this way of understanding the world and those in it end up creating less human others in relation to the classical ideal of 'Man', "In so far as difference spells inferiority, it acquires both essentialist and lethal connotations for people who get branded as 'others'". Through Posthumanism, Braidotti encourages us to think beyond the self, "Post human subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of collectivity, relationality, and hence community building" (Braidotti, 2013, p.15). Braidotti posthuman subjectivity focuses on becoming rather than being and moves from "unitary to nomadic subjectivity, thus running against the grain of humanism and its contemporary variations. This view

rejects individualism, but also asserts equally strong distance from relativism or nihilistic defeatism" (Braidotti, 2013, p.49).

This radical shift beyond classical humanism allows more complex notions about ethical responsibility to others, including nonhuman others, in connection to the self. Similar to this route, Bennett also wants to rethink the self and thus, self-interest. Both Bennett and Braidotti "self" is deeply connected and implicated in other selves and "things" and vice-versa. This attempt to "overcome" humanism, allows for different ways of thinking, imagining, and being in the world toward different understandings of the self and toward innovative knowledge and political projects. This is particularly helpful in the context of this study because the motivation to becoming differently in relation to race and racism is one that is always entangled with imperfect desires and hopes for ethics and justice. As stated elsewhere, I am interested in approaching this research project in ways that might make greater space for the things that happen in educational spaces that are not often engaged with or thought. And because, I am interested in embodied experience and the composition of bodies, it is worth noting that this interest has produced an excess of anxiety and uncertainty. Beginning with emerging and experimental approaches without a record of doing the traditional is a risk. I take this risk because over the past several years, I have read work, been to conference presentations and engaged in research projects and conversations that have shifted my thinking about research and have influenced an approach will get me to different questions and toward different ideas about the topics that are of concern to me. The research method is an expression of many of the ideas that continue to confound and excite my thinking about research.

Assemblages II

> "Bodies never come alone" (Saldanha, 2010, p.49).
>
> "A body is not separate from its milieu." (Manning, 2012, p. 26).
>
> Anxiety is sticky: rather like Velcro and tends to pick up whatever comes near. Or we could say that anxiety gives us a certain angle on what comes near. Anxiety is, of course, one feeling state among others. If bodies do not arrive in neutral, if we are always in some way or another moody, then what we will receive as an impression will depend on our affective situation" (Ahmed, 2010, p. 36).

Four years ago, I taught a few courses at a local for-profit college. The very first day, my supervisor told me the wrong time and day, but made that mistake my problem by calling me frantically. And like a good neoliberal subject, I rushed out of the door and drove to the location. I hurried a bit too much and was pulled over and given a ticket for 250 dollars. I had been speeding, but that ticket basically cut a third out of what I would make teaching the class.

As I hurried in, students looked at me as though I were the one who was disorganized and unprepared, and I doubted that my supervisor had let students know that she had been the one who had made the error. The skepticism in the atmosphere is one I encounter when I enter a room, on a campus where I am not yet known. This skepticism is one that I am familiar with—my body arrives with a lot of baggage. This baggage cannot be entangled from how I live and become in the world and in classrooms, even if I wished it were otherwise. And because I cannot make my body (skin, hair, flesh) disappear, I have to make it work because there is nothing to be done with it, not in any

lasting way. My body and its milieu become entangled in the broader assemblage of the classroom and campus.

I was conflicted as I drove toward the campus. I had a strong critique of the for-profit college and university system but had no income over the summer and like all summers while in graduate school, I had get creative in order to figure out how I would pay rent. I offered my labor in exchange for money to pay a landlord who had likely received well beyond her initial investment and was likely hoarding money as is so encouraged in the world and even congratulated. To teach these classes, I was paid a pittance, but at the time I believed I needed the money. Upon the reflection, the money was not worth the effort. I taught a small class of about 10 students, of that group only about 6 regularly showed up. I taught composition and used a book that was given to me by the school. My students came to class from a range of circumstances that overlapped and diverged. Many had children, many were my age or older and almost all of them were white. Despite me being the instructor, most students held me in contempt and barely disguised this contempt. Some of the men, for the most part displaced workers attempting schooling out of desperation rather than desire, looked at me with a mixture of hatred and disdain. They spit out exasperated questions and rolled their eyes. They stood too close and stared at me in a way that made me wear oversized sweaters in the middle of summer. I tried to be kind and I tried to do my job in a way that would make things better. I do not know exactly why these students hated me, but I have some ideas. I imagine that some of their disdain for me was racial and gendered. Many of them might have been uncomfortable with me as a teacher--a youngish, black, woman who spoke and gestured in ways that I imagine were grating for some of them. I spoke differently from

them, dressed differently from them and was from Los Angeles, a place not too far away, but a place none of them had ever been. They imagined that my circumstances were much better than their circumstances and, in many ways, they were correct. They wondered, how could that be fair? I know this because they said it quite often in their diatribes against people who were panhandling, immigrants, welfare recipients (although many of them also received benefits), criminals and thugs, black and brown, and queer people. They were bigoted and made me feel small, uncertain, and fearful.

In this space, I did not try to make a space for transformation in these classes, the space did not allow for me to do so safely. I did not challenge their ideas about race, gender, sexuality, or class. I chose boring but uncontroversial readings from the text and did not respond to what they said, unless it was overt. As the term progressed, I began to feel the effects in my body. I dreaded going to the campus, a few office buildings behind a Motel 6. I broke out in hives, slept terribly, gained weight rapidly, and began experiencing panic attacks. These panic attacks increased in severity until one evening I had to go to the emergency room because struggling to breathe, I thought I was having a heart attack. At the hospital, I had a variety of tests taken, received a prescription for Xanax, and was told to think about my stress-levels (as if there were much I could do about the stressors of sexism and racism). I took the Xanax, considered quitting, but decided to finish out the term. After the term concluded I began to feel much better. I would not have to debate my existence with grown men who had decided that people like me were the source of their economic difficulty and social marginalization. I would not have to ignore sneers and guffaws for 2 hours, twice a week. I would also not endure the subtle sexual harassment that is perceptible, but deniable, from students who stood over

me, barely concealing their rage. I would also not have to ask the kindly security guard to walk me to my car after class was over and it had gotten dark. The panic attacks stopped. On the day that I had to return to the campus to drop off my grades, I hoped that I would hand the papers to someone and quickly leave again. I felt the panic welling up as I opened the glass doors and walked to the registrar's office. I recall that she wanted to go over all of the grades with me and I needed to print out some additional documents in the student computer lab. I worried about seeing students and I just worried in general. I didn't want to be there. I handed the documents to the registrar and resolved to never return.

To make sense of this situation/experience/memory/ongoing interactions in a room with a whiteboard, attendance sheet, dry erase markers, tables, and chairs, if we are thinking in terms of human beings as the only agents, we might blame the students. I did at the time. They could not let go of their bigotry and resentment to engage in a course that might help them in accomplishing their goals. Or, we might blame the instructor. I also did this at the time. If I had planned more thoughtfully, been friendlier, not given up toward the end, asked for help, maybe this would not have been the class that it turned out to be. Someone a bit more thoughtful might think about our composition class in the broader context of the college. These students registered for classes at an overpriced, for-profit college when there was a much more affordable community college down the street, because there were pressures to return to school. These pressures were experienced more intensely by students because they did not know what the difference between the local community college and the for-profit college, and the for-profit college had a team of skilled sales people who knew how to use shame, fear, and anxiety to convince and

coerce students to enroll. For impatient and anxious students returning to schooling after many years out, the community college could not compete. Those students were in that position because of the rot that capitalism. It had always been rotten, but that rot had been disguised for white men after the New Deal (Katznelson, 2005).

Eventually that rot became infected, spreading so that it began to impact even good, normal white people, countering the dominant narrative that they were exempt. At this point, we might not think about it any further because there is little to be done about late-capitalism. I quit that position. I quit because I could. My parents did not mind helping me out if it meant that I would be safe and I also I moved into a cheaper apartment. And even in my precarious financial situation, I was able to decide that I did not want to have those kinds of experiences anymore. I buried the experience in my mind, only drawing on it when I am feeling sorry for myself. I think, *remember how horrible that was? At least you are not doing that anymore*. I felt in many ways, I failed in my duties as an instructor. This perspective is reliant upon a notion of agency that begins and ends with the individual human and presumes will, and intention.

In *Vibrant Matter: A Political Ecology of Things,* Jane Bennett (2007) offers a different way to think about agency. Theorizing with Spinoza, Bennett asserts that agency is "distributed across an ontologically heterogeneous field, rather than being a capacity localized in a human body or in a collective produced (only) by human efforts" (p. 23). Referring to the writing that makes up the book, Bennett says,

> The sentences of this book also emerged from the confederate agency of many striving macro- and microactants: from 'my' memories, intentions, contentions, intestinal bacteria, eyeglasses, and blood sugar, as well as from the plastic

> computer keyboard, the bird song from the open window, or the air particulates in the room, to name a few of the participants (p. 23).

I follow Bennett, to think about the assemblages that make up courses on race and racism for future teachers as, "animal-vegetable-mineral-sonority clusters with a particular degree and power," (p. 23). In this attempt, I could never account for all that is at work in the cluster but thinking in terms of assemblages allows me better notice what else is at work in learning spaces about race that include more-than-human agency. If I reconsider my failed attempt to teach in anti-racist and feminist ways at a for-profit college in Springfield, Oregon in terms of assemblages, there are many other things at work in a fall composition course, including the students. If we are able to strain to rethink the classroom as a site of inquiry in terms of assemblage, I might consider all sort of things as agents--the time of day (evening), where students were coming from and how they were arriving (bus, walking, car, bike, motorcycle), what students had eaten or were eating in class, the agency of the course texts, the oversized sweater that I wore, and the pop-ins of my boss to make sure everything was going okay and the box red of her hair, the status of the marriages/custody battles/court dates/and overdue bills. This is not to say that all of these things had the same amount of impact on what happened, but together they created a learning space that was not open for experimentation, reconsideration, and exploration because this space felt particularly closed off from any possibility. Bennett says,

> Assemblages are ad hoc groupings of diverse elements, of vibrant materials of all sorts. Assemblages are living, throbbing confederations that are able to function despite the persistent presence of energies that confound them from within. They

> have uneven topographies, because some of the points at which the various affects and bodies cross paths are more heavily trafficked than others, and so power is not distributed equally across its surfaces (2007, p. 24).

In a college classroom, a teacher has power. The teacher has the power to grade, the power to make students suffer boredom, fatigue, or irrelevance. The students have power too. They have many of the same powers that they have in the world--to shame, to distract, to challenge--each other and the teacher. The scheduling, health, resources available mediate both powers, angle of the table and board, lighting, motivation, and mood. Power is expanded and contracted in relation to the assemblages at work. And that power moves across the topography of the assemblage.

> Certain individuals and objects in a classroom, often being those who speak up or take action or function as sites for visibility (i.e. Smartboards), leverage this power differential. Mapping the movement of power across the classroom involves attending to the way that affect or feelings emerge and are mobilized or blocked (De Freitas, 2012, p. 593).

For example, when I teach a course where students are particularly motivated by grades, my power as an instructor can be (at least to grade) is expanded. Students might go along with things that they might otherwise resist because they want to do well in the course. This power might be disrupted by an overly stuffy room, noise in the hall or on the field, or the time of day. In a course where students do not care about their grade or do not care enough to acquiesce to that which they find offensive, the power of the teacher may contract. In *Parable of the Virtual,* Massumi (2002) recalls the power of Ronald Reagan's voice. Massumi asserts that there was little else that Reagan had to offer

in terms of intellect or leadership, but his voice transmitted confidence in a time that was anything but confident. Massumi begins this section somewhat humorously (if one does not think of the death and destruction facilitated by Reagan's presidency), "The last story was of the brain. This one is of the brainless. His name is Ronald Reagan" (p. 39). Having established Reagan as lacking in intellect, Massumi talks about Reagan's voice as having its own agency, its own power. We might imagine that had I had a different voice, the assemblage might have shifted slightly, producing a different feeling that expanded students' opportunity to engage in the course.

It is also important to acknowledge that even though the teacher is officially the head of the class,

> assemblages are not governed by any central head: no one materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group. The effects generated by an assemblage are, rather, emergent properties, emergent in that their ability to make something happen (a newly inflected materialism, a blackout, a hurricane, a war on terror) is distinct from the sum of the vita force of each materiality considered alone. The world is made and remade by and with assemblages (Bennet, 2007, p. 24).

Further Bennett emphasizes that heterogeneity expands the power of an assemblage,

> Bodies enhance their power in or as a heterogeneous assemblage. What this suggests for the concept of agency is that the efficacy or effectivity to which that term has traditionally referred becomes distributed across an ontologically heterogeneous field, rather than being a capacity localized in a human body or in a collective produced (only) by human efforts (Bennett, 2010, p. 23).

Assemblages are how objects, bodies, time, and places relate to produce effects in the world. I think with assemblages to emphasize connections between things to see and think in ways that resist how I've seen and thought before. I do not feel certain of my own ability to undertake such goal successfully, which is why I am reliant on theories,

the examples of others, and approaches that undermine the researcher in ways that hopefully make room for other ways of thinking and representing the data.

Pedagogies of Bodies

In an earlier experience in graduate school, a professor said over and over that we must be recognizable to the field. I know what he meant, but for a black girl, the only one, sitting in room 3,000 miles away from home, this was terrifying. How could I be recognizable to a field where people like me were never intended to be? Recognition is rewarded and creates seeming coherence out of what is actually chaos, but drawing on Deleuze and Guattari concepts, this is an overcoding, a further stratification, in that making oneself recognizable ends up producing more of the same (Massumi, 1992). This might make a young scholar more publishable, perceived as more competent, or recognizable as an emerging scholar, but what does this do for our understanding, intervention, reimagining of education as something that is relevant in a changing time?

Teaching and learning is often thought and talked about in terms of transmission of knowledge (Freire, 2000), even in education courses where we know better. We continue to create learning spaces that are hierarchical and mirror the common understanding of what it means to each and what it means to learn because we are disciplined in that way—evaluations, student expectations. The teacher is the one who knows, the students do not know, and the purpose of education is to transmit that knowledge from teacher to student in a banking system (Freire, 2000). Although there have been decades of critique of this model (Freire, 2000; Dewey, 1930; Woodson, 1996), it remains central to our imagining of educational practices influencing our approach to education and educational research, even as we invest in alternative theories

and beliefs about education. This is evidenced in the primary way that we evaluate learning (standardized tests, grades), the way that we evaluate teaching (surveys and forms) and the way that we discuss "good" and "bad" teaching (test scores, graduation rates, discipline concerns and college entrance). We do this despite the growing number of studies (often drawing on the same logic) that strongly suggests that outcomes of graduation completion, college entrance and test scores are much closer correlated with income and geographical location (Milner. 2012).

We know that there is much in the world that we do not have the words to articulate, name, or represent. It is a presumption to think that what is learned in a class is directly related to what the teacher has taught. This sense stubbornly persists and continues to be reinforced. If a teacher is good at what they do, students should be able to learn what they are meant to learn--this should be determined by the syllabus, state standards, curricular goals and growing competencies of reading, writing and presumably, thinking. And this must be visible to observers, students and teacher should be able to articulate what is happening or not happening, and there should be clear evidence for these articulations.

While all of this sounds quite reasonable, we have seen that the apparatuses that make up K-12 systems and are increasingly encroaching upon post-secondary schooling, which serve to privilege the parts of education that can be recognized and clearly articulated, often using corporate, neoliberal jargon. This serves to reduce the wonder and maybe, magic (if not too strong of a word) that we know is possible in learning spaces. This also serves to regulate and discipline particular kinds of teaching that cohere with that which is privileged. This not surprisingly has resulted in evaluation systems that

reduce the productive chaos and uncertainty of classroom instructional practice and experiences of learning into charts and bloodless calculations. These assessments are then used to justify policies that, more often than not, further remove us from the varied and broad ways that teaching and learning can happen. Such normative assumptions about teaching and learning, necessarily impact approaches to educational research.

> Regardless of the political agendas that motivate research and policy-making, the end effect is an inquiry orientation that celebrates positivists epistemologies, randomized field trials, statistical analyses, external validity, and, on occasion, qualitative approaches based on structural models. This orientation to research infantilizes all other approaches (Lather, 2004b), and it balks at (or outright ignores) principled challenges to sacred objects such as objectivity and neutrality" (Martin & Kamberelis, p. 668).

Further entangled in these educational norms are particular assumptions about who can and should teach. Students enter classroom spaces and expect that the teacher should know, and that they are paying to also know, but to know what it is they, the students, want to know and what they can assess as valuable and relevant. This transaction should be interesting and/or entertaining (depending on what body--black, white, woman, queer, trans, immigrant, young-- is doing the teaching) and conscious feelings and experiences should be central to the learning and if things do not happen in the way that the syllabus has state, the teacher (who should be organized and prepared) is at fault. Fault and blame can be lodged, documented and shared in both sanctioned and unsanctioned locations in hard copy, the cloud and digital spaces. This is not to demonize students, or an attempt to minimize the responsibility of teachers. This is an attempt at engaging the contradictory space and accounting for the ways that time, space and matter entangle with bodies to produce particular effects.

Instructors without tenure, who are precarious, overworked and underpaid, enter into the composition of post-secondary spaces overwhelmed with anxiety, worried about evaluations that might determine whether they will be invited back, yet, often still passionate about their subject matter and committed to students. This experience also ends up being raced and gendered, as the history of access to economic wealth and access to funds falls more heavily on students of color. Students enter into the same space, also concerned about costs (tuition, books, rent, limited on time due to work or being overloaded with coursework in an increasingly production-oriented space) and wonder if they will be able to ever pay back their loans. They won't. These systems entangle and intersect in the space of the classroom. Often, this is the only space that brings these two competing contexts together. So, what kind of learning possibilities does this kind of space facilitates and discipline? What this kind of relation between students and teachers, teaching and learning, and the institutional space is produced? While instructors are often guilty of blaming students and students are guilty of blaming their instructors, grading systems, student evaluations, ever increasingly tuition, a three-tiered system of compensation and value--with graduate students and adjuncts at the very bottom--are also related to the process of learning. These stuck notions of education are directly related to a delusion that these policies are neutral and objective, taken-for-granted and disembodied--despite evidence to suggest otherwise.

These contexts do not consider that the bodies, of students and teachers, determine how these policies work in ways that are often unrelated to their initial intention. In a political context that increasingly desires to measure, objectify and reduce what happens in classroom/curricular spaces. So, given the complexity of any given

composition of bodies, in particular time and space, how do we approach these spaces in terms of doing academic research?

Rhizomes: Mapping Not Tracing

Rather than unidirectional, originating from the teacher, inspired by Deleuze and Guattari (1987) learning is better described as rhizomatic. And what is research if it is not learning?

> A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines...There is a rupture in the rhizome whenever segmentary lines explode into lines of flight, but the line of flight is part of the rhizome...the rhizome is a map and not a tracing. The map is entirely oriented toward experimentation in contact with the real...Perhaps one of the most important characteristics of the rhizome is that it always has multiple entryways (Masny, 2006, p. 12).

A growing number of educational researchers are drawing on posthuman theories to reconsider methods and approaches to data. "Rhizoanalysis is an assemblage (participants, researchers, research assistants, research settings, etc.) that disrupts or deterritorializes in situ. Each time the composition of the assemblage differs. It is difference that allows for creation and invention to occur continuously" (Masny, 2006, p. 12).

This project draws on theories of time (Deleuze, 1987; Massumi), space (Deleuze, 1987; Grosz, 2005), experience (Scott, 1991), knowledge and truth (Foucault, 1980; Deleuze, 1987; Massumi, 2002) and subjectivity (Braidotti, 2011; Deleuze, 1987; Massumi, 1992) to think about what happens in courses concerned with race knowledge

for preservice teachers at different stages in their educational journeys. One group much closer to entering public school classrooms as teachers and the other undergraduates, and a few years away. This is in order to think differently about hegemonic norms that foreclose on ways of thinking and being that might move us away from hierarchical systems that not only discipline our bodies (Deleuze, 1987). Our ways of thinking and thus, doing are never separate from the ways in which are produced and reproduced. For radical teaching and learning to happen, we must think in ways that are resistance to these norms that are striated (rigid) and dependent on binaries and norms that oppress human and non-humans.

To produce a document, in order to graduate and potentially gain employment, I must reduce 'the abundance of life' to words on a page constrained by the words I know, but I'd like to consider some of what makes up education in ways that approach some of that excess. I will do this by attempting to map, instead of trace, while acknowledging that I will not always be successful in this.

Rhizoanalysis, mapping rather than tracing is a move away from "representations grounded in positive epistemologies (whether as statistical outcomes or visual representations of those outcomes)" (Martin & Kamberelis, 2013 p. 669). This is because these representations never approach the complexity of what is happening, but often obscure the reductive nature of such representations. Martin and Kamberelis continue to say, "Even though the objectivity presumed to underlie *p* values, bar graphs, pie charts, scatter plots, and histograms is a chimera, these representations nevertheless position research, teaching, learning and education in terms of inarguable truths or universal knowledge" (2013).

While it is easy to critique research that represents the complexity of the social world, in particular the social worlds that make up education, in numbers and graphs, at issue for Martin and Kamberelis is any representational research that is grounded in the logic of positivism. Interpretative approaches premised on the same logic of "education as social reproduction" (Martin & Kamberelis, 2013, p. 669) can do much of the same thing. Martin and Kamberelis suggest that uncritical research approaches that are ethnographic treat bodies as "monolithic and stable", while grounded theory is based in "linear models and representational logics" while discourse analysis is "predicated on the idea that there are deep structures that give form to whatever happens on the ground through talk and social interaction" (p. 669). This work has given us insight into a lot of what happens in education, at this point, there is still so much that goes unaccounted for. Approaches to thinking through issues of race education are particularly stale and seem increasingly irrelevant to shifting socio-political contexts. In an attempt to avoid the logic of linear models and representation, I draw on theories and approaches to method that require different approaches from researchers, emerging or otherwise.

Mapping Racism and Anti-Racist Pedagogy and Learning

This project draws on poststructural and post-humanist approaches to experience, subjectivity, truth and knowledge toward a mapping approach to research, rather than a tracing that which is already known to be there because it matches what is already familiar. These approaches "aim to trouble or deconstruct positivist arguments, quantitative representations, and structuralist logics by calling attention not only to what is included in them but also to what is omitted" (Martin & Kamberelis, 2013 p. 669). This

is an attempt to undermine essentialist identities, uncritical approaches to data and fixed categories in favor of "historic, contingent, and situated understandings of complex human interactions events and institutions" (Martin & Kamberelis, 2013 p. 669). This is not to say that these approaches do not often return to the very practices and ways of thinking and doing that researchers working in this way seek to avoid. One way out of this, is to acknowledge where this is observed, understanding that even alternative approaches are always entangled with traditional ones--otherwise they would not be alternative. Working differently comes up against the same constraints that alternative ways of thinking and doing. It is my hope that even the attempt to think differently about truth and knowledge will generate something different.

Students often enter into classrooms with essentialist approaches to truth and knowledge that are based in positivist logics. Either something is true, or something is untrue. And while, of course there are multiple truths, the consistent privileging of one truth over another, renders the other truths irrelevant. And knowledge is the way that you determine whether something is true or not true. Knowledge comes from other people in the form of words, either spoken or in books (or on computers) and the more knowledge that one has, the better able someone is able to determine whether something is true. This conceptual understanding of truth and knowledge is produced and reproduced by our K-12 education system, in which over 90% of U.S. students are educated. It would be falling into the same ways of thinking that I am trying to suggest that the fact that most students go to public school explains why students are generally oriented toward foundational and Enlightenment principles. This is not what I am saying. Instead, I am suggesting that because particular truths are the tied to rewards (good grades, passing

through to the next course, economic opportunity and rewards in a capitalist society) those truths become bolded, while other truths and possibilities are blurred and eventually ignored or worse, obscured. As Foucault and many others have thoughtfully and influentially explored, truth claims are always tied to who has the power to say what is true and what is not (1980). These theories about truth undermine what is stable and taken-for-granted in both truth and knowledge.

If truth and knowledge cannot be counted on, how do we approach research methods? The approach must be one that makes space for multiple truths and shifting knowledge, while disrupting pervasive orientations toward truth and knowledge. Deleuze and Guattari's concept of *becoming* allows us to play in the space of multiplicity, difference and the fluidity of both truth and knowledge as they are entangled in bodies, time and space.

> In drawing maps, the researcher works at the surface, creating possible realities by producing new articulations of disparate phenomena and connecting the exteriority of objects to whatever forces or directions seem potentially related to them. As such, maps exceed both individual and collective experiences of what seems 'naturally' real" Martin & Kamberelis, 2013 p. 671).

Mapping does not happen instead of tracing, "It is a question of method: *the tracing should always be put back on the map"* (Deleuze & Guattari, 1987, p. 13 emphasis in original). The mapping in relation to the tracing becomes a contrast, undermining and disrupting that which seems natural. "These superimposed tracings bring into high relief the dominant discursive and material forces at play (i.e. lines of articulation); but the map also discloses those forces that have been elided, marginalized

or ignored altogether and forces that might have the power to transform or reconfigure reality in various ways (i.e. lines of flight). Ultimately, mapping discloses potential organizations of reality rather than reproducing some prior organization of it (Martin & Kamberelis, 2013 p. 671).

Mapping requires different approaches to collecting and analyzing data. While one might still use interview data, ethnographic data, observations, the conceptual approach to data, shifts how the researcher engages with the data. Because methods that flow from these philosophical concepts, there is not one way to approach data collection (Maclure, 2013) and analysis (Holbrook & Pourchier, 2014) as there are multiple ways. Whatever method is decided, this method should complicate knowledge, truth, experience and subjectivity to move to researcher toward different orientations--flattened ontologies, non-human/more-than-human agency, relational ontologies and productive disruptions of that which we take-for-granted as natural, normal and given.

Thinking with My Hands: Experimentation and Embodied Surprise

In summary, I am interested in combining experimental arts-based methods to make more visible that which is often blocked off, ignored or dismissed in academic contexts. Approaching any knowledge project that relates to race is tricky. This is because race histories and racial formations have always been entangled with capitalism and white supremacy. Whatever knowledge we are guided by will always already be entangled in those same hierarchies that I hope to productively resist and disrupt. In order to do this, I hope to look in ways that challenge and undermine dominant-discourse

driven ways of seeing to make space for unexpected, productive insight, that happens in relation to stuck racial ideology, but also in resistance to it.

Data Collection

In the interest of drawing some (porous) boundaries around the project, I began with interviews. The interviews were conducted a year after the course because I was their instructor in the fall, and their TA in the winter and spring, and I did not want students to feel undue pressure to participate. Over the summer of 2017, I interviewed eight students who had been in the course in the fall of 2016. In one case the interview was in a group interview and the other cases were one-on-one interviews. I transcribed these interviews myself. After transcribing the interviews, I looked at all of the participant's collages and listened to the playlists they made during the course. From listening and transcribing their interviews, listening to their playlists multiple times, and thinking about the course, I decided on a few themes. I do not want to think about them as themes in a restrictive sense, but as hashtags. A hashtag can be a representation of an image, but it can also be an association related to the image, a comment on an image, or can add context to an image. If a person wants to add their own hashtag to an image, they can do so, further shifting the meaning of the image for one, or more, viewers. I am thinking in terms of hashtags instead of themes, because I want these themes to be the beginning point, rather than a closing off or constraining of the work.

I am describing this process in a linear way—I did this and then, I did that. This is vaguely accurate in one way, but it is more inaccurate. As I am currently immersed in this project, these things are happening in a much less organized way. I listen to the

interviews, I read theoretical texts, then I return to the interviews and pull words and phrases, which I then paste (or place without affixing) to a black board, and in a variety of other orders. A piece of interview might remind me of a current event, an image, an email, a text, etc., which I might then incorporate in a collage. As I move along this process, I am shifting my thinking which then influences how I am making and remaking these collages. These collages can be made and remade ad infimum in order to think about the vast topic of racism, education, teacher education, pedagogy, and possibility. In order to avoid representing this process as linear, I will instead list the things that I am doing and avoid talking too much about order. These activities will be done iteratively and in response to each other. For example, if something comes up in the discussion threads and also is referred to in an interview, I might follow that line and further explore this idea, concept, phrase, or interaction. Again,

1. Interviewing and transcribing.
2. Reviewing discussion threads, following links to videos, and other digital content and writing back to those threads.
3. Collaging both inspired by the interviews, student work, and my own experience teaching the course in relation to course texts, images, film, and events.
4. Listen to playlists, re-listen to songs, and parts of songs, writing down lyrics and thoughts as they relate to the research questions.

Power relations that constitute knowledge hierarchies have successfully obscured those relationships. Teaching a course about racism is inherently fraught. It is because of all of the previously mentioned discussions that made unconventional data central to the

study--student discussion board, playlists, collages and *Between the World and Me* by Ta-Nehisi Coates and *Citizen* by Claudia Rankine. Beginning with student collages, I created "Data Displays" or maps of data as they relate to other bodies--students, texts, songs, videos, and events. I will not map everything, but I will map that which makes me wonder (Maclure, 2013) or that which glows (Maclure, 2013).

To work with the data, I mirrored, while adapting, the collaging process that students undertook as an ongoing and fluid assignment by making visual data displays. These data displays were similar to the collaging work that students have done--as they occur in some ways on their own, meaning that the process takes seriously images and texts as they relate to teaching and learning. In the two courses, students completed several iterations of a collage in response to the following prompt--collage your current thinking about race. Students responded to this prompt in a variety of ways, in response to and in relation to encounters with texts, media, film and images, but also conversations, guest speakers, songs, conversations participated in and overhead, Tumblr and Facebook feeds and YouTube videos.

Because there is so much data associated with this space, I focused on the work of nine students the class. I "followed" these students across the artifacts that made up the course. By this I mean I made collages of their work (discussion board posts, field logs, video collages, playlists, collages, clips/text from their interviews and other writing), along with my own field observations and impressions from the course.

After I collaged, I wrote about the experience of collaging and documented my thinking during collaging. I pulled comments from the discussion boards. Similar to their collaging process, I created several iterations of these data displays or research

assemblages, with attention to my place, as instructor/researcher, in the assemblage. These maps reflected the shifts in their affective degrees of power in relation to future potentials related to race thinking and doing. After I made each map, or data display, I took and dated several photos, both in black and white and in color. I collected these photos and write some of my thoughts after each map. This gave me new ways to think about the artifacts by encountering texts, data, stories, images, songs and the like, but also allowed me room to think through the agency of collage in the two courses, spend time with the ways that students are representing their shifting knowledge about race and my own role as instructor. I also was able to think as a researcher experiencing the same texts, images and events alongside and in relation to students.

Study Participants

The nine students were chosen in the course because of their ability and the range of their work in the course. In "work" I included casual conversations, course papers and collages, and posts on the discussion board. They are also students who I developed some rapport with, in some cases, over several years.

The participants who make up the study were in my class in fall of 2016. I was their TA the following two terms (winter, 2017 and spring, 2017). To avoid any concerns about coerced participation, and to make sure that participants enthusiastically volunteered, I waited until participants graduated before contacting them about the project. These students were also people who I had established some rapport with. I wrote many of their letters of recommendation, agreed to be interviewed for some of their projects, and was also familiar to them in my role as a TA in their subsequent courses.

When I had gotten IRB approval, I contacted one person whom I knew quite well. She then, contacted four other people who also took the course. We met for an hour and a half interview where I brought with me the five iterations of their collages from the previous term. I conducted four more one-on-one interviews, usually in a room on campus. These interviews influenced my thinking and writing, but also how I made the collages.

Layering: Stress and Anxiety in the Race Course

As a former high school English teacher and a former community college instructor, I have often told my students to try to quiet their anxiety and self-doubt and just write. I struggle with this. Even so, I also believe that writing reveals what we know and think and is a method of inquiry (Richardson, 2005). I know that we write to find out what we know, even while we think we must know in order to write. In response to this, I will write after each map mapping session. This writing will likely inform the subsequent iterations of the maps.

This process aims to account for the affectivity that animated and disrupted comfortable knowledge of self and other, initiating more nuanced and complex subjectivities, in students and me, as instructor. The iterative process makes space for me to establish myself as both researcher and unreliable narrator (De Freitas, 2007) producing fictions, thoughtful, theoretically informed fictions, but fictions nonetheless. Because the work is iterative, and those iterations, are included in the final work--the fact that these Data Displays/Map/Research Assemblages could be otherwise is made clear. The reasons for the particular data displays will be visible, but the fact that they change (five times, in this case) suggests the instability of research findings and conclusions,

coherent with the theories undergirding this work. The five iterations of the collages reflect “current thinking” and emphasize that any conclusions drawn in that moment are momentary and contextualize with the likelihood of shifting in relation to future (and past) encounters with other texts, bodies, images, and film.

CHAPTER IV

DATA EXPLORATIONS

In this chapter I mapped lines across culture and politics that intersect many times over in the time/space of the site of inquiry--a senior course in the Education Foundation program focused on racism. I do this to think about the simultaneous sociocultural and sociopolitical shift that happens alongside the courses I taught where most students were white and the topic of race and racism was central. I do this in order to frame how I understand the data collected in the fall of 2016 and the fall of 2017 in the form of interviews.

Data Explorations 1, 2, 3, 4, 5:

1. Site Specific: A Trip to the Museum
2. Affect and Assemblages: Digital Learning and Becoming
3. Becoming with Collages: Arts Practices and Race Pedagogy
4. Playlists and YouTube—Sound and Moving Images
5. Subjectivity and Race Pedagogy: Leaky Subjectivity
6. Affect and Becoming Teacher-Researcher

In the five sections that make up chapter four, I explored the data that made up the study using primarily affect and assemblage to consider how encounters with bodies—texts, images, and events effected how students engaged in the classroom space and classroom adjacent spaces to consider how learning expanded and decreased their potential as learners becoming teachers in relation to stuck and persistent racial hierarchies.

In a 10-week course where we learned from each other, texts, and images in a lot of different spaces, a lot of data is produced. Much of this is not able to be captured in any meaningful way, even as it might be meaningful. The amount of data threatened to overwhelm, but for my purposes in this project, I considered the following: course discussion board, student collages and their discussion of those collages, playlists, a museum trip, and finally, student interviews. I started here but left openings in order to following lines to other data that I chose not to focus on—at least initially. The central data of the study are course artifacts, texts, images, and student interviews, I read those artifacts through, against, and beside pop culture, cultural events, films, and literary texts in ways that illuminate the data in productive ways. I did this because I am interested in how education connects and disconnects from broader culture and social contexts and the common move to think about the space of a classroom as somehow separate from live cultural events and political contexts. This disconnect is particular when events are controversial, emotional, and/or inconclusive. I am also interested in how these connections make space for different thinking about pedagogy, beyond the practices and approaches so common in higher education, but more specifically, teacher education. Although I am talking about teaching future teachers, I believe that much of this connects to any pedagogical work concerned with race and racism.

Race and Undergraduate Education Studies

After five years of working with undergraduate students who aspire to become teachers, specifically elementary school teachers, I became aware that disrupting taken-for-granted thinking about the world was central to my practice. Students enter the

courses with very particular ideas about teachers, students, schools, and education, but also how those things are related or unrelated to histories of racial injustice. In a 10-week course, I work very hard to undermine the myth of meritocracy and contextualize scholastic achievement in terms of social stratification, racial hostility, policy and history. I ask them to trouble the pervasive idea that schooling is an unqualified social good. This is both an intellectual and emotional stretch for many students, who are sitting in a college classroom with me, often *because* of their success and deep belief in the system that I ask them to consider much more carefully than they might have previously done. The notion that the lack of success among some students could be anything other than their own lack of effort or dedication challenges their view of the field they aspire to enter. It also challenges their sense of self that comes from being an accomplished and capable student, separate and apart from how much money their parents have or their racial identity. Students may resist when they must read and think about schooling as not a universal good, but more than that, a site of ongoing damage and trauma (Dumas, 2014) because it counters everything they know about the world, but also because it implicates them in ways that they might not have had much experience considering.

This work is additionally difficult, because for many students, as a black, youngish woman, I am not a reliable narrator in dominant discourse and culture. Crafting engaging, but challenging lectures and organizing course materials, becomes additionally challenging because I must also contend with student resistance that is complicated with multiple potential meanings. In recent years, this resistance has shifted from outright hostility, to becoming much subtler, which I attribute to the changing times. Students might disengage from the material, remaining silent in class, but writing about black and

brown people in dehumanizing and minimizing ways. In the past, students lodge complaints with my supervisor and attribute their difficulty in the course to my incompetence, lack of organization, and skill. They might say that I shut them down or that they are afraid to speak or disagree with me. This language is coded, but maps very nicely onto neoliberal norms of higher education institutions increasingly operated by capitalist logic that produce educational experiences as products to accept or reject (Canaan, 2008). Teaching in this context is both mentally and physically taxing, but I also contend, necessary.

In this particular context, I find that students when asked about their K-12 experiences, overwhelming report very positive schooling experiences. Sometimes they detail a bump in the road, but generally their teachers, parents, and school community, tirelessly support them in overcoming said difficulty. In writing and conversation, they might identify how other students were treated differently (segregated, disciplined, or altogether absent), but usually as an aside. I do not mean to say that they individually are lacking in some critical engagement, but instead, I suggest that they are products of an education that has never made the experiences, knowledge, or perspectives of people of color central. This is obscured by colorblind ideology (Burke, 2017) and inclusive discursive expressions of "all are welcomed" without any meaningful commitment to practices and policies that actually facilitate such an environment.

In the courses that I have taught in the past, we read, listen, discuss, and consider course material. During this, students can become increasingly aware of that there were students, sometimes sitting right beside them, who experienced the same space very differently. Students wonder how the classroom space where they had felt cared for,

supported, challenged, encouraged, and most importantly, seen in their complexity and potential, might have been experienced very differently by other students. It is difficult for them to reflect on the potential that some of their favorite teachers might have marginalized students by disproportionately punishing them, making racial assumptions about them, or pathologizing their culture, language, heritage through ignoring it, or actively criticizing it. The instructional intention here is not to malign their former teachers, even in cases where it is deserved. The intention here is to begin to consider that the common sense of school, is whitewashed, ahistorical, and decontextualized. All of which serve to protect and reproduce whiteness. This does not mean that students' fond memories are less fond, but the work becomes providing a space to practice being able to think and imagine beyond personal experiences, as is required of a critical educator.

In the service of this admittedly vague goal, I began my courses with the stories, perspectives, and experiences of schooling that are often obscured or dismissed as isolated exceptions. This approach is challenging, but fruitful, in that it requires students to rethink and reimagine schooling that had become resistant to thought (Deleuze & Guattari, 1987) in how it is taken-for-granted. Beginning the course with the suffering of students requires that students enter into thinking about teaching and learning beginning with a different premise. One that disrupts and challenges white comfort and assumed innocence, toward different versions of becoming teachers in a system that is highly and historically raced, even while insisting otherwise. According to Dumas,

> Marginalized groups suffer doubly in relation to schooling. First, the drudgery and the futility of the school experience itself, and second, through the loss of hope for oneself individually, and for the group collectively, in terms of improved social recognition and economic stability. Neither stage of suffering is deemed legitimate. In the first case, students are told, despite evidence to the contrary, that participating in schooling is not suffering, but an opportunity to improve one's

> life chances. Then, as the group continues to suffer as a result of inequitable access to social and educational opportunities, that too is deemed not a legitimate form of suffering, but the inevitable and natural result of failure—on the part of the individual and/or the group—to take full advantage of schooling, either as a result of laziness or lack of innate ability (2014, p. 8).

I began here because this is not often the starting point for discussions about education and opportunity. And by doing so, I hope to emphasize what starting here makes possible for my thinking about how race works in P-12, postsecondary, and graduate school, in order to consider and theorize what kind of race education is required for white teachers in particular, to enter schools with nuanced, complex, and historical knowledge about the ways that schooling produces and reproduces students of color as suffering. Beginning here allows for a rethinking of the role of teacher education in alleviating some of this suffering.

While black children are not the only ones who suffer in schools, black theorizing on blackness and race in Afro-pessimism informs this study. If black children are welcomed, cared for, challenged, and regarding in schools, all children will be. In this study, I am concerned with blackness and antiblackness as it turns up in teacher education and K-12 schooling. By engaging antiblackness, I am interested in thinking about how black children are positioned in ways that are much more complicated than the current educational discourse on access and opportunity allow (Dumas, 2010). This is, again, toward thinking about the kind of education future teachers might engage in to resist or undermine schooling as a site of suffering.

Beyond Shock: Resistance as Productive

A primary way that white preservice teachers are understood and imagined is through a frame of resistance. Not resistance to injustice, but resistance to learning about injustice and the social and economic consequences of whiteness (Mattias, 2016; Okun, 2010). Much of this work echoes much of my experience teaching white women about race--stony silences, crossed arms, and dramatic disengagement are some of the ways that I have sensed and felt this resentment. I felt this resentment and anger in my own embodied reaction to teaching these courses—exhaustion, weight gain and weight loss, depression, and anxiety. In their papers, discussions, and anonymous memos students expressed their feelings of frustration, anger, fatigue, and often remarked on my obsession with race. At this time, I understood my classroom interactions with students as a series of binaries--resistant and open, racist/anti-racist, conscious/unconscious, hopeful/hopeless, etc. These binaries erased the nuanced ways that students were engaging the work and angled me toward students from a place of judgment and evaluation rather than more open engagement. Judgment and evaluation as orienting frames of noticing could facilitate anxiety, an anxiety that is carried into the classroom. Sara Ahmed discusses the stickiness of anxiety,

> Anxiety is sticky: rather like Velcro and tends to pick up whatever comes near. Or we could say that anxiety gives us a certain angle on what comes near. Anxiety is, of course, one feeling state among others. If bodies do not arrive in neutral, if we are always in some way or another moody, then what we will receive as an impression will depend on our affective situation (2009, p. 36).

How I read students' resistance likely informed the angle in which I approached my teaching and how I was able to evaluate students in relation to that teaching. What arose from this fraught space most often to be noticed by me (or worried or obsessed over) was the resistance of students, so much so that I missed a great deal of other

happenings. I'd often anxiously read evaluations at the end of the term, and while 75-80% of the comments and critiques were fair or even complementary, I'd only remember the one that accused me of "playing the race card" or being biased against white people. These comments were hurtful, unfair, and inaccurate, I felt, and I could not speak to them because they were anonymous and were lodged well after anything could be explained or done.

Evaluations were another site of racialized violence as comments were often raced and gendered, but also tied to my own continued study and employment, thus impacting how I understood my work as an instructor in the department. Jessica Ringrose discusses the issue of resistance (2003) without dismissing that resistance can be a real barrier in classrooms concerned with issues of racial justice, while also wanting to complicate this narrative and "problematize[s] conceiving as students' resistance and denials as simply static blocks to learning which work to freeze subjective processes in pedagogical space/time" (p. 324). And while I do not think that I thought of students as "frozen" I did not meaningfully engage the spaces between encountering new ideas and becoming differently. I did not make enough for space for the faltering, the uncertainty, and the processing that might present as resistance, and other feelings that we do not yet have a name. In my teaching, I was successful in many ways, but those hiccups, those missteps, tiny insurgencies, mini-crises, and the anger radiating from students sitting in my classroom bothered and depleted me, impacting the kind of teaching and learning possible in the classroom space.

The Politics of Classrooms: Cultural Shifts and Bodies

Even as acknowledge that teaching is always political (Ayers & Ayers, 2011), in many classrooms, it is normal to act as though the class is only vaguely related to what happens in the world, even when current events are directly related to state objectives and goals of a course. After Ferguson, students told me that I was the only instructor who discussed it with them. After an incident on campus where a professor wore blackface on Halloween, many students said few of their instructors and professors discussed the topic. While I did not take a survey, there is a disinclination of teachers of all ages to engage vibrating and live current events. As instructors, we do this because we are fearful and uncertain, particularly if we have established a traditional hierarchy where the teacher is the one who is transmitting knowledge to students.

Many teachers, of all levels, avoid engaging current, politically-charged events in favor of things that are less live, more *dead*. In my time teaching the university, students often complain that they are not talking about current and relevant issues in their classes or that their instructors do so but handle the discussion badly. Students told me this after every massive current event. This does not mean that none of their professors or instructors were talking about current events, but it does suggest that making time for processing of current events in university classroom are more rare than it ought to be. These "live" events are resonant in our individual human bodies and bones as we gather ourselves to do the things we are supposed to do (school and work) and all the energies and actions that constitute life-making (Berlant, 2011). A class is an often reluctant and

fraught assembly, even so there is much pedagogical potential in this assembly that is unique and particular, if not also problematically exclusive. [7]

Students response to the most current of events are unpredictable when the dust has not yet settled, and we have not yet decided what it all means or learned the stabilized and accepted narrative of said event. College instructors might avoid meaningful engagement with current events and crises because the event might be outside of their field of expertise. They might hesitate to speak off the cuff about recent events or they might want to be sure that they have all of the "facts" before they speak on something with authority. This makes a lot of sense if the classroom is one where the instructor stands in the front with all of answers, as is still the norm in many university classrooms. If experimental approaches to pedagogy, where knowledge floats in the air and is momentarily grasped, then let go again, the teacher does not need to be the expert. The teacher instead, must be willing to engage students in ways that are informed by thoughtful and ongoing engagement in the world. This models to students the kind of thinking in and about the world that is fluid and open to shifting in relation to new encounters, rather than one of right and wrong discernment. This is an approach to teaching that is closer to that of a curator. Putting diverse cultural texts in front of students and asking them to sift through them and make temporary connections. In this space, students are also able to add their own texts to the pile of stuff, making no distinction between high and low knowledge and art.

[7] By this I mean that many people do not have access to college courses where they can engage topics with a diverse group of thinkers assembled to do just that.

In this space, students will also bring articles and video clips, but also texts from other courses, memes, cartoons, and dialog from a conversation they had, photos of racist graffiti, a letter that went viral, a podcast recommendation, and an email sent to the university community about a racial incident on campus. This way of teaching offers students and education in noticing how the world works and how histories resonate across time and space, across geographic locations, and across bodies. I enthusiastically argue that this is the direction that education should move if we hope to remain relevant to a seemingly increasingly chaotic and unpredictable world where the fiction of stable knowledge has largely been blown up.

Data Exploration #1

A Trip to the Museum: Engaging Resonant Images that Stay

Figure. 1 A student looking at "Double America" by Glen Lignon on a class trip to the museum.

Between the World and Me: A Trip to the Museum

In 2015 Ta-Nehisi Coates published *Between the World and Me.* I don't think the widespread critical acclaim for the book can be separated from the moment in which it was written and published. Much of white liberal America still struggled to make sense of the events that occurred in the previous few years, contradicting the progress narratives that so many White liberal had invested a re-invested in since the Civil Rights Movement[8]. While many black Americans read Coates, I assert that black people reading Coates are less like to do so for genuine insight on their experience in the United States. Coates is a beautiful writer, but his work is not a new take on race in America. It is a current voice for a generation who might not have read James Baldwin, Toni Morrison or many others who have engaged how differently Black and white people understand the world and existing in that world. I am grateful for Coates contribution to the landscape on race in the United States.

At the same time, the excitement and joy that the text was taken up by so many white people with power and privilege was a concern to me. Did they see how they were directly implicated in such a text? Were they reading it in the same way I was? How did this text resonate with white people differently than it might with Black people? I read it as an acknowledgment of the permanence of racism, which runs counter to liberal discourse about how racism is always getting better. I was further surprised that *Between the World and Me* would be the campus read for the 2016-2017 school year and I was even more surprised to find out that Coates would be speaking on campus. Additionally, there would be a small exhibit in the Jordan Schnitzer Museum. This happened as the

[8] See James Baldwin's *Another Country*

Black Student Union was making reasonable requests that would be ignored, debates about renaming buildings were happening, and students of color were targeted with threats of violence. I was interested in this morass of contradictory inclinations, understanding that a university is made up of all sorts of interests, understandings, commitments, and desires. I also wondered, if the book had been widely read prior to choosing it as the campus text.

Nonetheless, I knew the museum exhibit would be good because the campus museum regularly exhibits very good work, sometimes work by very famous artists. I saw a pedagogical opportunity for a meaningful engagement with some of the ideas with the text and included a trip on my syllabus, wondering how this text fits into a racial climate that is desperately invested in a progress-narrative that positions white people, white liberals in particular, as already always innocent of any racial wrongdoing. I was interested in teaching in a way that challenged the narrative that if white people are not actively, openly, overtly, aggressively racist, they innocent and automatic allies. I was not exactly sure how this would happen but was open to the unexpected.

Moving student and teacher bodies into another space is a refreshing and easy way to change a class atmosphere or vibe, even as most of us that teach college courses do not move spaces very often. When I was in college, in an English class I took, we had a class on the lawn because it was so sunny outside. I felt like a student in a recruitment brochure. In elementary school and even middle and high school, teachers regularly bring kids outside for different lessons or to ease the tension and resentment caused by the oppressive and boring routines of school. An assembly, fire or earthquake drill, or a substitute teacher can break the monotony of a highly surveilled and regulated existence,

making schooling feel more like a choice than it actually might be. In college, we are a bit less constrained by routine, but not by much. When instructors ask students to get into groups or move around, they can become annoyed, settled into their seat and space in the room. This was not ever the case in the fall 2016. Students did a lot of weird things, even if they did not quite understand why they were doing them. They did not quite understand why we were going to museum, why they were taking pictures of art, and why they were posting their pictures on the discussion board. But they all did it anyway. I think that this speaks to the community that was years in the making. They knew that I would not ask them to do something that was completely pointless or useless, and so they engaged open-mindedly and genuinely so that our experiences together became valuable. I did not always know what the outcome would be, or the value of these pedagogical experiments, but these experiments often went better than expected.

When we went to the museum, students were more animated, the blood was flowing a bit better because we were up and moving. Our class took place in the late afternoon and many of us were tired after a day of teaching, observing, or going to class. Although it was a class of seniors, many had never been to the museum. I gave them very minimal direction and one of my students, who is around my age, brought his two-year old. Students were excited that we were going somewhere and doing something without the stress of having to produce something at the end. We did not have to stay together, but we mostly did. Some people went through the exhibit quickly and others lingered for what would have been the entire class session. Moving out of our classroom and into the museum allowed us to become very differently in relation to the topic of racism. We could be lighter, we could look at what we wanted to look at, as long as we wanted, and

we could wonder, imagine and hope, without having to put any name to those feelings. We could think with art.

> Art has the aptitude to change a body's limits. Art can adjust what a person is or is not able to feel, understand, produce, and connect. If an affect is a bodily change, it is registered a sensible experience that, in the instance of affective pedagogy, is produced through art. This is, then primarily a corporeal reconfiguration and secondly an emergent cultural geography of human feelings" (Hickey-Moody, 2015, p.88)

The 20 or so undergraduates filed into the museum, a few were absent. We met in the classroom and talked about what we would do in the museum. Take photos and hashtag them using the ones we had earlier identified and/or new ones. We walked across the grass and up the steps to the building. They are relaxed, as I am. All but five of them have taken several classes with me before and there is an ease in our interaction. We are not friends, but we have exceeded the bounds of common teacher-student interactions. I work hard not to condescend to them or dismiss their ideas and perspectives, even though I sometimes think of them as babies because they are so much younger than me.

We are *reading Between the World and Me* (Coates, 2015) and there is a small exhibit at the campus museum of artists responding to the text. Our classroom is just across the lawn. Prior to visiting the museum, I asked students to take photos and hashtag those photos, then post on our class blog page. We identified some hashtags prior to our trip, but I encouraged them to be creative and add hashtags that made sense to them. Although I was the instructor, we experienced the book and the art in the exhibit together, as I had yet been to the exhibit.

In the exhibit, there was a large piece that seemed in the center of all of the art, even though the center was very dependent on where one stood in the room. The word "America" is in lights, the kind of lights that one might find on a sign against the night in

a city, but not a current city, as the style of the font reminds me of keys on an old typewriter. Right beneath the flickering lights, the word is written again, only upside down—a mirroring effect. The piece by Glenn Lignon (2009) is arresting in its simplicity. It is a neon sign without being what we imagine a neon sign being, in that it encourages reflection more than it does action, as most neon signs do. We gather around it, hearing the faint hum of the lights flickering on and off. Anna Hickey-Moody further describes affect as, "a taking on of something on, of changing in relation to an experience or an encounter" (p.2009, p. 274). This taking on of the images from the museum happened again and again.

Without being able to quite articulate this at the time, I hoped that students would take on the paintings, sculptures, collages, and photographs in ways that I did not imagine or expect. I did not want them to try to interpret or analyze what they saw. This was in hopes of suspending the habit that so many of them had developed as good students—to explain, name, and categorize in ways that are right or wrong. This habit might allow them a way out of sitting with things that might be painful, confusing, or dissonant. I asked them to document and hashtag what felt interesting to them by taking photos. While, many of them could not resist describing and analyzing the exhibit, others made incoherent lists and doodles. Some chatted with me as we walked around, often asking me good questions that I was in no position to answer.

Some wandered through the exhibit over and over, rubbing their chins, but not spending much time at any one piece. I hoped they would take the feeling that "taking on" the art encouraged in them individually and collectively and set that feeling alongside the vibrating and resonant parts of the books we read in class, drawing meaningful lines

across visual and literary texts. I hoped that in their conversations with each other and people not in our class would chafe, swirl, and caress the flickering white light of the Lignon piece that seemed to so capture them. I hoped that they would take Lignon's art and reconsider all of the stories that they have learned about America, who is American, and what "America" means, and not take-for-granted that the meaning is stable, true, honest, or reflective of the broad and multiple experiences of being in America. But, to what end? For what?

That evening students posted their photos with hashtags and/or brief comments on the discussion board. Cali posted a photo of the piece, a large painting of a potted plant with cut outs. *#truth, #knowledge*

This was one of the first pieces that I saw, and it reminded me of the poem *A Small Needful Fact,* the one we read in class today, which was about the little-known fact about Eric Garner being a gentle human who worked for the Parks and Rec. Horticultural Department (October 12, 2016).

This comment suggests much more than what I anticipated in this trip to the museum, even as I did not know what to expect. I imaged that students would see images that would remind them of thematically-related texts in a somewhat straight-forward way. It is a picture of a potted plant, not a part of the *Between the World and Me* exhibit, but actually a piece that we passed on the way to the exhibit. The potted plant reminded her of gardening and the short, but breathtaking poem about Eric Garner. I do not know for certain, but it is likely that she has seen and heard the video of Eric Garner being choked to death. The poem makes a connection between life and death, Eric Garner helped plants live in his work as a gardener. This is a data display of sorts—an array of information that makes space for new connections that are possible as a result of the three things together.

1. A Small Needful Fact, 2. The video of Eric Garner being unceremoniously and brutally choked to death for standing on the street and being black, 3.) A large painting of a potted plant. Life and death.

This same person, Cali, posted another comment that was a lot less straight-forward. It was another piece not in the *Between the World and Me* exhibit.

> This was, by far, the piece that moved me the most. It was in an exhibit featuring Cuban artists. I was confused at what the picture was, at first. Then I read the caption:
>
> 'This piece references a government directive during the Special Period: Households were given a chicken to raise so they would have easy access to eggs. Unfortunately, in many cases, the chickens brought disease and had to be killed.'
>
> The fact that this artist paired a diseased and probably dead chicken next to the naked body of a black man makes so many emotional connections to the types of thoughts and feelings that were had toward black people during the times of slavery. They were brought in for monetary gains but brought diseases and other "problems" and were killed for those reasons.
>
> This one stuck with me (October 12, 2016).

While I am not exactly sure what Cali is saying here, these comments suggest a kind of productive incoherence in a meaningful encounter. This incoherence makes a space to move differently. Cali struggles in her description, making emotional connections, losing coherence as she tries to describe and explain. "Emotions are a barometer of affectus and are one of the ways in which bodies speak" (Hickey-Moody, 2015, p.82). Massumi talks about the effects of encounter not being a straight-forward relationship. This person is trying to fit the resonances of encountering this piece into clear, explanatory language and it is not quite working. She is making some connections, but those connections are forming, and she is uncertain.

The clearest statement she makes is, “This one stuck with me.” This is likely because we are not taught words to describe these moments of uncertainty mixed in with emotions that we have not yet named or ascribed meaning to. “The problem is that there is no cultural-theoretical-vocabulary specific to affect. Our entire vocabulary has derived from theories of signification that are still wedded to structure even across irreconcilable differences” (Massumi, 2007, p. 27). Even so, Cali tries to put it in words as she has learned to do in school. Very rarely do we ask students to engage something without explaining it or proving that they have something of value to say about it. Cali is saying something valuable, but it is not very clear what she means or what that encounter has done.

I read this as a need to speak to something, even when she does not actually have to speak to the experience. This need to speak is a habit that those of us who have been educated develop, it is how we are evaluated and assessed—written and spoken words. It is not easy to tell whether Cali was so moved that she needed to speak to the experience and/or whether Cali felt that doing so would show her engagement. I believe that it is likely both. I reminded them, that they could just hashtag and/or just post the photo. We went to the museum in hopes of them engaging these images in some way in relation to the course and seeing what resonated with their classmates based on their posts. What is most important about her discussion of the piece is that it “stuck” with her. “How we feel about things impacts on how we can think about them. Emotions are confused ideas. They are a registration of affectus and they make coordinates for thought: our capacities to affect and be affected are set up by experience” (Massumi, 2007, p.83).

An Aside:

Cali was one of the students in the class who I did not know previously, but she was/is very good friends with a student, Hannah, who is also a participant in the project, who I know quite well. Hannah and I met the summer before she enrolled at UO and I advised her on her fall courses. I remember her well because she had come in with a lot of College Now credits and began as a sophomore. She took several classes with me and even came to my guest lectures if she was available. I wrote letters of recommendation for her and reminded her of how amazing her work was. She was very organized and fastidious, kindly reminding me when I forgot to post things or make assignments available. I do believe that Cali's willingness to engage was facilitated by her relationship with Hannah. Hannah had vouched for me, Cali trusted Hannah, which expanded the space for her to begin to engage topics that were well-beyond her experience and comfort-level. This is how bodies connect to make new things possible.

Data Exploration #2:

Blackface, Snapchat, Blue Lives Matter, Racial Distance and Racial Innocence

It is not surprising that many future teachers believe that education will solve even the world's most stubborn problems. How else does one opt in to low-pay and low-respect, high-responsibility? Changing the world is the reward for becoming a teacher. Young white women who will become elementary school teachers are a hopeful and optimistic bunch. For those who really want to be teachers, this optimism can both be a barrier and an opportunity for becoming differently in relation to racial hierarchies that they have benefitted from. On one hand, the optimism and hope make them committed to becoming the kinds of people that will become good teachers. On the other hand, this

optimism can make it difficult for them to meaningful become aware of those things that counter or challenge this optimism.

This optimism is very raced. Young, middle-class, cis-gendered, white women in college can afford to be optimistic because they have pretty good life chances, but teaching is always hopeful work, particularly in the face of seemingly insurmountable odds. A big part of the work of a teacher is being hopeful, hopeful that the lesson goes as planned, that students will respond and be kind to each other and to you, and that their time in your class will meaningfully influence their lives. Hope was an ongoing presence in their writing, conversation, collages, and the discussion board. How they engaged this hope would vary and hope became differently and more nuanced as they differently engaged in the topic of race.

The discussion board posts began with these hopes of a racial future that was inclusive, diverse, tolerant, and always getting better. The key to getting to this place is education. It is also likely that they reflect on their own education as being key to their own growth in better understanding racism. They extend that potential to all white people quite often, even when doing so actually ignores a lot of evidence that the person doing the racist thing did so intentionally and willfully. These hopes about education falter at times, but often are reinforced with greater complexity and nuance. The discussion board is kind of map of how students learned inconclusively and the effects of some of that learning.

Week 1

The first week of class I posted a tweet of a school dress code. The tweet says,

> Attica Scott. (2016 July, 27). Soooo… my daughter had registration today and let's just say she's not happy about the natural hair policy" [Twitter Post]. Retrieved from https://twitter.com/atticascott.

Along with the commentary, there is a photo of bright pink sheet of paper with the dress code listed in black. On the bright pink paper, it states, "No dreadlocks, corn rows, twists, and Mohawks" (Scott 2016 July, 27). Underneath I wrote, "What is the impact of policing bodies through dress codes? What does that, "hidden curriculum" teach kids about themselves and others?" (Franklin, September 26, 2016). I posted this photo during the first week because it was a very current issue that was not difficult to understand, but also revealed norms about hair and beauty that we rarely reflect on in dominant discourse. I also thought it was a good example of how racism orients schooling experience in quotidian ways with material and embodied effects. I thought that without guidance many students might not think that the dress code policy was racist. I also wanted to show them how they should post on the discussion board. A post, a comment, and/or a question or two.

This first week, I set the tone (which I modeled by posting on this forum, but I also accidently made many of them think that they had to do the same kind of post, which was not the case), but later my posts stopped being the guide and became just one of many. The space became a repository for unfinished, uncertain, and unsure thinking about racism and its movement across cultural sites and texts.

That first week, students posted lots of examples of overt racial insensitivity and mocking of racial groups, in particular Black people, but not only Black people. In one post that had a lot of response, Olivia, a student very engaged in becoming a social justice

educator, posted a snapchat of three white college women with a charcoal mask on with the caption “Black Lives Matter.” Olivia wrote underneath the photo:

> How does the ignorance of these students reflect their ideas on race and culture? Does this underline a bigger problem in society? I was in shock when I saw this, mainly because these students thought it was funny and didn't actually didn't understand how it is offensive (September 27, 2016).

What followed was an exchange involving three students who seem to struggle to discuss the post. Was it just ignorance? Did they not understand how offensive and hurtful that could be to student? Here Olivia’s comments reflect an understanding of racism as personal, individual choices and makes a distinction between unintentional racism and other kinds of racism. While there is a distinction, the effect of such racist expressions is likely the same. Olivia initially extends the benefit of the doubt to the students, even though there is little to suggest that they captioned the photo Black Lives Matter innocently. This is an action that was willfully done and unnecessary, as many people go their whole lives without mocking a racial group on Snapchat or Instagram. The same week, someone else posted another snap chat of a white male college student with a monkey filter on his selfie, captioning “Black Lives Matter.” This post also initiated a lot of response. Olivia responded to this post also:

> This is similar to what we talked about in class on the topic of just kicking students out for condoning that type behavior instead of actually addressing the real issue. They should be educating them and also teaching them why a picture like this is so offensive. But then again, maybe the teachers and the administration are not even aware or understand the history behind it which can be a bigger issue (Oliva, September 30, 2016).

Olivia, here recognizes the issue as one of education. Had the student in the snapchat known that comparing Black people to monkeys was wrong or hurtful, or racist,

he would not have done it. Olivia also acknowledges that it is likely that the teachers and administration, while probably understanding that mocking Black people using a monkey snapchat filter is offensive, do not understand why it is offensive. Olivia is noting the importance of historical context in understanding these moments that often get discussed as though they are a silly or harmless joke, but it is targeting a group of people in ways that have been consistent in the United States since slavery. While I do not know if Olivia would articulate it this way, she acknowledges how racist histories are unknown to many school officials and thus, they are not well positioned to respond to incidents such as this one, even as they are happening all the time. Ellen, another white woman, responds with another perspective on the snapchat, posting:

> This picture is really upsetting to me because I don't think he understand everything that he is saying with just one image. The fact that he is equating monkeys to African Americans is harboring such a powerful message. It is saying that people of color are the same as animals that we as humans put in cages and use for entertainment. Although he may think he was being funny, I don't think he understood what messages he was sending. That is why it is so important that schools, from a young age, educate every child about these issues and teach them to think critically about everything they hear, see and read in the media and from others around them. I am sure he did not intend for his snapchat to get so much attention and backlash and it is very possible that he had no idea how offensive he was being, but the ignorance of the matter is equally as concerning to me (October 1, 2016).

The same week, someone posted a group of six young white women, still in high school, who wore black t-shirts with gold lettering to a graduation event. They stood in a line laughing and smiling, with their shirts collectively spelling “NI**ER.”

Olivia responded to the post:

> This had me baffled when I first saw this on the internet, especially because the girls are laughing so nonchalantly. I also am seeing a pattern that schools are only addressing this type of problem by telling students to, "be careful what they post on social media," when the bigger issue is understanding how this is offensive and not even close to funny.

Maybe it shows how many people in society aren't truly aware of how actions like these are derogatory? (September 30, 2016).

Olivia comments again on how these people do not understand what it is they are doing when they do this kind of thing. Oliva attributes their behavior to ignorance. She critiques the school's response in not engaging with the action, but only the effects of the action, but again hopes that students just do not understand what they are doing. Oliva is staying in this contradictory space but seems to be benefitting from being in that space as indicated by her continually returning, when she absolutely does not have to do so. The only requirement is that they comment on one person's comment and they know me, so they likely know that I will not strictly hold them to that requirement. Haley, a young woman who I had not known prior to the course, was the final response in the thread:

I cannot imagine seeing something like this happen in Portland, people often forget that such overt racism still exists in this country but when confronted with examples like this it is clear how much the problem of blatant racism still exists and tells a lot about the attitudes in the community they are from if they thought this would be taken like it was acceptable. Their motives behind taken such pictures are interesting, as clearly it is not really a funny joke. As we sort of discussed in class, it seems as though their reasons for doing this is more of an exhibition of their white privilege to show that they still maintain power (October 2, 2016).

This exchange took place over the course of three days. Someone would post something one day, and another day someone else would respond. Haley, appeared to have had much more experiences with thinking about race and although she never said, I assumed that she has had meaningful relationships with people of color. I say this because this was something that students really struggled with, they did not know people of color except for in the abstract. This distance was a barrier for understanding. In her post, Haley wants to distinguish between the place where she is from, where people are

less likely to overtly use racial slurs, but also asserts that the issue is deeper than just ignorance. Instead, Haley asserts that it is an expression of power. While no one responded to Haley's post, they definitely read it.

I do not know the effect of Haley's post, but Haley interrupted the shock→outrage→call for education→loop that seemed characterize many of the previous posts and a cycle of emotions that students felt comfortable entering and remaining. Haley disrupted this cycle, momentarily, by inserting power and even, intention, into the discussion thread, reframing the previous posts of the three white girls in the charcoal masks and the monkey filter snap chat white kid. Her response to the post asks them, without requiring an answer, what do these previous posts (or any posts where young, white, people mock people of color) have to do with power? Framing these kinds of racist social media posts in terms of power does something important. It makes these young people less innocent and increases the stakes of such small, seemingly insignificant "jokes" and puts them in the broader constellation of everyday indignities that can be a matter of life and death. Haley's comment also blurs the common distinction between intentionality and innocence, suggesting that the motivations for such actions are irrelevant, because they are another expression of power.

Bringing it Home: Distance and Becoming Visible

In undergraduate and graduate courses on racism, it is easy to frame racism as something distant. In Eugene, Oregon many of people of color feel annoyed that many white people do not think race or racism is an issue in this area because it is a liberal college town. This is also exacerbated by the fact that we often do not talk about the

absence of people of color as being an indication of racism, rather than an indication of the absence of racism. In Eugene, a predominantly white community, white people can easily say that racism is not a problem that is present in the area. They can say this because they are very unlikely to be around people of color or intimately know people of color. This is true of most of my students. For many, I might be the only Black person they have known in their lives. I hoped that students would begin to think about racism as not requiring physical and present bodies of color to be at work.

The second week of class, two students posted an article and a video about Oregon. During this week, there were similar posts of people doing purposefully racially provocative and hateful things—the white guy who dressed as a gorilla and threw bananas at Black students at a university, and people with signs that denigrated Muslim people and faith. More interestingly, this week, some students began posting more locally relevant things. This was a trend that continued over the course of the class, partially because there were many things that happened locally, that would have been awkward to ignore. Additionally, because of the discussion board, students had a say in the topics that we discussed. Things would begin in class and continue on the discussion board and things would begin on the discussion board and flow into our class meetings. During this week, Haley posted a video of a Black student at the University of Oregon talking about police shootings of Black people. While Hannah posted a link to an article by Matt Novak (January 21, 2015) on Gizmodo titled, "Oregon Was Founded as a White Racial Utopia" In her comments beneath the link, Hannah commented,

> Sometimes race and racism seems so far away when we hear of brutality in NC and Baltimore, but it is really here in our own neighborhood. I thought this article was a well written history of Oregon's racist history (October 3, 2016).

Avery responded,

> This was definitely a very interesting read when I too have lived in Oregon my whole life. It was never something I really noticed growing up until probably my high school years. However, these past few years here at Oregon have truly opened my eyes to it because UO has the largest African American population than any school I've ever been to and it's still a marginal percentage here. What does that say about the upbringing students receive here in Oregon and how that might subconsciously affect their views on racism? (October 5, 2016).

I am most interested in this exchange, this week, because it indicates an affective movement, from what was there before. From the perspective of instructor, I would say that Hannah is much more comfortable intellectually engaging racism and its social and material effects than Avery was at this time. I feel comfortable saying this because Avery and I had spoken several times one-on-one about her discomfort in the class, her background, and her difficulties with the material. She told me that she came from a small, conservative family in a more rural part of Oregon, and that the way we talked about race and racism in the class was all very new to her.

Conversely, Hannah had taken courses with me before and had kept in touch with me over her undergraduate career. Hannah had a very different upbringing, one where race was not discussed really, but it was also not a taboo topic and her parents did not have any strong perspectives on race, either way. Hannah began college able to learn about racism, without having to unlearn much racial ideology. At least not in the way that Avery might have had to. It is somewhat puzzling that Avery signed up for the class, when she really did not have to do so. But also, it regularly surprised me how active Avery was on the comment board. Particularly, as she almost never spoke in class—even as she was rarely absent. In my conversations with Avery, I rarely told her that she was wrong, even when she said or wrote things that were hard to engage. Sometimes other

students would gently tell her that she was wrong, but I very rarely did. I asked her questions and encouraged her to think about things in new and different ways. Again, even when she posted and said, vaguely racist things. I did not make a plan to do this, instead, I hoped that she would make realizations and grow to different understandings through her own work—writing, reading, thinking, and discussing. I assert that this is what ended up happening over time.

Avery was confused and overwhelmed for most of the class. She began the class with a desire to learn, but was also, at times, only able to engage the material on the terms that she was most comfortable. By this I mean that she understood the new material, which often countered her in terms of what she already knew, rejecting what did not fit. This is what most people do, which is why communication often becomes so difficult. Doing this, rejecting or dismissing, what does not fit is much easier when presented information without requiring any meaningful engagement, because information is easier to counter with other information, even if that other information is false, ahistorical, or misguided.

The first week Avery posted a cartoon about Blue Lives Matter and asked a question about why this was such a problem for so many people. Her classmates offered up some other ways of thinking about the issue of lives mattering and suggesting that equating police deaths to the deaths of citizens was a false equivalency. She was never "called out" by me or by any other of the students. I would argue that she was "called out" much more effectively by texts and images that students posted in the discussion board. Because our class was a room filled with would-be teachers, our approach to correcting or engaging views that cohered with racial injustice and white supremacy, was

much more patient and kinder than it might have been in another space. I also think that the cohort model facilitated some of this. Students would see each other again and again, so while they did not want to let things go (although we all did this on many occasions), they wanted to engage these views in ways that were kind and opened up space for continued learning, rather than shutting her down. In interviews a year later, Avery talked about how she experienced the class how my approach to the classroom space helped her begin to express herself. I will talk about this kind of raced teacher labor later.

In this same week, Haley posted a video made by a UO Black student. I do not know for certain, but I imagined that Haley had grown up with a lot of people of color relative to many of my students, but I did not have firsthand knowledge. I had not met her prior to the fall term, and the ease with which she spoke about race and racism suggested experiences that were different than many of her peers. Unlike many of her classmates from Oregon and California, she had grown up in Portland, rather than a small town. I do not mean to suggest that this automatically makes for greater comfort with discussions about racism, but in Haley's case, growing up in Portland seemed relevant to her perspective in the class. Haley's video introduced the perspective of a Black college student, but more importantly, a Black college student who was in our immediate, geographic area.

I think it is important to note that in my time teaching in the Education Foundation major, I can only recall having one Black male student in my classes. It was many years ago and he rarely spoke and never spoke about his racial experiences. I say this to emphasize that we rarely heard the voices of Black men in our classes, even as I

worked hard to include the perspectives and voices of people of color, those often ended up being women of color.

The discussion board was a vibrant digital space throughout the course. All 25 students did not use this space equally, some did so obligatorily and others, almost not at all. About 10 or so students used it well beyond my expectations and seemed to find it a valuable space for thinking and discussing complicated topics related to race that did not have easy answers. The digital space became very connected to the classroom meetings, as students often forget where they read things or where they discussed things—in class or on the discussion board. The discussion board gave students who felt much greater facility talking through things a space to begin conversations and reframe conversations, while also giving students less comfortable a place to participate by reading and watching how other people were engaging. They became teachers in this space, where my presence was increasingly unnecessary. I also think that the discussion board also positively impacted the IRL course community. Students felt like they could engage in this space with lower-stakes and try out new ideas, thus growing their feeling of inclusion in the class community. For Avery, this feeling was particularly important because in class, she regularly felt like she was missing something. The discourse that her colleagues seemed very comfortable engaging was outside of her way of communicating about these things. She was outnumbered, which is why she rarely spoke in class. Unexpectedly, she was an active participant on the discussion board and was able to get to a very different place on a medium where she felt more safe and able to express herself.

Week 4 Discussion Board

The discussion board continued to be frequented by the same small group of people. By the fourth week of class, they had engaged a multitude of images, texts, art pieces, and academic articles that discussed, represented, challenged, and resisted racism. Avery, who was very open about her struggles in the class responded to a tweet by a black girl who has reposted her former manager calling someone a racial slur. The tweet says,

virrrgobaby(2016, October 13). This was my manager at Brandy Melville. Wonder why she fired me? [Tweet]. https://twitter.com/vrrrgobaby/status/786779643776999424?lang=en.

This posting was again, in line with a lot of the common postings on the discussion board—easy to respond to with outrage and dismay. The first commenter, Avery writes,

> "Wow. It's crazy to realize that racism is all around us, including people we know and grew up with" (October 18, 2016).

I pause here, because it is a somewhat curious response. Avery does not know the manager from the Brandy Melville clothing chain, but responds to this example, by reflected on the people she does know. The manager in this case is a young, attractive white woman living in the city. She is stylish, and her pictures suggest a fun, outgoing personality. This is not what many people imagine when they think racist. Avery might have thought about all of the people she knows and even loves, who might use a slur under a similar circumstance. She says, "including people we know and grew up with" (October 18, 2016). Avery likely thought about her own upbringing and re-imagining the white people she grew up with in a different way. What is more interested in this exchange is Avery's acknowledgement that "racism is all around us" emphasizing the

ubiquity and that there are everyday examples like this one, a person who manages all races of people, but calls them racial slurs with little shame, alongside the more extreme acts. Avery also comments on that the fact that all kinds of people are racist, even people who she might otherwise identify with and people she has loved.

In a later example, Avery posts an article about a high school teacher from Media Research Institute, which is a conservative blog. The article was titled, "High School Racism Lecture: 'To Be White is to be Racist, Period!" (October 18, 2016, Media Research Center). The article then refers to a surreptitiously recorded lecture that was intended to be about healing racism. I was unfamiliar with the source, but with minimal digging found articles and videos framed in a way that has since become very common on conservative sites when discussing classrooms concerned with racial justice, often co-opting the discourse of marginalized group to make problematic false equivalencies. In this case, the (white) high school teacher attempted to teach students about racism, using a video that basically says that racism is the default for white people because of the dominant ideology. The article quotes him as saying, "Am I racist? I say yea. I don't want to be. It's not like I choose to be racist, but I do things because of the way I was raised." The article framed these comments as outrageous because the teacher said that all white people were racist. Avery commented along with her post,

> I obviously was really surprised and pleased to read that teaching about racism was a critical part of their curriculum. However, I was incredibly saddened to learn how this teacher in particular was addressing the topic. As a middle class white female, I have always taken the phrase, 'Not all African Americans are criminals, not all Muslims are terrorist, and not all White people are racist (October, 18, 2016).

Avery posting an article from a right-wing, conservative blog is her choice and I do not think she is trolling here, I think that she is stuck in the false equivalences that

animate dominant discourse about race, without any attention to historical contexts or power structures. She says that she is happy that the teacher is discussing racism but thinks that his comments were *not* "appropriate" to say that all white people are racist, missing the point of the teacher's lesson, again confusing a structural and historical point with an interpersonal one, without acknowledging how power differently works in relation to the bodies involved. In response to Avery, both Hannah and Haley comment, with kindness. First Hannah:

"The teacher saying that all whites are racist was too far. He shouldn't have said that. But, I do think that he started the conversation with an intention to have students understand the pervasiveness of whites and their racism toward people of color…I think that as we try and have discussions of race, we will mess up to. As we know, it is not something clearly laid out for us" (October 20, 2016).

Hannah continues to challenge the idea that saying all white people are racist is the same as calling all black people criminals or all Muslims terrorist, as in Avery's example, saying that these examples were irrelevant and incomparable.

I commented after Hannah, trying to move the conversation toward institutions and away from the individual and interpersonal, giving an example of how Americans benefit from colonialism and imperialism, systemically and institutionally, even if we wish it were otherwise, ending with:

> "So, whether the teacher should have said that to students or not, maybe that is open for debate. I think what the teacher meant was a comment about institutions, not individuals" (October, 21, 2016).

Then Haley:

> I think that the term racist really scares people, because everyone knows it's not okay to be a racist which is why we see so much racism hidden in systems, institutions, policies and colorblind racism. I agree with you Asilia that the teacher was trying to start a conversation about this rather than trying to maliciously call out all white people as being overtly racist. To bring this back

> together, I think that by choosing to say, "I am a racist" and that all white people are is off putting and maybe makes it seem like the teacher isn't actively working to push back against their engrained biases. Which I think is an important nuance when bringing it up to a class. Perhaps if the teacher has said that we all have biases engrained in us from a young age because of our nation's long and racist history, our societies institutions and structural systems still are very racist today, and started into the conversation in that way, they would have received less of a backlash, maybe (October 23, 2016).

In Hannah and Haley's soft response, we see them navigating those arguments that often threaten to overwhelm these moments in time, in classrooms, teachers' lounges, casual conversations, and coded emails—the false outrage and the false equivalence that can distract from the larger point of resisting white supremacy and racism. In this case, Avery is distracted by these arguments that manage to position white people as the victim of racism in the United States and speaking as though this comment makes the point of the less null and void. This way of understanding racism is one that is common, and has become even more common in the past decade, or so. Maybe this is how Avery has heard the conversation framed before or has heard it framed this way much more often that she has heard it framed any other way. I imagine that Hannah and Haley could imagine a time when they might have also been convinced or distracted by this point of saying all white people are racist. Both Hannah and Haley acknowledge that this might not have been the best approach, but they do not challenge the truth of the statement, only the efficacy of such an approach. Both Hannah and Haley take the broader point, not becoming distracted by the outrage and reject the false equivalence.

Further, Hannah points out that there is no easy way to talk about racism in classrooms, in this case relating to the teacher working to do the hard work, rather than the offended student. Hannah might imagine the stumbles in her own future, not-yet, anti-racist teaching practice, hoping that style is not confused with content. Finally, Haley

straddles the middle, acknowledging how being called racist is triggering for many white people and revising the teachers' statement to be more palatable to that audience.

Data Exploration #3: Becoming with Collage

An important part of the class was the expectation that students would regularly collage, rather than write a paper, write journal reflections, or present on a topic (although posting collages became a kind of presentation of sorts). In the 10-weeks of the course, I asked students to collage 5 times, generally every other week in response to the following prompt: how are you currently thinking about race? These could be the same one that they return to over and over, or they might choose to do a different one each time. They would then take a photo (or multiple photos) and then post them on the discussion board categorized by Collage #1, #2, #3, #4, #5, where they could see what their colleagues had done. They posted with brief commentary, sometimes explaining their inspiration, process, and how they were currently thinking (see below).

(From the syllabus, fall 2016)

Collage Project

In the next week or so, we will be exploring and troubling our ideas about knowledge, perception, culture, representation, perception, teaching, learning and language as it relates to racism. Each day you will read, view, discuss a variety of texts that might add a different layer to the discussion, your collage should reflect those layers. There is no one way to do this, so experiment. You will post a photograph or several photographs of your work on the class blog: https://blogs.uoregon.edu/edst453fall2016/

Initial Collage: Create a collage of your current thinking about racism. Use any materials you find compelling. When you photograph your work, feel free to describe in the post any materials that do not show up clearly in the image.
Due October 5th

Round Two: Change the collage in response to the material you've considered since the initial creation. You can add, remove, or alter the collage in any way you choose. When you upload the image, also post a list or a text cloud of words that come to mind when you look at this version of your collage.
Due October 17th

Round Three: Again, change the collage in response to the material you've considered. When you upload the image, also post a playlist to accompany this iteration. What music does the collage make you think of? What music informs the collage? You can link to a Spotify playlist, link to videos, or provide a list of titles with artist and album names.
Due October 31th

Round Four: Change the collage again. When you upload the image, also post several video clips or a video collage to accompany this iteration. What video images does the collage make you think of? What video images inform the collage?
Due November 14th

Round Five: Change the collage one last time and upload the final image (by Monday evening). Then write a critical reflection using the following prompt; this assignment should be submitted to the class blog. If you would like to post an excerpt of your reflection with your image, you are welcome to, but this is not required.
Due November 28th

I had never done such a project in any of the courses that I had taught, so I did not know how it would work. I was excited about teaching in a way that was less emotionally demanding and burdensome, even as organizing and facilitating was still quite a lot of work. In doing such a project, I had to be prepared for the range of responses. Some students were very motivated to make collages, share them, and use this work as a way of learning. Many others did so with less enthusiasm and others, did not make them at all. This had to be okay with me because I was asking them to do something very different from what they had been socialized to do in a college class. The students who became participants in my study were very engaged by the collaging, much more than many of their colleagues. This is accurate with one exception. One of the participants was less excited by making collages.

I wanted students to learn in a way different from how they had often "learned" in school. I also wanted them to do something that required a different set of skills, likely skills that were used less. I wanted them to do something that was open-ended, but also impossible to do wrong. I wanted them to take risks, to slow down their thinking and experience new information differently, and finally, I wanted them to reflect on their learning repeatedly, and not just at the end. I wanted them to see how they were changing, even if they were unable to articulate this change. Also, I wanted them to do this work for themselves, and not for me. This is a lot of hopes for a 10-week course, but I tried to structure the course in a way that would allow for the things that I hoped for.

This work was not graded or evaluated in anyway. Their work was engaged by their peers and by me, but the point was not proving knowledge or competence. The collages were an attempt to sit with difficult and often, painful, information, perspectives,

histories, and realities even when there was nothing that we could say or do in response. I wanted to find a way to help students do this because the rush to explain and make sense often runs counter to meaningfully engaging the experiences of people, particularly people are positioned over and over again as not being important or relevant sources of knowledge. Students could make collages at home and they could have their feelings about their encounters with these texts and those feelings might turn into something else, but they could have those feelings without the anxiety of performing their new perspective, empathy, sympathy, shock, or fear. And they would do it again and again.

In this section, I focused on the collages of some of the participants: Hannah, Olivia, Cali, Bree, Ellen, and Avery. With the exception of Avery and Cali, these students had all taken one or two courses with me before. I knew Ellen, Olivia, and Hannah quite well because I had written their letters of recommendations, but I had also met with them outside of class on a number of occasions. I chose to discuss their collages because they spent a lot of time on them, and they evidenced particularly resonant affective experiences with race and racism.

The Limits and Potential of Learned Empathy

Much of our thinking about the anti-racist education focuses on helping students become more empathetic (Patel, 2016). More specifically, the work is often about preparing white teachers to be more empathetic to black and brown students, to relate to them in a way that is more closely aligned with how they relate to white students. The idea being that if they better relate to students of color, they will become less racially biased. Sometimes this work assumes that students are not empathetic unless we show

them how to be empathetic and often this discussion about empathy does not consider how empathy entangles with power and racial histories. We do not think about empathy as being racial, but rather universal. But, there are ways that empathy is very much related to power and power is very much related to race. Who can afford to be empathetic? Who is expected to emphasize? And who is undeserving of empathy?

In dominant discourse and culture, empathy is valued, but many of us only learn empathy for white people. Some examples of this are how the conversation about the opioid crisis, which currently primarily impacts white people, is very different in tenor and tone when compared to crack epidemic, which primarily impacted white people. We can see how the Parkland Shooting has given a much-deserved platform to affluent white students impacted by gun violence, while Black and Brown kids have been suffering under gun violence for decades. We can also recognize how differently kids of color are treated under the law, when compared with white kids. In television and film, sympathetic characters are often white and bad, evil, and immoral characters have darker-skin. In news reporting crime is racially reported and missing people of color do not receive the same urgent response that missing white people. This over and over positions Black and Brown people as underserving of the work it would take to empathize with them, because in a culture that imagines people of color as less-than-human it does take work. It is easy not to emphasize with people of color because there is no social cost, it is not a requirement to be a good person. Put another way, one can be devoid of empathy for people of color and still have a job, an apartment, and educational opportunities. One can have zero empathy for kids of color and still become an elementary school teacher and as long as there is no overt evidence of bias, then they can have a long career,

effecting kids' lives in ways that might not ever be recognized. For example, many public-school teachers supported Donald Trump who denigrated immigrants from Mexico, Muslims, Black people, and women, showing not just a lack of empathy for people, but hate. But because this is considered a political opinion, one they are entitled to, there is no way to consider how this might make them unable to work with kids of color. Here I am explicitly asserting that voting for a white supremacist should disqualify you from being a teacher, but I hope to emphasize how empathy is not a required characteristic of teaching young children.

For seniors in college, who have committed to becoming teachers in a time where it is less socially and economically attractive than ever (Goldstein, 2014), becoming more empathetic is related to how they see themselves and the work they hope to do in classrooms. This was very much the case for Ellen. Ellen is an excellent student, fastidious, focused, and organized. Ellen is from Eugene and wants to be a special education teacher. She is genuinely curious about the world and also, very driven. These two things about her help motivate her in ways that overlap and layer. While her motivation might have been doing well, this motivation could not be disarticulated from becoming the kind of person who acts in ways that resist injustice, in both the professional position of teaching, but also in her personal life. Ellen's competence as a student relieved her of the anxiety of both learning about racism and doing academically well. Ellen always did well and because she did not worry about doing well, she could focus on learning. I would say that this describes each of the students in the study. They are all "good" students and have been very successful in college.

Their competence navigating academic institutions freed them up for other kinds of work, work that was more difficult, but they were pretty certain that engaging in that difficulty would not result in a lower GPA. Ellen, also knew me and my teaching style. She knew that I would challenge her but would always make sure that she was successful. Finally, in an interview, Ellen spoke quite eloquently how she had mastered writing papers in ways that guaranteed an A but were not terribly challenging. She talked about when she was young she was very excited to make art, but had stopped doing that as school required text-based work. She says that she was excited to make the collages and do something different.

Before making her first collage, Ellen went to the craft store and purchased a Styrofoam head. She worried that it would be weird, but decided that she would do it anyway, despite some of her reservations. Ellen is thinking about racism from the perspective of a person of color. As a white person from Oregon, her social circles are made up of mostly white people and many of those white people hold views that are racially biased, insensitive, and/or even hateful. As a person of color, I do not have access to these perspectives in the same way—digitally or in IRL. White people do not say certain things around me and my social networks do not include people who would post racist things. Much of my awareness of these things came from students sharing things in class that their family members and/or friends and acquaintances posted. From this view, Ellen is exposed to many more memes, images, and such than I am. She decided to make a collage thinking about these images and texts and how they might feel if a person of color encountered them.

I did my collage on a head, around the face and neck of the head I chose images that a person would see, hear and experience in their lives involving racism. Then around the

back of the head I chose to put images that depict what a person might be feeling on the inside based on the racism in which they experience. Things that a person internalizes and has to deal with living in an oppressive society such as ours (Ellen, October 4, 2016).

This attempt at empathy was one that seemed to stay with her. Through making a collage, Ellen imagined how these images might be encountered by a person of color over and over again. This was motivated by her own desire to think through the perspective of people of color in a way that she had limited access to, but nonetheless found use in imagining. In our interview a year later, Ellen regularly spoke about current events by acknowledging the perspective of people of color and discussing it in terms of how white people were discussing the same thing.

Figure 2. Ellen's collage

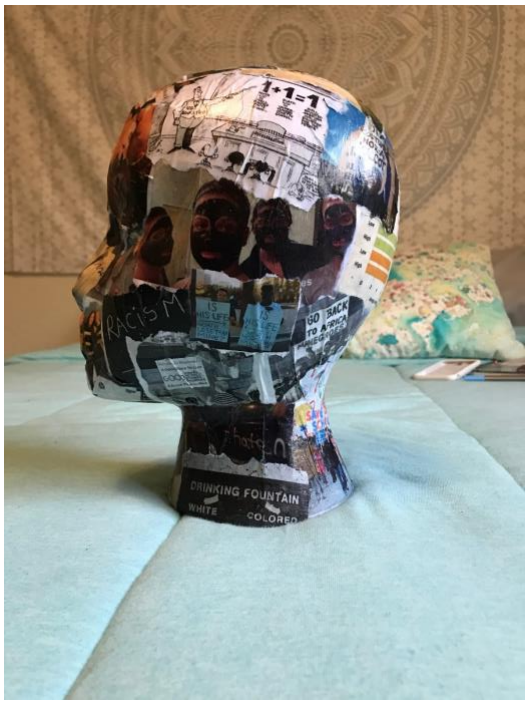

Figure 3. Ellen's collage.

On this first collage, Ellen posted a variety of examples of overt racial injustice from the white college students wearing Black face, to the refusal to change the name of football beams, statistics of racial injustice, memes, etc. Because she chose a 3-dimensional surface for her collage, it feels closer. Ellen also did not leave any black space, this also makes the collage look like an inundation. If one is looking at the collage, you are looking at another example of racial injustice and violence. The human head, connects this to people and disallows a disconnection from the human effect of racism.

For, Ellen's third collage, she poured white wax over the collaged head, saying:

> For this week's collage, I focused on our discussions of whiteness. What I decided to do was to melt white wax over the top of the images that are on my collage. By doing this the white would then mask a lot of the images that were once powerful images and make them less clear or invisible all together. I thought this would create the illusion that whiteness does in society. Having white privilege allows a person to ignore many of the issue that a person of color has to encounter on a daily basis. I believe a lot of people in our society, through their white privilege, are able to say things like "Do you really think white privilege exists?" "We should just stop talking about racism, it makes it worse, it will just fix itself." I have recently heard these comments, from people close to me, and it inspired me to make the image of white privilege more clear in my collage because I think it is one of the biggest problems with racism today (Ellen, October 30, 2016).

Figure 4 Ellen's 4th collage

The 4th time, Ellen posted a picture of her collage unchanged and beneath wrote:

I didn't do a lot to change my collage this time, however I have started to look at it in a much different way. I think it is ironic that I chose to do my collage on just a head. Starting this project, it didn't mean much to me that it was only a head, but after reading Between the World and Me and the book was full of the imagery of Black people not being in control of their own body and being fearful of losing their body I find it interesting to look at my collage in this way. It is only a head, it doesn't have its own body. In connection to the book it is as though it has no right to its own body and doesn't have control over it, it was taken away without its permission. I found this metaphor to be so chilling throughout the entire book and I think through this class I have started to look at so many things through a different lens and I find it interesting that I am starting to look at even my collage differently than before. I started off this collage not realizing how much differently I would see all the aspects of it later on in the term. I really like that we do have to revisit these collages because it is like I can see my progress through the term, even if it doesn't change much I am looking at it much differently than before.

Finally, Ellen posted her collaged head with some words about white privilege and wrote

along with the following:

For my final collage I added to my theme of white privilege. Because of this class I have become more aware of what others around me think about the issue of race. One thing that I have come to notice a lot is that many people still don't believe that there is such a thing as white privilege. I thought for my final addition to this collage I would add in some things that are common for people who have white privilege and don't see it to say. I think that by people saying these things it reinforces white privileges, adding to the layer that is putting down people of color. So on top of the white wax representing white privilege on my collage I added tweets that I found that support this idea of white privilege not existing or no longer being an issue or other common notions (November 28, 2016).

Ellen continued to reflect on how her encounters with the texts had changed her.

The biggest transformation that I have gone through from the beginning of the term is that I am more aware in my daily life of the ways that race is talked about and how it is portrayed and plays a part in everything. I find myself being very critical of not only what I see and hear in the media, but also with what I hear others saying. I have come to know that people who I am close with maybe don't feel the same that I do about the existence of white privilege and the racial issues that we as a society are facing today. I was under the assumption that everyone sort of understood these concepts and knew they existed and were a problem. But once the conversations actually comes up, I find that a lot of people back away from the subject and say it's a joke and doesn't really exist and isn't a problem anymore. I have also realized how much I have grown even from just leaving high school. I can think back and remember that I used to think the same thing, that racism really wasn't an issue. Now I can't imagine every actually believing that. This course has really taught me how to be critical and see everything through the big picture lens. This course has allowed me to partake in conversations about some of the toughest issues that I will face as a future educator and I think it has given me the tools to try to understand everything for myself and that will help me to have conversations with my future students. This class also helped me to get out and partake in community events and talks. I think before I was nervous to get out and really go to talks and especially events where I would have to talk about race and other issues, but I now feel so much more confident in being a part of these conversations. Having the safe place in our room to engage in conversations and share opinions and even break down current events was so helpful for me. I know my students will have questions like this and will be seeking answers. I feel like I am more prepared to handle that now because of the experiences in and out of the classroom that I had this term (November 28, 2016).

Ellen's final post on her collage evidences a very different thinking about racism and a newer closeness to race and its effect. In a literal way, Ellen has physically come closer to issues of race and racism, by entering and staying with race by going to events where race was the focus. She appreciated the intellectual part of her learning experience,

but also acknowledges that the intellectual work is only one part of what must be done. Ellen connects to the past, recalling her way of thinking and being in high school, to the present by contrasting how she has become different from then to now. She also engages the future by imagining how she will be differently positioned to engage her students in the topic of race.

Hannah and Immersion: On Not Coming Up for Air

Hannah is also a very good student. She is also an extremely sensitive and empathetic person. Her life experiences are pretty rare in my experiences as an instructor. Hannah is very responsible, mature, and focused in a way that has often astounded and confused me. My frame of reference for that age is my own experiences being 19 and I was nothing like Hannah. She is extremely capable, but also very humble, open-minded, and clear about what she does not know. She is a lovely person who is an optimistic and enthusiastic learner. The kind of person who appreciates the efforts of a teacher and does so by engaging at her full capacity and putting in her full effort in every assignment. I am certain that all of her instructors would echo these sentiments. I say all of this because Hannah took the course very seriously, never taking short cuts or disengaging.

Hannah began her first year with a ton of college credits that she had earned in high school. I know this because I advised her during her first orientation. Because of this Hannah was technically in her 3rd year for her senior year, which means she was always scheduled to register much later than her colleagues. I recall getting an email from her saying that she worried that she would not get into my class and wanted to take the racism class because it was the topic that she was least comfortable with. This admission is one that is rare, even as this feeling is very common among young white women in this

area. I appreciated her candor and knew what a contribution she would make to the class space.

I would characterize Hannah's participation in the class as an immersion in racism. Hannah read everything assigned, did every assignment, and was an active participant on the discussion board. For her final project, Hannah watched an 8-hour document and a season, another 8-10 hours of viewing. Hannah completed all of her field hours. Through this work I would say that Hannah squeezed two courses into the one. This immersion was reflected in her writing, collages, and discussion board participation. Hannah's first collage:

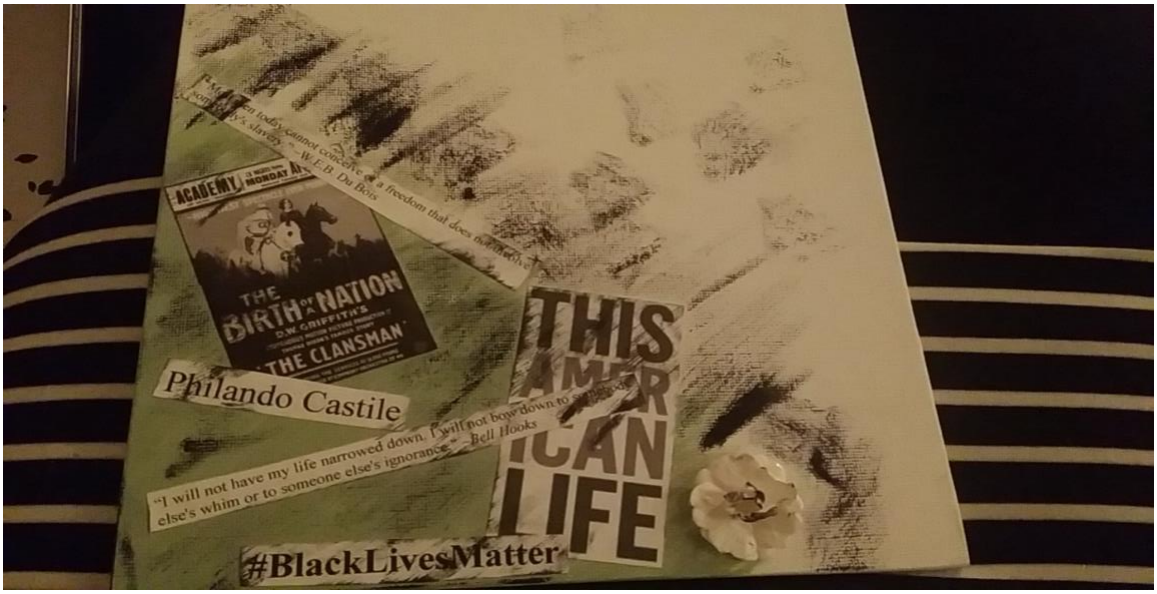

Figure 5. Hannah's collage.

I do not know if Hannah would describe herself as interested in the arts, but her dedication to always doing quality work showed in her collages as well. Unlike some of the other collages, Hannah left a lot of empty space on her first collage, maybe so that she could leave room for what was to come. Hannah writes:

This is a photo of my collage. I included things that are relevant in my current definition and understanding of racism. I included quotes from W.E.B Du Bois and Bell Hooks because they helped define my foundation knowledge of racism, and they are both very relevant to today. I also included the Black Lives Matter hashtag and Philando Castile's name, because both have been at the forefront of my thoughts recently. Lastly, I put a picture of "The Birth of a Nation" because it shows the history of racism in America, and it's interesting to think of it in terms of today's race climate. I have been listening to a lot of This American Life podcasts about race and social issues, so I included that as well (November 27, 2016).

It was very common on the collages that students chose historical photos to emphasize how our current racial climate is historical and ongoing. Hannah uses the logo from the podcast "This American Life" (Glass & Vachon) which she juxtaposed with the quotes and the image representing the KKK, puts racism and the United States together, contradicting the dominant narrative of hate groups like the KKK, suggesting that they do not represent the extreme, but are part of the same assemblage that makes the United States possible.

Also, This American Life is a radio program that does a lot of thoughtful reporting about race and I assigned episodes in class so that students might put this into their media rotation. I think that Hannah had done this, listening to episodes even when they were not assigned. I do not think that Hannah would articulate it the same way, but her thinking about overt racial violence and hate alongside America, makes me think about the Glen Lignon piece "Double America" (July 2, 2014) that we would later go see in the museum. This piece resonated with many students. I know this because it was referenced again and again. This piece seemed to sensitize students to the gap between ugly racial histories and the symbols of benevolence, democracy, and inclusion that circulate and produce our idea of the United States and thus further securing white supremacy as natural and normal. This dissonance between ideals and historical and

current realities seemed to irritate students in productive ways, coming up over and over again in both their writing and their collages.

Finally, Hannah puts #Blacklivesmatter on her collage, which is a particular political performance that is not without risks. Hannah understands what is meant by Black Lives Matter, the movement and the statement, and has not been confused or deterred by the narratives circulated by some white people that imagine the movement and the statement as being racist against white people. By being in solidarity, even momentarily, Hannah commits to associating with something that is controversial. She might be trying on the kind of political solidarity that makes white people more visible in ways that might disrupt comfort and complicity. Hannah is only 20, I imagine that in her future, she will become more and more comfortable standing against racist norms and speaking for marginalized people. In her interview and the casual conversations that we've had, Hannah expressed her frustration dealing with white people who had racist views and struggling with how to confront them, feeling guilty and anxious when she was silent. I imagine that Hannah will become more comfortable being the kind of person who might disrupt a jovial family dinner or make different decisions in relation to justice, even when this is always a choice for her. Hannah's life is one that has set her apart in a lot of ways from many of her peers, her own experience has made the experiences of others more accessible. She is affected by learning about other people's struggle and not in a way that stops at recognizing injustice and feeling sad for the people affected. Hannah feels injustice in her body and this deep feeling is motivating, rather than demotivating.

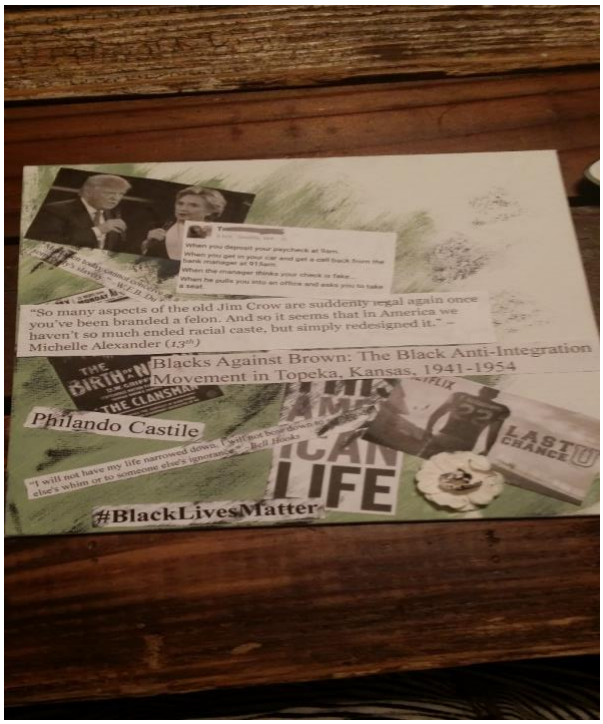

Figure 6. Hannah's collage

Hannah's post along with her collage:

This is my second attempt at my collage. The difference from my first time is that I have been to an event and read different sources that have influenced my understanding of racism. I added the tweet from the woman who was accused of having a fraudulent check for no reason other than her skin color. I added a picture from the second debate, because I have been thinking a lot about politics lately and where our country will be going. I added a quote from the movie *13th*, which I watched recently. It is about the justice system and how it mistreats people of color. I also put the name of the event I went to, which was a fascinating perspective on Brown v. Board of Education. Lastly, I added the "Last Chance U" photo, this is a docu-series on Netflix about students of color playing football in hopes of making their lives better. It has been so useful and insightful to watch. These things that I added to my collage are the sources I have used and the concepts that I have considered recently about racism (October 16, 2016).

Hannah discusses the Ava Duvernay's documentary about mass incarceration and slavery, "13th" (DuVernay, Barish, & Averick, October 7, 2016) and the docus-eries "Last Chance U" (Leibowitz & Ridley, July 29, 2016) which is about an almost all Black community college football team. She also discusses an event where Dr. Cherise Cheney

in Ethnic Studies discussed the anti-integration movement of Black people resisting school integration (2016). Hannah includes the tweet of a black woman who was treated suspiciously because her paycheck as a professional architect seemed to be too much, according to the bank teller. She includes a still from the presidential debate, wondering about the future and the role of politics. Even though her collage is sparse, compared to many other collages, she is engaging a lot of very rich texts, putting them alongside each other, suggesting a prevalence.

Hannah did not include any of the photos that were commonly featured on the discussion board and on some collages—where people are behaving in overtly racist ways. Instead, Hannah did something very different. She makes connections across texts, texts written and created by people of color, in this case, Black people. "Last Chance U" (Leibowitz & Ridley, July 29, 2016) was not produced by Black people, but young Black men are speaking for themselves for much of the documentary and because we have read a lot about racism in the United States, Hannah could watch that documentary series differently than someone who had not done that reading prior to viewing.

Figure 7. Hannah's collage

In her next collage, Hannah posted:

I added a few things to my collage this time. I put in a quote from an article about the Dakota Access Pipeline and also a quote from "Between the World and Me". I also chose to add a picture of the peaceful protests in North Dakota, because the violence and pain there has been in my thoughts lately. I also chose to include an image of O.J. Simpson because I just finished the documentary series about his life. I put in a picture from when Brown v. Board passed, because I have been thinking about re-segregation recently. Lastly, I added a picture that brings attention to racist Halloween costumes, because that is obviously very relevant right now (October 30, 2016).

In her collages, Hannah is reading through multiple texts. Again, she is reading very rich cultural texts to think about racism, facilitating a becoming that is one that recognizes the impossibility of arriving to a place of knowing. Even as Hannah is engaging a multitude of texts that provide a thinking about racism from the perspective of

a variety of texts, Hannah's work here shows how she is just beginning to scratch the surface.

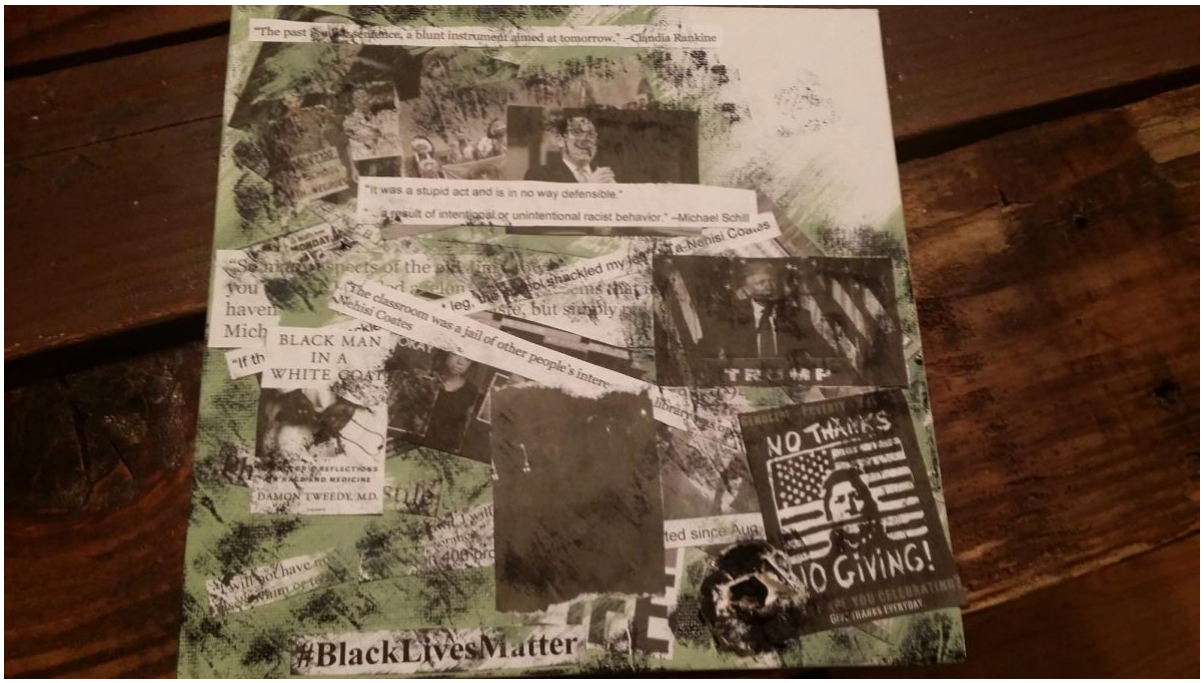

Figure 8. Hannah's collage, post-presidential election

Along with the photo Hannah posted:

I added some things to my collage, this time I put in references to the election, thanksgiving, the issues on campus, etc. I also decided to put marks all over this collage because I feel like I am starting to lose hope and I am feeling much more defeated about what has been happening lately. This isn't my most positive collage thus far, but it is honestly how I am feeling (November 13, 2016).

This 4th collage was posted about a week after the election of Donald Trump. For many students, this was shocking and overwhelming in a way that they had not prepared for. Because Hannah had really immersed herself in the topic, she became overwhelmed after the election. While many students experienced the election as traumatic, students shifted pretty significantly in relation to this event. The election of Donald Trump made a

different kind of becoming possible because the narrative of white innocence was disrupted for some and at the very least, challenged for others. Letting go of white benevolence and innocence allowed students to very differently engage with the course. Although I would not characterize Hannah as uncritically thinking in terms of white innocence.

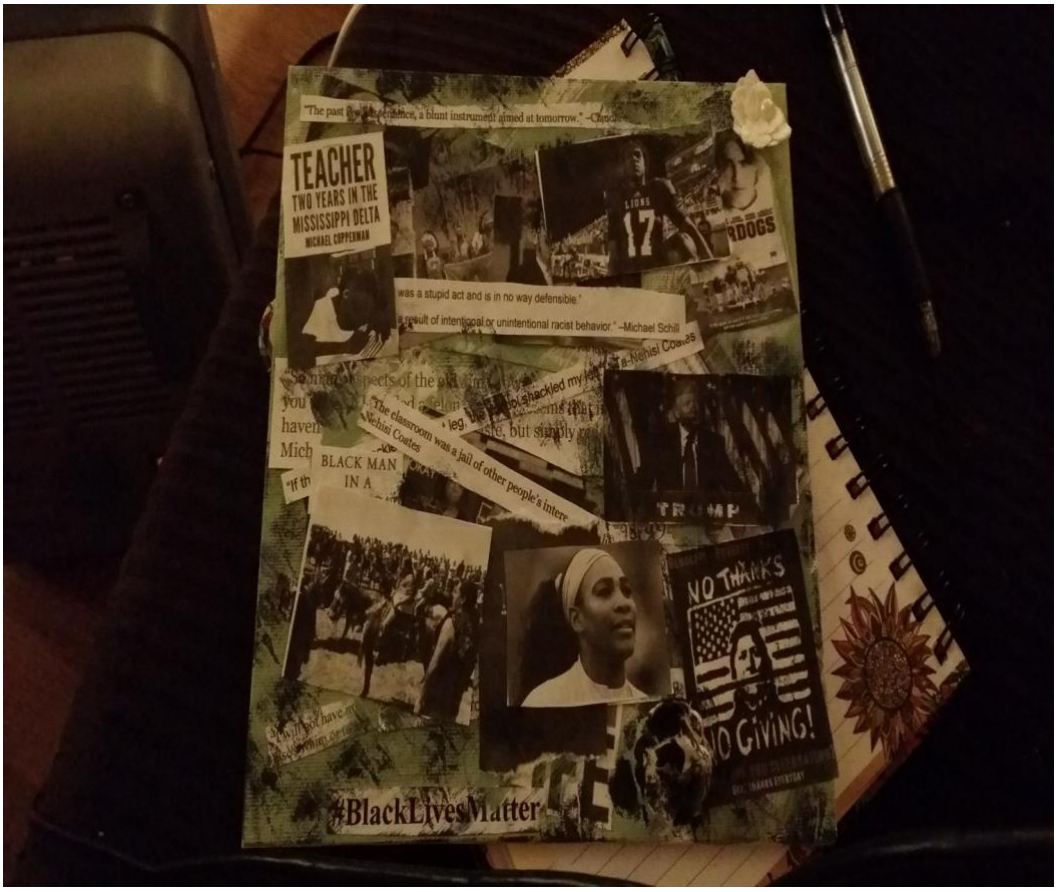

Figure 9. Hannah's final collage.

Here is a picture of my final collage, and now my entire canvas is full. It feels nice to be completely finished filing it up now that the term is coming to an end, but I know that there is so much more to learn about racism in the United States and how that relates to me as a citizen and future educator. When I started this course, I had a foundational understanding of racism and how it interacts with our society, but now I feel that I have such a deeper understanding of this type of systemic oppression. Now, whenever I learn of anything inequitable going on (i.e. shootings, no DAPL, the president, etc.) I can't help but consider it in terms of race and the intersectionality of

racism with other forms of oppression. I have explored so many different mediums to further my understanding of this content (UO teach-in, all of our course books, so many films, docu-series), and I think that every single thing that I interacted with this term transformed the way I think of the world and the existence of racism within it. Now, after taking nine weeks of this course, I am so much more interested in educating myself on everything but especially on issues of race, I am more competent to talk to those I care about about these things, and I feel so much more prepared to be a teacher to all of my students. Lastly, as you can see in my collage, I started this term with a white flower on my collage, it symbolized hope. As the term continued, the flower continued to get dirty and blackened by the things that I had been learning. I started to lose hope because of all of the awful regressions our country was taking. Now, in my last edition to this collage, I added half of a white flower back onto the canvas. I did this because I am starting to feel hopeful again, not completely excited and optimistic, but I have a small amount of hope that we can change education even if it is just a little tiny bit. This term was a roller coaster for me in terms of my emotions and reactions to issues of racism. I started out excited to learn and happy to be gaining knowledge, and as the term progressed, I started to feel lost, angry, and defeated because of the awful steps our country has taken backwards. Now, at the end of this term, I refuse to forget the awful things that have happened, but I am coming to realize that I can't forget about the steps forward that have happened also (November 27, 2016).

Education, at its best, is what happens when we learn in ways that help us to become better from who we were before. It does not mean we become perfect. We become changed and when we pay attention to that change, we learn how to continue becoming otherwise in relation to The World as We Know It (Massumi, 2002).

Data Exploration #4 Sound and Moving Images: On Shuffle and Repeat

Hoping for different ways of engaging the topic of racism and related topics, I asked students to post videos and songs that helped them think about and experience issues of racism. I took the songs posted and made a playlist on Spotify and listened to the mix multiple times. I listened to it while I made collages inspired by the data. There were several songs that were posted by multiple people, some with comment and many

without. Because I am using the playlist that I created, I do not know which songs particular people picked. The playlist has 31 songs on it, as follows:

Title:	**Artist:**
Hold You Down	Childish Gambino
Letter to the Free	Common, Bilal
White Privilege	Macklemore
Fuck Tha Police	N.W.A.
King Kunta	Kendrick Lamar
Changes	2 Pac, Talent
Where Is the Love?	Black Eyed Peas
Imagine	John Lennon
By Ourselves	Blood Orange
U.N.I.T.Y.	Queen Latifah
Star Spangled Banner	Jimi Hendrix
Professional Rapper	Lil Dicky, Snoop Dogg
This City	Patrick Stump
People Are People	Depeche Mode
Beds Are Burning	Midnight Oil
Black or White	Michael Jackson
Don't Shoot	The Game
Alright	Kendrick Lamar
All for One	Stone Roses
Everyday People	Sly & the Family Stone
One Love/People Get Ready	Bob Marley & the Wailers

F.U.B.U.	Solange
Don’t Touch My Hair	Solange
Black America Again	Common, Stevie Wonder
Be Free-Be Free	AcetheSpade, J. Cole
Respiration	Black Star, Common, Mos Def
Get By	Talib Tweli
The Black the Berry	Kendrick Lamar
Keep Ya Head Up	2 Pac
Changes	2 Pac
Me Against the World	2 Pac

Figure 10. Playlists

CHAPTER V

BECOMING TEACHER, BECOMING RESEARCHER

This project is interested in the *what else* of a classroom/course/curricular/pedagogical/ learning space, particularly one concerned with students thinking very differently about race and racial hierarchies that do harm with stubborn persistence and unsurprising predictability. By this I mean that I am interested in thinking and knowing more about the stuff that happens beyond course evaluations, grades, credits, and recognizable assessments, even as much is this "stuff" will never be accessible for knowing. I looked for resonances and traces in quiet and subtle moments that were likely passed over at the time, while making connections to the louder, more insistent moments and interactions.

To do this, I will discuss how affect expanded and contradicted bodies capacities in relation to other bodies, art, texts, collages, and encounters. Further, I will use the concept of becoming (Deleuze & Guattari, 1987) to think about how subjectivities differently and fluidly emerged in relation to student and teacher encounters with texts and images and differently and newly engaging images and texts through arts practices—primarily collage. Finally, I will discuss how affect and becoming facilitated different subjectivity guided by Erin Manning's concept of leaky subjectivity (2013) in contrast to the kinds of subjectivity that is often assumed and mandated in schooling discourses and practices, the humanist subject—a bounded, agential, rational individual defined by their choices and preferences and stable personality characteristics. Thinking about subjectivity in different ways has implications for how we imagine teaching and learning, about race, but also about everything related to education.

Thinking with Encounters: Conviviality and Creative Scholarship

In reading Arun Saldanha's discussion of the use of thinking racial formations in terms of Deleuze and Guattari's concept of an assemblage, I am reminding of something that has been difficult for me to articulate until required to do so by dissertation revisions. Saldanha bemoans how the work of many scholars who conceptualize assemblages, as discussed by Deleuze and Guattari, is characterized by anti-Marxism. "Assemblages require work in the sense of physics and political economy. Mapping the flows of wage-labour goes a long way to appreciating an assemblages' contingencies and disparities" (2012, p. 195). Saldanha wonders, "how is class assembled and held together? How is Bourdieu enriched through assemblage theory?" (2012, p. 195). For those concerned with purity, Saldanha attempt to creatively bring together ideas that potentially differ paradigmatically might present an issue. Maybe, one might reasonably argue that he has not given the theories their due. He has not held stayed with what was intended by the theorists. This assessment is never unrelated to the person doing the assessing and the person receiving the assessment. Ultimately, a scholar's engagement or disengagement, coherence or divergence, with particular theories is never unrelated to that scholar's body—race, gender, sexuality, status, class, position, all appear to be related to how one's use of theory is judged, considered, or imagined rigorous, incoherent, or productive. For me, it does not because people enter into composition with these texts transforming themselves and the texts, producing them anew. Deleuze and Guattari focused on freedom, drawing our attention to those spaces where we imagine we are free but are actually not at all, might agree with Saldanha's approach. This is not to suggest that Saldanha could have only managed his text with Deleuze and Guattari.

I begin with Saldanha because I was guided to Deleuze and Guattari's work, not by Deleuze and Guattari, but by Arun Saldanha's riveting book *Psychedelic White* about Goa Trance, a music subculture in India predominated by wealthy white Europeans and Americans. After taking a course, I wondered if such theories had anything to offer me and received many institutional messages that these theories did not have anything to do with someone like me. Despite uncertainties, I decided to read *Psychedelic White* in order to make certain that these theories would not be of any use to someone like me. Saldanha's book offered my developing project a completely new way of conceptualizing and studying race in terms of bodies assembled and producing effects individual but also in relation to their composition. Some of this approach would counter some of the other ways that scholars whose work I found productive, offering alternative paradigms. This text, read from the perspective of a graduate student anxious about finishing, prior to developing a project that would focus on race, seduced me into the potential of Deleuzoguattarian concepts. I at times regret this seduction because it makes me incomprehensible to many, which has never been my desire. I remain interested in these concepts because they continue to provide me new ways of thinking race and racism, even as they themselves have been critiqued for their handling of the topics that I care most about—race (Weheylie, 2014), gender and sexuality (Braidotti, 1994) and the oppression associated with those categories. I do not feel confident in saying that scholars have misread Deleuze and Guattari, as I do not count myself among the experts in this matter. I also wonder about the use of naming others' misreading unreflectively. I will say that Deleuze and Guattari's concepts as interpreted and engaged by Saldanha and

others are what continues to compel me in the direction of posthuman theories despite the ongoing headache associated with such work.

When scholars, particularly those who are marginalized in academic spaces—women, people of color, queer people, etc. engage these texts they do something different with them through critique and/or productive application. Some might critique in new ways that do important work. Others might take them up in new and different ways, in rejection of the policing of theory that still characterizes academic spaces concerned with rigor but also concerned with upholding the structure that trades theory like currency—for some and not others. I am heartened by the way women and people of color have differently engaged these theories. Braidotti has strong critiques of Deleuze and Guattari (1994) but continues to write through and against Deleuze and Guattari in work that is widely regarded and has inspired many scholars. Jasbir Puar has found Deleuze and Guattari useful in thinking about intersectionality (2007). In "I'd Rather Be a Cyborg, than a Goddess" Puar responds to questions about how Puar has thought intersectionality and assemblage together, Puar says,

> Intersectionality and assemblage are not analogous in terms of content, intent, nor utility, but they have at times been produced as somehow incompatible or even oppositional. While, as analytics, they may not be reconcilable they need not be oppositional, but rather frictional. In what follows, I offer some preliminary thoughts on the limits and possibilities of each and what might be gained by thinking them through and with each other.

I am not arguing against the critiques. That does not actually interest me. What I am saying instead, is that even the critiques provide new possibilities for engagement. Puar considers Sandoval critique of the feminist focus on materiality (2005) as a way "to avoid the theorizing race." Puar takes the point but asserts that the broader emphasis on

"how the body is materialized, rather than what the body signified" is what remains relevant in the discussion. Puar takes this engagement with material and posthuman concepts to "re-read intersectionality as assemblages" toward rethinking a concept. Puar's work shows the limits and possibilities…by thinking the through and with each other" (2011). When talking about intersectionality and assemblage Puar says, "as analytics they might not be reconcilable. Yet they need not be oppositional but rather, I argue, frictional" (2011, p. 50).

Conviviality

Puar suggests a way of engaging theories across paradigms as "convivial crossings" (2011, p. 50). Puar, "aspires to an affirmative, convivial conversation between what have generally been construed as oppositional sets of literatures…to put intersectionality in tandem with assemblage to see how they might be thought together" (2011, p.51). Puar is doing consciously and willfully here, but I would argue this is always already happening. We are influenced by texts, cultures, theories, and experiences across a life that might be working in and against our thinking about the world.

If we are to think about encounters and affect, that which affects one's capacity to act, we will also have to think about what influences our thinking beyond what we choose or are able to name. This disrupts much of the norms that police scholarship to be coherent and "commensurable." What this actually means is that we name the things that influence our arguments and claims, while remaining silent on that which also influences our arguments and claims, but does not fit. I am influenced by posthuman and humanist texts, like most people who have been educated in U.S. public schools. I am influenced

by much more than I will ever be able to name because much of it is not actually "known" by me, even if it is felt and sensed by me. In this way, research becomes a tidying-up of all that makes up a research project and the knowledge produced in such projects. This is necessary, but also incomplete and false. This project has been influenced by posthuman theories and educational research that draws on such theories, but I have filled in the gaps with other texts that fall across disciplinary and philosophical lines, for me expanding how I am able to think the world and thus, expanding the kind of research that I am able to imagine.

In Nathan Snaza and John A. Weaver's introduction to *Posthumanism and Education Research*, they discuss the potential in thinking posthuman in relation to education. "The whole thing: not just pedagogy, not just curricular design, not just educational research, and not just disciplines or even institutions such as schools at different levels" (2014, p.1). Snaza and Weaver go on to state their intention is not to "make the case" for posthumanism, but to "map a terrain for educational studies that is, almost entirely thus far, unacknowledged by contemporary academic discourse, science, and even common sense" (p.2). This mapping hopes to imagine education where "man" is not the measure. Snaza and Weaver continue,

> When 'man' is the measure, it implies that humans and everything they do is inherently more valuable than any nonhuman animal or anything (and what they do, although humanism has constructed elaborate frameworks for denying nonhuman actants the ability to 'do' anything". As a result, a hierarchical structure is invented to justify human actions and dismiss any other perspective that does not take into account or accept the predominance of a human viewpoint" (p.2).

This can trigger a lot of feelings in a lot of people because it counters dominant discourse and framing about hierarchies of life and the broadly taken-for-granted

assumption that humans are the only ones with agency. This logic permeates every aspect of schooling so much that it is difficult to talk without a human-centered premise. While posthuman theories flatten distinctions between human and nonhuman agents, there is a tension in the ways that some people have never been regarded as humans, and there is a sense that posthumanism ignores or dismisses this reality. I do not disagree with those who have critiqued the posthumanists for rejecting humanism, without accounting for the fact that many groups of people have never been counted as human (Fanon, Wynter). In a study concerned with race and racism, this presents a challenge when engaging posthuman theory to talk about racism, which is many things, but in particular a denial of humanity for some using race as a basis and by extension a reification of the humanity of others.

I can grant all of this and appreciate the critique, while also recognizing how these theories, vast and multiply engaged, do not work for everyone. It feels absurd to me to have conversations about why this is or is not the case because if we are thinking in assemblages, how theories are engaged and enacted in scholarship is never separate from the person (and all that make up a person) engaging and enacting them. To discuss these texts as stable and bounded counters a lot of the posthuman thought that I have found relevant and interesting to my own

For me, I am interested in how encountered texts can inspire new ways of thinking and being and in my case, this has not been a coherent group of theories and texts that speak in unison about the complicated issues of the world that implicate humans and nonhumans. I would never make the case for posthumanism, but I think that likely in my own naivete, my own hesitance, and uncertainty, I brought a particular set of

experiences, ideas, and embodiment to posthuman theories that made space for creative thought. I would never say that something else could not have done it, but for me, these theories that have challenged what counts as knowing, being, agents, and subjectivity has pushed me in directions that I do not think I would have arrived on my own. This has always been while also reading texts that did not fall in the category of posthumanism, because how could I only read one thing when I am interested in topics that stretch across disciplinary boundaries? This means that these texts talk to me, but also talk to each other, in ways that are never separate from me. This means that how posthuman theory is thought, considered, experimented, and researched is always related to the bodies working with such theory in particular time and space.

Always Moving Toward: The Binary of Racist and Antiracist

In *Always More than One,* Erin Manning offers a different way to think subjectivity—as leaky, rather than bounded (2012) contending that the self is not separate and apart from the world, but always co-constituted. Manning writes,

> There is no stable identity that emerges once and for all. Becoming-human is expressed singularly and repeatedly in the multi-phasing passage from the feeling of content to the content of feeling, a shift from the force of divergent flows to a systemic integration. This is not a containment toward a stable self. It is a momentary cohesiveness, a sense of self that always remains colored by the interweaving of forces that both direct and destabilize the 'self's' proto-unification into an 'I". With all apparent cohesiveness there remains the effect of the ineffable that acts like a shadow on all dreams of containment (p.5).

The sense of the self as contained is a fiction, the self is fluid and unstable, always changing in relation to the world. "'The body' is a misnomer. Nothing so stable, so certain of itself ever survives the complexity of worlding. And yet, we inevitably use the concept as shorthand—how else to talk about issues of agency, of identity, of

territoriality?" (p.16) This conception of conceptions of the self as contained, agential, individual, and able to speak to experience and thoughts with clarity and coherence. According to Manning, language and personhood are intimately related. People speak and therefore are human and speaking identifies a person as rational (p. 9). "We have the tendency to place language as the determinant of experience. Why would we assume that language can touch every aspect of experience, and why are other ways of sensing or expressing the environment sidelined?" (p.9). If we think subjectivity as leaky, always connected to the environment, the "milieu" and everything else in the world, language becomes backgrounded, in favor of other engagements with the world.

> When the skin becomes not a container but a multidimensional topological surface that folds in, through, and across spacetimes of experience, what emerges is not a self, but the dynamic form of a worlding that refuses categorization. Beyond the human, beyond the sense of touch or vision, beyond the object, what emerges is relation" (p.12).

Manning's concept of leaky subjectivity gives me a better way to discuss how students experienced the course in relation to each other, literary texts, images, music and film that counters discourse of linear progress or arriving at some place that was better than before. In the class, we backgrounded language, not nearly as much as we could have, but we did in comparison with most college courses. We read, thought, experienced, paid attention, listened, and engaged in new spaces, often not doing the work to explain. This freed us in many ways to engage differently with new texts, new images, and new ideas.

The normative frame for thinking about education is linear development. Educational discourse is one that I struggle with this because I do think that students, for the most part, were better than they were before, but I will resist this language and say

that they became differently in relation to our time together. This might have been the case with or without the class, but I am interested in exploring this shift by applying Manning's concept of leaky subjectivity to think about the ongoing conflicts and contradictions that happened in our time together.

White women did not arrive at antiracism in my class. I would argue that they will never arrive to that place. As I will never arrive as an instructor, even though I will stake that claim. This is because, subjectivity is fluid even as we stubbornly insist that it is not. When a white person does something violent or hateful, there is often a scrambling to find the source of this ill-will. In dominant discourse people are conceived as this or that, good or bad, smart or dumb, racist or antiracist, even as we can all acknowledge that people regularly fall in-between these categories. I assert that people move back and forth through these categories, following many other thinkers. In our class, white women were moving toward a becoming in the world that was more ethical, more engaged, and more active in relation to racial hierarchies that they knew were there, but had largely ignored. They did this by becoming aware of knowledge, yes. But more than that they began accessing affective experiences with the world through art, literary text, film, and music reframing knowledge that was both familiar and unfamiliar to them.

When Cali looks at the painting of a potted plant, she touches it and wonders about it, reminded that Eric Garner was a gardener because she read a poem. She remembers Eric Garner because she has seen/heard/felt the video of him being choked together as almost every person in the United States has. The experience with the painting was in relation to the poem, but also the video, and her own unfamiliar bodily response to thinking them together. This experience is overwhelming and difficult to

produce coherent language about, Cali is leaking in her affective experience with death. This is new to Cali, but becomes a conduit for a sensitizing that is required for people positioned differently than others. This is not empathy, rather it is something much more than empathy. If Cali is able to move in the direction of continued experiences like this one, one that she cannot name or describe, the discomforting incoherence along with the embodied response will become easier. Cali might also go in a different direction, avoiding engaging visual images, sounds, and texts that disrupt her sense of the known and stable nature of the world. This is why thinking about students in term of progress toward racial justice is a flawed and fictional way of understanding what happens and could happen.

Data Exploration #1 Revisited: Museum Resonances: Traces Left Behind

After the museum visit, students posted many different things to the discussion board, but one piece was posted over and over again, and referenced repeatedly well beyond our trip to the museum. This was, "Double America" piece by Lignon, suggesting that it left some trace beyond the moment we experienced it together. This piece helped them to rethink dominant narratives about a country (a geographical location, but also an idea, and symbol) that many felt at home inside of, particularly disarticulated an ugly and ongoing history. This at home-feeling is one that is racial, gendered, historical, and related to time and space. It is a feeling that for many of my students is a habit that has rarely gone challenged.

Most of my students, by my observation and their own admission, are in the worlds that they choose to be in. They spend their social and educational lives engaging

ideas that are unlikely to disrupt those worlds, with little to no consequence. For many, their ideas about the world map very nicely onto the ideas about the world most circulated, reproduced, and validated. Orientations to space (Ahmed, 2007; Saldanha, 2007) and time (Sharpe, 2016) that are raced (and classed, gendered, etc.) can narrow both the likelihood and potential for the kind of disruptions that they might be changed by. Peggy McIntosh might call this privilege (2012), but I'm thinking of something much more embodied than privilege and more in terms of James Baldwin's discussion of delusion (1963) or Ta-Nehisi Coates' dreamers (2016) and the agency of absence. The white imaginary is one that is produced inside of both absences and presence of encounters and experiences. In schools, we see the effects of white teachers' orientation to space and time, and the habits of thinking or *not* thinking or learning and unlearning the narratives about the social effects of policing, housing, economic wealth, colonization, and slavery, impact how white students are able to know and how they are able to become in relation to that knowing.

We might imagine that the disparate orientations to time and space, between white and bodies of color, is urgent as our students are becoming more racially diverse each year, while our teaching force remains stubbornly white. There is in urgency in differently preparing future teachers in relation to ever adapting and persistent racism, in a social context where classrooms and schools are key to the uninterrupted reproduction of racial hierarchies (Boas & Leonardo, 2013) that do great harm. Aesthetic and experimental approaches to race pedagogy offer up exciting and new possibilities for teacher education.

Intertextual Trajectories: What Can Texts Do?

> Art encounters difference through creating and presenting differences yet unknown. The act of constructing new ways of feeling is at once a contextualized, local event, and an enduring augmentation of existing aesthetic tropes. This is because an artwork occurs within, and writes over, a specific cultural territory and thus possesses a political significance relative to the cultural geography it re-inscribes" (Hickey-Moody, 2013, p.91).

When I refer to texts, I mean texts expansively, the cultural landscape made up of texts and images that produce and resist meaning, experience, and affect. Here, I mean cultural texts—films, literary texts, music videos, memes, snapchats, Instagram posts, captions, etc. The only distinction is how bodies encounter them and to what effect. In race education, there is little point in making any real distinction between high and low art, all of it is relate to the racial reproduction and resistances that make up our society and thus, all is up for discussion. Additionally, the average undergraduate student becoming an elementary school teacher has much greater access to the everyday images that float around the Internet than they do Kara Walker, Kehinde Wiley, Lorna Simpson, and Kerry James Marshall exhibits. I know that my students for a fact are less likely to see work by any of those people unless I present them with such work. This is not their fault.

We have one museum in town and to generalize somewhat, Education as a field does not take art seriously, with the exception of those who work in art education. This is reflected in the coursework, programmatic choices, the kinds of assignments that are common, and students own description of their education and experience with art. It is also important to note here that predominantly 23 and 24-year olds (the age of the undergraduates who took the course in fall of 2016) were in K-12 schooling during No Child Left Behind and the breathless obsession with accountability and testing. Under

this policy art and even, particular kinds of writing, were de-emphasized in favor of things that were more easily measured (Heilig, Cole, & Aguilar, 2010). It is not surprising that students, close to graduating, would have very little experience engaging art, or the kind of art that you find in museums. Even so, they were up for it and excited to do something different.

Because students had to post each week and post-collages every two-weeks, the 10-week space was awash in texts. The official course texts were *Citizen*, by Claudia Rankine (2014), *Between the World and Me* by Ta-Nehisi Coates (2015), *Race Frameworks* by Zeus Leonardo (2013), and *Dawn* by Octavia Butler (1987). If I were to teach the class again, I would nix *Race Frameworks.* I would do this not because it is not an excellent book. It is very excellent. It was just too intellectually difficult to be meaningful for students and I could have interpreted the key ideas from that book in a way that better cohered with the aesthetic nature of the rest of the course. We also read a variety of articles, academic and general interest, and also listened to music and read poetry. For the purposes of this section, I am going to focus on *Citizen* by Claudia Rankine and *Between the World and Me* and discuss how students read through and across these texts toward deepening and new insight about race and racism.

Time and Space: Moments of Possibility and Potential

After teaching 10-week courses for five years, I began to understand the rhythm. Ten weeks is a short amount of time and there are pressures, external and internal, to "cover" a particular number of topics. If one is teaching a course in their field of expertise, a field that they might have spent years or decades becoming knowledgeable about, there is pressure to use that ten weeks to impart that knowledge to students. This is

a transmission understanding of teaching and learning. Students come to have knowledge transmitted and to have the success of that transmission assessed and evaluated by the instructor and/or TAs (who have little to say in how the teaching happens). These norms are reinforced by images and representations of college courses and are enforced by the structure of the university. Students have particular expectations that they uncritically bring with them into the class. Each term I read evaluations and I am always amused by the comments that students make about the course, and not just the complaints or disappointments. There has been no discussion or reflection on what their expectations and desires for learning have to do with actual learning. The evaluations are standard and are used across disciplines, course topics, and assemblages of bodies, making them a poor representation of a course's success.

The representations that students see of the university class, course evaluations, and college education discourse create particular expectations for students that are broadly reinforced by the bulk of their courses. Adherence to the norms of college education is evaluated on the first day, and how one is judged is not separate from the gender, race, age, etc. of the instructor. Classroom spaces can also shift how these things come together, a room with a view of the trees and mountains, or a dark room at the end of the day, in the basement of a building with roaches climbing on the walls. How students experience those 10-weeks is also not separate from how their lives are going outside of the classroom—depression, anxiety, illness, financial stress, loneliness, and any number of other things can influence how both students and teachers experience the 10-weeks.

In the time that I have taught courses over 10-weeks, generally the first week is about syllabus and assignments. The anxieties of students very concerned with doing well fill the room, often serving to choke us all. This anxiety impacts me, I want to soothe their anxieties, but also help them deal with the anxiety. I am a very anxious person who struggled with depression in college, so I work hard to create a space where I do not dismiss those anxieties, but work hard to not let us be swallowed up by them. I try to write a syllabus that is clear enough for to soothe student anxieties about doing well and give them that control that they demand, while leaving room for flexibility and the unexpected.

When teaching 1st and 2nd year students, even the tiniest bit of flexibility has proven very challenging for them. I think that this is related to how competitive and stressful our economic system has become. We are all worried about getting and keeping jobs, paying down our debt, and having the good life that comes with all of that (Berlant, 2011) and arguably, successfully managing a post-secondary education is still the most reliable route to that. This anxiety becomes an agent in every course that I have taught in the past 7 years. Decisions are made, experiences are embraced or resisted, and giving up completely all because of anxieties, both justified and possibly, unreasonable. This is the case in an English literature class, a course on media representation and schooling, and is much more the case in a course on racism, likely exasperated when also taught by a black instructor.

By fall of 2016, I had become quite aware of how anxiety was the background to the courses I taught. In late September, we had suffered a summer of Donald Trump's racist, sexist, xenophobic campaign and many students whose politics significantly

diverged from their parents had spent that summer fighting with them. Or, becoming overwhelmed by the conversation all together. I thought about this anxiety when I wrote and planned the course, which I had never taught prior to that term. I hoped to communicate that I was not emphasizing grades, even I knew they needed to get good grades, I also hoped to communicate that I wanted to engage them in these topics, and not surveille their academic rigor. I wanted to make a space for them to more freely explore a topic that is hard, confusing, and sometimes painful. I wanted them to do this unrelentingly and persist in that work over the 10-weeks toward becoming the kind of person that is always becoming better in terms of social justice.

In trying to facilitate a course toward these very lofty goals, I thought about how I learned about racism. I learned little by little. I learned through a series of experiences, then reading about what those experiences might mean in a broader sense, I took courses, watched films, read articles online, listened to music, talked to my people with different experiences, had friends who had very different racial experiences, and I am always still learning after formally studying race and racism for almost a decade. My commitment to always learning about race is not unrelated to being a person of color and constantly navigating white supremacist institutions and structures. I do not expect students to have the same level of commitment that I do, but often they have almost no commitment to racial justice.

This is not necessarily because they are bad people, but because there is no expectation, requirement, or consequence related to not being committed to racial justice. White supremacy is the default and structure of our society and schools are no exception. The default narrative of schooling—meritocracy, individualism, and capitalism is one

that is uncritically white supremacist. In many ways, being a good student (the kind that wants to become a teacher) means accepting those norms as natural and taken-for-granted. Asking white women to be motivate and committed to issues of racial justice is asking something that there are almost no incentives. It is more the case that committing to becoming a white antiracist (ally?) and constantly working toward becoming better will alienate and isolate one from family and friends, so there is an actual cost to such antiracism. Given these current realities, it is no wonder that many diversity courses or courses on racism allow students to feel as though they are becoming allies without asking them to do much more than take and do well in the course. We rarely ask them to change their lives. Even though so, some do. It is not at all surprising that many students of color, at every level and by every measure, have not had positive and meaningful experiences in school. In this course, I wanted students to begin to experience what meaningful allyship[9]would require of them, an ongoing, inconclusive engagement with a topic that was uncomfortable, painful, and depressing. I wanted students to begin to notice how race is operating in the world at all times and that if their understanding of racism had been limited to the most egregious examples (KKK, Donald Trump, etc.), they were missing how racism operated and animated our world. Finally, I wanted them to connect all of this to their future role as an elementary school teacher and the life chances of their students. I imagined that students would reflect, notice, learn, and repeat, over and over again, over the course of 10-weeks. A traditional course made up of a series of readings, discussions about those readings, and a midterm and/or final paper

[9] I am using "ally" here, even as I recognize that it is an insufficient and fraught term. I use it because it is recognizable, even as there is still ongoing debate about whether this can ever be achieved in any meaningful way.

weaving those readings around a bloodless thesis written at the last minute, would not bring us anywhere near the hopes and dreams that I had for the course. It is with all of this in mind that I planned a course on racism. I think that students also had hopes and dreams for the course and those would not have been realized by a more traditional approach to teaching an undergraduate course.

One aspect that became very important to the course was the discussion board. The discussion board is a feature in Canvas, where the instructor can post a prompt, link videos, and articles, and ask students to discuss. I named each week based on the syllabus topics and asked students to post a photo, article, meme, etc. that might provoke discussion or thought about racism once per week. I did not ask them to explain the connection or relevance, although they often did, but I asked them to write a sentence or two about their weekly provocation. In requiring that students post on a discussion board, I hoped to extend the classroom space into the digital world and, also, insinuate into their lives and every day. I do not think a course discussion board always does this. I have used discussion boards in my courses with limited success in the past, but in the fall of 2016, the discussion board became alive for many of the students and almost all of them who became participants. I will write about this chronologically, even as I critique the progress, linear model that is often how we understand learning. I do so here, to comment on how the discussion board was a place for practicing understanding, noticing, and analyzing the world in term of race. The discussion board posts and ongoing commentary reflect how they are thinking about analyzing racism, and suggest particular comments and ideology around race. Early on, racial innocence and ignorance was common, an emphasis on education to address this ignorance, and an uncritical extension of the

benefit of the doubt. Racial innocence has been discussed quite a bit in terms of the law and historical events, but racial innocence has important implications on the educational opportunities and experiences of students and teachers.

It makes sense that students will begin with an assumption of white innocence because it reflects dominant narratives about antiracism and liberal fantasies of racism generally being unintended, except in extreme cases, and separate from material effects. The logic of white innocence is also how the United States comes to be exceptional with a history of violence, slavery, murder, theft, and rape. In this version of events, where white people do not intend to be racist, the cost of racism is hurt feelings and not deadly redistributions of wealth and resources. The discussion board becomes evidence of this ongoing grappling with the complexity of race, allowing students pockets to practice another kind of thinking and doing of race and racism. This was particularly interesting because the students who were most involved in the discussion space and the course, by their own admission, had not thought much about race in their course of their lives. White people who have not thought much about race in their lives have received the dominant messages and norms about race without much thought or consideration.

When students encounter texts, images, articles, conversations, films, and experiences that inspire the *unthought*. These new encounters do not displace the old, rather there is a messy process of rethinking and reimagining a world differently from how they always imagined it. While "woke" has become overused in the last few years, it persists as a colloquial term because it suggests that one can be sleepwalking and getting woke describes the process of becoming awake. This is reductive, but one might say that the students in the fall class were not asleep, they were aware of a problem, but the class

allowed them the opportunity to begin to explore how much racism was a problem. I do not want to describe this as getting woke, because that suggests an arrival. Instead, I want to describe how students shifted as a growing and embodied commitment to becoming very different in relation to the world, different from what they had been, while also, acknowledging that arrival is not possible. Over the 10-weeks, they grapple with race and racism in increasingly sophisticated ways, guided by each other and the cultural texts that their classmates posted, conversations we had in class, art, film, digital media, and their own writing, thinking, talking, listening, and collaging.

In neoliberal educational discourse, we measure learning in binaries, someone has learned the thing they were supposed to learn or they have not. Someone has passed a class, or they have not. Someone has shown competence on a paper or an exam, or they have not. Even though many teachers resist this way of thinking about learning, it is what is disciplined and informed by institutional norms, policies, and other mechanisms. In thinking about diversity, multicultural, and/or race education for future teachers, this kind of thinking encroaches on curricular spaces. Students complain that they have already learned something, when they might have only heard been exposed the topic, so "knowing" becomes the same thing as having heard about something. Students take a course on a topic and feel as though that is sufficient and can become resentful if they are asked to read or think about that topic again. This is not always the case, but this describes my experience teaching college courses.

Students who have taken a course on race might feel that they understand the problem and do not need to think about it anymore than they already have. This is not individual students fault, even though it might seem as though I am suggesting that. This

way of thinking is produced by a university much more concerned with earned credits, than actual learning; skills and processes, rather than knowledge, and tuition dollars, rather than students becoming better people across the years. This is not unique to my university but has become the norm. Students are, understandably concerned with post-graduate employment and increasingly must take out massive loans to attend college. It makes sense that many might be impatient with learning about topics that they cannot see as being relevant or at least not having much to do with their ability to perform on the job market. If they have taken the course and gotten credit, this should be sufficient. In this context, asking students to go above and beyond the check-off model that characterizes their much of their college experience is a risky undertaking, as these binaries of learned/did not learn map right onto the logic of college credits where credits=learning.

When it comes to learning about racism, these norms clearly do not hold. Taking one or two classes about race does not make one a race scholar. I do not suggest that taking one or two classes does not have effects, I believe that they do, but learning to become a more just person is a lifetime undertaking. In institutions concerned with producing (credits, good grades, credentials, etc.), approaching teaching racism in a different way challenges the logic. Antiracist/ally/social justice educator as an arrived or achieved state is one that I hoped to challenge because I do not think that is how it works at all. More specifically, I think that this idea about allyship as binary precludes meaningfully becoming different in relation to racial hierarchies, particularly when those hierarchies are beneficial to the individual. So rather than thinking in terms of being or not being, I want to think about learning about race happening as *becomings* and in this case becoming in relation to collaging.

Deleuze and Guattari use the concept of becoming to theorize the space of transition that is nonlinear and does not end at a point of arrival, the shift that happens in relation to something new.

> Becoming is an escape, but it is not for that reason negative or necessarily oppositional. The body-in-becoming does not simply react to a set of constraints. Instead, it develops a new sensitivity to them, one subtle enough to convert them into opportunities—and to translate the body into an autonomous zone effectively enveloping infinite degrees of freedom" (Massumi, 1992, p. 102).

This concept helps me to think about how encounters with texts, images, articles, conversations, and collages became an escape from what was once there in a way that not all educational experiences are. Massumi continues, "Becoming is about movement...as if a crowbar had been inserted into the interlocking network of standardized actions and trajectories constituting the World As We Know It" (1992, p. 102). In this case, the World As We Know It, is one where white people's narration of events is the end of the story. The World As We Know It, is one where white students do not have to know about racism in any meaningful way and can still be good people. Lots of the norms around race and white people's relationship to race were challenged and undermined, making movement much more possible. This in-between space describes where we all exist, but for my purposes here, I want to think about how white women teaching kids of color stay here, even if they imagine that they have arrived somewhere else. White women teachers will be in relation to encounters with race and racism, and when they affix meaning to those encounters in order to grasp them even momentarily.

Becoming Antiracist and Incoherent Innocence:

The assumption of innocence is one of the key ways whiteness works (Bonilla-Silva, 2006), in opposition to blackness, where the assumption is always one of guilt, with close associations with ill-intention and un-deservedness. White people, particularly middle-class, cis, normative white people, are conferred with innocence, even after they do horrible things, things that have no justification. In government and business, we see white people rob and steal, sexually harass, and get promoted. We see white people break international law and get their own cable news show. White people when they are not innocent are deserving of redemption in a way that is not the case with people of color. This innocence turns our collective attention away from white people's misdeeds and toward the, perceived or actual, misdeeds of people of color.

In the most recent school schooling, Nikolas Cruz shot 17 high school students. This student was reported multiple times and even explicitly stated that he planned on becoming a school shooter. Nothing was done. This commitment to the innocence of white people disallows us to meaningfully address the problem of racism and antiblackness in our schools because we are unwilling to give up on the narrative of innocence and good intention. This commitment to the innocence of white people limits the ability of those who are in a position to address ongoing and persistent racial injustice in school and society, because the two do not work together. White people cannot all be innocently acting and being in ways that facilitate the economic and social destruction of people of color, it does not hold.

I argue that this is why we have not been able to meaningfully change racial injustice in our schools. In this case, the young white people who post overtly racist and mocking imagery are very similar, at least in superficial ways, to the white students in my

class. It is easier for them to imagine what their lives are like and generously who they might be and become. Maybe they can think back on a time when they might have done something similar? How to help young people becoming teachers unstick from this framing narrative of white innocence that characterizes every facet of our society, including our schools? And how does the assumption of white innocence stop nuanced race knowing and becoming? The problem of white innocence has material effects on people of color because the other side of that is the assumption of guilt for people of color.

During the first week of the course, on the discussion board, Olivia struggles to characterize these young white people as guilty, holding out hope that their problem is a lack of awareness, knowledge, and education. While, Olivia is likely correct about this lack of education, I am struck by her insistence on innocence. This is not at all about Oliva personally or even individually, but about the commonsense commitment to white innocence that has characterized my experience teaching young white people about racism in Eugene, Oregon. This desire to make sense of racism of others, become an ally and "be on the right side of things," while not also avoiding meaningful disruption of the narrative of white innocence is an impossible place for racial justice, because the insistence on the innocent and redemption of white people is inherently racist and another way racism is reproduced, without looking like that is what has happened.

It is important to note that this was the *first* week of class. The students posted and commented were seniors who were intelligent, thoughtful and had a commitment to becoming the kind of teachers who are aware and working toward social justice, even as they do not likely know what such a commitment would require of them. They have

taken courses about social justice that I am certain discuss racism and education, but I do not know how much racism is emphasized and how racism is discussed. From conversations with students and working with the senior cohort the entire year (I was the TA in their Curriculum Studies winter and spring courses), I did not get a sense of any ongoing meaningful thinking and understanding of racism beyond the students who took the racism course.

While racial injustices are increasingly included in the Education Foundation program coursework and other teacher preparation programs, race is often characterized as an unproblematic descriptor. Or, race is set aside gender, sexuality, ability, and immigration status as just another category that effects the schooling experiences of students, erasing the experience of queer kids of color, girls of color, and immigrants with disabilities, etc. While racial injustice, achievement gaps, etc. are read about and discussed, students are less likely to be guided in thinking deeply about what racism (and race) is and how it works, this is because many of the people who prepare future teachers are not race scholars, those people are more likely to be located in Ethnic Studies Departments, Sociology, or Anthropology. And while it is widely troubling that students of color have not had the same access and opportunity in school, this is often framed in terms of equity and inclusion, tolerance and equality—missing how racial hierarchies are counter to every realizing any of those things.

The typical antiracist teacher education coheres very nicely with the norms of white supremacy in many ways. Young white women can feel as though they are culturally competent and allies, without doing any (or very little) of the ongoing, difficult work that is required to truly claim such work and have others benefit from that work.

The futility of such diversity work is produced and reproduced in the education assemblage that does not penalize preservice teachers for racism unless it is overt and/or public, allowing them to remain teachers, and later become administrators, deans, and teacher educators, benefitting from the racial structures that identifies them as competent, innocent, and capable, thus unlikely to critique them. I do not say this to diminish the good work that is happening all the time in schools of education, but this work has not resulted in better experiences, opportunities, and outcomes for students of color, so must be reconsidered.

The Possibility in Caring Community: An Argument for Less Hierarchy

Elsewhere I discussed how students came into the senior class as a part of a larger cohort. Students self-selected into their Equal Opportunity courses and 25 out of an 80-student cohort chose to take the racism course with me. They had been in classes together for the previous year and had developed a community, a flawed one, but a community nonetheless. In a typical undergraduate class, students might know one or two people and might possibly be familiar with the instructor. Having some level of comfort with the other 24 people in your class. This is a unique and an opportunity to skip over the sometimes weeks of discomfort and uncertainty common in college-level courses at large universities.

This community allowed very different interactions to happen in the class. This community required civility, a kind that is not always deserved, but is generally more effective in a classroom environment. When the rare student did engage a topic with ignorance and/or a lack of sensitivity or understanding, other students guided them and challenged them with ongoing patience and courtesy. I am grateful for these moments

because without them, students might have thought that there were not people who held these views anymore. Engaging these perspectives gave students practice acknowledging, understanding, and challenging perspectives that are harmful.

This community was further facilitated by my desire to flatten the hierarchy that placed me as the instructor as the only valid knower and teacher in the room. Yes, I was the instructor of record and I did do some traditional teacher things, but I tried to disrupt that norm, by stepping back again and again, and allowing them to engage the material and make sense of it together, and in many cases, they did not have to make sense of anything. They had to experience and engage the film, the sculpture, the song, the text, or the image.

I do not mean to say that community cannot exist without hierarchy, instead, the community that emerges from a less-hierarchal space is a different kind of community. I felt that we learned alongside each other and learned from each other. As a black woman, there are many things that are implicit and unspoken in white dominant cultural practices, navigating that is often a trial and error. I learned how to navigate whiteness from students because we would talk, either on the discussion board, through email, or in person. They apprised me of campus goings-on that I had no way of being aware of and I also observed how they talked with each other, all of this taught me how to better teach a topic that is always moving and changing.

The flattened hierarchy was present in the sources of knowledge, as well as the blurred boundaries between student and teacher. We read academic articles, literary texts, but also looked at memes and tweets. We read poetry, but also listened to rap music. We went to the museum and a number of social events. Students watched television shows,

documentary films, and looked at street art. We saw how racism moved across these cultural texts and sites to gain a much deeper understanding of racism and the mutability of racism, becoming sensitized to how racism is not an isolated or rare thing, but animates every aspect of the social world, both in visible and overt ways, and in the absence of bodies in space. The welcoming of a variety of texts allowed students to contribute to the ever-growing curriculum, posting on the discussion board, but also bringing articles to class, and cutting and pasting images onto their various collages. This allowed students to feel the ways that learning, even learning a difficult topic, can be collaborative, rather than inflicted. Fluid and shifting, rather than stable and constrained to particular spaces and texts.

Race Avoidance and Normalizing Critical Race Talk

One of the ways that white supremacy persists even when so many people say that they want racial justice, is because racism is understood as a rare and exceptional thing, and race is broadly conceived as neutral, a characteristic of many, even among people who acknowledge and recognize that racism exists and occurs. Tying race to racism is an important intervention in thinking about racism as "the weather" (Sharpe, 2016) and helps white students begin to deal with the overwhelming emotion that many of them experience when racism is discussed (DiAngelo, 2016; Mattias, 2016). They can begin to build up a tolerance for those feelings and emotions, avoid race and racism talk less, and then be much more able to engage the topic.

In the previous classes I taught, often as the only black person in the room, I model race talk as disembodied, emphasizing the facts in a clear, matter-of-fact tone. I

show that I am an intellectual and knowledgeable about this topic, and even though I am a person of color, a black person, that has nothing to do with the topic at hand. I am presenting facts—historical, valid, proven, and objective. This is a false presentation, of course, but I have become wary of my racial identify being used to dismiss anything I have to say about race. Because we had a level of trust in this class, I did not feel it necessary to hide my own stake in antiracism in the same way that I had done before. I became much more vulnerable in this space than I had been in previous classes, but because I was not the only source of teaching, I could recover from this vulnerability as students engaged in much of the hard work that was previously on my docket. This allowed them to step into speaking louder and being louder about race, while feeling that any misstep, slip-up, or confusion that they felt would be forgiven by me and by their colleagues. This encouraged students to be less silent than they might have been before. The discussion space allowed was an additional space for students to "speak" in a variety of ways—through posting, commenting, asking questions, and reading without posting.

I argue that student need a lot of practice talking about race and racism in critical ways that do not reproduce the norms of white supremacy. This practice helps them become more able to notice race and racism, even in the absence of bodies of color, but also lowers their anxiety about a topic that they have, for the most part, been taught to avoid. This avoidance of race can further entrench the distance between those who experience racism and those not directly experiencing racism, and benefiting from that lack of experience. Being race avoidant also likely means avoiding people of color who might be more comfortable talking about race or who might bring up racism when they have different experiences in the world. This is not avoiding people of color for the

reasons we often imagine but avoiding a topic that is attached to particular bodies. This distance is how racism persists and grows, the white imaginary fixes and narrates people of color in ways that justify avoidance (segregation, policing, economic isolation, etc.). When white people begin to think, talk, and engage race and racism, they can become very differently because they are open to experiences that they might have avoided before.

Ongoing Work of Becoming Antiracist

Another important way that students learned about antiracism and becoming an antiracist teacher was that taking a course, going to a professional development workshop, or reading a book would never be sufficient. In the deluge of images and texts, students became aware of how pervasive racism was, because they began to look differently. This ongoing work was something that I hoped to model by showing how I continued to learn each day and avoiding easy conclusions. The collaging helped make this point as well. Students were asked to go back again and again to something that changed over time, but, shifted in ways that were not unidirectional and were instead, multidirectional and layered. By juxtaposing texts and images, again and again, they could begin to see how things were unexpectedly and temporally connected, but also could see how those connections could become otherwise. They did not arrive, they could not arrive because the world was always changing and growing.

This emphasis on never arriving allowed some of the anxiety, mine and theirs, to release. Together, we emphasized small changes and tiny shifts, rather than some overwhelming transformation. The pressure to become an anti-racist college instructor, to

never make mistakes and to always guide students toward justice is stultifying and overwhelming as an instructor, particularly when so much goes into planning and preparing to teach a class. Thinking about this course as one stop on an ongoing trajectory allowed me to enjoy learning with students. On their end, they did not have to worry that they should learn everything about being an antiracist teacher in 10-weeks, or before they entered the classroom. The impossibility of this task was freeing for all of us. Instead, we could commit to that ongoing work, once we learned how to do it.

In interviews, all of the participants alluded to the ways that they have continued to work to understand and think about racism and social justice. Some talked about how they argued with their family and friends about current events that were racial but were discussed as though they were color neutral. One student in particular spoke about Colin Kaepernick and how many white people she knew discussed it in terms of disrespecting the flag or our troops. She threw her hands up in irritation saying that they do not have to ascribe meaning to the protest because he literally said that he was protesting police brutality. Others talked about books that they had read since the class, television shows that they watched, articles that they had read, events they attended, or conversations they had in their graduate courses. They returned to the topic repeatedly, re-engaging and rethinking it in relation to current events, memes, Facebook posts, conversations, and films. If we think about coursework as beginnings, rather than ends, we can reimagine pedagogical and curricular approaches to all sorts of topics, both controversial and difficult, and not.

Embodiment and Disembodiment: Art, Images, Digital, Media, and Affective Pedagogy

As a black teacher on a very white campus with students who are predominantly white, I am very aware of my raced body. If I forget, I am quickly reminded that my experience as an instructor, but also as a graduate student, and member of the local community, most of my interactions are racial. Not only with white people, but also with people of color. I am cornered in a quiet hall by a friend who is the only black woman in her program, she wants to know how I would handle an email from a professor suggesting that she is not smart enough to take his course. Students of color sometimes respect me less than they might a white teacher. And white students wonder if I am able to competently teach a course, seizing on any small misstep that would likely go unnoticed were I some where I differently bodied. I feel the confused stares as I walk into class on the first day, students may be wondering who I am and how I could be in a position to evaluate and teach them.

Years ago, I would shake and sweat when students became hostile and tense in the class, challenging my knowledge, expertise, and in some cases the existence of racism. I deeply felt teaching. I felt it in sleepless nights, the sinking feeling that came when I opened a nasty email, the panic when I notified by someone much more official than me that a student had complained. All of this is to say that my experience teaching courses that focused on race was always very embodied in ways that I was physically aware of. This embodiment prompted me to consider a different pedagogical approach. In many ways, my survival depended on doing something else. I had always used pop culture, art, film, and literature in my courses, but did not feel comfortable doing more

than a supplementary amount. I worried that students did not trust my abilities and might revolt if they came to a class that was doing something so different than what was happening in their other classes. My move toward experimental, open-ended, unexpected pedagogy was prompted by the particular make-up of the class, a group of students who already knew me and were excited to take a course with me as the instructor. I would not have to fight them on everything, so could lean into a very different role.

One of the challenges of teaching while black at a PWI is that painful topics like police brutality, school-to-prison pipeline, and white supremacist acts in classroom are not felt as deeply by students. And while I do not expect them to feel the injustice in the way that I do, it can be painful to perform stoicism, while students have almost no response to difficult and painful images, texts, and films. I do recognize that my read of students is not always accurate, but I do feel confident in saying that many white students must learn to engage the pain of people of color in embodied and affective ways. As they are learning to do this, they might be sitting next to people of color who are overwhelmed with emotions.

I wondered how white students becoming teachers might feel injustice in their bodies, so that they could become different in relation to those embodied experiences. A pedagogy of encounter hoped to facilitate such embodied responses. We are lucky to live in a world and a time where there are rich cultural texts almost everywhere we look, students might need a bit of a guidance initially toward differently engaging texts, but once they are guided, there is much value in stepping and allowing them space to do it in the way that they are inspired. In relation to art, poetry, film, and literature, students were

able to affectively encounter texts and images in embodied ways that would be much less likely in a course that made texts and only texts central to the learning.

CHAPTER VI

POTENTIALS AND POSSIBILITIES

In many ways, this project picked me. I had little interest in teaching or researching teachers, future or otherwise, and was much more compelled by the stories, experiences, and possibilities of young people in school. I also believed that K-12 public students are often reduced to tropes, particularly students of color, in educational research and discourse and hoped to work in ways that facilitated something else. As a former high school English teacher, I was sensitive to the ways that students like mine were imagined and aware that these images were very different than what I had known and experienced. In some ways working with future teacher is a direct connection to that very issue. When I was offered an opportunity to teach undergraduate students in exchange for funding in order to continue in a PhD program without incurring too much more debt, I knew how lucky I was. Without consciously deciding, I became deeply engaged in my teaching, despite the difficulties. In reflecting on this experience teaching these courses, particularly in the early years, my approach to teaching was one that was very much entangled with the fears associated with my precarious position. Over time the fears became too burdensome to sustain and although they never disappeared, I worked to background those fears to the extent that this was possible.

Even as I think of it now, I can be honest about some of the motivations to teach in such a way, I can also acknowledge that this particular combination characterized by a mixture of fear, ambition, hope, and the joy that I experience teaching allowed me to think and rethinking pedagogy and its possibilities in ways that may have not been possible absent the difficulty of such work. This thinking and rethinking happened over

five years and across teaching 12 courses, which lead up to the fall of 2016. In those years, I had many extraordinary experiences, but also deeply traumatic and painful experiences, all of which left traces, influencing the possibility that I imagined for the students that I worked with and myself as the instructor.

From these experiences this project emerged, even as it only represents a tiny sliver of all that made up those experiences. Further, this project has left with many more questions and uncertainties, than answers, as I have indicated, the changing world requires pedagogy to change along with it. To do this we must pay close attention to the world, even those that we are not part of or even invited to participate. This is because our students come from many different worlds. This is the case in K-12, but also in undergraduate and graduate education. I have become comfortable with this constant movement and unpredictability, even as I know that they trend in educational spaces has contradicted this, much more concerned with clear solutions, tools, best practices, and evidence-based answers that appear to provide answers, but often just flatten the complexity and obscure the implications. I have tried to avoid doing this, but I am a product of an education steeped in language of progress and fantasies of always getting better. This is a limitation and an ongoing challenge.

Gone Undone

I have attempted to do a lot here, maybe too much. But there is much that I have not done, and I have intended to emphasize what has gone undone throughout the chapters. This is an inquiry about a particular assemblage of bodies in a particular geographic location, in a particular time and space, from a particular perspective heavy

with educational and racial baggage. This baggage fuels my desire to imagine something very differently in the context of teaching and learning, but also entangled in the kind of pessimism that is common among critical work.

This specificity and singularity of this particular class space is sufficient to make the kind of claims that I have made here but is insufficient to assert any conclusive or general approach to teaching race and racism. This is okay with me because the desperation with which we grasp at solutions and "tool kits" have proven largely ineffective. By the time the workbooks have been photocopied, the workshops have been developed, and the new language has emerged, racism has already shifted and adapted. The workbooks, workshops, and language can (and likely will) be co-opted to strengthen the very social hierarchy that was resisted in the first place. This is not to say that there is no good to be done in workbooks and workshops, that work will never be enough. I say this even as I do not know what will be enough. This is another limit to the study. I have instead hoped to offer a provocation to thinking differently, or perhaps with a new emphasis, on something that is very live and vibrating in our current moment and does not seem likely to settle any time soon.

In this final chapter, I want to think about the implications of this project, particularly as I a less concerned with conclusive "findings" in the traditional sense. This lack of conclusion makes writing a conclusion quite difficult, but I hope that this work provides an opening for thinking about diversity education, race education, professional development, and programming curriculum anew, always depending on the context and time where that work is occurring. Additionally, I hope that greater attention is paid to what undertaking this work means for black and brown people doing this work, while

also navigating racist structures in their day-to-day lives inside and outside of the classroom, with little protection or acknowledgment. This work is among some of the most difficult work that I've ever done. And while many students report these kinds of courses as being among the most meaningful in their college careers, these courses remain marginal or imagined as supplementary, even as the social world in regards to race and its intersecting injustices is exploding around us. I argue that this explosion is related to an unwillingness to meaningfully engage and account for historical racial injustice.

Affect Aliens: Bad Feelings, Killing Joy and Teacher Education

I have become convinced of the pedagogical power in being open about my perspective on things, which is a perspective related to raced and gendered experiences in patriarchal and white supremacist spaces. This perspective ends up being quite pessimistic about racial harmony and justice, and chafes against the narratives that liberal white students have broadly consumed and have become common sense. My pessimism becomes almost a teaching tool in this context, where students can engage topics of race from a starting point of pessimism, rather than the optimistic and hopeful place many of them begin. For students who know me quite well, my pessimism is a running joke. When I say something that might be interpreted as hopeful, they seize upon it, as if they have caught me being hopeful. We laugh about it because it is true that I am a pessimist and I teach from a place of pessimism. Some of this is performative, again to disrupt the feel-good complacency that so characterizes spaces where black and brown bodies are absent or silent. But pessimism and despair do not have to be the end of the story, as

Ahmed says (2009), but it can also be a productive space to land and assess injustice in the ways that reflect the perspective of those experiences the injustice, rather than from the perspective of those benefitting from injustice, as is much more often the case.

> "I think it is the very exposure of these unhappy effects that is affirmative, that gives us an alternative set of imaginings of what might count as good or better life. If injustice does have unhappy effects, then the story does not end there. Unhappiness is not our endpoint. If anything, the experience of being alienated from the affective promise of happy objects gets us somewhere. Affect aliens can do things, for sure, by refusing to put bad feelings to one side in the hope that we can 'just get long'" (p. 50).

This emphasis on pessimism can produce bad feelings. Bad feelings as conceptualized by Sara Ahmed, are central to an education about race that is about resisting racial hierarchies and white supremacy (2009). If one has learned about race and its entanglement with racism, and is able to feel good, they have learned a version that is dishonest. This dishonest is version is how racism persists, undetected by many well-intentioned, good people.

As teachers, we are socialized to believe that our primary role is to avoid making our students feel bad, which means that we avoid topics or reframe them to soften the edges, allowing students to learn in ways that make them feel less bad. There is a way that these norms presume that the classroom is race neutral or that white is a sufficient stand-in for everyone, and that students, regardless of race, have the same relationship to bad feelings. This is not the case. Much of what is understood as neutral about schooling make students of color feel quite badly. So that years and years of public education,

students of color build up their resilience in the face of feeling bad, while white students have not done the same. By the time they enter college, students of color and other marginalized students expect that bad feeling is the price of admission and continuation, whereas white students can become affronted by the mere whisper of discomfort, even confusing feeling unsafe with being uncomfortable. In this assemblage, conflict can erupt in ways that few instructors are prepared for.

Bad feelings must be thoughtfully and carefully pedagogically engaged, but never avoided. Racism is bad and should produce bad feeling, bad feelings can be productive beginnings for committed to living and becoming differently, which is what we need teachers to do if harm to students of color is to let up in some way that is difficult for me to imagine. To insist on bad feelings in a space where many students are unused to experiences those feelings in that space is to become an affect alien of sorts. "The feminist is an affect alien: she might even kill joy because she refuses to share an orientation toward certain things as being good because she does not find the objects that promise happiness to be quite so promising" (Ahmed, p.39).

Marginalized people across group who have developed a language to name, frame, and analyze their oppression become affect aliens and enlist in political struggle against oppression. "There is a political struggle about how we attribute good and bad feelings, which hesitates around the apparently simple question of who introduces what feeling to whom. Feelings can get stuck to certain bodies in the very way we describe spaces, situations, dramas. And bodies can get stuck depending on what feelings they get associated with" (p.39). When black women create new ways to name and discuss oppression, they can be associated with feelings of guilt, anger, and inability to "let

things go." Just as a black woman who is teaching a course that discusses racism can have feelings stick to her—she can become "intimidating" or a body that shuts others down.

When sometime does not share an orientation to something that is widely considered an unquestioned good, they become an affect alien. For black woman, many things that are joyful for white people and/or white women are not joyful, voicing this or embodying this can create a response of anger or frustration. Even when words are not said, displeasure or ungratefulness can be sensed. "Some bodies become blockage points, points where smooth communication stops" (Ahmed p. 39). My body in white spaces is often a blockage point, where communication can become strained, uncomfortable, and uncertain, particularly when talking about race. This is true in the world, but has been true in my own classroom, as well.

My pedagogical choices are always in relation to the limits and possibilities of my body in the classroom space, with the particular assemblage of students. This blockage point, is exacerbated by a pedagogical approach informed by refusals of too-easy optimism in the teacher education classroom can be experienced as killing joy. White students often distance themselves from the place of racial discomfort by demanding a solution, desiring to get back to the place of always getting better or progress and fixes. It is any wonder that I was drawn to approaches that decentered my body, given my body, in the place that I taught?

In this work, I have attempted to offer some examples of an approach to teaching that effectively kills joy by challenging neoliberal multiculturalism (Melamed, 2011), the unqualified good of schools (hooks, 1994), and the innocence of white people and by

extension—white women (Cacho, 2014). Not by explicitly saying so and not always intentionally, but also by not being afraid of bad feelings or losing joy, particularly as that joy is premised on ignorance (willful or otherwise). I have done this by facilitating encounters with art, literature, film, and media created by perspectives of people who have been less able to invest in optimism, because they are at risk for murder, deportation, incarceration, and daily indignities that produce both social and literal deaths.

Lots of things happened, we taught and learned together in ways that were mostly unanticipated. I freed myself from the constraints of the instructor to manage and oversee each moment of a classroom experiences and students freed themselves from the norm of consuming knowledge as presented to them by experts—even as we still relied on experts. One thing I did do willfully and intentionally was that I overwhelmed them with such texts, paying close attention to their artistic and affective value. Like a swimmer practicing their breathing underwater, they were able to build up their tolerance to go without air. I do not mean to suggest that this is the only way, or even that this is the best way. I will not make that claim, instead I will claim that new pedagogies emerge from different orientations toward race and racism that refuse the definitions circulated and enforced in dominant discourse. And that if this is challenged, traditional approaches to teaching cannot hold. Something else must be done if killing joy is the goal. And I think it should be. Not so that our future teachers are stuck in despair, but rather so that they can gain practice navigating a world that is not veiled by the ongoing delusion of whiteness. In dominant culture, we have been quick to "move on" but this moving on toward optimism, hope, and joy is deadly in schools, but also in the world. This is

because moving on is a further entrenchment of unthinking and unexamined white supremacy. In this work, we hope to invite future teachers to become affect aliens and feminist kill-joys, a challenging space to be in, particularly when it feels like it is a choice. Sara Ahmed says about "moving on,"

> A concern with histories that hurt is not then a backward orientation: to move on, you must take this return. If anything, we might want to read melancholic subjects, the ones who refuse to let go of suffering, who are even prepared to kill some forms of joy, as an alternative model of the social good (p.50).

The general tone of preservice teacher education is one that is steeped in hope and optimism—all education in some way is—but teacher education has a particular flavor, one not unconnected to media representations of teaching and schooling. It might be because many of us our former teachers It is no wonder that so many of us in education are deeply invested in optimistic progress narratives about the power of education. Many of us attribute a lot of positive things in our lives to our own educations, but such optimism is not without consequences.

> Because optimism is ambitious, at any moment it might feel like anything, including nothing: dread, anxiety, hunger, curiosity, the whole gamut from the sly neutrality of browsing the aisles to excitement at the prospect of "the change that's gonna come." Or, the change that is *not* going to come: one of optimism's ordinary pleasures is to induce conventionality, that place where appetites find a shape in the predictable comforts of the good-life genres that a person or a world has seen fit to formulate. But optimism doesn't just manifest an aim to become stupid or simple—often the risk of attachment taken in its throes manifests an intelligence beyond rational calculation.

Optimism can also be racial, who can afford to be optimism and who must always be looking ahead for the next disaster? For white women who have, by and large, had positive experiences in school, might struggle to imagine that this might not be the case with others, maybe even the person sitting right next to them in their Education Foundations class. Optimism about racism can "induce conventionality" disallowing even

the most critically engaged to think otherwise. So those of us who ask students to engage their future careers on very different premises, do so with great difficulty. At the same time, it would be a mistake to might overestimate the potential in education. I hope I have not do that here.

Unlike many of their peers, Education Foundation majors know that they want to be a teacher and they have based that desire on particular kinds of knowledge about both teaching at school. This is by no means all the same knowledge (I am always pleased to have students who have parents or siblings that are teachers), but this knowledge parallels much of the stories that we hear about school. My students, by and large, are people who have had positive experiences in school and have taken an uninterrupted path into an undergraduate institution with a reasonable reputation. My students, by and large, have not experienced poverty, food insecurity, racism, incarceration, or special education. Many of them grew up in the same house and had two-income households. They often do not attribute their good experiences in school to these factors outside of school. They have widely had good experiences in school (or at least good enough that they are not discouraged from continuing schooling and pursuing the path to become a teacher) and have been largely, positively impacted by teachers are eager to move on and be in the position to do the same. They enter the program often with little to no experience examining the socio-historical or sociopolitical contexts of education.

This lack of experience is constructed and enforced, as this knowledge has not been identified as essential. Relatedly, this lack of experience is largely invisible to them. Some might have taken some courses where they had a motivated and passionate anti-racist teacher, some had taken Ethnic Studies and Sociology courses at community

college, or have people in their families who experience racism, giving them a bit of an edge. They might have learned about the Civil Rights Movement, they might have learned that opportunities are unequal, but this is often in vague and abstract terms, in what I will call a "check-off approach" to social justice education. This kind of education that stops at familiarity with particular events and a shift in language can give students the idea that they have already learned about racism, making them impatient to hear and learn about it again.

This impatience with the ugliness of the past is not unique to preservice teacher programs, but that impatience is more closely tied with the present and future. Young people sitting in undergraduate Education Foundations are in classes with clear and direct lines to a future as a teacher and have chosen to pursue a field of study that has made them feel good. The instructor that asks these young people to focus on race in deep and sustaining ways is raining on the parade, ruining the fun, or to use Ahmed's term, a killjoy. For Ahmed, a feminist killjoy is someone who disallows looking away from "histories that hurt" and will risk unease or conflict in order to re-engage or bring up injustice. It is the person who brings up slavery and colonization at happy hour or Black Lives Matter rallies at a perfectly pleasant social event. For a person of color, particular a black woman, I embody this in some ways.

> We can place the figure of the feminist kill-joy alongside the figure of the angry black woman, explored so well by black feminist writers such as Audre Lorde (1984) and bell hooks (2000). The angry black woman can be described as a kill-joy; she may even kill feminist joy, for example, by pointing out forms of racism within feminist politics (2010, p. 36)

When I first read Sara Ahmed's *The Promise of Happiness*, I felt that there was a word for what I was doing as a black woman at a PWI, teaching predominantly white women, who fell into the following categories: a.) outright rejected the notion that racism was an ongoing and urgent issue, b.) acknowledged that racial injustice was a problem, but conceived of it as much less of a problem than I did, c.) admittedly did not know enough or have enough experiences, and were uncertain enough to engage the topic in the way that I asked them to and d.) some fluid combination of all three. These categories are not conclusive and again, they might move across these categories or inhabit them on a continuum, but this is where many students begin.

Much rarer are those students who have taken some coursework and are a.) eager to learn how what they have learned in sociology or Ethnic Studies relates to education or b.) feel confident that they already know everything about race and are bored by both their peers and me. Of course, these are a few examples of many other orientations to coursework centering issues of race in an Education Foundations class, but even this number suggests how challenging it is to enter that space and do meaningful and sustaining work as an instructor, particularly, as an instructor of color. I often experienced students' dislike, anger, frustration, and dismay at the texts I chose, my commentary, and the class as a whole. This was something that I became used to and embraced my role as a killjoy if that meant that students might become better teachers to kids of color.

As a feminist killjoy, I took on the role of disrupting progress narratives that positioned white people as innocent and produced a lot of joy on one end, along with pride and comfort. Killing this joy was never without risk, but in the end many white

students appreciated learning how to engage race in ways that were joyless. I modeled being a killjoy without becoming joyless or unable to move. I did this by leveraging my role as the teacher and technical authority in the room, to push against the narratives that better matched comforting and dominant narratives about racial project, thus, killing joy or if not killing joy, facilitating discomfort and unease with unexamined and innocent joy, even if it was only momentary. But in many cases, this experience with unease, dipped into for some, and full immersion for others, resonated and stuck with them well beyond the class or the initial encounter. This is because these moments of, for some, controlled terror and anxiety, can become spaces in time that can be affective, facilitating deep learning.

> Do you go along with it? What does it mean not to go along with it? To create awkwardness is to be read as being awkward. Maintaining public comfort requires that certain bodies 'go along with it,' to agree to where you are placed. To refuse to be placed would mean to be seen as trouble, as causing discomfort for others" (Ahmed, p.39).

To create awkwardness and disrupt comfort at a neoliberal higher education institution where an instructor's employment is dependent on good reviews (not unlike Yelp), students must not feel bad about feeling bad. There is a balance act that instructors of color, but not only instructors of color, whereby killing joy does not facilitate despair and a bad experience in the class. This is not always possible and there will likely be students who have been made to feel bad and will take that out on you either by disengaging, becoming hostile, and/or leaving unkind comments on their evaluations of you. This puts instructors concerned with teaching students about "histories that hurt" and being feminist killjoys toward a more socially-just world in a difficult position that is rarely acknowledged or seen by institutional mechanisms. If enough students say that

their instructor is bad, that evaluation is not likely placed in a broader cultural or historical context and the comments can stand on their own, disarticulated from all that produce them. This discourages critically engaging students in the kind of knowledge that might make them feel bad and avoiding topics that might make white students feel bad is inherently uncritical. This is not to say that instructors need not be critical in thoughtful and careful ways, quite the opposite. Being thoughtful and careful in how one kills joys in productive ways, particular as contingent or graduate student faculty precarious in continued employment, makes much more critical work possible.

This is the place I found myself in as I taught courses in the Education Foundation Program—constantly navigating a terrain that I did not understand, but knew to be consequential, while trying to engage young white women in topics in ways that were painful, disorientating, and discomforting. In doing this work over several years and being very committed to always do better, I wondered about pedagogy, instruction, and curriculum over and over again. I wondered by myself, but I also wondered with colleagues committed to doing the same things, and I wondered with students through anonymous writing, one-on-one conversations, and ongoing relationships. This constant wondering moved my teaching and thinking about teaching in directions that were unforeseen, unexpected, and unpredictable. Killing joy was does not need to be the end of the story.

Pedagogies of Possibility

I have only alluded to habits and have not explicitly discussed them. In many ways, I have asserted that a pedagogy of encounter might disrupt the habits of whiteness,

if even momentarily. These are the habits that preclude meaningful teaching and learning about race and can stick curricular spaces in a loop of justifying, gathering evidence, countering racist, and defending the humanity of populations. Spending time doing other things in classroom spaces seems already a move toward better pedagogical experiences and effect.

It would be easy to end there, but I have intended to straddle an in-between space of hesitant optimism and potential possibility, while also acknowledging the limits of education as a solve to hundreds of years of racial hierarchy that has yet to be acknowledged in dominant discourse and material culture. At least not in any widespread or ongoing way. Lauren Berlant troubles optimism in ways that resonate with this project,

> It is striking in these moments of optimism, which mark a possibility that the habits of a history might not be reproduced, release an overwhelmingly negative force: one predicts such effects in traumatic scenes, but is not usual to think about an optimistic event as having the same potential consequences. The conventional fantasy that a revolutionary lifting of being might happen in the new object or scene of promise would predict otherwise than that a person or a group might prefer, after all to surf from episode to episode while leaning toward a cluster of vaguely phrased prospects. And yet, at a certain degree of abstraction both from trauma and optimism the sensual experience of self-dissolution, looks like classic compensation, the production of habits signifying predictability as a defense against losing emotional shape entirely (Berlant, 2011, p.112)

What can a pedagogy of images and encounters do to disrupt this "defense against losing emotional shape" when that is what exactly will be required for any revolution? In this project, I have tried to explore how we tread lightly, accounting for the deluge of disorienting feelings and challenging affects.

Desiring a blurring of the lines between knowing and doing, thinking and speaking and knowing, wondering and representing that wonder, individual and collective, mind and body, I asked students to collage. I asked them to collage as a person

who is not an artist. I asked them to collage, understanding that most of the do not think of themselves as artists. I also want to think about what it means to do things outside or beyond what we imagine ourselves doing, because I think this could be practice for imagining other ways to do and be. In this case, I am interested in how non-artists (students who do not identify as artists or are even particularly interested in art, in a course that is not about art), might make and engage art in lieu of, in addition to, and in relation to discursive practices and norms that animate traditional university classroom spaces. Further, what happens when a path is made for a range of practices that may or may not result in art, created by non-artist, expanding how students think of themselves in relation to art and produce greater space for something else in classrooms that are so desperate for something else.

White Students in the Race Course

In the university race course, by that I mean courses concerned with teaching and learning about race and racism, the norm of discussion becomes a particular challenge to pedagogy (Mazzei, 2008, Sinner, 2003), particularly when discussion is the uncritical norm of classroom interactions. Classroom discussions about race can be challenging for young women who have been socialized to be silent, unless they are certain about what they are saying, for undergraduate students who are unused to discussing race or, in some cases, even thinking about race, for students who are overwhelmed with emotions when race is the topic, and/or students who do not want to voice their experiences in a classroom full of strangers, they might be hesitant to speak. And this hesitance is quite understandable, given all of the things that are taken-for-granted and assumed about students' ability and desire to speak. This is to say nothing of students who are shy or

have difficultly articulating their thoughts with an audience (often ready to pounce) in the way that is expected and enforced in a college class.

One of my students, an 18-year old woman told me that before she raises her hands she writes out what she is going to say word-for-word, then raises her hand, then reads what she has written. Sometimes this is so anxiety producing that when she does speak, she forgets to look at her notes, becomes overwhelmed with embarrassment and stammers out whatever comes to mind—discouraged from speaking again. My mother tells a story about being silent in her early college courses because she was embarrassed of the African-American Vernacular that she spoke. There are many good reasons to remain silent. These are things that we might not consider as barriers to class discussion participation. But if silence is something that many instructors seem to be often trying to overcome, particularly in undergraduate courses, we might rethink the problem. Maybe the problem of silence is not a problem at all, or at the very least, not only a problem.

So, What Else?

Binaries between knowing and doing, knowing and speaking, knowing and writing, speaking and writing, and knowing and performing are norms in many classrooms. These binaries entangle with the norms of higher education—student evaluations, precarious and contingent faculty, tuition rates, and pressures to gain the kinds of certifications and credentials which will result in employment. These forces impact how students enter into coursework and how faculty respond to students. In addition to all of the mechanisms that influence and impact college courses, are the expectations and desires of students. Young people under economic anxieties and

pressures wonder if what they are learning will translate to greater economic opportunities. In that same space, particularly if the instructor is also precariously positioned, the classroom can become a concentration of economic and existential anxieties, fears, and stressors. In this context, what kind of learning happens and to what end? These feelings are present in all college courses in 2018, but how does learning about race (an already challenging and difficult topic) happen in this space already so characterized by so many overlapping and entangled anxieties and fears, limiting the capacity for engaging race in a critical way. Again, it might be easiest to remain silent.

Another Layer: Racial Anxieties and Imaginings

In a race course, predominated by white students, with a black teacher racial anxieties and fears are thick and sticky, sticking to readings, comments, words, and swirling around the space, all in addition to the stress and anxieties already mentioned. These anxieties stack on top of each other, and can make speaking difficult, if not impossible for some. Sara Ahmed on anxieties:

> Anxiety is sticky: rather like Velcro and tends to pick up whatever comes near. Or we could say that anxiety gives us a certain angle on what comes near. Anxiety is, of course, one feeling state among others. If bodies do not arrive in neutral, if we are always in some way or another moody, then what we will receive as an impression will depend on our affective situation (p. 36).

Bodies do not arrive in neutral in the race course. Bodies arrive anxious and that anxiety can stick to the course texts, stick to the classroom space, and class discussions and activities—tending toward only particular kinds of engagement with material that resists taken-for-granted norms of white supremacy. In this space, made up of 25-40 students, the range of epistemological assumptions about race layer on top of race

discourse normalized by media representations and family discourse, and meaning made from encounters with race and/or racism. Anxiety is present in all of this. Students are anxious that they will say or do the wrong thing, and perhaps betray their ignorance, racial bias, or do racial violence. Erin Manning discusses the relationship between speech and personhood, the "tendency to place language as the determinant of experience" and asserts that personhood is directly associated to verbal interaction, which is then posited as rationality (2012, p. 10). Manning continues by saying that language is about containing an experience and that when containment is not the goal of experience, "The unified verbal self is no longer the first to emerge" (p.10). In a classroom that is increasingly concerned with accessibility, how does the overemphasis on speaking or the commonsense norm of speaking as reflective of learning, thought, and experience undermine the ethical desire and hope for greater accessibility?

The Possibility of Art

Given all of the difficulties of both silence and speaking, students can make collages "speaking" to themselves and each other in ways that are much lower-stakes, engaging new material in ways that do not end in conclusions or critique, and slow down, expanding the time in which they can process new perspectives, histories, and experiences. Every student can make a collage, regardless of willingness or ability to speak, regardless of whether they have read or understood what they have read, as long as they have access to material, materials which are easy to collect in a context overwhelmed with printed materials. Collages are about associations, connections, and

what the collagist finds visually appealing and does not need to be clear or coherent. Because we were not artists, we were not concerned with others judging our work on its artistic merits and were guided by our own interest in thinking about the topics.

Even though we might become artists in this way. Often what is most striking about collages are their incoherence. An incoherence that is common in early conversations and thinking about race. The low barrier for entry, in absence of any evaluation of what is produced, ends up being an opportunity to background the hold of language on the undergraduate course focused on issues of race. A hold that always threatens become unproductive. We might still stress and anxiety, allowing for productive silence and "thinking with ones' hands" to make temporary meaning or a topic that vibrating with relevance, always threating to overwhelm. This does not mean that nothing good is happening in the space that centers speaking and writing, but I argue that less becomes possible.

Finally, an End/Beginning

Since the fall of 2016, much has changed in the world. At the time of writing this, it is April of 2018. In that time so many things have happened that I do not feel like I could begin to list them, but all of them steeped in race/ism. In the past month, another young white man shot up a school, the president of the United States has spoken about particular immigrants again, in dehumanizing ways, Alton Sterling's killers were acquitted prior to the release of a horrifying video of his death, and Stephon Clarke was murdered, shot 20 times, by Sacramento police. White supremacists are growing in numbers and power, racial incidents are occurring at much greater rates, and higher

education institutions are being threatened by right-wing groups targeting instructors (often untenured, graduate instructors, and/or contingent) attempting to do exactly what I assert they should do—teach in resistance to white supremacy. While none of these things are new, the intensity and the speed with which we can become aware of these happenings is unprecedented, aided by the 24/hour news cycle, the Internet, and a culture that has shifted to reframe these events as relevant.

The work of teaching in this time and space is complex and challenging, regardless of the discipline. This is further complicated by capitalist-logics which have leaked into our institutions of higher educations with little to no resistance from those with any power to meaningfully resist it. All of this makes the classroom, both an ineffective space of resistance, while also being one of the few places were this (at least) epistemological resistance can occur. I further assert that this work cannot only be done by those working in education, but must be cross-disciplinary, engaging the work of people troubling race in their respective disciplines and fields.

This inquiry project was focused on undergraduate students in their senior year, at least a year prior to becoming teachers. It is important to engage some of these same questions with in-service teachers, those who are much less uncertain, much less habituated to their role as teacher, but in many cases no less in need of a deeper thinking and doing of race and racism. There is a way that school leaders and other people working in schools might begin to think very differently about what they know about do not know and how they have become in relation to racial hierarchies, that many benefit from each day. A sustained and ongoing looking makes visible patterns and possibilities at undermining those patterns that continue to do harm.

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