

Texts that Teach: Curriculum, Affect, and Critical Pedagogy in the Neoliberal University

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Abstract

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This dissertation bridges together the fields of composition studies with literary studies in order to advance a new pedagogical framework for teaching for social justice in the writing about literature classroom. Coined a *pedagogy of insurgency*, this pedagogical framework intends to transform how undergraduate students envision and engage social justice through literary texts. In the Introduction, I outline the core aspects of pedagogy of insurgency and how it functions as a pedagogical apparatus in the writing about literature classroom. In Chapters 1 and 2, I mobilize pedagogy of insurgency into a critical reading practice and illuminate for readers how Michelle Cliff's *Abeng* (1984) and Jamaica Kincaid's *Lucy* (1990) intervene into the common assumptions of the average American reader. In these chapters, I introduce the concept of *affective counter-narratives*, which, as I argue, feature subjugated knowledges and histories.

With *affective counter-narratives* as a lens, I examine how Cliff's *Abeng* functions as a critique of the architects of Empire in the liberal past. Similarly, I examine how Kincaid's *Lucy* interrogates the rhetoric of happiness and well-being in the neoliberal present. Taken together, I conclude that *affective counter-narratives* in *Abeng* and *Lucy* serve as vehicles for 'winning hearts and minds' for social justice and affect readers cognitively and emotionally.

While Chapters 1 and 2 mobilize pedagogy of insurgency as a reading practice for limning *affective counter-narratives* in Cliff's *Abeng* and Kincaid's *Lucy*, Chapter 3 examines how pedagogy of insurgency impacts my scaffolding procedures in the writing about literature classroom. I close-read the curricula I have developed between academic years 2012 and 2015 in order to illustrate how I implement pedagogy of insurgency as a heuristic for teaching social justice in the writing about literature classroom. I examine *sequencing for justice*, *reading for justice*, *'doing genre' for justice*, and *writing for justice* as central to my curriculum.

In Chapters 4, 5, and 6, I pivot to an empirical investigation into how pedagogy of insurgency affects undergraduate students' learning outcomes. With Kathy Charmaz (2006) constructivist grounded theory methodology for qualitative research, I offer insight into the extent to which students are transformed by my pedagogy of insurgency as they navigate contexts both within the university classroom and beyond it. My qualitative research bolsters key arguments staked in outlining my pedagogy of insurgency and how I recondition students' affective relationship to social justice. This research includes examining how students' prior knowledge and world-views affect learning about social justice in Chapter 4; how students acquire new knowledge of social justice in the classroom in Chapter 5; and how students "recontextualize" (Nowacek 2011) knowledge acquired in my courses in new contexts in Chapter 6.

To end my dissertation, I reflect on the implications of my research project and summarize for readers the revisions I have made to my curricula. Additionally, although my research takes place in FYC and sophomore literature courses at the University of Washington, I offer insight for all teacher-scholars committed to teaching for social justice. In outlining aspects of pedagogy of insurgency and its influence on close-reading and teaching practices, I do not intend for this pedagogical apparatus to be dogmatic or prescriptive in nature. Rather, I offer pedagogy of insurgency as simply one way for transforming how we might be responsive to student learning outcomes while also advancing social justice in the neoliberal university. To that end, Chapter 7 presents readers a generalized rubric for “teaching for justice” (Alexander 2005) and offers teacher-scholars outside of English departments and the Humanities suggestions for transforming students’ orientations to advancing social justice.

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DEDICATION

To my parents, Randy and Mary McCoy, and my brother, Chester McCoy, who have provided me unwavering love and support.

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INTRODUCTION

In August 2014, the deaths of unarmed black men in the United States sparked a renewed debate about “racism without racists” (Bonilla-Silva 2010, 1-4) and the implicit (as well as explicit) policing and surveillance of non-white bodies. After Michael Brown’s death in Ferguson, Missouri, one trending topic that gained widespread appeal was #FergusonSyllabus created by Marcia Chatelain, an associate professor of history at Georgetown University. Chatelain created #FergusonSyllabus as a call to educators to develop curricula that spoke to the contemporary moment regarding race relations in the U.S. In “Teaching the #FergusonSyllabus” (2014), she explains that what she desired most from the Ferguson event was a dialogue between the academy and the public: “I asked professors who used Twitter to talk about Ferguson and to use #FergusonSyllabus to recommend texts, collaborate on conversation starters, and inspire dialogue about some aspect of the Ferguson crisis” (*DissentMagazine.org*).

The dialogue initiated by Chatelain’s hash tag prompted educators in primary schools to also seek advice for how to teach students about this event and contextualize such tragedies within an intelligible framework for young minds. Indeed, what captured Chatelain’s attention in the chaos of Ferguson were not the scenes of civil unrest broadcasted across the nation; rather, her interest was in what students in Ferguson might face as they return to a new school year. With #FergusonSyllabus, Chatelain “wanted other educators to think about how painful the introduction to a new school year would be for this town. I hoped to challenge my colleagues on campuses across the country to devote the first day of classes to a conversation about Ferguson” (*DissentMagazine.com*). She ends with a call to action for all: “Whether you find yourself teaching in a schoolhouse, in your living room with your children, at a community meeting filled

with movement members, in a church basement with others who seek racial reconciliation, or in a detention center common room,” #FergusonSyllabus provides an abundant amount of resources for initiating a conversation for “what is being taught, what is being felt, and what is being created each day.”

Chatelain’s call to action, for teachers to teach texts through a historically-contextualized curriculum that reflects and responds to the social, cultural, and political realities of the current moment, speaks to the exigency of my project, *Texts that Teach: Curriculum, Affect, and Critical Pedagogy in the Neoliberal University*. *Texts that Teach* bridges together literary studies with composition studies in order to understand how to craft curricula that are culturally responsive and culturally relevant to the current realities that many students face every day. With historically contextualized close-readings of literary texts that offer critical pedagogies of their own, close-scrutiny and analyses of teaching artifacts that animate my course syllabi, and substantial analyses of student writings, student interviews, among other data collected for this project in Fall 2015 and Winter 2016, I seek to understand how texts function as a vehicle for social justice in the writing about literature classroom. I investigate how to *teach for social justice* (Alexander 2005) through literary texts that engage undergraduates in the study of social justice at a time when the neoliberal nation-state privileges and rewards those who pursue prestigious degrees and lucrative careers in science, engineering, technology, and mathematics.¹ Since the 1970s, neoliberalism has re-shaped how nation-states craft economic policies that purposefully manipulate the free-market in favor of wealthy elites. Neoliberalism has also “become hegemonic as a mode of discourse. It has pervasive effects on *ways of thought* to the

¹ In *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred* (2006), M. Jacqui Alexander defines “teaching for justice” as a teaching practice invested in demystifying violence caused by Empire’s expansion. This type of critical pedagogy exposes “dominant knowledge frameworks” (124) and the regimes of power constituted by those frameworks.

point where it has become incorporated into the common-sense way *many of us interpret, live in, and understand the world*” (Harvey 3, emphases added). Indeed, neoliberalism’s emphasis on competitive hyper-individualism, entrepreneurship, capital accumulation, and privatization impact the world-views of many undergraduates who aspire to prestigious careers. These students, however, are not to blame, as the current atmosphere on many university campuses condition undergraduates to desire such positions (Binder et al. 2015). To disrupt the ethos of the neoliberal university, I turn to critical pedagogy, curriculum theory, and feminist affect studies in order to understand how social justice pedagogy impacts undergraduate students’ learning about social justice within the neoliberal era of expanding social inequalities and imperial sprawl.

How might literature serve as a vehicle for social justice and promoting social change in our classrooms? How might literary texts affect readers, in general, and students, in particular, both cognitively and emotionally? To what extent do literary texts that focus on social justice mobilize undergraduates’ interest and engagement? Finally, what impact might critical pedagogy have on a student’s affective relationship to and engagement with social justice? My investigation into the efficacy of teaching literature vis-à-vis critical pedagogy within higher education is not a new endeavor. In fact, many scholars have explored the efficacy of literary studies, the value of the Humanities, and the long history of attacks on academic freedom and dissent. These include Rita Felski’s *The Uses of Literature* (2008); Christopher Newfield’s *Unmaking the Public University* (2008); Cristina Bruns’ *Why Literature?* (2011); Gerald Graff’s *Professing Literature* (1987); Jonathan Bate’s edited anthology *The Public Value of the Humanities* (2011); Lisa Zunshine’s *Why We Read Fiction* (2007), *Introduction to Cognitive Cultural Studies* (2010), and “Why Fiction Does It Better” (2012); Joshua Landy’s *How to do Things with Fictions* (2012); and Piya Chatterjee’s and Sunaina Maira’s edited anthology *The*

Imperial University: Academic Repression and Scholarly Dissent (2014). The marginalization of the Humanities and literary studies comes at a crucial moment in history when students' historical knowledge of the past is increasingly limited and often constructed from a sanitized curriculum. In "Why Our Best Students Are Totally Oblivious" (2013), Falguni A. Sheth highlights the fact that many undergraduate students in our classrooms today do not have the knowledge necessary to navigate the terrain of Empire, colonialism, and imperialism. These students "lack the knowledge of most things related to the U.S.'s war on terror"; while "racism [may be] discussed, it is, correctly, within the context of the U.S.'s morally troubling and murky history of slavery. But the discussions are not usually linked to the equally troubling history of colonialism and conquest of indigenous populations" (2). Notably, she goes on to argue that students are not to blame for their lack of knowledge about these topics. In fact, undergraduate students "have few memories of a time when the U.S. was *not* waging war in the Middle East" (2, author's emphasis). In short, Sheth's article points to the ways in which many young students lack fundamental knowledge of the role that the U.S. has played in imperial projects.

The continued assault by the U.S. on both domestic and foreign sovereign subjects has led to what Anne McClintock (2014) calls "imperial ghosting." "Imperial ghosting" involves not only the perpetuation of continual war, but also includes large scale administered violence and forgetting of history as necessary repetitions for the reproduction of Empire. She explains that "imperial ghosting takes the form of a doubleness, whereby administered forgettings and guarded secrets leave a kind of counter-evidence: material and spectral traces, shadowy aftereffects, and temporal disturbances" ("Imperial Ghosting and National Tragedy" 821). Her concept "adopts a number of guises"; among them are "disturbances of speech, incoherences in language and naming, visual disruptions in photographs and paintings, disorders of bodily

gesture, sonic discordance, ruptures in time, and the scarring of landscapes by ruins and mounds.” Finally, “imperial ghosting” as a metaphor for Empire’s ghosts “throws haunted shadows across different historical moments and generations, creating the temporal palimpsests, visual figures, and the uncanny anachronisms that I call imperial déjà vu.” McClintock’s concept offers a critical vantage point on the notion of forgetting to which our undergraduates are subject.

Left unanswered by both Sheth and McClintock, however, is the question of *how* to interrupt the reproduction of Empire’s logic in our classrooms and make visible the ‘ghosts’ of Empire. How might educators make explicit the mechanisms of Empire, colonialism, and imperialism as they impinge on the study of literature? How might a counter-curriculum interrupt Empire’s logic and the pernicious effects of capitalism and globalization? More specifically, how might an investigation into critical pedagogy wedded to literary studies intervene in “patriotic education” (Sheth 2013) and hyper-nationalism? If Empire constitutes a “moral and pedagogic project of improving manners, a project of cultivation” (Ahmed 2010, 127), then Empire’s pedagogical mission includes conditioning students to not be affected by such ‘ghosts.’² As Sheth makes clear, “patriotic education” has been historically instrumental in producing American citizens that are un-critical of global and domestic social injustices perpetuated by Empire and imperial discourses.

Central to the reproduction of Empire is the university. Indeed, the university is integral to the smooth functioning of “patriotic education” and has historically mediated social inequities at the expense of knowledge accumulation. And literary studies has played a critical part in facilitating such inequities. In *Represent and Destroy: Rationalizing Violence in the New Racial*

² For my purposes here, I define Empire as a political invention that maintains the status quo of capitalism and Western cultural hegemony through the global proliferation of U.S. economic and political power structures. Empire includes (but is not limited to) the ways in which the U.S. secures ideological, political, social, historical, and cultural consensus for global hegemony.

Capitalism (2011), Jodi Melamed examines how the university successfully disseminated a variety of “official antiracisms” through literary studies (xv). In the post-World War II era, Melamed describes how undergraduates were trained in the discourses of “official antiracisms”; these discourses produced three historically situated racial projects and their corresponding subjects: the “white liberal, the multicultural American, and the multicultural global citizen, respectively—along with newly stigmatized racial subjects, including the un-American, the overly race conscious, the monocultural, and the illegal.” (14) Together, “official antiracisms” and literary studies have been “liberal modes of institutionalizing power that have worked in the value form of difference by constructing orders of difference that have created and imposed normative systems” (Melamed xv). In other words, literary studies has historically served as a “cultural technology” in the university “for producing, transmitting, and implanting official antiracist knowledges” (*Represent and Destroy* 15).

In addition to contextualizing the historical emergence of liberal multiculturalism, Melamed describes how the university successfully eliminated literatures that foreground “materialist cultural activism of radical antiracist movements” through a counter-insurgent literature canon (32). This newly developed canon was instrumental in both the dissemination of official anti-racisms in the university and the production of “enlightened multicultural global citizens” (45). Thus, the discipline “has come to play a uniquely powerful part in producing commonsense notions about race in the United States after World War II, for better or worse.” This is especially true in our contemporary moment, where the neoliberal university has become the primary mediator of “enlightened multicultural global citizens” (45). To disrupt this institutional practice, Melamed’s solution is to teach the literature of “race radicalism”; originating “in the forceful anticolonial and leftist antiracist movements of the 1930s and 1940s,”

“race radicalism” makes visible the effects of racial capitalism sutured to the forces of globalization and capitalist expansion.

While Melamed’s analysis frames the historical emergence of liberal multiculturalism vis-à-vis the terrain of literary studies, Geneva Gay offers solutions to combating such agendas. In *Culturally Responsive Teaching: Theory, Research, and Practice* (2010), Gay proposes “culturally responsive pedagogy” and “culturally responsive curriculum” as impactful for educating students, in general, and multicultural students, in particular. Culturally responsive pedagogy and culturally responsive curriculum are both “dynamic, dialectical, and interwoven” into the language and curriculum development in ways that make “instructional delivery more congruent with the cultural orientations of students from different ethnic, racial, social, and linguistic backgrounds” (xix-xxix). In other words, Gay bridges the school-life culture gap, which, as she explains, is necessary for the “cultural fabric” of the schooling process in the U.S., which is “dynamic, complex, interactive, and changing, yet a stabilizing force in human life” (9-10). This holistic approach to pedagogy accounts for sociocultural factors that foster students’ agency and investment in their own education. Gay writes,

The highest quality educational programs and practices can never be accomplished if some ethnic groups and their contributions in the development of U.S. history, life, and culture are ignored...All schools and teachers, regardless of the ethnic and racial make up of their local student populations, must be actively involved in promoting equity and excellence, and all students must be benefactors of these efforts. Education that is minimally adequate has to teach students the knowledge, value, and skills they need to function effectively as citizens of the

pluralistic U.S. society. These are requirements, not voluntary choices, for all students. (*Culturally Responsive Teaching* 21)

Gay's observations speak to how teachers (at all levels) can teach students in a multicultural society that privileges the importance of contextualizing U.S. history.

Gay's argument lends itself to the predicament that English departments are currently facing—how to stay culturally relevant in an era when STEM fields (so often endorsed by universities, high schools, and middle schools, and even former President Barack Obama) condition how students pursue certain types of degrees and careers.³ In “The Death of English” (2005), Halberstam argues that English departments must respond to students' needs and the shifting intellectual terrain of the university. For instance, she outlines how the discipline of English might re-categorize the work that is so often done in order to promote student engagement. She attributes the recent decline of English majors to the fact that “the study of culture and the function and meaning of culture has moved far beyond the boundaries of the English department.” It is not that pre-modern areas of study are irrelevant; rather, “it is that the way we pursue the teaching of genres and periods has not kept up with the way we study and write about culture and literature and history.” Despite the numerous changes to the curriculum in the 1980s and 1990s (Graff 1992; Melamed 2011), the discipline has done relatively little in changing *how* students are trained. Gayatri Spivak agrees that the discipline must undergo significant revision that attends to the current political, social, and cultural moment. In “The Making of Americans, the Teaching of English, and the Future of Cultural Studies” (1990), Spivak argues for a “transnational study of culture,” what she describes as a “semester-long senior seminar” on Asia, Africa, Latin America, and how these regions impact the study of

³ For more, see “Engage to Excel: Producing One Million Additional College Graduates with Degrees in Science, Technology, Engineering, and Mathematics” produced by the President's Council of Advisors on Science and Technology.

literature in the U.S. Another strategy would be to encourage more students to pursue joint degrees, such as English and History; or English and Asian Studies; or English and African Studies (790). Doing so would help students understand that “canons [are]...the effect of institutions” (784) and that canons are a “political matter” invested in “securing authority” over what is deemed worthy of reading and studying (785).

Spivak emphasizes that these changes can only be implemented if students understand the political nature of knowledge production through “good” teaching, which, she contends, is “taken for granted” (788). In the last two decades, critical pedagogy has transformed how teaching and pedagogy are now viewed as legitimate topics for scholarship in critical cultural studies. Cultural studies scholars’ commitment to critical pedagogy comes at a time when the study of culture and society is rendered suspicious and ‘un-American’ by those on the Right who wish to manufacture a curriculum that cultivates consensus and “patriotic correctness” at the expense of educating students to become critically engaged thinkers (Giroux 2006). While Chatelain, Alexander, Melamed, Sheth, McClintock, Halberstam, Spivak, and Giroux all help frame the problem space of “patriotic education” and hyper-nationalism embedded in the curriculum, these scholars do not include pragmatic solutions to combatting undergraduates’ ignorance of history, society, culture, and politics. More importantly, they neglect to address *how* social justice pedagogy affects students emotionally and cognitively and what role undergraduates play in advancing social justice within the neoliberal university and beyond it. To fill this gap, my research focuses on how literary texts offer pedagogical strategies for teaching undergraduates in the writing about literature classroom. I wed critical pedagogy and curriculum theory to feminist affect studies in order to understand how texts influence readers for better or for worse. Specifically, feminist affect studies allows me to understand how texts affect readers.

With this insight, I frame the writing about literature classroom as an insurrectionary site for teaching texts that animate “race radicalism” (Melamed 2011) such as those that emerge from transnational and women of color feminism, among other texts that disrupt neoliberalism’s disciplining logic. I examine how transnational feminist texts foster a transnational feminist pedagogy that is invested in anti-capitalist/anti-globalization critiques.

How might literary studies counter a curriculum that conditions students for consensus and “patriotic correctness”? Specifically, how might literary studies enable an oppositional critique of “official antiracisms” and become a counter- “cultural technology”? With these orienting questions, I seek to understand how to scaffold a critical counter-curriculum for disrupting “patriotic education” (Sheth 2013). Critical pedagogy’s lack of focus on students’ experiences motivates me to inquire how literary texts might function as vehicles for motivating students to take up social justice in their coursework and everyday lives. While critical pedagogy neglects in-depth research into students’ experiences, the field of composition studies affords me valuable insight into qualitative research methodologies that measure student learning. Critical pedagogy’s failure to measure the efficacy of critical pedagogical practices drives my interest in conducting qualitative research that measures the impact of critical pedagogy on student learning. Bridging literary studies with composition studies offers a new possibility for rethinking our pedagogical commitments and engaging students’ curiosities about the larger world around them. If we wish to impress upon our students a desire for affecting social change, then understanding how students participate in alternative world-making projects that advance social justice is necessary for measuring the efficacy of critical pedagogy.

Specifically, my project mobilizes what I coin as a *pedagogy of insurgency*, which functions as both a reading practice and teaching practice. *Pedagogy of insurgency* is indebted to

critical pedagogy, in general, and feminist pedagogy, in particular. As an instructional method, feminist pedagogy aims to reform the relationship between the teacher and the student; to promote student empowerment, building community, privilege voice, and respecting personal experience; and finally, feminist pedagogy challenges traditional pedagogical notions (Allen, Walker, and Webb 2002). These commitments translate to pedagogical commitments in the classroom in the forms of participatory learning/“dialogic” learning, the validation of personal experience for academic inquiry in the classroom, social understanding and activism, critical thinking, and fostering open-mindedness to diverse perspectives (Hoffman and Stake 1998). Simply put, a critical feminist pedagogy aims to enable students with a better understanding of social justice and promote an active student citizenry (Mohanty 2003). I measure the efficacy of *pedagogy of insurgency* and how it affects student learning. As a “pedagogical cartography” (Giroux 1994), *pedagogy of insurgency* demystifies the effects of Empire, colonialism, and imperialism; *pedagogy of insurgency* functions as an intellectual and practical framework for teaching literature oriented towards advancing social justice. I construct this critical pedagogical apparatus from curriculum theory, feminist affect studies, and critical and feminist pedagogy in order to examine the affective dimensions of reading and writing about literature, which includes the cognitive and emotional aspects of literature and how they mobilize students’ affective relationship to social justice. *Pedagogy of insurgency* therefore cultivates an engaged skepticism regarding education as a solution to social inequalities and injustices.

How might *pedagogy of insurgency* become a transformative tool for teaching literature in the writing about literature classroom, and what are the political, intellectual, and ethical stakes of *pedagogy of insurgency*? To begin, I offer *pedagogy of insurgency* as a philosophy of literature education; *pedagogy of insurgency* is flexible and mobile as it traverses the ‘two

cultures' that exist in English departments—Literature and Rhetoric/Composition. Engaging both types of scholarship is necessary for pursuing a critical pedagogy that is dynamic and attends to the pedagogical demands of cultivating students' critically edged capacities for reading and intervening into social injustices. Because my initial training in composition has profoundly impacted the way I teach literature, I find it intellectually and pragmatically useful to articulate my literature pedagogy from the standpoint of composition pedagogy. This includes teaching literature to students rhetorically as well as analytically (e.g., close-reading), both of which have been beneficial for intellectual and pragmatic reasons.

Additionally, *pedagogy of insurgency* is rooted in an intersectional feminist praxis that makes central critiques of culture—national culture, academic culture, institutional culture, and classroom culture. Intersectional feminist praxis re-conditions students' affective relationship to social justice. An intersectional feminist praxis fosters what Chela Sandoval coins as “oppositional consciousness.” In *Methodology of the Oppressed* (2000), Sandoval develops “oppositional consciousness” from the counter-hegemonic political movement of U.S. Third World feminism and Louis Althusser's theory of “ideology and the ideological state apparatuses” (2). For her, this concept employs “oppositional practices” that developed from “the Civil Rights movement, the women's movement, and ethnic, race, and gender liberation movements” (2). Simply put, “oppositional consciousness” is commensurate with other thinkers' and intellectuals' theorizing types of critical consciousness that are counter-hegemonic; notable among them are W. E. B. Du Bois' “double consciousness” (*The Souls of Black Folk* 7); Gloria Anzaldúa's “mestizo consciousness” (*Borderlands/La Frontera* 102); and Paulo Freire's “*conscientizacao*” (*Pedagogy of the Oppressed* 159). What they have in common is that opposition to hegemony is enabled by critical consciousness.

To explain further, *pedagogy of insurgency* includes ethical readings, co-intentional learning environments, the cultivation of critical literacies, and wedding cultural studies to critical pedagogy. First, *pedagogy of insurgency* advocates *reading for justice*. *Reading for justice* employs counter-canon and counter-curricula for teaching students the importance of historiography and ethical close-reading practices. To prepare undergraduates in reading history, I privilege critical literacies and close-reading practices as they impinge on the intersection of nations and cultures within a specific context. *Pedagogy of insurgency* emphasizes how intellectual inquiry in literary studies is historically bound; thus, for students to be attentive to the political, cultural, and historical stakes of a given text, the teacher must be attentive to how s/he situates these texts within a contextualized milieu. Indeed, how we teach students to *read for justice* is one strategy for intervening in the reproduction of “patriotic correctness” (Giroux 2006).

Moreover, training students in the ethics of responsible reading and scholarship conveys to undergraduates that they must cultivate close-reading practices vis-à-vis history. In *African Intimacies* (2007), Neville Hoad makes the case for close-reading as an ethical reading practice. He writes,

When I teach close-reading, I work to instill in my students the idea of responsible reading as an ethical activity, in which readers may work to being othered by the text by watching their enabling abstractings and assumptions come under pressure. At least they should begin to understand their bewilderment as an invitation to imagine reading competencies they cannot have without some kind of self-destabilization. That said, I am often disturbed by the self-consolidating

intransigence of the ‘I am so glad I am American’ response of otherwise good students to postcolonial African material. (22)

Hoad’s comments point to two things that are of use to my *pedagogy of insurgency*: the first is the necessary work of teaching close-reading to students that otherwise might not have the necessary skills to critically read difficult literary texts; the second is the exceptionalism espoused by American students—that the U.S. becomes the place of exception decontextualized from the historical implications of Empire.

My investment in critical reading practices emphasizes a pedagogy that advocates *against* cultural literacy and *for* critical literacy. In “What is Critical Literacy?” (1999), Ira Shor explains how universities train students as members of a managerial class which results in an uncritical populace (15). To reverse this trend, critical pedagogues must retrain students in the practice of critical literacy, which “involves questioning received knowledge and immediate experience with the goal of challenging inequality and developing an activist citizenry” (17). Shor’s idea resonates with Henry Giroux’s (1994) account of “critical cultural practice,” which develops out of a critical investigation into history and society, the relationship between teacher and student, and engages with a “border literacy” that questions authority in institutional spaces (“Insurgent Multiculturalism and the Promise of Pedagogy” 247). Both Shor’s and Giroux’s concepts lend themselves to Peter McLaren’s (1994) idea of “critical multiculturalism” (“White Terror and Oppositional Agency: Towards a Critical Multiculturalism” 53). With “critical multiculturalism,” McLaren suggests that

teachers and cultural works need to take up the issue of ‘difference’ in ways that don’t replay the monocultural essentialism of the ‘centrisms’... They need to build a politics of alliance-building, of dreaming together, of solidarity that moves

beyond the condensation of... ‘race awareness week,’ which actually serves to keep forms of institutionalized racism intact. (57)

Shor, Giroux, and McLaren all point to the ways in which conversations about “critical literacies” and “multiculturalism” come to play out in the space of the classroom. As Gary Olson and Lynn Worsham (1998) put it, critical literacy “guarantees nothing, but it is an essential step toward agency, self-representation, and an effective democracy” (“Staging the Politics of Difference: Homi Bhabha’s Critical Literacy” 3). Teaching students to hone critical literacy skills such as close-reading “attempts to revise existing hegemonic arrangements” within the classroom and beyond (McLaren 58). Close-reading, as a critical tool, is important for not only demonstrating competencies in literary studies, but it also requires that students critically understand literature.

In addition to *reading for justice, pedagogy of insurgency* privileges co-intentional education (Freire 1970). Co-intentional education emphasizes a collaborative learning environment that empowers students to become knowledge producers rather than knowledge receivers. I strive to practice what Black feminist thinker bell hooks calls an “engaged pedagogy.” In *Teaching to Transgress: Education as the Practice of Freedom* (1994), hooks argues that teaching is a performance; we are called upon as teachers to

engage audiences, to consider issues of reciprocity. Teachers are not performers in the traditional sense of the word in that our work is not meant to be a spectacle. Yet it is meant to serve as a catalyst that calls everyone to become more and more engaged, to become active participants in learning. (11)

Simply put, an “engaged pedagogy” educates the ‘whole’ student through a “holistic education” that is “more demanding than conventional critical or feminist pedagogy.” Unlike critical and

feminist pedagogies, an “engaged pedagogy” “emphasizes well-being. That means that teachers must be actively committed to a process of self-actualization that promotes their own well-being if they are to teach in a manner that empowers students” (*Teaching to Transgress* 15).

The third aspect of my *pedagogy of insurgency*— ‘*doing genre*’ for justice—adopts a multi-genre approach to teaching for social justice. Because so few undergraduates spend time reading fiction, I find it imperative to pique students’ curiosities through a variety of genres (literary, visual, and auditory) that speak to the central concerns of my courses. By teaching for social justice through a multi-genre approach, I hope to attract students who might not enjoy reading novels but might enjoy non-fiction texts, such as a personal essay, a news article, or a documentary film. ‘*Doing genre*’ for justice thus aims to contextualize social justice issues raised in media and strives to make the stakes of these issues clearer and more digestible for undergraduate students.

The fourth aspect of my *pedagogy of insurgency* is how my pedagogical approach to teaching literature in the writing about literature classroom is culturally responsive (Gay 2010). As previously mentioned, culturally responsive teaching, pedagogy, and curriculum are attentive to the needs of multicultural students and the rapidly changing social, economic, and political environments within which we are situated. Originally conceptualized for multicultural students, I interpret Gay’s culturally responsive pedagogy more capaciously and include all students who find literary studies irrelevant for our current moment. In other words, I aim to teach literature vis-à-vis a culturally relevant curriculum that makes central on-going issues and crises relevant to our current moment.

The final aspect of *pedagogy of insurgency* privileges education as a theme and brings to bear new questions for literary studies, the Humanities, and the ways in which education can be

both a social good *and* a promoter of greater social inequalities. Granted, this is not a new argument, as critical university studies and critical pedagogy have made clear. But what *is* new is the way in which the writing about literature classroom *becomes a catalyst for such critiques*. A *pedagogy of insurgency* works within the system of higher education in order to change it; it means being attentive to market forces (Newfield 155) and the demands of the neoliberal university. A *pedagogy of insurgency* is thus committed to demystifying market forces while, at the same time, teaching students as well as ourselves how to work within those systems to hopefully make them better for our students and ourselves. In this way, *pedagogy of insurgency* is subversive and involves constant negotiation within the new “imperial” university (Chatterjee & Maira 2014). For myself as an antiracist feminist, this means working collectively and challenging competitive hyper-individualism in order to “remake the culture of doing intellectual work” (Chatterjee & Maira 277). Doing so enables the writing about literature classroom to function as an “insurgent” site (Chatterjee & Maira 43) that works against hegemonic power structures, which require students to conform rather than dissent.

Literature couched within the critical pedagogical framework that I propose as *pedagogy of insurgency* is one possible pathway to curating students’ critical awareness of social injustices produced by the university in concert with other institutions. In this way, my dissertation is *transdisciplinary* (Mooney Smith 2012) as I transgress disciplinary boundaries and pursue research that speaks to both the fields of literary studies and critical cultural studies while also engaging with the scholarship in composition studies and rhetorical studies. What I hope is gleaned from my project are the stakes of transdisciplinary research and the value it holds for radically changing the writing about literature curriculum.

Finally, I do not intend for *pedagogy of insurgency* to be prescriptive, but, rather, interrogative. Arlo Kempf (2006) explains that to be “interrogative” is not to prescribe a certain way of teaching as much as it is concerned with interrogating particular types of knowledge production and intellectual projects that undergird Empire (“Anti-Colonial Education Historiography: Interrogating Colonial Education” 129). Although I do not espouse my pedagogy to be prescriptive, I do believe that this pedagogical apparatus might be helpful for other teacher-scholars who are committed to social justice and remaking the university in the image of *public* education. My aim is also not to romanticize the classroom experience; rather, my hope is that critical pedagogy wedded to intersectionality as a teaching practice can be viewed as a productive methodology for intervening in unjust social practices at the university. This work begins with transforming how we teach our fields of expertise to our students. In *Difficult Diasporas: The Transnational Feminist Aesthetic of the Black Atlantic* (2013), Samantha Pinto articulates a call to action for teaching texts that move beyond disciplinary boundaries through a reconsideration of “*what and how we are teaching our fields to our students*” (206, emphases added). As she puts it, “[L]iterature can offer more than representations—it *offers new modes and nodes of thought itself, at its best*” (207, emphases added). My hope is that my dissertation initiates such a process of rethinking the writing about literature classroom for a futurity that speaks to the cultural, social, and political tensions of the past, present, and future.

To begin, Chapters 1 and 2 both focus on the act of reading texts through an anti-racist feminist lens that is attentive to the role of education and global political economy in the liberal past and the neoliberal present. These chapters hone in on the practice of close-reading and how Michelle Cliff’s *Abeng* (1984) and Jamaica Kincaid’s *Lucy* (1990) affect readers cognitively and

emotionally. Moreover, I aim to de-romanticize education through literatures that are critical of education, specifically colonial education. Drawing from Peters and Lankshear's (1998) idea of counter-narratives and Patricia Hill Collins' "outsider within" (1986), I examine how *affective counter-narratives* serve as vehicles for insurrectionary knowledge production that work against the totalizing effects of hegemonic grand narratives. By focusing on "little stories" of "individuals and groups whose knowledges and histories have been marginalized, excluded, subjugated or forgotten in the telling of official narratives" (Peters & Lankshear 1998, 2), I limn how *affective counter-narratives* disrupt the sociocultural conditioning of students' cognition and emotions, which have been influenced by educational institutions, both formal learning environments (e.g., the school) and informal learning environments (e.g., the family), that privilege patriotic consensus. While Chapter 1 provides a historically contextualized close-reading of Michelle Cliff's *Abeng* and examines how the novel interrogates the architects of Empire in the liberal past, Chapter 2 moves us to the neoliberal present and investigates how Jamaica Kincaid's *Lucy* charts an anti-progress narrative that sheds light on the rhetoric of well-being and happiness. With Sara Ahmed's *The Promise of Happiness* (2010) as a frame, I illustrate how Kincaid's protagonist affects readers emotionally. Taken together, I argue that these novels feature both pedagogies of empowerment and pedagogies of disempowerment, as the authors express ambivalence towards educational institutions. I suggest that Kincaid's and Cliff's writing are insurrectionary knowledges (Foucault 1980) in so far as these authors call into question the social construction of history and the effects of colonial and imperial education. *Lucy* and *Abeng* offer readers *affective counter-narratives* that interrupt the official colonial histories mediated by colonialism and imperialism.

Chapters 1 and 2 provide the foundation for Chapter 3, which focuses on *scaffolding for justice*. In this chapter, I offer close-readings of my curricula and bridge the theoretical framework of *pedagogy of insurgency* to a practice of *pedagogy of insurgency* in curriculum design and development through what I call *scaffolding for justice*. *Scaffolding for justice* encompasses aspects of the curriculum that include the sequencing of reading and writing assignments (*sequencing for justice*); training students in developing close-reading practices (*reading for justice*); fostering a critical media literacy in the writing about literature classroom (*‘doing genre’ for justice*); and employing critical writing practices as a vehicle for reading and interrogating social injustices (*writing for justice*). These aspects of the curriculum provide the framework for crafting a writing about literature curriculum that aims to transform undergraduate students’ cognitive schemas by forming new “*impressions*” (Ahmed 2004) of social justice.

Chapter 3 sets up the qualitative research in Chapters 4, 5, and 6. With Kathy Charmaz’ grounded theory as my methodology for examining the research findings for qualitative fieldwork, I examine the impact of a *pedagogy of insurgency* on student learning. In Chapter 4, I divulge the specifics of my qualitative research study and provide readers with in-depth discussions of the research study background, including my data collection methods, methodology, and the aims of my research study. Chapter 4 introduces readers to ten focal students who participated in individual interviews in October 2015 and a small student focus group session in November 2015. I examine the first area of focus for my research study—student’s background knowledge of social justice and their world-views—and investigate the extent to which students’ prior knowledge experiences impede or enhance their acquisition of new knowledge in the classroom. I analyze how students’ world-views shape their prior knowledge experiences, which includes their dispositional attitudes towards social justice

pedagogy. I introduce three types of world-views and their associated traits; these include the *naïve world-view*, the *resistant world-view*, and the *appreciative world-view*. These world-views offer valuable insight into the ways in which we might structure our curriculum in order to become more proactive in gauging students' prior knowledge experiences. Moreover, these world-views suggest why research into students' prior knowledge experiences might go beyond formal institutional environments and investigate students' familial backgrounds and interpersonal relationships as a component of prior knowledge experience.

In Chapter 5, I pivot to an examination of how students acquire new knowledge of social justice in the classroom. I am interested in how students experience the curriculum and acquire new knowledge of social justice. I investigate the ways in which the curriculum re-shapes students' perspectives of social justice, in general. The central question that grounds my inquiry is what *affect* might an insurrectionary pedagogy have on students' cognitive schemas (Bracher 2013), the "*impressions*" of social justice (Ahmed 2004)? To answer this question, I investigate how students cultivate the critical capacities to read and intervene into social injustices. I present research findings that examine how students formed new "*impressions*" of social justice vis-à-vis the emerging patterns *personalizing the issues, using writing as a vehicle, understanding the real-world relevance* then, *establishing a 'launching pad,'* and *collaborating with others*. These patterns offer valuable insight into the ways in which undergraduates experience the course curriculum, especially the aspects of our curriculum that may need to be emphasized more and made explicit for students throughout the duration of the course.

While Chapter 5 investigates how students experience the course and the curriculum, Chapter 6 focuses on how students transfer knowledge about social justice acquired in my courses to new contexts—both within and outside university classrooms. In this chapter, I

examine the extent to which students “recontextualize” (Nowacek 2011) knowledge acquired in my classroom in new contexts, from the classroom (e.g., institutional settings) to the dorm room (e.g., home). I examine the emergent patterns *interrogating disciplinary knowledge, practicing everyday feminism, understanding the real-world relevance now, kickstarting the cycle, interrogating social media, and bridging the great divide* as central to my research findings.

Although I am greatly interested in how students transfer this knowledge to other courses at the university, I am especially interested in how students transfer this knowledge to informal learning environments—those environments that students occupy the most. As such, I focus on how students engage in social justice in both formal and informal settings, which includes their abilities to interrogate social media; practice “everyday feminism”; and understand the relevance of the course now for their everyday lives. While the course impacted how students engaged with social justice on a daily basis, a gap emerged between students in the Humanities and their engagement with social justice versus students in science, technology, engineering, and math (STEM disciplines) and their engagement with social justice. This emergent pattern offers valuable insight for how we might transform students’ engagement with social justice in STEM fields for the better.

Finally, Chapter 7 discusses the implications of my research. I re-contextualize both the successes and shortcomings of my curricula and include the revisions I have implemented since the initial analysis of the qualitative data. I offer readers the importance of *texts that teach* and the impact of my *pedagogy of insurgency* on students’ affective relationship to social justice. I also project my future research goals, including the methods I will employ in my future research, what I have learned from my qualitative fieldwork, and how I will continue to study *pedagogy of insurgency* and its impact on student learning.

CHAPTER ONE

Interrogating the Architects of Empire: Michelle Cliff's *Abeng* (1984) and *Affective Counter-Narratives* of the Liberal Past

In the Introduction, I outlined the central tenets of what I call a pedagogy of insurgency, a pedagogical apparatus that supports teaching for social justice vis-à-vis literary texts in the undergraduate classroom. In that chapter, I advanced a theoretical paradigm for pedagogy of insurgency, which, as I argued then, is largely drawn from critical and feminist pedagogies, women of color feminism, and intersectionality. As a pedagogical tool, intersectionality offers me a guiding principle for how to structure the contents of my curricula and train students in critical reading and writing practices that aim to expose students to the intersections of race, class, gender, sexuality, and immigration. In order to demystify the historical underpinnings of social and structural inequalities that exist today, training students to acquire a critical lens through literature is an important strategy for cultivating students' critical capacities to read and intervene into social injustices.

In this chapter, I mobilize the pedagogical commitments outlined in pedagogy of insurgency discussed in the Introduction and demonstrate how pedagogy of insurgency informs my critical close-reading practices with transnational women's literature. With this chapter, I am primarily concerned with providing a historically contextualized close-reading of Michelle Cliff's *Abeng* (1984) and examine how the author positions pedagogies of empowerment, collective resistance, and insurrectionary knowledge production. With pedagogy of insurgency as a theoretical framework, I offer readers a comprehensive understanding of how pedagogical commitments might be gleaned from literature, in general, and transnational literature, in particular. Indeed, as *texts that teach*, transnational literature provides an exemplary source for

constructing the scaffolding of my pedagogy of insurgency. Throughout Chapter 1, I demystify the theoretical underpinnings of both pedagogies of empowerment and pedagogies of disempowerment as represented in *Abeng*, which, as I argue throughout this chapter, is a didactic text that teaches readers, in general, and students, in particular, a counter-narrative of the liberal past, in particular the construction of colonial history and the pedagogies of disempowerment found in colonial education. Because of the importance placed on how texts (re)present a politics of representation, in this case, neocolonial Jamaica, an examination of the pedagogical function of counter-narratives represented in transnational women's literature deserves to be unpacked. I focus on the stakes of countering the liberal past in the *affective counter-narratives* of *Abeng* and offer insight into teaching literature from the standpoint of social justice pedagogies, in general, and pedagogy of insurgency, in particular.

The Affect of Fiction: Background and Context

This chapter focuses on reading what I term *affective counter-narratives* in Michelle Cliff's *Abeng* (1984). I define *affective counter-narratives* in this sense as an insurrectionary knowledge production that works against the totalizing effects of hegemonic grand narratives.⁴ *Affective counter-narratives* feature the sociocultural impact on cognition and emotions, especially the ways in which our cognitive abilities and emotions are conditioned by ideological

⁴ In *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (1980), Michel Foucault argues that insurrectionary knowledges are those knowledges that counter the totalizing effects of scientific discourses. He explains that insurrectionary knowledges are "[s]ubjugated knowledges...those blocs of historical knowledge which were present but disguised within the body of functionalist and systematizing theory and which criticism—which obviously draws upon scholarship—has been able to reveal" (81-82). Subjugated knowledges are excavated through a historical genealogy, one that account for the "multiplicity of genealogical researches, a painstaking rediscovery of struggles together with the rude memory of their conflicts" (83). Most importantly, insurrectionary knowledges "are opposed primarily not to the contents, methods or concepts of a science, but to the effects of the centralizing powers which are linked to the institution and functioning of an organized scientific discourse within a society such as ours," a society that privileges the "power of a discourse" created by scientific knowledges (Foucault 1980, 84).

institutions constructed in the name of nationalism.⁵ In this chapter, I focus on how *affective counter-narratives* interrupt U.S. nationalism in the space of the undergraduate literature classroom. In *Counternarratives: Cultural Studies and Critical Pedagogies in Postmodern Spaces* (1998), Michael Peters and Colin Lankshear claim that counter-narratives are stories that work against grand narratives so often found in Western literatures. These stories categorized as counter-narratives can be defined two ways. The first definition holds that counter-narratives function as a political critique of “grand stories which gain their legitimacy from foundational myths concerning the origins and development of an unbroken history of the West based on the evolutionary ideal of progress” (Peters & Lankshear 2). The second articulation defines counter-narratives in everyday life; those are the hegemonic stories that are “propagated for specific political purposes to manipulate public consciousness by heralding a national set of common cultural beliefs” (2). This second definition draws from Michel Foucault’s idea of “counter-memory,” which is developed from “counter-practices, but in a specific and local sense” (2). In this way, counter-narratives connote “little stories,” stories of “individuals and groups whose knowledges and histories have been marginalized, excluded, subjugated or forgotten in the telling of official narratives” (2). I make use of both definitions in order to understand how Cliff’s text disrupts the official narrative of colonial history in the space of the undergraduate literature classroom through *affective counter-narratives* that challenge readers to re-think their intellectual understanding of social justice and education. Because undergraduate students in the U.S. often have taken-for-granted assumptions of social justice and education, I propose teaching

⁵ To be clear, I am concerned here with affect as “embodied affectivity” (Fuchs & Koch 2014). In “Embodied Affectivity: On Moving and Being Moved” (2014), Thomas Fuchs and Sabine Koch describe “embodied affectivity” as the way in which we are either “*moved by movement* (perception; impression; affection) and *moved to move* (action; expression; e-motion)” (Fuchs & Koch 2014, original emphases). For my purposes, I describe the act of reading as a transformative experience that ‘moves’ the reader both cognitively and emotionally and/or ‘moves’ the reader to action.

affective counter-narratives as one strategy for dismantling liberal ideology in the literature classroom.

As part of my theoretical framework for pedagogy of insurgency, I position fiction in this chapter (and later with Chapter 2) as texts that shape how we make sense of the world based on the conflicts and tensions presented in the text. It is my contention throughout this chapter and the next chapter that literature affects students cognitively and emotionally, for better or for worse. In *Re-Educating the Imagination: Toward a Poetics, Politics, and Pedagogy of Literary Engagement* (1992), Deanne Bogdan contends that literature does indeed have a powerful affect on how we conceptualize our world. She writes, “What readers *do* with texts matters as much as what texts are purported to say” (xxv). As she puts it, “the power of literature and the arts has the potential to shape reality positively, but also, negatively” (xxv). Literature’s impact on readers’ imaginations has been a topic of debate among scholars in the field of cultural studies, especially cognitive cultural studies and affect studies.⁶ Literature also has the potential to shape our cognitive schemas and how we view the world around us.⁷ In *The Cultural Politics of Emotion* (2004), Sara Ahmed unpacks how culture and society shape readers’ imaginations and emotions, in particular, “how emotions work to shape the ‘surfaces’ of individual and collective bodies” (1). For Ahmed, the circulation of texts in public space and viewing non-white bodies as ‘the other’ is a “familiar narrative,” one that is culturally conditioned “through othering: the ‘illegal immigrants’ and ‘bogus asylum seekers’ are those who are ‘not us,’ and who in not being us, endanger what is ours” (1). These familiar narratives leave an “*impression*” on readers’

⁶ For recent scholarship in these areas, see Rita Felski’s *Uses of Literature* (2008), Lisa Zunshine’s *Introduction to Cognitive Cultural Studies* (2010) and “Why Fiction Does It Better” (2012), Cristina Bruns’ *Why Literature?* (2011), Joshua Landy’s *How to Do Things with Fictions* (2012), and Mark Bracher’s *Literature and Social Justice: Protest Novels, Cognitive Politics, and Schema Criticism* (2013).

⁷ My understanding of fiction’s impact on cognitive schemas is largely drawn from Mark Bracher’s *Literature and Social Justice: Protest Novels, Cognitive Politics, and Schema Criticism* (2013).

imaginings, which Ahmed defines as “an effect on the subject’s feelings (‘she made an impression’). It can be a belief (‘to be under an impression’). It can be an imitation or an image (‘to create an impression’). Or it can be a mark on the surface (‘to leave an impression’).” How fiction creates an “*impression*” on its readers is important to consider because this effect “allows us to associate the experience of having an emotion with the very affect of one surface upon another, an affect that leaves its mark or trace” (Ahmed 2004, 6, original emphasis).

The sociocultural conditioning of our emotions and cognitive capacities are thus shaped in relation to textual objects. In this case, fictional texts become the object of study for understanding how texts might re-condition our emotions and cognition in relation to the unfamiliar. If the circulation of grand narratives is one impetus to manufacturing socially unjust narratives, we might consider whether *affective counter-narratives* work against this manufacturing in an effort to curate awareness, empathy, and/or outrage in readers, in general, and students, in particular. I propose the development of a literature curriculum that privileges *affective counter-narratives*, which work to challenge students’ affective relationships to both unfamiliar literary texts and the world around them. By prompting students to scrutinize their own familiar paradigms and beliefs that have been socioculturally conditioned by dominant cultural discourses, we can affect change starting within our own literature classrooms. Whereas the university, in general, and literary studies, in particular, have historically been positioned as vehicles for producing “enlightened multicultural global citizens” (Melamed 2011, 45), my goal is to understand how a counter-curriculum in literary studies might also affect student readers to develop the critical capacities needed for critiquing “neoliberal multiculturalism” and the erasure of difference in a globalized world. The need for a counter-curriculum that moves students to

unrest in alternative world making projects and produce affective critiques of the present are necessary to mobilizing sustainable and effective social change.

How might *affective counter-narratives* taught in literature classrooms produce oppositional analytics that counter the production of ‘enlightened’ multicultural global citizens so often produced within the neoliberal university? How might transnational black women’s fiction affect this production, and what “*impression*” might *Abeng* have on undergraduate students in our classrooms and outside of them? Finally, how might *Abeng* feature a politics of representation that disrupts “white male insiderism” (Hill Collins 1986, S21-S24), in general, and affect insurrectionary knowledge production, in particular? With these questions as my guide, I situate Michelle Cliff’s *Abeng* as an *affective counter-narrative* that features the subjugated knowledge of the “outsider within” (Hill Collins 1986). In “Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought” (1986), Patricia Hill Collins argues that the “outsider within” position offers a lens for reading and interpreting history, culture, and society. The “outsider within” also makes privy the position of the cultural outsider to cultural insiders. Hill Collins argues “many Black female intellectuals have made creative use of their marginality—their ‘outsider within’ status—to produce Black feminist thought that reflects a special standpoint on self, family, and society.” She also contends that the “outsider within” perspective produces “distinctive analyses of race, class, and gender” (S14). Hill Collins’ argument extends the discussion of the interlocking oppressions first articulated by the Combahee River Collective in 1977. I find her framework of the “outsider within” and the “interlocking nature of oppressions” (S19) helpful for conceptualizing a critical intersectional

feminist pedagogy that is attentive to how multiple sites of oppression shift and transform over time and across space.⁸

To explain further, the “outsider within” status disrupts the articulation of single-issue politics that fail to consider differences of race, class, gender, sexuality, citizenship status, and geographical location. To account for racialized women’s lives in post-colonial and transnational contexts, as presented in *Abeng*, intersectionality must be deployed *as a reading practice* by students and teachers in order to account for “the importance of race, class, gender and sexuality as interlocking and mutually constitutive” (Hong ix). First theorized by Kimberlé Crenshaw, intersectionality focuses on the “ways in which race and gender intersect in shaping structural, political, and representational aspects of violence against women of color” (1991, 1244). In this chapter, I deploy intersectionality *as a reading practice* (à la Hong) in order to situate my analysis of *Abeng* which foregrounds the role that family and educational apparatuses play in mediating official colonial and imperial histories of Empire. In this way, the “outsider within” becomes a useful analytic for demystifying what Jacqui Alexander calls “dominant knowledge frameworks” (*Pedagogies of Crossing* 124), which includes the normalization and naturalization of colonial education and its production of the colonial bourgeoisie. I argue that Cliff’s writings produce an insurrectionary knowledge insofar as the author calls into question the systemic erasure of neocolonial violence, history, and the effects of colonial and imperial education, all of

⁸ I am not claiming that only black women writers of the African diaspora have this unique insight. Hill Collins’ term “outsider within” could certainly apply to other transnational and post-colonial women writers: Jhumpa Lahiri, Le Thi Diem Thuy, Arundhati Roy, Nawal El Saadwai, Jessica Hagedorn, and Meena Alexander, among others. In fact, Hill Collins makes clear that the term “outsider within” can also be applied to male writers; for instance, James Baldwin, Malcolm X, Junot Díaz, Teju Cole, Dinaw Mengestu, Marlon James, and Ta-Nehisi Coates could all be considered “outsiders within.” As Hill Collins puts it, “...a variety of individuals can learn from Black women’s experiences as outsiders within: Black men, working-class individuals, white women, other people of color, religious and sexual minorities, and all individuals who, while from social strata that provided them with the benefits of white male insiderism, have never felt comfortable with its taken-for-granted assumptions” (S30). In this way, the “outsider within” is a more capacious concept that, I would argue, certainly includes individuals and groups other than transnational black women writers.

which are systemically structured to carry on the political mission of imperialism. I maintain that *affective counter-narratives* are useful for intervening in the reproduction of a “patriotic education” (Sheth 2013) that undergirds rights-based discourses as desirable global policies that ostensibly mitigate the violence of social injustices. *Abeng* performs a counter-“cultural technology” in teaching transnational literature in literary studies through the lens of, what Jodi Melamed calls, “race radicalism,” that is cultural production that interrupts the totalizing effects of neocolonial and imperial discourses so often produced in dominant Western literature (*Represent and Destroy* 47).⁹ With insight drawn from black feminist thought and critical pedagogy, I construct a counter-curriculum that intervenes in a reproduction of colonial education constructed through liberal ideologies.

Rethinking ‘History’

Michelle Cliff’s *Abeng* counters the romanticism of liberalism found in the age of Enlightenment and often captured in the textbooks of ‘History.’ In *Liberalism: A Counter-History* (2011), Domenico Losurdo situates the philosophy of liberalism within an alternative history. In his counter-narrative of liberalism’s past, Losurdo casts both racial slavery and liberalism as the twin products of a double-headed hydra. In fact, many of the architects of liberalism in the British Empire and the American colonies had great investment in the slave trade and ensuring its profitability (12-16). For instance, Losurdo provides close scrutiny of John Locke’s *Two Treatises of Government*, which, he argues,

⁹ In *Represent and Destroy* (2011) Melamed defines race radicalism as a term that is analogous to “antiracist thinking, struggle, and politics that reckon precisely with those aspects of racialization that official liberal antiracisms screen off: the differential and racialized violences that inevitably follow from the insufficiency and nongeneralizability of human value under U.S.-led transnational capitalism and neoliberal globalization. Race radicalisms are materialist antiracisms that prioritize the unevenness of global capitalism as primary race matters” (2011, 47).

may be regarded as key moments in the ideological preparation and consecration of the event that marks the birth of liberal England. We are dealing with texts deeply impregnated with the pathos of liberty, the condemnation of absolute power, the appeal to rise up against the wicked ones who seek to deprive man of his liberty and reduce him to slavery. But every now and then frightening passages open up in this ode to liberty, where slavery in the colonies is legitimized. (23)

The “paradox of liberalism” for Losurdo thus exists as such: “[T]he countries that were the protagonists of three major liberal revolutions [England, France, and the U.S.] were simultaneously the authors of two tragic chapters in modern (and contemporary) history [genocide of Native Americans and the African slave trade]” (27). As he puts it,

the paradoxical tangle we have encountered while historically reconstructing the origins of liberalism is disturbing. We can therefore understand the tendency to repression. After all, that was the gesture, in their own day, of [John] Locke and, especially, the rebel American colonists, who liked to draw a more or less thick veil of silence over the institution of slavery. (27)

Liberalism’s “repression” of racialized violence thus obfuscates the extent to which racial slavery existed under the guise of liberty and freedom—central tenets of the British Empire and the burgeoning American Empire.

While liberalism and liberty were viewed as the hallmarks of modernity, the success of the revolutions in France, England, and the United States sparked the “maximum development” of racial slavery: “The total slave population in the Americas reached around 330,000 in 1700, nearly three million by 1800, and finally peaked at over six million in the 1850s” (qtd. in

Losurdo 35). The expansion of racial slavery after the liberal revolutions allowed for the institution to prosper well into the nineteenth century—the “golden age of liberalism”—and “at the heart of the liberal world” (Losurdo 37). James Madison and other “protagonists of the revolution” exercised power and control over racialized subjects and profited handsomely from the slave trade while, at the same time, the West was experiencing the age of Enlightenment. Simply put, “the rise of liberalism and the spread of racial chattel slavery are the product of a twin birth” which originated in the theoretical underpinnings of liberalism. So, while the architects of liberalism pedaled self-governance within civil society, they also perfected the monetary foundations of capitalism vis-à-vis racial slavery and ensuring the proliferation of an institutionalized racial hierarchy, instantiating the “paradox of liberalism” and ensuring its longevity.

The historical backdrop of Losurdo’s counter-narrative of liberalism situates how *Abeng* thus offers readers one instantiation of what I call an *affective counter-narrative* of the liberal past and produces an insurrectionary knowledge often seen in women of color feminist writers and intellectuals. Published in 1984 during the rise of women of color feminism, *Abeng* portrays the role of dominant history and subordinate history, what Dipesh Chakrabarty calls History 1 and History 2 (*Provincializing Europe* 254). For Chakrabarty, History 1 represents official recorded history, the history of the grand hegemonic narrative that is remembered and re-told; History 2, however, is considered to be what he calls “affective histories of belonging,” those personal or unofficial histories that are neglected by the historian as well as general society (Chakrabarty 2007, 254). In *Abeng*, the novel’s title, glossary, and counter-narratives embedded within the text interrupt the ‘official’ history of colonial Jamaica as taught in its churches, schools, bourgeoisie families, and other cultural institutions. In “Rethinking the Past, Rewriting

the History: Counter-Narratives in Michelle Cliff's *Abeng*" (2007), Kaisa Ilmonen glosses what's at stake in the surfacing of these subordinated knowledges. In chronicling Caribbean history from a queer feminist perspective, Ilmonen argues that Cliff "highlights the presence of Caribbean women in history and gives them an active role as subjects in history. This excluded history, or the 'lost memory of the colonized,' is a path for questioning colonial values and leads on further towards a new postcolonial identity" (111). In an interview with Judith Raiskin, Michelle Cliff argues that writing about the past is essential for writers of color. She explains (drawing from Toni Morrison) that the past "is infinite, because so much of it that's been written in both fiction and nonfiction is a lie. It's almost like it behooves you to take [history] as your subject" ("The Art of History" 66).

Cliff's narrative affords readers a perspective of history "from below" (Foucault 1976, 94) and recuperates a lost history of colonized subjects who are too often erased from the liberal past. Told from the viewpoint of an "outsider within" (Hill Collins 1986), the novel begins with an unnamed omniscient narrator who states that the island's history "was recorded by indentions on rock and shell," an archival method that symbolizes the unofficial history of Jamaica, an island that "became a place where people lived. Indians. Africans. Europeans" (*Abeng* 3). The setting of the novel—1958—predates Jamaican independence in 1962. During this time, "Jamaica has two rulers: a white queen and a white governor. Independence-in-practically-name-only was four years away" (5). The townspeople of Kingston Harbor were constantly reminded of the British Crown, as Queen Elizabeth's ubiquitous visage "hung in banks, department stores, grocery stores, schools, government buildings and homes—from countryside shanties to the split-levels on the hills above Kingston Harbor." England's possession of Jamaica guaranteed the dissemination of a British educational system that institutionalized colonial history and

maintained the subordination of island history, in general, and the legacies of racial slavery, in particular.

The erasure of island history extends well beyond public space, as the narrator explains how the colonial legacies permeate the two “most socially prestigious churches in Kingston”—Holy Cross and Kingston Parish Church (7). Boy Savage, Clare’s father in *Abeng* and in the novel’s sequel *No Telephone to Heaven* (1987), chose to participate in worship services with his family at John Knox Memorial Church, which consisted of “Black and white—Jamaican and English and American. Mostly of the middle class” (7). The middle class in Jamaica are known to have profited from the slave industry,¹⁰ and the narrator addresses a cultivated unknowing among Jamaica’s bourgeoisie and what the middle class, in general, and the church congregation, in particular, *did not know* of its own colonial history:

No one had told the people in the Tabernacle that of all the slave societies in the New World, Jamaica was considered among the most brutal. *They did not know* that the death rate of Africans in Jamaica under slavery exceeded the rate of birth, and that the growth of the slave population from 1,500 in 1655 to 311,070 in 1834, the year of freedom, was due only to importation of people, more slaves. *They did not know* that some slaves worked with their faces locked in masks of tin, so they would not eat the sugar cane as they cut. (18-19, added emphases)

¹⁰ For more on how the middle class in Jamaica profited from the institution of chattel slavery, see Richard Dunn’s *Sugar and Slaves: The Rise of the Planter Class in the English West Indies, 1624-1713* (1973), Thomas Holt’s *The Problem of Freedom: Race, Labor, and Politics in Jamaica and Britain, 1832-1938* (1992), B. W. Higman’s *Plantation Jamaica 1750-1850: Capital and Control in a Colonial Economy* (2005), James Delle’s *The Colonial Caribbean: Landscapes of Power in Plantation System* (2014), and Christer Petley’s “Plantations and Homes: The Material Culture of the Early Nineteenth-Century Jamaican Elite” (2014).

The narrator's repetition of the phrase "did not know" rhetorically emphasizes the erasure of Jamaica's colonial history that was subordinated by the official historical archive of slave societies. The narrator explains that the church congregation "could trace their bloodlines back to a past of slavery. But this was not something they talked about much, or knew much about." Because of the British control of the educational institutions, their teachers and colonial officials told descendants of slaves "that their ancestors had been pagan. That there had been slaves in Africa, where Black people had put each other in chains." The narrator explains that the congregation of the church believed these stories to be true because colonial education dictated that "[t]hey [be] given the impression that the whites who brought them here from the Gold Coast and the Slave Coast were only copying a Western African custom. As though the whites had not named the Slave Coast themselves" (18).

Twelve-year-old Clare Savage, the protagonist and daughter of Boy and Kitty Savage, is born into a family that has a fraught relationship with slavery. As a descendent of wealthy plantation owners, Boy is "caught between the future and the past" (22). The narrator relates, "Boy came from a family which was known all over Jamaica for its former wealth. His great-grandfather had been sent to the island by the Crown in 1829, to be a puisne (pronounced puny) justice in the parish of St. Ann on the North Coast" (22). Boy was educated in a Jesuit boarding school, and as the narrator divulges later in the novel, we learn that Boy's great-grandfather also had an African mistress named Inez, who as a "half-blood Miskito Indian, whole people had come from the mountain chain of Central America" (33). The narrator draws out Boy's complicitness in the colonial system: "Nothing, to him, was ever what it seemed to be. Nothing was an achievement of human labor. Devising arch and circle; creating brick from straw and mud and hauling stones to the site of construction" (9). This ancestral history is in direct contrast

to Clare's mother, Kitty, who is Afro-Caribbean and was born into a poor family that descended from slaves and "came alive only in the Bush" (49). We can infer from the narrator's thick descriptions of Kitty Savage that she was more attentive to Jamaican history and culture than her husband, Boy (52). Nonetheless, both parents shield Clare from over 400 years of slave history: "None of these details were touched upon...According to their arrogance, the Savages saw themselves as blameless for any downturn in their fortunes" (29). Clare's family is "fixed by color, class, and religion, and over the years a carefully contrived mythology was constructed, which they used to protect their identities" (29).

The obfuscation of the Savage's ancestry is representative of how Clare is educated at St. Catherine's School for Girls, a private Anglican school that prides itself on the dissemination of British history and colonial ideology. At St. Catherine's, Clare is taught under the rubric of the British curriculum, which emphasizes that England "was the first country to free its slaves" (30). The school teaches Clare about insurrectionary figures such as Anne Bonney and Mary Read, "the pirates," and Captain Kidd, Henry Morgan, and Port Royal, "The meeting place for galleons and privateers on the Spanish Main, which sank under the sea in an earthquake in the seventeenth century as payment for its wickedness" (30), but only in the context of failed rebellions (30). The school teaches Clare about slave uprisings that are considered to be "of little consequence" (30) by her schoolteachers. Instead, the history that Clare is taught is "lost in romance. This history was slight compared to the history of Empire. The politics of freedmen paled beside the politics of commonwealth" (30).

Despite the system of management deployed by the British Crown, the protagonist in *Abeng* begins to understand the ways in which her education has been influential in shaping her as a colonial bourgeoisie subject. For instance, we can look at the role that literature plays in

Clare's education at St. Catherine's; the ways in which the mandated curricular privileged 19th century British literature proves to be a significant moment in the text because of the novel form's historical importance for the dissemination of cultural imperialism.¹¹ In "Teaching at the End of Empire" (1992), Stephen Slemon explains that the study of British literature originated in India as an apparatus of power for the British colonial system and education well before British literature was ever incorporated within England's educational system. In effect, the British novel became "a technology for the manufacture of consent to colonial domination" (153). In critically contextualized close-readings of George Lamming's *In the Castle of My Skin* and Jamaica Kincaid's *Annie John*, Slemon demonstrates that English Studies relied upon a "colonialist literary learning" in the classroom and "that a pedagogy of the book plays a necessary and material role in the strategic production of willing subjects of Empire" (153).

This learning occurs when Clare's father, Boy, gives her copies of Charles Dicken's *Great Expectations*, and Clare imagines herself as Pip, the orphaned protagonist. Her father and other family members gift Clare copies of *Jane Eyre* and *Wuthering Heights*, *Ivanhoe*, *The Last Days of Pompeii*, *Metamorphoses*, and *White Witch of Rose Hall*. Clare "was the daughter to whom books were given" (68). Clare's informal learning at home serves as reinforcement for the types of literatures that St. Catherine's disseminates to its students. For a prize at St. Catherine's School for Girls, Clare was given *Treasure Island* by a "dark woman, who said, 'This is a wonderful book'" (68). Not only do descendants of plantation owners, such as Boy, reinforce 'great literature' of the British Empire, but, also, colonized subjects reinforce this stereotype, such as the Black woman who described *Treasure Island* as "wonderful" to Clare. I would argue that the circulation of these texts (and others like it) and the absence of counter-narratives both

¹¹ See, for instance, Edward Said's *Culture and Imperialism* (1993) as one text that focuses on the historical role of the novel form in disseminating cultural and imperial control vis-à-vis literary knowledge production.

affect the sociocultural conditioning of young readers such as Clare and how young readers construct cognitive schemas. Thus, young readers and Clare's affective relationship to literature is conditioned by a formal educational system at school and an informal educational system at home that institutionalized a particular type of literature—19th century British literature as the epitome of 'great literature.' As objects of importance, these texts implicitly teach readers "social and cultural practices" (Ahmed 9); as *texts that teach*, traditional British literature (such as those included on Clare's bookshelf at home and taught at St. Catherine's School for Girls) condition young minds to accept this grouping of literature as the norm for how to be properly disciplined bourgeoisie British subjects who read 'great literature.' Furthermore, Clare's reading lists condition her to implicitly believe that Black subjects of the British Crown do not, in fact, write *anything* that is worthy of wide readership. As such, these texts teach students how the world is and how one must be to have a place in it.

Clare's proper literary education, however, is countered by a text that intervenes in the reproduction of a colonial literary learning—*The Diary of Anne Frank*. Unlike the other texts readers encounter in *Abeng*, *The Diary of Anne Frank* as an *affective counter-narrative* is a text that Clare seeks out without permission from her teachers or parents. Her affinity for *The Diary of Anne Frank* leads her to question, "Why did [the Nazis] kill her?" (68) Clare ponders this question for much of *Abeng*; she "knew that Anne Frank had been Jewish. And that they, the Germans, the Nazis, had killed her—one dark-eyed girl—for being Jewish" (69). She was made aware of the Second World War at St. Catherine's School for Girls, but when "teachers finally got around to the event known as the Holocaust, they became vague...their descriptions crystallized into one judgment: Jews were expected to suffer. To endure" (70). Rather than focus on the atrocities of the German Nazis and the ethnic cleansing of European Jews featured in the

affective counter-narrative of *The Diary of Anne Frank*, Clare's teachers emphasized the London Blitz and "the heroism of the British and the cowardice of the French." The schoolteachers emphasized the Treaty of Versailles, Benito Mussolini, and "the failure of the Weimer Republic" and Winston Churchill as the personification of "victory" (70). With this triumphant narrative of Great Britain, her teachers "sometimes mentioned the Jewish merchant class of Jamaica— 'Who came here with nothing but a pushcart and some cloth and *now* look at them'" (70, author's emphasis).

The emphasis on "now" by Clare's teacher lends itself to how racism, in general, anti-Semitism, in particular, are learned responses that were first taught by intellectuals and disseminated within the academy.¹² The fact that this moment in the text occurs at St. Catherine's School for girls supports my argument further that the institution of colonial education effectively mobilized an affective politics for producing disciplined and 'cultured' colonial bourgeoisie subjects.¹³ Because of her age though, "Clare was not yet able to detect this nuance in their speech and what it represented" (70). The rhetorical impact of the teacher's speech signals to students in her classroom and to readers that because of the Jew's success and prosperity in colonial Jamaica, racism can no longer be seen as an impediment to success by minority subjects; this articulation of a post-racial moment represents the dominant narrative of liberalism and liberal multiculturalism—that meritocracy, as a system, will determine one's fate and success in life despite the trappings of one's sociocultural and socioeconomic background. In

¹² The eugenics movement in the late 19th and early 20th centuries is one historical example. For more, see Nancy Ordovery's *American Eugenics: Race, Queer Anatomy and the Science of Nationalism* (2003), Richard Weikart's *From Darwin to Hitler: Evolutionary Ethics, Eugenics, and Racism in Germany* (2006), Paul A. Lombardo's *Three Generations, No Imbeciles: Eugenics, the Supreme Court, and Buck v. Bell* (2010), and Edwin Black's *War Against the Weak: Eugenics and America's Campaign to Create a Master Race* (2012).

¹³ In *Carnal Knowledge and Imperial Power* (2002), Ann Laura Stoler archives one such example of archival work done on capturing the ways in which colonial schools in the French and Dutch operated as producers of "agents of empire" (41).

this way, Cliff demonstrates how the myth of meritocracy and liberal ideology mystifies the violent inequities of a political economy in which ‘the good life’ is equally accessible to all who have the inborn talent and drive to grasp it. This myth has a long history but becomes particularly salient when the racialized divide between rich and poor is impossible to ignore. But even more insidious in the teacher’s speech is her insinuation that the racialized Other, in general, and the Jewish minority, in particular, should not be trusted. As Sara Ahmed (2004) notes, this narrative of suspicion and distrust is a “familiar” dominant narrative that

works through othering; the “illegal immigrants” and “bogus asylum seekers” are those who are “not us,” and who in not being us, endanger what is ours. Such others threaten to take away what “you” have, as the legitimate subject of the nation, as the one who is the true recipient of national benefits. The narrative invites the reader to adopt the “you” through working on emotions: becoming this “you” would mean developing a certain rage against these illegitimate others, who are represented as “swarms” in the nation. Indeed, to feel love for the nation, whereby love is an investment that should be returned (you are “the taxpayers”), is also to feel injured by these others, who are “taking” what is yours. (*The Cultural Politics of Emotion* 1)

Ahmed illuminates for us how the Other is portrayed by the dominant national narrative to be ‘stealing’ the patrimony deserved by ‘good,’ ‘hardworking’ citizens; the dominant narrative thus perpetuates the stereotype that immigrants, in general, and undocumented immigrants, in particular, are to be cause for concern. More importantly, such narratives are mobilized by citizens’ visceral reactions and engender fear of and hatred for the Other.

An examination of the teacher's speech, however, only tells part of the larger story that exists here. Rather than view the teacher in isolation, we have to interrogate the system that would recapitulate liberal ideology of personhood. What we have to look at instead are the ways in which the teacher's colonial pedagogy is symptomatic of a larger structural system—the British Empire's educational curricula standards. In *Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule* (2002), Ann Laura Stoler argues that the colonial state was most interested in the “education of desire,” which, for her, is the “colonial state's investment in knowledge about the *carnal*, about sense and sensibility” (7). Drawing from Michel Foucault, Stoler contends that an “education of desire” was central to the “microphysics of colonial rule,” what she calls an “affective grid of colonial politics” (7). In other words, the colonial state was interested in educating students to develop cultural traits associated with British society and culture. As Stoler puts it, the emphasis on primary education signaled

an investment in early childhood attachments, sentiments, and affiliations and a conviction that they were critical to the making of reliable citizens, governable subjects, and modern nation-states. Colonial states, not unlike metropolitan ones, had a strong motivation for the abiding interest in affective politics. (19)

The British Empire's educational curricula standards mandated the erasure of a more robust history of the Holocaust, which the narrator explains is in direct relation to the way in which the institution of slavery was also emphasized—that both Jews and Africans “were flawed in irreversible ways” (71).

The Empire's conditioning of students' affective relationship to race and history, however, was not exclusive to male subjects, as both European women and men were “agents of empire” (Stoler 2002, 41). As a purveyor of Anglican values and proper British discipline,

Clare's teacher repeatedly emphasizes in her lessons to her pupils that "the duty of white Christians as the 'ordained' protectors of other people. And the class of Black, Brown, Asian, Jewish, Arab, and white girls listened in silence" (71). At this critical moment in the text, Clare, an interracial child from an elite planter class family, does not know "that her great-great-grandfather had once set fire to a hundred Africans; that her grandmother Miss Mattie was once a canecutter with a cloth bag of salt in her skirt pocket." Clare was "compelled by the life and death of Anne Frank. She was reaching, without knowing it, *for an explanation of her own life*" (71-72, added emphases). To revisit Ahmed, *The Diary of Anne Frank* makes "an impression" (6) on Clare and affects her emotionally and psychically, as the protagonist personally connects with Anne Frank's marginalized status. This reaction compels her to search for "an explanation of her own life" and her own status as an "outsider within" (Hill Collins 1986) who endures a marginalized subject position due to her racialization.

Clare's father, Boy, continues to undergird the legacies of colonial history by reinforcing at home what she learns at St. Catherine's School for Girls: "when the teachers only confused her with their complicated statements, she turned to her father" (72). As a product of a Jesuit education, Boy, much like the teachers, emphasizes an identical historical viewpoint disseminated by an Anglican ethos that seeks to cast Jews, women, and African slaves as antagonists in history (42-45). But Clare begins her own independent study of the Holocaust and endeavors to discover the real historical reasons behind the extermination of six million Jews (75). She forges her mother's signature in order to enter the adult section of the library. Here, "Clare read and re-read these books, trying to figure out *why* these events had happened" (75, added emphasis). The protagonist "became a visualizer rather than an analyzer of the Holocaust. Placing these lives and deaths firmly in a past and place far removed from Jamaica—treating the

event according to her father's word that such a thing would not happen here, and would never happen again" (76).

In the process of her independent study, Clare discovers another text to supplement her education—*I Am Alive* by Kitty Hart, a survivor of Auschwitz. The book brings her face-to-face with "[t]he smokestacks and the barracks. The guards and the mud. The thousands upon thousands of women—because in Kitty Hart's book there seemed to be mostly women. Women who when they were able looked out for one another—this Clare held on to" (76). Clare empathizes with the victims of the Holocaust and puts herself in the place of the victims, like Kitty Hart. Cliff uses Clare's actions to demonstrate what Clare Hemmings calls "affective solidarity," a range of affective positions that include "rage, frustration and the desire for connection," which are all necessary for "a sustainable feminist politics of transformation...that does not root these in identity or other group characteristics" ("Affective Solidarity: Feminist Reflexivity and Political Transformation" 148). In other words, "affective solidarity" motivates Clare's desire to read and engage with Kitty Hart's *affective counter-narrative* of survival. Clare's only knowledge of human suffering "were the alms houses she saw from the road and the shantytowns her father took great pains to avoid." In her imagination, Clare "limited the Holocaust to Europe," while "her mind cast its environment in places that she knew on sight. Her mind tried to picture acre upon acre of shantytowns and acre upon acre of alms houses—and in this expanse of misery she placed inhabitants" (76). Despite the fact that these places "were already inhabited with people the society had discarded," Clare "filled her imagined camp with people like herself. People like her mother. People like Kitty Hart and Anne Frank. People, she told herself, who had no right to be there" (76).

Clare's emotional response to the text represents her process of identification with Kitty Hart and other victims of the Holocaust. As a racialized subject, Clare moves against the grain of her formal education at St. Catherine's School for Girls and the informal education at home by her father, Boy. While experiencing this emotional reaction to the text, Clare remembers an event that occurred when she and two classmates were waiting at a bus stop. An old woman, who "was dark-skinned and shabby-looking," approaches them and asks for bus fare (77). Clare's classmates "turned away from [the old woman] and told her to mind her own business." In outrage, Clare asks, "How could you be so inhuman?" (77) The narrator of *Abeng* explains to readers how the

question of humanness or the lack of it had been purified in the crucible response for the society in which [Clare] now found herself. The society had been built around an absolute definition of who was human and who was not. It really was that simple—except some people were not quite one thing or the other. (78)

The narrator educates readers about the history of this racial discourse that deemed certain humans civil and others uncivil: "One old book written by a Dominican missionary said that the Spanish had fed the Arawaks to their dogs because they found them less than human. The name Arawak meant 'eats of meal,' a reference to cassava—the staple of their diet" (78).

The dichotomy that exists between the classifications of human and non-human emerged as a product of what Michel Foucault terms "biopower." In *Society Must Be Defended*, Foucault examines the historical emergence of biopower—the State's control "of the biological" (240)—and its connection to sovereignty (the right to life and death). While the seventeenth and eighteenth centuries focused on the individual body and the importance of self-governance, the end of the eighteenth and beginning of the nineteenth ushered in "biopolitics," which focuses on

“the population as political problem, as a problem that is at once scientific and political, as a biological problem and as power’s problem” (Foucault 245). One dimension of biopolitics is sovereignty and self-governance. The “power of sovereignty” centered upon taking life and letting live; but sovereignty also brought with it the “power of regularization, and it, in contrast, consists in making live and letting die” (247). To sum up, biopolitics and biopower are concerned with the regulation of populations and controlling the life and death of those populations, which includes determining the human and non-human.

This classification system hinges upon racist ideology. Foucault contends that racism functions as a mechanism of power at the level of the State and sub-State. He explains,

It is at this moment [with the emergence of biopower] that racism inscribed as the basic mechanism of power, as it is exercised in modern States. As a result, the modern State can scarcely function without becoming involved with racism at some point, within certain limits and subject to certain conditions. (*Society Must Be Defended* 254)

Foucault argues that racism thus serves two functions. The first function distinguishes “between what must live and what must die” and operates on the level of biology; it merely exists to “subdivide the species...into the subspecies known...as races.” Essentially, the first function of racism is “to fragment, to create caesuras within the biological continuum addressed by biopower” (*Society Must Be Defended* 255). The second function of racism operates as a mechanism of power over death— “the death of the other, the death of the bad race, of the inferior race...is something that will make life in general healthier: healthier and purer” (255). The State determines the racialized Other to be a biological threat, “either external or internal, to the population and for the population,” and as such, the racialized Other must be eliminated by

the State in order for the State to become ‘healthy’ and ‘pure.’ Racism becomes the “pre-condition for exercising the right to kill”— “the fact of exposing someone to death, increasing the risk of death for some people, or, quite simply, political death, expulsion, rejection, and so on” (*Society Must Be Defended* 256).

In this way, the Nazi State (as explained by Foucault) “makes the field of the life it manages, protects, guarantees, and cultivates in biological terms absolutely coextensive with the sovereign right to kill anyone, meaning not only other people, but also its own people.” The Nazi State was “an absolutely racist State, an absolutely murderous State, and an absolutely suicidal State” (*Society Must Be Defended* 260). The passage in *Abeng* above exemplifies how the dichotomy of the human/not human has a more extensive genealogy than Foucault might present with the Nazi State. In other words, the Nazi State is simply symptomatic of the longer historical genealogy initiated by colonial powers, as seen with Dominican missionaries, among other state actors. It is this structural interpretation of racism and systemic annihilation of the racialized Other that connects Clare to victims of the Holocaust and that Cliff seeks to demystify for her readers.

In addition to Dominican missionaries, the island was visited by Christopher Columbus, who “carried with him several books in which the white Christian European imagination had carved images of the beings in unknown and unexplored lands” (78). Dominican missionaries, Christopher Columbus, and other white Christian Europeans established the civilized/uncivilized racial hierarchy which led to the oppression of those who were deemed uncivilized. The circulation of this dominant cultural discourse led to the eradication of Native American tribes in North America. It systematically “[d]estroyed the language of the Mayans and the Incas. Brought Africans in chains to the New World and worked them to death. Killed nine million people,

including six million Jews, in the death camps of Europe. This is one connection. There are but a few of the heart's excesses" (79). The narrator returns to Clare and her classmates: "Clare had called her classmates 'inhuman'—and it would take her years to recognize the source of this word—to understand that while their act toward the old woman was a sad act, it had a foundation" (79, added emphases). This foundation was one that circulated racial hierarchies within a discourse of violent oppression that led to the extermination, enslavement, and annihilation of millions of Jews, Africans, and Native Americans, respectively.

In "Racism and Nationalism" (1991), Etienne Balibar intervenes in the distinctions placed upon anti-Semitism and colonial racism. He begins his analysis by explaining the ways in which anti-Semitism and colonialism are different. First, anti-Semitism constitutes an "*internal* racism (directed against a population regarded as 'a minority' within the national space)," whereas colonial racism constitutes "an *external* racism (considered as an extreme form of xenophobia)" (Balibar 38, author's emphases). Second, anti-Semitism is a type of racism predicated upon "*extermination* or elimination (an 'exclusive' racism)," as opposed to colonial racism, which is "a racism of *oppression* or exploitation (an 'inclusive' racism)" (Balibar 39, author's emphases). In addition, anti-Semitism aims "to purify the social body of the stain or danger the inferior races may represent," whereas colonial racism seeks "to hierarchize and partition society" (Balibar 39). But Balibar cautions that these institutional and sociological formations do not occur "in the pure state." Because of this, "Nazism combined extermination and deportation, 'the final solution' and slavery, and colonial imperialisms have practiced both forced labour, the establishment of caste regimes, ethnic segregation and 'genocides' or the systematic massacre of populations" (Balibar 40). What we should look for instead, and part of the point I am attempting to make here, is that we should take note of "historical trajectories" in

both anti-Semitism and colonial racism. Although anti-Semitism and colonial racism cannot be classified as the same ‘type’ of racism, Balibar argues,

The two have never been totally independent and they are not immutable. They have a joint descent which reacts back upon our analysis of their earlier forms. Certain traces function constantly as a screen for others, but they also represent the ‘unsaid’ of those other traces. (“Racism and Nationalism” 45)

With this in mind, we can think of Michelle Cliff’s use of both anti-Semitism and colonial racism as interventions into universalism—that the way in which anti-Semitism disturbs Clare is not the same way that colonial racism disturbs her. In other words, Clare’s emotional reactions to *The Diary of Anne Frank* and *I am Alive* by Kitty Hart suggest that only when she is confronted with personal narratives that trouble her world-view does she begin to understand her own position in neocolonial Jamaica as a colonized bourgeoisie subject. It is this moment of recognition that compels Clare to understand that perhaps her life trajectory, as a privileged child of the elite planter class, protects her from experiencing a similar, but different, violence perpetuated by the colonizer.

Taken together, *The Diary of Anne Frank* and *I Am Alive* intervene in Clare’s colonial education, which emphasizes a curriculum that hinges upon the disavowal of social injustices and reproduces the “dominant knowledge frameworks” (Alexander 2005, 124) indebted to colonial thought and oppression. Both texts operate as *affective counter-narratives* that disrupt the colonial education taught at St. Catherine’s School for Girls and Boy’s informal education within the Savages’ home. The “pedagog[ies] of the book[s]” affect Clare both emotionally and cognitively (Slemon 286). As insurgent cultural production, or “little stories” (Peters & Lankshear 2), *The Diary of Anne Frank* and *I Am Alive* introduce Clare to subjugated histories of

the Second World War that disrupt the hegemonic knowledges disseminated by the British Empire, Clare's teachers at St. Catherine's, and her father, Boy. Because of her sociocultural conditioning and inculcation of Anglican norms and values at St. Catherine's School for Girls, which includes a sanitized view of British history, "Clare had learned that just as Jews were expected to suffer in a Christian world, so we dark people expected to suffer in a white one" (*Abeng* 77). Such narratives affect students' views of history and how they view themselves and others as individuals without agency and power in a system of colonial oppression and control.

In an interview with Judith Raikin, Michelle Cliff reminds us that it is just as important to teach students "that there was resistance. That is equally as important...as the atrocity part...[P]eople *did* fight back. Yet we're never told that in school. It was something that was done *to* Jews or done *to* blacks and they collaborated in their own oppression. That's really not the case" ("The Art of History" 67, original emphases). Through the explicit teaching of resistance by the oppressed, students might have envisioned an alternative version of history that did not cast them as subjects without power and agency. The educational curriculum's exclusion of slaves' resistance to exploitation and Jews' resistance to extermination indicates how educational institutions play a prominent role in disseminating national narratives and dominant cultural discourses that become, what Etienne Balibar calls, "*historiography*," that is the dominant group's "philosophy of history" that marginalizes or completely erases the history of the oppressed ("Racism and Nationalism" 55, original emphasis). In "The Hidden Curriculum and the Nature of Conflict" (1971), Michael Apple asserts that schools are, in fact, instrumental in producing a consensus-based "hidden curriculum" that aims to keep conflict and tension out of the classroom (27-29). The hidden curriculum has profound implications for the ways in which students' cognitive schemas of historical events are internalized and comprehended. Without

knowledge of resistance to colonial oppression, students from disenfranchised backgrounds at St. Catherine's School for Girls are left with the "*impression*" (Ahmed 2004, 6) that resistance is not only futile, but also impossible to imagine.

This curriculum is also taught at colonial state schools. One character in the text that aims to counter this "hidden curriculum" (Apple 1971) with an insurgent pedagogy is Mr. Lewis Powell, the "schoolmaster" (83). As the school's only disciplinarian, Mr. Powell's pupils range in age from six to fifteen and are all instructed "in the same hot room," which Mr. Powell has taught in for over twenty-five years. The students are Afro-Jamaican and socioeconomically disadvantaged in comparison to the private schools such as St. Catherine's School for Girls. Their private counter-parts are in the business of reproducing a compliant working class with meager financial support. Like them, state schools are charged with inculcating discipline, or more precisely, the inculcation of Englishness and their place in this world order.

The state schools' curriculum emphasized the importance of "reading and writing and simple arithmetic" (84) and consisted of the "history...of the English monarchs. The history of Jamaica as it pertained to England—the names of the admirals who secured the island from the Spanish, the treaties which had made the island officially British." The literature manual privileged John Keats, Lord Tennyson, and the students were required to learn William Wordsworth's poem "Daffodils" and recite it "with as little accent as possible." The literature manual also included a "pullout drawing of a daffodil, which the pupils were 'encouraged to examine' as they recited the verse." Mr. Powell routinely received these manuals, and although the producers of them were aware of the various ages of the children, they did not acknowledge "the identity of most of the children" (84), despite repeated requests for the curriculum to acknowledge the cultural differences of the children under Mr. Powell's care. The curriculum

was also used throughout the British Empire: “shipped to villages in Nigeria, schools in Hong Kong, even settlements in the Northwest Territory—anywhere that the ‘sun never set,’ with the only differences occurring in the pages which described the history of the colony in question as it pertained to England.” The narrator shares that over “a million children” would recite Wordsworth’s “Daffodils,” despite never having seen the flower, “so *did not know* why the poet had been stunned” (85, added emphases).

Here, readers are confronted with the rhetorical interruptions of the narrator who performs the text’s pedagogical mission to educate readers about a counter-history of Empire, in general, and Jamaica, in particular. For instance, the rhetorical repetition of “did not know” in this section of the novel reiterates both the silence within the Savage family about Boy’s ancestral lineage (29) and the erasure of resistance and colonial history at St. Catherine’s School for Girls. Another moment occurs when the narrator interrupts the history of Christopher Columbus’ ‘discovery’ of Jamaica: “Christopher Columbus discovered—strange verb—discovered Jamaica in 1494, while on his second journey across the curve of the globe for Isabella and Ferdinand, los Reyes Católicos, the Catholic Monarchs” (66). And later, “This man, whose journeys had such a profound effect on the history and imagination of the Western world, is a relatively mysterious figure in the records of Western civilization” (67). These embedded counter-histories of the British Empire interrupt the “hidden curriculum” (Apple 1971) of colonial education.

I turn now to the particulars of Mr. Powell’s insurgent pedagogy within an ideological state apparatus charged with reproducing productive citizen subjects of British imperialism and its legacy. In his one-room school, Mr. Powell introduces his students to a counter-canon of literature that privileges Black writers. He “spoke to them about Black poets as well as white

ones. Langston Hughes collided with Lord Tennyson. Countee Cullen with John Keats. Jean Toomer with Samuel Taylor Coleridge. He read [Claude] McKay alongside Wordsworth” (*Abeng* 89). Kaisa Ilmonen argues that Mr. Powell’s “teachings and his devotion to black literature are constructed as a counter-narrative to British education and literature” (“Rethinking the Past, Rewriting the History” 125). In *Abeng*, Cliff makes a similar move “by presenting a considerable number of African and African-American authors...[which] parallels the history of black writing with the British literary canon” (Ilmonen 125). Mr. Powell’s affection for Black literature and its history are both largely conditioned by his social experiences. In the 1920’s, Mr. Powell moved to New York City at the height of the Harlem Renaissance and met Claude McKay and other Black Nationalist artists such as Wilfred A. Domingo and was published in Domingo’s paper *The Emancipator* (85). He became a follower of Marcus Garvey, who was well versed in the Black radical tradition of the early twentieth century.

Mr. Powell’s immersive experience in the Black Arts movement has a profound affect on how he constructs a counter-curriculum for his pupils. Armed with an insurgent pedagogy and a counter-curriculum, he teaches his students to “imagine otherwise” (Chuh 2003). Moreover, his pedagogy and curriculum is exemplary of what Geneva Gay calls “culturally responsive pedagogy,” an instructional method that aims to develop a curriculum that is culturally responsive and culturally relevant to the lives of the students. According to Gay, a culturally responsive pedagogy and curriculum aims to make “instructional delivery more congruent with the cultural orientations of students from different ethnic, racial, social, and linguistic backgrounds” (*Culturally Responsive Teaching* 2010, xxix). Simply put, a culturally responsive pedagogy and curriculum affects students’ sense of self-making and world building in positive ways. We see this in *Abeng* when Mr. Powell supplements the British literature canon with

“McKay’s poetry and Hughes’ poetry and Toomer’s poetry because he wanted [his students] to know that there had been songs by Black men which were equal to any songs by Englishmen” (90). Juxtaposing British and Black literary canons, Mr. Powell’s pedagogy intervenes in colonial logic and disrupts the power structure that intends to domesticate and render powerless the state schools’ students. By countering the British literature curriculum with a Black literature curriculum, Mr. Powell’s teaching practices are culturally responsive. In other words, his curriculum speaks to and responds to his pupils’ sociocultural realities in colonial Jamaica. He accounts for how his students are enmeshed within an oppressive sociopolitical reality, which disempowers them and renders them inhuman. Simply put, Mr. Powell’s pedagogy of empowerment vis-à-vis Black literature counters the pedagogy of disempowerment disseminated by the British curriculum.

In addition to the British Empire’s pedagogy of disempowerment and racialized discourse, education in *Abeng* also takes on a colonial sex/gender regime of power and control. In both informal learning environments (e.g., the home and private sphere) and formal learning environments (e.g., the school and public sphere), the feminine qualities of a ‘lady’ are reinforced and strictly adhered to by female pupils. For instance, at St. Catherine’s School for Girls, Clare learns that her legs should be “crossed at the ankles...it was the way ‘ladies’ sat” (73). She also observes how the teachers interact with the black students, such as Dorren, a classmate who has a seizure while at school one day. In this episode, the teachers would not touch Doreen because, as Kitty later explains to her daughter, “you know how Englishwomen are—they think that they are ladies; they are afraid of the least little sign of sickness or anything like that” (98). Clare imagined that

a lady was someone who dressed and spoke well. A lady was a town creature. A lady often had people in her home where they talked about the theater or books. Above all, a lady was aloof—Clare knew all of these criteria from the Hollywood movies she saw and the lessons of her teachers. They did think they were ladies. They taught her to drop her patois and to speak ‘properly.’ *Proper* was a word they used very often. Fountain pens were proper, ballpoint pens were not. Laced-up oxfords were proper, sandals were not... The ladies at her school disdained corporeal punishment, which they thought suitable only for state schools, and preferred wrongdoers to sit beneath the *lignum vitae* in the quad and ponder their sins. In silence. Ladies, Clare had been taught, did not speak in a familiar manner to people beneath their station. Those with the congenital defect of poverty—or color. (99, original emphasis)

As this passage shows readers, St. Catherine’s and its teachers are concerned with instilling the ‘proper’ values and norms of heteronormative white middle-class *ladies*. Ann Laura Stoler argues that in addition to racial matters, sexual matters in the colonies were not just “a metaphor for colonial inequities”; rather, sexual matters in the colonies were “foundational to the material terms in which colonial projects were carried out” (*Carnal Knowledge* 14). St. Catherine’s School for Girls inculcates Clare and her peers with gender and sexual norms of the Anglican faith, which prescribes the tenants of chaste womanhood dictated by the virtues of Victorian sexuality. Established in 1534,¹⁴ the Church of England was the primary mediator of faith and religion for the civilizing missions of the British Empire.¹⁵ The Church’s heteronormative

¹⁴ See the Church of England’s official website, www.churchofengland.org.

¹⁵ For more on the British Empire and human sexuality, see Ronald Hyam’s *Empire and Sexuality: British Experience* (2004).

position towards marriage, the family, gender, and human sexuality teaches students what is and is not acceptable within the boundaries of the Anglican faith.

As a purveyor of colonial power, St. Catherine's School for Girls was responsible for producing, what Homi Bhabha might call, "mimic [wo]men," who represent the reach of colonial authority and "surveillance" because a mimic woman "poses an imminent threat to both 'normalized' knowledges and disciplinary powers" (*The Location of Culture* 123). Indeed, "mimic [wo]men" represent "[t]he success of colonial appropriation" by disciplined colonial subjects, such as the pupils of St. Catherine's School for Girls. Bhabha writes, "It is this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double" (*The Location of Culture* 127). As a "twelve-year-old Christian mulatto girl," (71) Clare and other colonized subjects at St. Catherine's School for Girls are "not quite/not white" (*The Location of Culture* 132).

Cliff's portrayal of "rebel women" contests the cultivated naturalness of this sex-gender regime of power and its racist precipitates. In "Reconfigurations of Caribbean History—Michelle Cliff's Rebel Women" (2007), Jennifer Springer contends that the use of "rebel women" by the author allows for the emergence of a "rebel consciousness." Drawing from Honor Ford Smith, "rebel consciousness" is described as a critical consciousness that disrupts the Eurocentric readings of Caribbean history (Springer 46). For Springer, "rebel consciousness" is committed to resisting colonial indoctrination, as illustrated in the characters Nanny, Mma Alli, and Inez. Nanny, "the sorceress, the obeah-woman," was responsible for training Maroon communities; she was "the magician of this revolution—she used her skill to unite her people and to consecrate their battles" (14). Mma Alli "ensures the longevity of rich African cultural and religious practices, which survived the horrors of the Middle Passage" (35). As a teacher, Mma Alli

constructs a counter-narrative for teaching children “the old ways—the knowledge she brought from Africa—and told them never to forget...and to carry them on” (34). She empowers other Caribbean women for the purposes of “reclaiming their bodies” (48). Both characters represent how Michelle Cliff “probes the West Indian Creole Woman’s version of radical women’s consciousness as she evenly explores the African Caribbean and Amerindian female Caribbean experiences” (Springer 44). These experiences are necessary for documenting how a counter-narrative controlled by Afro-Caribbean women reclaims lost power. In this way, Nanny and Mma Alli’s pedagogies are analogous to Mr. Powell’s pedagogy—they are intended to promote a pedagogy of empowerment for the colonized, which counters colonial education’s pedagogy of disempowerment.

One character that reinforces Anglican gender and sexual norms is Mrs. Beatrice Phillips, a white widow of a former plantation owner and who is also a family friend of the Savages. She personifies a white gendered colonial power who instills “rules and laws” quite similar to a formal educational institution. Imperial power cannot be understood without attention to gender, and Mrs. Phillips reinforces this enterprise and the colonial education taught at St. Catherine’s School for Girls, which aims to teach Clare and her peers how to be obedient colonial subjects. Mrs. Phillips serves as Clare’s guardian after Clare and Zoe take Boy’s gun without permission. The two girls accidentally shoot and kill Ole Joe, Clare’s great-grandmother’s bull. As punishment for her act of “rebellion” (150), Clare’s parents send her to live with Mrs. Phillips. At eighty-seven-years-old, Mrs. Phillips, who “was certain of two things in this life: that ‘colored’ people were not to be trusted, and that she had not one drop of the blood, not one stroke of the brush” (142), routinely travels the roads of Kingston, Jamaica, in her “chauffeured Packard, black and polished by Edgar, her driver” (143). The narrator hypothesizes two different

parental rationales for Clare's re-education under Mrs. Phillips: "Maybe Kitty thought it was whiteness [that caused Clare's rebellion]—and the arrogance which usually accompanied that state—which had finally showed through her daughter's soul" (148). Boy, however, thought that it was "Blackness [that] was the cause of his daughter's actions—and the irresponsibility he felt imbued those people—and now had to be expunged once and for all. On this little island so far removed from the mother country, a white girl could so easily become trash" (149). Indeed, both Kitty and Boy disagree as to the root cause of Clare's rebellion.

However, the parents agree that Mrs. Phillips would prove to be an economically feasible alternative to a boarding school (149). Mrs. Phillips is entrusted with the responsibility to instill in Clare rules and laws, disciplining her to become an ideal citizen who would eventually pursue higher education, a career, and possibly "marry a white man and move into a life which would make life easier" (149). Clare's act with Zoe—"taking the gun and cartridges and setting out in the early morning to hunt"—is interpreted by her parents as a rebellious act that would lead her to a life of ostracism and hardship. Thus, what Kitty believed Clare needed to learn is who she was "in this world." Kitty explains, "Mrs. Phillips is a lady, and you are getting to the age when you will need to be a lady as well. She is from one of the oldest families in Jamaica. She has a good education. Good manners" (150). Faced with Clare's incipient resistance to normative femininity, Kitty responds, "[G]irls *like you* don't fire guns. Girls *like you* have a better chance at life than other girls. *I know what I am talking about.* What I would have given to have the chances you are going to have. Mrs. Phillips can *teach you* to take advantage of who you are. I can't do that for you" (150, emphases added). Here, Kitty speaks from personal experience: as a descendant of the bush people, Kitty understands the repercussions for inappropriate behavior that transgresses the boundaries of normative Anglican femininity. Moreover, speaking from her

own personal experience, Kitty wishes for Clare to be able to take advantage of opportunities that were not available to her as a young black girl living in colonial Jamaica. Thus, what Kitty wishes for her daughter is a life that was different from her own and free of hardships.

Both Mrs. Phillips and Kitty Savage illustrate for readers how gendered subjects occupy a pivotal role in the (re)production of a domesticated colonized populace. In *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995), Anne McClintock argues that white women in the colonies “were not the hapless onlookers of empire but were ambiguously complicit both as colonizers and colonized, privileged and restricted, acted upon and acting” (6). Although male British subjects were very much the ones in power and control of the colonial mission, female British subjects were still active agents in the disciplining of colonial subjects.

For instance, while under her tutelage, Mrs. Phillips instructs Clare to read the *Daily Gleaner* to her each morning, paying attention to “the headlines, editorials, social notes...the poems, cartoons, listing of films at the Carib, Rialto, Tropical.” Mrs. Phillips “wanted to know all that was happening around town” (157). Clare’s formative reading experience with her caregiver disciplines the protagonist into an engaged citizen, as Mrs. Phillips teaches her “about ‘culture,’ and what a cultural ‘backwater’ Jamaica was. A place whose art was ‘primitive’ and whose music was ‘raw’” (157). When Clare relates an opera performance at the Carib theatre by Lily Pons, a “world-famous coloratura soprano,” Mrs. Phillips angrily reacts, “A colored woman! A colored opera singer! What nonsense!” (157) Her incredulosity at the possibility of a black opera singer enrages Mrs. Phillips: “Clare didn’t know why the white lady was so angry. But she had become frightened at the depth of what Kitty had called Miss Beatrice’s ‘narrow-mindedness’” (158). Despite the newspaper not mentioning the singer’s race or ethnicity, Mrs. Phillips insists that “coloratura” must mean that Lily Pons is a black woman: “Calls herself

French, does she? Well, that has always been code for nigger” (158). After this episode, Clare was careful to never mention “color or colored people” for she would not want anything she said to “be mistaken by Miss Beatrice for sympathy or concern.” What the protagonist learned from this instance and others like it is how “to live with narrow-mindedness. Learning not to wince when the white lady rolled down the Packard window and slid her stick through to slap Minnie Bogle [her servant] across the shoulder blades. Learning not to smile when she heard Minnie’s voice in the kitchen wearing out the ‘old bitch’” (158).

As this episode in the novel exemplifies, gender, race, and class are all equally important for carrying out the imperial mission and educating colonized subjects into becoming a domesticated populace. In fact, gender, race, and class, the “interlocking nature of oppressions” (Hill Collins S19), are central to Western imperialism and industrial modernity. As McClintock argues, “gender dynamics were, from the outset, fundamental to the securing and maintenance of the imperial enterprise” (*Imperial Leather* 6-7). Through St. Catherine’s School for Girls and Mrs. Phillips reinforcement, Clare is socialized to become a proper disciplined colonial subject within the “cult of domesticity,” which was an important site for reproducing national subjects (*Imperial Leather* 5). In this way, Mrs. Phillips pedagogical aims mimic the pedagogical aims of St. Catherine’s, which are to teach Clare how to be a ‘lady,’ a proper subject of the British Empire.

Mrs. Phillips even teaches Clare what happens to rebellious young girls who fail to adhere to the strictures of Anglican gender and sexual norms. For instance, during a weekend trip to visit her sister’s house in St. Ann’s Bay, Mrs. Phillips explains to Clare that her sister Mrs. Stevens also has a rebellious history. As a young girl, Mrs. Stevens was “too ambitious for herself. Surrounded herself with books,” and had “inflated notions about leaving Jamaica.” Mrs.

Stevens also did not want to marry, but was forced to by their father. Mrs. Stevens' husband, however, abandons her early in their marriage because, as Mrs. Phillips explains, he "[c]ouldn't take her selfishness. Just couldn't endure a woman *who wouldn't be a woman*" (159, emphases added). Because of her rebellious acts, Mrs. Stevens was "[c]losed off from human contact by her unwashed being—because lepers were thought to be corrupt. Those who carried bells and called themselves 'unclean, unclean,'" (161). She is deemed to be a stain on the family and unfit to enter the public sphere.

During Clare's visit, Mrs. Stevens tells the protagonist about a child she once had with an Afro-Jamaican lover. Her child was "a little girl" who was taken away "because her father was a coon and I had let a coon get too close to me...because I had a little coon baby, they took her away from me" (162). To discipline and punish her, Mrs. Stevens' father houses her in a convent and cuts off all contact with her child and lover. Mrs. Stevens thus transgresses the boundaries of Anglican sexuality, which included having a child with a black man out of wedlock. Listening to Mrs. Stevens story, Clare is "embarrassed by the intimacy of Mrs. Stevens' words...No grown-up had ever been so bare before her, and she was confused" (162).

Mrs. Stevens' unsettled history affects Clare emotionally and cognitively. Mrs. Stevens explains, "I think about [my daughter] all the time...But what I did was wrong, you see. I knew better. I knew that God meant that coons and buckra people were not meant to mix their blood. It's not right. Only sadness comes from mixture. *You must remember that*" (164, emphases added). Clare interjects, "But...there's all kinds of mixture in Jamaica. Everybody mixes it seems to me. I am mixed too. My mother is red" (164). To this, Mrs. Stevens replies,

Yes. Yes. They mix. And you are mixed. I know all that. And where has it gotten them? Where has it gotten you with your freckles? Don't you think I see the curls

in your hair? They will become kinks the next thing you know. Your nose will broaden. And then where will you be? Just another coon-baby. That's all. (164)

She tells her story to Clare in an attempt to save the protagonist from a life of isolation, loneliness, and hardship, and she supplements that narrative with a short history of the *Zong*, a slave ship that contained hundreds of African slaves who were thrown into the ocean in order for the captain to collect on the insurance. The old woman explains, "They are all gone now—the ones who did these things—gone to their reward. But the afterbirth is lodged in the woman's body and will not be expelled. All the waste of birth. Foul-smelling and past its use" (165).

Mrs. Stevens' final anecdote in this passage serves as a history lesson and a warning to Clare—that her life is dispensable and insignificant, and that she is not in control of it as she might seem to believe. Moreover, Mrs. Stevens' isolation at her home in St. Ann's Bay is a lesson to Clare that rebellious young girls are doomed to a life of isolation, especially those who have children out of wedlock with a lover who is of a different racial and ethnic background. As an "outsider within" (Hill Collins 1986),¹⁶ Mrs. Stevens' standpoint conveys knowledge to Clare and gives her the power to decide her life trajectory.

What is more, Mrs. Stevens' narrative counters the education Clare receives from Mrs. Phillips. Mrs. Phillips' overt racism and classism combined with her views of how a 'lady' should properly perform her gender reinforces Clare's formal colonial education at St. Catherine's and her informal education at home by her father, Boy Savage. Mrs. Phillips and Boy Savage reinforce the colonial mission's pedagogies of disempowerment that serve to domesticate colonial subjects into becoming proper subjects of the British Empire. In this way, the impact of colonial education transcends formal institutions. However, Mrs. Stevens and

¹⁶ In "Learning from the Outsider Within," Patricia Hill Collins reminds us that white women can also be outsiders within (S 29).

Clare's friend Zoe offer a counter-narrative to colonial education and Anglican female domesticity. What Clare learns from both characters are pedagogies of empowerment that call forth an intersectional analysis and points to the interlocking oppressions that exist. Read through an intersectional reading practice, Mrs. Stevens' narrative illustrates to Clare that only through coalitional politics and collective resistance can one thwart colonial power and control.

Clare's friendship with Zoe builds upon the novel's portrayal of coalitional politics and its necessity for collective resistance, as Zoe and Clare's friendship transcends racial and class boundaries. For example, the novel's final passage portrays Clare's budding sexuality and coming into consciousness while under Mrs. Phillips' care. In this passage, Clare "dreamed that she and Zoe were fist-fighting by the river in St. Elizabeth. That she picked up a stone and hit Zoe underneath the eye and a trickle of blood ran down her friend's face and onto the rock where she sat" (165). In her dream, Clare apologizes to Zoe and fashions a "compress of moss drenched in water to soothe the cut. Then squeezing an aloe leaf to close the wound" (165). This dream signals to readers Clare's initial stages of her first menstrual cycle—the moment of a young girl's life where she transitions from girlhood to adulthood. She experiences the "muscle cramps," the "sweet pain"; she "pictured the flesh of her insides expanding and contracting, then settling. This was not the same kind of pain, but it had its own sweetness, and promise that it would pass. All had happened as Zoe said it would" (166). Clare's understanding of her body largely comes from Zoe; her mother, Kitty, leaves her ignorant of her own body's natural functions. But Clare "was not ready to understand her dream. She had no idea that everyone we dream about we are" (166). While Clare's dream implies the protagonist's transition to womanhood, the dream also carries a more direct image of a racialized cross-class alliance, which disrupts Mrs. Phillips' racist teachings.

A final definitive act of resistance occurs at the end of *Abeng* with the paratext. As another *text that teaches*, the paratext offers readers a glossary that contains common Jamaican patois terms found throughout the novel. Thus, the paratext functions as an instructional manual for reading *Abeng*. In *Paratexts: Thresholds of Interpretation* (1987), Gerard Genette focuses on how paratexts train readers to decode a text. For him, paratexts are “thresholds of interpretation,” which stand between the reader and the text. The paratext might include the author’s name, a title, a preface, illustrations, an epitaph or epigraph, and other general information about the text that is given to the reader. Genette explains, “[A]lthough we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to *present it*” (*Paratexts* 1, author’s emphases). Paratexts might also contain an instruction manual for how to read the text. Thus, readers should study each element of a paratext “as a literary *function*” (Macksey, “Foreword” xii). Genette argues that

the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public. More than a boundary or a sealed border, the paratext is, rather, a *threshold*, or—a word Borges used apropos of a preface—a ‘vestibule’ that offers the world at large the possibility of either stepping inside or turning back. (*Paratexts* 1-2, author’s emphasis)

As Genette explains, paratexts are essential for contextualizing and historicizing the ways in which an author intends for a literary work to be read and interpreted. Studying the paratext enables readers and students to fully engage with the text as an immersive experience. In other words, the paratext affects readers and how we interpret the text.

As such, we might consider the paratext of *Abeng* to also be an *affective counter-narrative*, a “little story” that transforms the reader’s experience. For instance, the words found

in *Abeng*'s paratext are derived from Jamaican patois, an unofficial language of the nation-state. The glossary features "battyman," translated as a "homosexual male" or the derogatory term, "faggot." Other terms include "buckra," which means "white person; specifically, one representing the ruling class. British"; and "pickney," which means a "child" or "children" (167). As a pedagogy of empowerment, the glossary bestows agency to readers and students and trains them to read and interpret a subjugated language. In this way, the paratext allows for a "transaction" to occur between the reader and the text (Genette 2, author's emphasis). This "transaction" offers readers a *"privileged place of a pragmatics and a strategy of an influence on the public, an influence that—whether well or poorly understood and achieved—is at the service of a better reception for the text and a more pertinent reading of it"* (Genette 2, author's emphases). In short, the pedagogical function of the paratext in *Abeng* is to enlist students as knowledge producers within the literature classroom rather than knowledge receivers, which is critical for mobilizing students' agency and giving them power to produce their own critical interpretations of the text.

Conclusion

Throughout this close-reading of *Abeng*, I have illustrated the significance of colonial education and how it is tethered to imperial knowledge production. The erasure of colonial history coupled with the inculcation of Anglican gender and sexual norms indicates that the British Crown was primarily concerned with instilling an appreciation and knowledge of British nationalism and culture and gratefulness for the commonwealth through an educational curriculum that was strategically produced to ensure the cultivation of a domesticated populace. These "ideological state apparatus[es]" (Althusser 2001, 104-6) are ground zero for what

Stephen Slemon (1992) calls the “primal scene of colonialist management,” the literary studies classroom (“Teaching at the End of Empire” 160). My interrogation of the reproduction of colonial logic and power through the academy aims to de-romanticize the notion that education necessarily leads to social and cultural transformation. The project of liberalism too often casts education as a pathway to empowerment. Thus, I have attempted to trouble this progress narrative, as *Abeng* shows us that education can be either empowering, as seen in the characters of Mr. Powell, Nanny, Mma Alli, Mrs. Stevens, and Zoe, or disempowering, as seen with Clare’s teachers at St. Catherine’s School for Girls, Boy Savage, and Mrs. Phillips. As readers can see, education in both the school and the family is the primary mediator of colonial logic and control. Clare does not begin to interrogate this educational system until she is confronted with texts that teach her a counter-narrative of history. St. Catherine’s School for Girls signifies a microcosm for how colonial ideology is disseminated to students, especially at an age when intellectual resistance is almost impossible. The bourgeoisie family in neocolonial Jamaica undergirds this production and ensures its longevity by inculcating bourgeoisie children with Anglican values and belief systems in order to propagate colonial power over the colonized.

To be clear, intellectual resistance may be possible; however, students are taught a truncated narrative of history that leads to the development of a faulty cognitive schema (Bracher 2013, xii). Only through *affective counter-narratives* of neocolonial ideology and liberalism can students adequately develop more comprehensive schemas that attend to subjugated knowledges in history, culture, and society. With *Abeng*, I problematize education as it takes place within a global political economy that is largely indebted to the legacies of colonialism. Clare’s independent learning of the Holocaust vis-à-vis *The Diary of Anne Frank* and *I Am Alive* by Kitty Hart interrupts colonial education, which produces a dominant history that obfuscates social

injustices for the betterment of rallying consensus in its pupils. These students then become citizens of a society that refuses to engage with the troubled past of liberalism and its indebtedness to racial capitalism. A counter-pedagogy emerges in Cliff's portrayal of the "rebel women"—Mma Alli and Nanny—who teach insurrection to Maroon communities. Mr. Powell's counter-pedagogy and Mrs. Stevens' story telling also instantiate definitive acts of resistance against a colonial power structure that seeks to dismantle collective resistance and coalitional politics. These parallel histories of colonial education and the Maroon uprising exemplify Chakrabarty's idea of History 2, those "affective histories of belonging," which perform an interruption into the totalizing narratives of History 1, the dominant historical narrative (*Provincializing Europe* 254). The significance of *Abeng* is the way in which colonial education, history, and resistance are situated within a counter-narrative that attends to the intersection of race, class, gender, and sexuality. With an intersectional reading practice (Hong 2006), I recuperate how the "outsider within" provides readers with a transformative reading experience that trains us to engage in alternative world-making projects where collective resistance is made possible. Moreover, through the perspective and pedagogy of the "outsider within," we can situate how *affective counter-narratives* transform the ways in which our students conceptualize colonial history, Empire, and its antecedents. Cliff demonstrates how education becomes a tool for liberation as well as a tool for oppression. This dichotomy complicates the progress narrative of education so often cast in liberalism. Furthermore, the paratext provides a pedagogical apparatus for engaging readers within an insurrectionary knowledge that intervenes in official knowledge production. As an unofficial source of knowledge, *Abeng* confers an arc of Jamaican history that aims to transform the ways in which literary production captures that Global South, in general, and Jamaica, in particular.

If we wish for students to have a more robust understanding of colonial and imperial history and how education has been used as a colonizing force, we have to teach the narratives that demystify the underpinnings of the liberal past and the progress narrative of education. The take-away here for both scholars and readers is to excavate the colonizing tendencies of the academy while at the same time institutionalizing insurrectionary pedagogies that lead to self-empowerment and create sustainable social and political change. In the next chapter, I examine how the neoliberal present too often obscures the history of the liberal past while also conditioning national subjects in the U.S. to become ‘happy’ productive citizens. It is this ‘happiness’ industry and the rhetoric of well-being that I now wish to turn.

CHAPTER TWO

Life, Liberty, and the Pursuit of Unhappiness:

Jamaica Kincaid's *Lucy* (1990) and *Affective Counter-Narratives* of the Neoliberal Present

“The civilizing mission can be redescribed as a *happiness mission*. For happiness to become a mission, the colonized other must first be deemed unhappy. The imperial archive can be considered as an archive of unhappiness. Colonial knowledges constitute the other as not only an object of knowledge, a truth to be discovered, but as being unhappy, *as lacking the qualities or attributes required for a happiness state of existence*” (125, emphases added).

—Sara Ahmed, *The Promise of Happiness* (2010)

Introduction: *White (Wo)Man's Burden*

On September 5, 1995, at the United Nations Fourth World Conference on Women in Beijing, China, former First Lady and U.S. Secretary of State Hillary Rodham Clinton delivered an address to conference attendees that (for the first time on an international level) identified “women’s rights as human rights.”¹⁷ In her speech, Clinton explains how the Fourth World Conference on Women represents a “coming together” of women, from “village markets and supermarkets,” from “living rooms and board rooms,” “we come together and talk about our aspirations and concerns.” She argues that despite the differences that may exist between women of various social, economic, cultural, and political backgrounds, “there is far more that unites us than divides us.” Indeed, for Clinton, all women regardless of racial, ethnic, cultural, or socioeconomic background “share a common future,” a future that is predicated upon bringing “new dignity and respect to women and girls all over the world—and in so doing, bring new strength and stability to families as well.” As First Lady of the United States, Clinton had the privilege to travel and meet women in Indonesia, Denmark, South Africa, India, Bangladesh, Belarus, Ukraine, and other “leading women of the Western Hemisphere who are working every

¹⁷ Full transcript of Hillary Clinton’s speech can be found at <http://www.un.org/esa/gopher-data/conf/fwew/conf/gov/950905175653.txt>.

day to promote literacy and better health care for the children of their countries.” Clinton wishes for women around the world to have access to education and financial institutions, because from her perspective, these are the two most touted institutions that have historically barred women from gaining equal access to ‘freedom’ and ‘independence,’ the precursors to individual well-being and ‘happiness.’ As a cosmopolitan global citizen, Clinton believes it to be her duty to “speak for women in my own country—women who are raising children on the minimum wage, women who can’t afford health care, women whose lives are threatened by violence, including violence in their own homes.” Additionally, she views it to be her responsibility “to speak up for mothers [in the United States] who are fighting for good schools, safe neighborhoods, clean air and clean airwaves...for old women...who have raised their families and now find that their skills or life experiences are not valued in the workplace” (“Women’s Rights as Human Rights” 1995).

I begin Chapter 2 with a close-reading of Clinton’s speech because it exemplifies a common belief held by my students (as well as most in the United States) that human rights, in general, and women’s rights, in particular, are ‘good’ and necessary in order to dismantle unequal relations of power and promote the well-being and happiness of humanity. However, what these assertions often fail to consider are the historical, social, and political reasons for such inequalities. For instance, the rhetoric of the suffrage movement and the successes won by white feminists in the late nineteenth century in the U.S., successes that came at the expense of promoting white supremacy in order to capture the vote for white women,¹⁸ are all touted as ‘good’ advances in regard to women’s participation in political democracies. The suffrage movement, according to Clinton, “was one of America’s most divisive philosophical wars. But it

¹⁸ See bell hooks’ *Ain’t I A Woman? Black Women and Feminism* (1981) and Angela Davis’ *Women, Race, and Class* (1981) as two examples of historical arguments that contextualize racism in the suffrage movement in the U.S. and the United Kingdom.

was also a bloodless war. Suffrage was achieved without a shot fired” (“Women’s Rights as Human Rights” 1995). The rhetorical nuance of Clinton’s speech signals to audiences not just how women’s rights in the world are to be interpreted, but also, how white middle-and-upper-class neoliberal feminists seek to create harmonious sameness through a fraught interpretation of history that erases difference in the name of solidarity. Thus, the significance of Clinton’s presence and deliverance of this speech signals the continuing aspirations of privileged white upper-class U.S. feminists *to stand-in and speak for women whom they do not represent*.

In *Strange Encounters* (2000), Sara Ahmed argues that “the very creation of a public space for international feminism emerges through fantasies of how we ‘belong’ within this space, of how we occupy an intimate, personal or even ‘private relationship to it” (162). This ‘fantasy’ of all women belonging to an international feminist public sphere that promotes progress and advancement through free enterprise and education is framed by Clinton as *the* pathway for bettering women’s social, cultural, economic, and political status in the world, the “right associations” necessary for the well-being of all women (Ahmed 2010, 2). Clinton’s fantasy of the “right associations” that women need globally in order to succeed and her interpretation of historical events (in this case, the suffrage movement) coupled with the international treatment of women’s rights as a precursor to the well-being of humanity recapitulates a rhetorical violence that fails to consider the ways in which women of color and poor women, both in the U.S. and abroad, are disproportionately affected by social, political, and economic policies structured by global political economy in the era of late capitalism and neoliberalism. The figure of the ‘Third World’ woman, in particular, is rendered invisible by such rhetoric. Viewed through a critique of colonial power, Clinton as colonizer suggests that the ‘Third World’ woman simply needs to be “liberated from custom” and “turned around” to “*the norms, values, and practices of the*

colonizer” in order to attain access to political life (Ahmed 2010, 128, original emphasis). As Mohanty (1984) argues, the use of “women” is not a “stable category of analysis” because it “assumes an ahistorical, universal unity between women based on a generalized notion of their subordination” (“Under Western Eyes” 334). Such rhetorical moves by Clinton excuse the U.S. and other nations in the Global North from culpability and the Empire’s civilizing mission “to teach the natives how to be happy” (Ahmed 2010, 128). Thus, the crucial focus in these types of moments should be placed upon the social injustices perpetuated by the U.S. as well as other nations in the Global North, nations that are mostly responsible for a great amount of the global inequalities that persist today. Indeed, teaching women in the Global South the “good habits” of free enterprise and access to education does not impart the “good life” (Ahmed 2010, 125) that Clinton purports.

But what is generally missed in these conversations is the role that higher education plays in promulgating an ostensibly anti-racist, pro-feminist neoliberal multiculturalism that secures the smooth functioning of a global political economy at the expense of the vast majority of women and people of color. This includes the promotion of access to both education and free enterprise as pathways to happiness and positive well-being for humanity, in general, and women in the Global South, in particular.¹⁹ Given the prominence of education and free enterprise in securing Clinton’s ‘new world order,’ I find it important to consider the ways in which education

¹⁹ The current emphasis on non-government organizations (NGOs) providing micro-credit to women in the Global South is another important connection to consider in light of my conversation here about Clinton’s emphasis on access to financial institutions and the ‘free market’ as pivotal to procuring women’s well-being and happiness. For instance, the promotion of ‘economic uplift’ and the push for “financial inclusion” by non-state actors such as the National Bank for Agriculture and Rural Development (NABARD) in Mumbai, India (among countless others), offer insight into the pernicious effects of micro-credit. NABARD is also associated with the Alliance for Financial Inclusion (AFI) which was founded by a Bill and Melinda Gates Foundation-funded project (GatesFoundation.org). For more on micro-credit and the ethos of ‘economic uplift,’ see K. Kalpana’s *Women, Microfinance, and the State in Neo-liberal India* (2016); Mohammed Jasim Uddin’s *The Micro-Politics of Microcredit: Gender and Neoliberal Development in Bangladesh* (2015); Inderpal Grewal’s and Victoria Bernal’s *Theorizing NGOs: States, Feminisms, and Neoliberalism* (2014); Ananya Roy’s *Poverty Capital: Microfinance and the Making of Development* (2010); and Aihwa Ong’s *Neoliberalism as Exception: Mutations in Citizenship and Sovereignty* (2006).

becomes tethered to global political economy. In response to this neglect, this chapter demonstrates how Jamaica Kincaid's *Lucy* critiques education and the rhetoric of well-being and happiness within the grand narratives of global political economy structured by neoliberal policies shaped by the United Nations and World Bank, two institutions in the Global North that have single-handedly crafted policies that fail to consider unequal relations of power as a primary hindrance to gender equity. For the purposes of my *pedagogy of insurgency*, I start with Clinton's speech because her claims are not unlike the arguments raised by my students in the literature courses that I teach. Like my students, Clinton falls prey to the common beliefs that the passing and promotion of human rights signals the downfall of social injustices and that education and economic freedom necessarily lead to happiness and positive well-being.

The assumption outlined by Clinton's rhetorical appeal to 'women's rights as human rights' is that "[h]uman happiness is increased through the courts (law/justice), knowledge (reason), and manners (culture, habits)" (Ahmed 2010, 124). In *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred* (2005), M. Jacqui Alexander reminds us, however, that human rights are not rights at all; in fact, human rights do little to mitigate the violence perpetuated by late capitalism and the legacies of imperialism and colonialism. What is more, the passing of such measures by the United Nations (among other institutions) signifies "dominant knowledge frameworks" which perpetuate unequal relations of power. To explain further, 'women's rights as human rights' is explicitly concerned with *only* gender difference; single-issue politics do not attend to differences of race, class, sexuality, citizenship status, and geographical location. In "'Women's Rights As Human Rights': Feminist Practices, Global Feminism, and Human Rights Regimes in Transnationality" (1999), Inderpal Grewal argues that this discourse "attempts to universalize and stabilize the category of 'women,'

at the same time as it addresses their situations in important though limited ways" (342). In this way, 'woman' is thought to be "a normative European or 'American' subject gendered as woman, who is white and heterosexual" (Grewal 351). Claims to universality and universal suffrage in human rights discourse presuppose how oppression manifests culturally, socially, and politically within post-colonial civil society. Thus, to account for racialized women's lives in post-colonial and transnational contexts, intersectionality must be deployed *as a reading practice* by students and teachers in order to account for "the importance of race, class, gender and sexuality as interlocking and mutually constitutive" (Hong ix). First theorized by Kimberlé Crenshaw, intersectionality focuses on the "ways in which race and gender intersect in shaping structural, political, and representational aspects of violence against women of color" (1991, 1244). The failure to deploy intersectionality and account for the "interlocking nature of oppressions" (Hill Collins S20) by the Global North, in general, and Western feminist organizations, in particular, influences a single-narrative for women's rights.²⁰ Only through an intersectional reading practice can racial, ethnic, class, and geographical location be recuperated as sites of difference.

As I outlined in Chapter 1, *affective counter-narratives* are "little stories" (Peters & Lankshear 2) that unveil the subjugated histories often forgotten in official historical narratives. Moreover, *affective counter-narratives* demystify the theoretical underpinnings of colonial power and control. My close-reading of Michelle Cliff's *Abeng* as an *affective counter-narrative* aimed to demystify liberalism, its indebtedness to racial slavery, and its impact on colonial education in both formal learning environments (e.g., the school) and informal learning environments (e.g., the bourgeois family). The *affective counter-narrative* coupled with intersectionality *as a reading practice* (à la Hong) advances what I call a *pedagogy of*

²⁰ For more the single-narrative of women's rights, see Benita Bunjan's essay "Feminist Organizations and Intersectionality: Contesting Hegemonic Feminism" (2010).

insurgency, which aims to transform students' uncritical investment in American exceptionalism and "patriotic education" (Sheth 2013). Through cognition and emotions, *affective counter-narratives* aim to create alternative world-making projects for students in the U.S. who often hold taken-for-granted assumptions as cultural insiders. The figure of the "outsider within" (Hill Collins 1986) offers us one pedagogical strategy for mobilizing this endeavor. My close-reading of Jamaica Kincaid's *Lucy* extends this discussion of the *affective counter-narrative* and the figure of the "outsider within" as I intend to also make clear throughout Chapter 2 that the academy is also a primary mediator and disseminator of dominant ideologies whose indebtedness to colonial and imperial legacies permeate the present neoliberal moment, in general, and the tethering of academia to the rhetoric of well-being and happiness, in particular. I demonstrate how Kincaid's novel demystifies for readers that free enterprise and education do not necessarily lead to happiness and well-being. As an *affective counter-narrative*, *Lucy* suggests an alternative interpretation—that free enterprise and education can also lead to disempowerment and unhappiness. The dispositional aspects of Lucy's character, especially her "strategic resistance" (Flynn 2001, 22) to the pedagogies of domesticity and positive well-being, instantiate how the novel allows its readers to imagine unhappiness and negative affect as possible world-making projects. While Chapter 1's discussion of *Abeng* pertains to the role of the academy and colonial education in the liberal past, Chapter 2's discussion of *Lucy* focuses on the role of the academy and the rhetoric of well-being and happiness in the neoliberal present and seeks to capture neoliberalism as a disciplining force.

Rethinking Unhappiness

In *The Promise of Happiness* (2010), Sara Ahmed interrogates the intellectual genealogy of happiness in cultural production and charts an alternative history of happiness by focusing on feminist killjoys, melancholic migrants, and “unhappy queers,” those characters who are thought to exist outside late capitalism. She examines how the sociality of happiness often takes the form of narratives that privilege the nuclear family, reject the figure of the ‘stranger,’ and embrace heterosexual domesticity—the “everyday habits of happiness...that shape how the world coheres” (Ahmed 15). As she argues, happiness is too often “shape[d]” as an impressionable goal, one that should be actively pursued, a “responsibility” (Ahmed 9) shared by all: “Happiness is consistently described as the object of human desire, as being what we aim for, as being what gives purpose, meaning and order to human life” (Ahmed 2010, 1). In effect, “[h]appiness shapes what coheres *as a world*” (Ahmed 2, emphases added). Happiness is “a form of world making” (2), one where happiness is presented as a choice and a possibility for all who seek its rewards. Indeed, happiness involves “an acquisition of capital that allows us to be or to do this or that, or even to get this or that” (Ahmed 2010, 10).

The emphasis on happiness and positive affect in the era of neoliberalism coincides with the “science of happiness,” which promotes happiness as a product to be bought and sold; this involves ‘investment’ in “developing a certain kind of disposition” (Ahmed 8), that the “good life” can only be achieved by becoming “a certain kind of being,” one that “would certainly be recognizable as bourgeois” (Ahmed 12). To not seek happiness is to be deemed an ‘outsider’ to such worlds, the “troublemakers, dissenters, killers of joy” (Ahmed 2010, 17) who are framed as wanting to dismantle others’ happiness. But, as Ahmed reminds us, “[t]o kill joy...is to open a life, to make room for life, to make room for possibility, for chance” (20). To pursue

unhappiness is to go against the grain of the domestic bourgeois narrative that positions happiness as something to be desired and actively sought.

To pursue unhappiness is also to suggest that alternative world-making projects can be produced despite (rather than because of) whether one is emotionally happy and physically well. As I intend to demonstrate throughout this chapter, *Lucy* disrupts the normative narrative of happiness. Throughout my close-reading, I hone in on the ways in which the novel situates the protagonist as a melancholic “stranger,” one who finds herself aligned with the ‘wrong’ “associations” (Ahmed 2010, 2). My focus on the emotional and psychic state of the characters in the novel, in general, and the protagonist, Lucy, in particular, demonstrates a critique of the ‘happiness’ industry (e.g., the emphasis on positive psychology and the rhetoric of well-being), which is defined in relation to the social, cultural, economic, and political hegemony of the Global North (Ahmed 2010, 3-4). The intellectual and emotional discomfort that readers experience due to the protagonist’s unhappiness affects how readers are confronted with a transnational narrative that is shaped by the protagonist’s estrangement and alienation in the U.S. In this way, *Lucy* as a “novel of education” (Shlensky 2012, 44) narrates processes of learning for both Lucy and, I believe, the reader.

In “Postcolonial Fiction and the Outsider Within—Towards a Literary Practice of Feminist Standpoint Theory” (2005), Brooke Lenz argues that Lucy’s “privileged standpoint as an outsider within...allows the reader to see particular truths or realities that are not apparent to someone more fully assimilated into dominant ideologies” (102). She extrapolates a black feminist standpoint theory from Kincaid’s novel, including “larger questions of identity and authority” that stem from Lucy’s position as an “outsider within” (Lenz 98). In her reading of Hill Collins, Lenz examines the ways in which the “outsider within” as a lens of analysis

intervenes in dominant ideologies and categories, especially how dominant ideologies and categories are conditioned vis-à-vis culture, society, and history. Although Lenz accounts for the ways in which the “outsider within” affects our reading practices, she neglects to take stock of *how* the “outsider within” impacts a pedagogical project in the literature classroom and how this project, in turn, attempts to intervene in neoliberal power structures that rely on the rhetoric of happiness, positive affect, and well-being. My reading of *Lucy* throughout this chapter intends to fill this gap by highlighting *affective counter-narratives* that also function as teachable moments for disrupting neoliberalism’s pedagogical mission of producing “good [happy] subjects” (Nichols 2007, 198).

As such, Kincaid’s *Lucy* teaches readers to rethink unhappiness in the context of late capitalism and the bourgeois family model. Throughout the narrative, Lucy’s emotions and psychic state are integral to narrating Kincaid’s *affective counter-narrative* of transnational migration to the U.S. And as an *affective counter-narrative*, *Lucy* is quintessentially anti-teleological in that it offers readers no happy endings. Set in 1969, the first-person narrative begins with Lucy’s arrival to the United States during the middle of January. The novel’s first chapter, “Poor Visitor,” emphasizes the “gray-black and cold” (3) January day that greets Lucy. Kincaid’s protagonist experiences the cold despite the sun’s warmth, which was “*something I took completely for granted*, ‘the sun is shining, the air is warm,’ was not so” (5, emphases added). Her attitude toward her new environment presupposes the normal winter weather of the northeastern U.S. But, it is Lucy’s “discontent with life in general” (6) that sets the stage for the novel’s tone—dark, foreboding, and, what some readers might find, melancholic.

Both the novel’s tone and Lucy’s disposition enable Kincaid to connect with readers through an affective register, constructing what Jonathan Flatley (2008) calls an “affective

mapping.” Flatley defines “affective mapping” as a “carefully prepared aesthetic experience, an experience that is narrated—and connected up to collective, historical processes and events—even as it is produced” (*Affective Mapping* 83-84). He argues that texts (in his case, Henry James’s *The Turn of the Screw*, W. E. B. Du Bois’s *The Souls of Black Folk*, and Platonov’s *Chevengur*)

have something to say about the very subjective experience from which a reader has been estranged. This allegorization of the experience that the aesthetic practice is itself promoting, the narration of the production of their own readers—is a moment in which the text functions as an affective map for its readers.

(*Affective Mapping* 83, emphases added)

In other words, texts affect readers through an instructive methodology that I would call pedagogical in its process and in its aim. This pedagogy is embedded in every text—not just these select few. In *Lucy*’s case, the politics of Kincaid’s “affective mapping” lends itself to how the author instructs readers to empathize and/or experience outrage with Lucy as well as feel alienated by a protagonist’s experience that is unfamiliar and, what Ahmed (2000) might call, “strange” or “alien” (*Strange Encounters* 13).

For instance, when the protagonist arrives at the home of her new employers Mariah and Lewis as the family’s au pair, she is given “a small room just off the kitchen—the maid’s room” (7). In this room, she notices the height of the ceiling and feels that the room is “like a box—a box in which cargo travelling a long way should be shipped. But I was not cargo. I was only an unhappy young woman living in a maid’s room, and I was not even the maid” (7). The protagonist evokes the slave trade and the proprietary relationship between the enslaved and slave owners. This gestures to the proprietary relationship in which Lucy is placed and her

“strategic resistance” (Flynn 2001) to it.²¹ More so, it disrupts a common trope of the ‘happy slave’ narrative (Ahmed 2010, 2) and signals to readers that Lucy is unhappy with being confined to a life in “a box.” Despite having access to the cultural and social capital associated with the white bourgeois family, Lucy experiences discontent in her new life abroad with Mariah, Lewis, and their four children. Her unhappiness does not go unnoticed; while at dinner the following night, Lewis notes her emotional distance: “They said I seemed not to be a part of things, as if I didn’t live in their house with them, as if they weren’t like a family to me, as if I were just passing through, just saying one long Hallo!, and soon would be saying a quick Goodbye! So long! It was very nice!” (13) Lewis nicknames Lucy the “Visitor” for the way she stares at the family while they ate. An observer and “outsider within” their home, she is literally not part of the family. Lucy’s permanent status as the “Visitor” inside her host family’s home, however, is also indicative of her position in the United States—as a “Visitor.”

The novel’s opening sets the stage for how Lucy’s affective relationship to both the U.S. and her new host family functions as an *affective counter-narrative* to Mariah. As the “happy housewife” (Ahmed 2010, 2) archetype, Mariah embodies both positive affect and second wave liberal white feminism, and unlike Lucy’s “cold” affect, Mariah’s disposition is, indeed, what one would describe as ‘sunny.’ We might therefore interpret Lucy’s new employer, Mariah, as one who personifies the qualities and characteristics of Hillary Clinton—both are white, liberal, feminine, well-educated, wealthy, and attempt to ‘save brown women from brown men’ (Mohanty 1984; Spivak 1984). Simply put, both embody ideal white bourgeois femininity.

²¹ In “Strategic, Counter-Strategic, and Reactive Resistance in the Feminist Classroom” (2001), Elizabeth Flynn defines “strategic resistance” as a type of resistance that can be “individual as well as collective; it can involve a minimum of planning or years of coordination, it can involve active opposition or silent protest; it can involve powerful leaders or powerless workers” (22). In addition, “strategic resistance” always “involves opposition to injustice or unfairness in the form of action that is deliberate and conscious. The strategic register identifies a problem and takes action to mitigate or eliminate the problem” (22).

Moreover, the relationship between Mariah, the First World/cosmopolitan housewife, and Lucy, the transnational female migrant who serves as an au pair, invites an alternative reading of the international division of labor. As her employer, Mariah's power over Lucy has transnational implications for the ways in which gender and domestic space in the U.S. context converge. Ahmed argues that the international division of labor "produces, not simply 'people' and 'spaces,' but gendered subjects and gendered spaces" (*Strange Encounters* 168). This "gendering of the international division of labour involves an encounter between women as they are differentially constituted in and around 'the globe'" (168). First World consumption (Mariah) is juxtaposed to Third World production (Lucy). The transnational movement of commodities "including knowledges and technologies mediates an encounter between Western women as 'consumer-citizens' and third world women as workers" (168, emphases added). As Ahmed makes clear, we need to attend to how texts, such as Kincaid's *Lucy*, affect a *politics of knowledge production*. In this way, the novel's pedagogical mission of juxtaposing Mariah with Lucy's character intervenes with an insurrectionary knowledge production that I call an *affective counter-narrative*, a story that mobilizes a subjugated knowledge from the unique standpoint of the "outsider within" (Hill Collins 1986).

Another *affective counter-narrative* that builds upon this juxtaposition between Mariah and Lucy is the way in which Mariah suffers from willful ignorance, narcissism, and holds taken-for-granted assumptions of Lucy and her personal history. For example, Mariah assumes that Lucy will naturally love what she loves—an assumption that underpins Mariah's disinterest in Lucy's history. As the embodiment of the "happy housewife" archetype, Mariah has an abiding affection for springtime, "as if spring were a close friend, a friend who had dared to go away for a long time and soon would reappear for their passionate reunion" (17). During

springtime, Mariah cultivates plants, which reminds Lucy of her mother, Annie: “How many times had I seen my mother surrounded by plants of one kind or another, arranging them into some pattern, *training* them to grow a certain way” (*Lucy* 59, emphases added). One morning in early spring, Mariah asks Lucy, “You have never seen spring, have you?” (18) Rather than wait for Lucy to answer, Mariah assumes that she has indeed not “seen spring.” Lucy’s hostess proceeds to blindfold Lucy and guide her by the hand to the garden, “a place she described as among her favorites in the world” (28). In the garden, Mariah introduces Lucy to her favorite flower—the daffodil. When the two women enter the garden and Mariah removes the blindfold, Lucy sees “many, many yellow flowers the size and shape of play teacups, or fairy skirts. They looked like something to eat and something to wear at the same time; they looked beautiful; they looked simple, as if made to erase a complicated and unnecessary idea” (29). Although the protagonist does not immediately recognize the flowers as daffodils, she wishes “to kill them. I wished that I had an enormous scythe; I would just walk down the path, dragging it alongside me, and I would cut these flowers down at the place where they emerged from the ground” (29).

Prior to this moment in the novel, Lucy explains to readers why she did not, in fact, possess an affection for the daffodil. When she was ten years old, Lucy was made to memorize William Wordsworth’s iconic poem “I Wandered Lonely as a Cloud” while attending Queen Victoria Girls’ School in the West Indies. In this poem, Wordsworth personified the daffodil, a flower Lucy would not see in person until she was nineteen years of age at Mariah’s home. Remembering her colonial education, Lucy angrily explains to only readers: “*I had been made to memorize it*, verse after verse, and then had recited the whole poem to an auditorium full of parents, teachers, and my fellow pupils” (18, emphases added). After her recitation, the audience stood and

applauded with an enthusiasm that surprised me, and later they told me how nicely I had pronounced every word, how I had placed just the right amount of special emphasis in places where that was needed, and how proud the poet, now long dead, would have been to hear his words ringing out of my mouth. (18)

Lucy's ability to perform for her peers, parents, and teachers was because she was "at the height of my two-facedness: that is, outside I seemed one way, inside I was another; outside false, inside true" (18). Mariah's affection for the daffodil triggers the protagonist's latent anger: "[T]o me it felt as if something that I had not been aware of had been checked" (19).

Back in the present tense and still in the garden, Mariah says to Lucy, "These are daffodils. I'm sorry about the poem, but I'm hoping you'll find them lovely all the same" (29). Mariah reaches out to her employee and, "rubbing her hand against my cheek, said, 'What a history you have.' I thought there was a little bit of envy in her voice, and so I said, 'You are welcome to it if you like'" (19). Mariah mistakes Lucy's memory of the daffodils as "joy" and affection rather than anger and outrage. To correct her employer's misunderstanding, Lucy details her memory of the daffodil: "'Mariah, do you realize that at ten years of age I had to learn by heart a long poem about some flowers I would not see in real life until I was nineteen?'" (30). The protagonist realizes that Mariah "wanted me to love this thing—a grove brimming over with daffodils in bloom—that she loved also." Lucy does not blame Mariah, but "nothing could change the fact that where she saw beautiful flowers I saw sorrow and bitterness. The same thing could cause us to shed tears, but those tears would not taste the same" (30). Mariah's narcissism and disinterest compel Lucy to ask repeatedly throughout the text, "How does a person get to be that way?" (17) This motif emphasizes Mariah's taken-for-granted assumptions and willful ignorance of Lucy's plight and personal history.

Both Lucy's memory of memorizing Wordsworth's poem and the daffodil scene exemplify how Mariah's narcissism fails to register Lucy's difference. As the quintessential white liberal feminist, Mariah's universal standpoint invalidates Lucy's historical experience of being forced to memorize a poem about a flower she will never see until much later in her life. This passage in time, roughly nine years, signals how post-colonialism and colonial education include both material exploitation and psychical trauma. Specifically, colonial education's aim was to discipline colonized subjects into proper citizens of the British Empire. The affective dimension of colonial education is embodied in Lucy's disaffection for the daffodil. Her experience at Queen Victoria Girls' School is, in part, responsible for her trauma, what Ogaga Ifowodo (2013) calls "postcolonial trauma," an experience that remains latent and unconscious until it is triggered by a linked traumatic experience.²² In this case, Mariah triggers Lucy's memory, and her repeated phrase, "How do you get to be a person," interpellates the reader to share in the protagonist's insistent rhetorical questioning of Mariah's narcissism. The rhetorical impact aims to mobilize audiences to side with Lucy and empathize with her discontent and psychic state. Thus, the novel's pedagogy aims to teach readers how colonialism affects the colonized materially, emotionally, *and* psychically.²³ In this way, Lucy's educational experience at Queen Victoria Girls' School conditions her affective relationship to the daffodil. As exemplified above by her conversation with Mariah, the protagonist's reaction to the daffodil represents her traumatic experiences as a young girl in a colonial school. Mariah fails to grasp

²² In *History, Trauma, and Healing in Postcolonial Narratives: Reconstructing Identities* (2013), Ifowodo reads postcolonial history "as a history of trauma—as not just the devastating record of imperialist conquest and domination, and so the empirical damage on the materialist plane, but also that of the arguable more catastrophic injury to the psyche of the colonized. The psychological aspect of the wound of colonialism, I argue, speaks more directly to the problem of postcolonial identity, of the struggle to recover individual and collective identities shattered by the massive blows of slavery and colonialism, than is generally acknowledged" (2).

²³ For more, see Franz Fanon's *Black Skin, White Masks* (1967) and Ngugi wa Thiongo's *Decolonising the Mind* (1986) as important resources for theorizing the psychological impact of colonialism.

emotionally and intellectually Lucy's disdain for the daffodil. Her response "What a history you have" instantiates Mariah's willful ignorance and disregard to understand Lucy's personal history. As I discussed earlier, Mariah's assumptions underpin her disinterest in learning about Lucy's life, and she finds comfort and "happiness" in her not-knowing. This casts Mariah's pursuit of a critical counter-knowledge as negative and disruptive to the trope of the "happy housewife" character propagated by "domestic bliss" (Ahmed 2010, 2) which she embodies and thus conforms.

The symbolism of the daffodil encapsulates more than just the (inter)personal relationship between Mariah and Lucy; the daffodil also serves as a symbol of the relationship between the colonizer and the colonized. In "'Poor Visitor'—Mobility as/of Voice in Jamaica Kincaid's *Lucy*" (2007), Jennifer Nichols explains how Lucy's school experience at Queen Victoria Girls' School was "an event that epitomizes for her the relationship of colonizer to colonized, since, in lieu of learning her own history and culture, her education centered on training her to be a good subject of the British Crown" (198). Specifically, the "colonial education system [educates students to believe] that Lucy does not have a (national) history, at least not one she learns about in school; Antigua's history is subordinated to England's, much as Mariah subordinates Lucy's concerns to her own" (2007, 198).²⁴ Similarly, in "Dreaming of Daffodils—Cultural Resistance in the Narratives of *Theory*" (1992), Alison Donnell claims,

What is essentially an aesthetic experience for Mariah constitutes a powerful ideological situation for Lucy. Her retrospective vision of reciting Wordsworth's poem works as both a literal example of colonial education and as a metonym for the colonial apparatus' promotion of an aesthetic which is ideologically motivated

²⁴ Although Nichols states Antigua as Lucy's home nation, the novel never names Lucy's homeland. The protagonist only explains that she "was born on an island, a very small island, twelve miles long and eight miles wide" (*Lucy* 134).

in its very essence of seeming to be devoid of ideology. ‘Daffodils’ was promoted pedagogically as an apolitical text and yet becomes highly politicized when analyzed within the colonial context in which Kincaid places it. The poetic subject (daffodils) signifies the forced adoption of the motherland and the attendant suppression of difference. In addition, the *process of learning* by heart further supports the hegemony’s underlying need for mimicry which Lucy publicly performs but privately attempts to negate. (50)

Both Nichols’ and Donnell’s claims speak to several concerns that the text raises. The first is the question of aesthetics: Mariah’s experience as a white, upper-middle-class woman in a cosmopolitan location in the northeastern United States shapes her aesthetic experience of the daffodils. In other words, the daffodil affects Mariah differently as a bourgeois subject. In contrast, Lucy’s experience of colonial education shapes her perspective of the daffodils as overwhelmingly traumatic. Mariah stands in as a representation of white U.S. feminism’s pedagogical project, as her affection for the daffodils “function as a symbol of white US feminism (and femininity) that Lucy rejects” (199). Second, the ways in which each character emotionally responds to the daffodils reflects an apparatus of colonial power, which is thought to “be devoid of ideology” (Donnell 50). Third, this episode raises important concerns for how students are taught in a colonial setting to appreciate and learn about a poem without understanding its significance. In other words, the passage illuminates the trauma of colonial education and how Lucy experiences colonial education as a *pedagogy of disempowerment*.

As a disruption to colonial education, Kincaid crafts an *affective counter-narrative* to Empire’s pedagogical mission of disempowering the colonized. Sara Ahmed (2010) notes how Empire’s pedagogical mission “becomes a moral and pedagogic project of *improving manners*, a

project of *cultivation*, described in familiar terms of the emergence of women from a state of ‘abject slavery’” (*The Promise of Happiness* 127). Developing a refined literary appetite for the daffodils’ aesthetics found in Wordsworth’s poem was central to the cultivation of colonized subjects’ “good habits” (Ahmed 2010, 127). Ahmed’s argument frames why Mariah’s attempts to teach Lucy to admire the daffodil for its aesthetics is problematic—it exemplifies Mariah’s colonizing tendencies and willful ignorance to learn Lucy’s personal history, as she is more interested in teaching Lucy to develop an admiration for the daffodil. Mariah’s pedagogy of “improving manners,” however, is met with Lucy’s “strategic resistance” (Flynn 2001), especially when Lucy begins “to feel like a dog on a leash, a long leash but a leash all the same” (110). She rejects “taking orders from anyone” and refuses to wait “on other people” (92). Lucy detects how Mariah’s teaching is imbued with a narcissistic investment, which galvanizes Lucy’s resistance.

Lucy’s situated refusal represents Hill Collins idea that black women’s cultural production functions as a form of “activism” (S23). In this case, Kincaid’s novel and the protagonist’s resistance both disrupt the hegemonic narratives that Mariah and others like her perpetuate as a normalized and naturalized cultural discourse. For instance, the juxtaposition between Mariah as the “happy housewife” and Lucy as the “melancholic migrant” produces what bell hooks (1992) calls an “oppositional gaze,” which affects readers emotionally and cognitively. Nichols (2007) contends that this oppositional gaze is an “instructive methodology for repositioning the reader’s gaze—disrupting its authority—in order to challenge the cultural colonizing implicit in the US ideal of immigrant assimilation” (193). More importantly, this oppositional gaze seeks to disrupt the hegemonic representations of transnational women of color and articulates what Hill Collins (1986) would deem to be art as activism through its

representation of Lucy as self-defining and self-valuing (S23-S24). Her outsider within status mobilizes a Third World feminist critique of heteronormative politics and culture within the U.S., which are largely structured vis-à-vis white supremacy and a legacy of imperialism. Christine Prentice (2000) agrees that Lucy “effects a return of the colonial gaze, a reversal of its pedagogical project, exposing the ambivalence of colonial authority” (221). If the promotion of Wordsworth’s daffodil was instrumental in the dissemination of a colonial ideology that privileged the British literature canon (Donnell 50) for the promotion of Empire (Slemon 1992, 153), then Kincaid’s *affective counter-narrative* disrupts the dissemination of that project.²⁵ Therefore, the daffodil functions as both a symbol of the colonial pedagogical project and a symbol of white liberal U.S. feminism; this dual functionality of the daffodil therefore positions Mariah’s affection for the flower as a continuance of the legacy of the colonial pedagogical project that Lucy actively rejects.

If Lucy’s world-view is shaped by difference due to race, class, gender, and national origin, then Mariah’s world-view functions as an unconscious bias that is largely conditioned by the historical emergence of a post-1960s liberal multiculturalism and a metropolitan sensibility that prided itself on its assumed tolerance, sanitized ‘diversity,’ and ‘inclusion’ (Melamed 2011). Indeed, Mariah’s response to difference is, in fact, *indifference*. Of this historical period emerged the archetype of the “enlightened multicultural global citizen” (Melamed 45) who advocated for liberal colorblindness and promoted sameness and universality at the expense of “materialist cultural activism of radical antiracist movements” (Melamed 32). In addition to ignoring Lucy’s personal history, Mariah’s liberal colorblindness and indifference to class appears again when the family and Lucy are all having dinner in the dining car of a passenger train. Lucy notices that

²⁵ Unlike Mr. Powell’s counter-pedagogy in *Abeng*, the British curriculum’s mandated pedagogy was not culturally responsive, which, as elaborated earlier, must attend to the cultural and social dynamics of a child’s learning environment. Because of this, one might easily argue that Lucy becomes a victim of circumstance.

everyone eating dinner “all looked like Mariah’s relatives.” In contrast, the servants resembled Lucy’s relatives: they “were all older men and very dignified, as if they were just emerging from a church after Sunday service.” In her blissful ignorance, Mariah fails to notice these differences between the other passengers in the dining car and the wait staff; rather, “[s]he acted in her usual way, which was that the world was round and we all agreed on that, when I knew that the world was flat and if I went to the edge I would fall off” (32).

The historical phenomenon of liberal multiculturalism and Mariah’s place within it re-surfaces at the lake house when Lucy’s employer stakes her claim to “Indian blood” (39). In this episode, Mariah attempts to teach Lucy how to fish, never mind the fact that Lucy was from a nation in the West Indies where citizens traditionally caught and boiled fish (39). During a conversation with the protagonist, Mariah attributes her ability to fish, hunt, roast corn, “and doing all sorts of things” to her “Indian blood.” To the reader, Lucy confides, “This really surprised me. What way should I take this? Wrong way? Right way? What could she mean? To look at her, there was nothing remotely like an Indian about her. Why claim a thing like that?” (40) Mariah’s claim to “Indian blood” sparks Lucy’s memory of her grandmother, whom she identifies as a “Carib Indian.” To readers, Lucy shares that even though “Carib Indians were good sailors,” she does not enjoy being on the sea: “I only like to look at it.” She explains, “To me my grandmother is my grandmother, not an Indian. My grandmother is alive; the Indians she came from are all dead.” The protagonist hypothesizes that a museum would see her grandmother “as an example of something now extinct in nature, one of a handful still alive. In fact, one of the museums to which Mariah had taken me devoted a whole section to people, all dead, who were more or less related to my grandmother” (40). But what bothers Lucy the most about Mariah’s claim to “Indian blood” is how Mariah wears this identity “as if she were

announcing her possession of a trophy.” Mariah’s claim prompts the protagonist to ask readers: “How do you get to be the sort of victor who can claim to be the vanquished also?” (40-41).²⁶ This time to Mariah, Lucy ponders aloud: “All along I have been wondering how you got to be the way you are. Just how it was that you got to be the way you are.” Mariah tries to embrace Lucy, who refuses her affection: “How do you get to be that way?” Her questioning of Mariah’s illegitimate claim to an indigenous ancestry was a “hollow...triumph,” despite Mariah’s “anguish on her face” (41).

Mariah’s claim to “Indian blood” undergirds the ideological dimensions of biological determinism, that one’s biological lineage affects his or her abilities to accomplish specific tasks and goals, such as hunting, fishing, and planting corn. Moreover, Mariah’s biological determinism is an *affective expression* that develops through certain cognitive biases. In his lecture “Biological Determinism” delivered at the University of Utah, R. C. Lewontin contends that gross misrepresentations of individual groups (e.g., women, homosexuals, blacks) are firmly rooted in a nineteenth-century tradition that aimed to explain observed human behavior and social conditions as “destiny” (4). He argues,

If we want to understand where these biological determinist theories of human life come from and what gives them their perpetual appeal, we must look not in the annals of biological science, but *in the social and political realities that surround us*, and in the social and political myths that constitute *the ideology of our society*. (“Biological Determinism” 4)

²⁶ Lucy’s question regarding both the “victor” and the “vanquished” deserves some consideration. Although Native Americans were enslaved and exported by white Europeans in the eighteenth century, Native Americans, especially within the Cherokee Nation, were also slaveholders in the late eighteenth and early nineteenth centuries. For more, see Tiya Miles’ *Ties that Bind: The Story of an Afro-Cherokee family in Slavery and Freedom* (2006), Celia E. Naylor’s *African Cherokees in Indian Territory* (2008), and Gregory D. Smithers’ “Why Do So Many Americans Think They Have Cherokee Blood?” (*Slate.com*).

The ideological dimensions of biological determinism have been studied most recently by Ilan Dar-Nimrod and Steven J. Heine. In “Genetic Essentialism: On the Deceptive Determinism of DNA” (2010), Dar-Nimrod and Heine argue that biological determinism and its ideological components are directly related to

cognitive biases associated with essentialist thinking that are elicited when people encounter arguments that genes are relevant for a behavior, condition, or social group. Learning about genetic attributions for various human conditions leads to a particular set of thoughts regarding those conditions. (800, emphases added)

Much like Mariah, many attempt “to make sense of their social worlds” at the expense of discounting or outright neglecting to account for environmental factors.

Lewontin’s lecture and Dar-Nimrod’s and Heine’s research support my idea that Mariah’s claim to biological determinism functions as a cognitive bias, one that conditions her world-view and belief system. As an ideological construct, biological determinism affects how Mariah envisions her abilities and influences her to claim an indigenous family lineage. Oblivious to the ways in which she remains “owner/master” (Lenz 105), Mariah attempts to relinquish her power; but this failed attempt only illustrates her appropriation of minority difference. Lenz (2005) contends that this episode in the text is where “Lucy begins to recognize complications that arise from categorization and to analyze the social forces working in her relationship with Mariah more thoughtfully” (105). This appears quite forcefully in Lucy’s critique of Mariah’s limited world-view as demonstrated by her employer’s willful ignorance in the dining car on the train and in Mariah’s cultural appropriation of indigeneity.

Mariah’s narcissism signals her wish for her family and friends, including Lucy, “to see things the way she did.” As Lucy puts it, “Thoughts like these had brought me to be sitting on

the edge of a Great Lake with a woman who wanted to show me her world and hoped that I would like it, too” (36). But Mariah’s egotism extends well beyond her relationship with Lucy, as she has the distinct ability to colonize anyone’s world-view, both family’s and friends’ alike. For instance, Lucy watches how Mariah trains her best female friend, Dinah, to adopt her world-view. Mariah describes Dinah as “a wonderful person—so giving so full of love.” To Lucy, Mariah explains, “What I like the most about Dinah is how she embraces life” (57). The protagonist muses to herself, “[Y]ou mean your life. [Dinah] embraces your life” (57). Lucy considers Dinah as someone who is very much “attached to her beauty” (57) and “a cliché, a something not to be, a something to rise above, a something I was very familiar with: a woman in love with another woman’s life, not in a way that inspires imitation but in a way that inspires envy” (58). Even though Dinah has a husband, four children, and two homes (one in the city and one on the lake), “she liked Mariah’s things better” (58). Given Dinah’s “envy” of Mariah’s life, her extramarital affair Lewis comes as no surprise. Lucy reflects, “A woman like Dinah was not unfamiliar to me, nor was a man like Lewis. Where I came from, it was well known that some women and all men in general could not be trusted in certain areas” (80).

In addition to Dinah, Mariah also disciplines her husband, Lewis, who the protagonist describes as a “cultivated man, usually—who cannot speak his mind” (119) along with their four children. Mariah teaches her children to love their lake home, with “all its nooks and crannies, all its sweet smells, all its charms, just the way she had done as a child.” Her children “were happy to see things her way” and to “fall at her feet in adoration” (36). In an episode that foreshadows the collapse of Mariah’s marriage, Lewis kills a rabbit eating his vegetable garden; his lack of remorse triggers Mariah’s contempt while revealing a fundamental incapacity for empathy that extends to Mariah herself. Mariah tells Lucy about her husband’s infidelity and “that they were

getting a divorce; she said the children were in a state of confusion and she was worried about their well-being; she said she felt free. I meant to tell her not to bank on this ‘free’ feeling, that it would vanish like a magic trick” (128). Instead, Lucy tells Mariah a story about a trip she takes with Paul to the countryside. During the trip, Lucy and her boyfriend, Paul, encounter “an old mansion in ruins” that was the former home of a slave master of a sugar plantation. Paul describes “great explorers who had crossed the great seas, not only to find riches...but to feel free, and this search for freedom was part of the whole human situation.” Paul’s description suggests that the mansion belonged to a “great explorer” despite how the slave master earned his “riches.” Meanwhile, Lucy notices a variety of dead animals on the side of the road “that had been trying to get from one side to the other when fast-moving cars put a stop to them.” Lucy draws Paul’s attention to the dead animals, stating “On their way to freedom, some people find riches, some people find death” (129).

Kincaid positions Mariah’s dissolving marriage as counter to the trope of marital bliss; for the author, marriage is a prison that impedes one’s freedom. Mariah’s dissolving relationship with her husband also attracts Lucy’s love. Here, readers witness an ironic reversal of Lucy and Mariah’s roles—as Mariah experiences emotional discontent with her marriage, Lucy experiences happiness. Lucy used to relish the moments when she could break Mariah’s spirit, “but I had grown to love Mariah so much” (73). The unhappiness and discontent that Mariah experiences and the happiness that Lucy now experiences extends Kincaid’s critique of the “domestic bliss” dominant narrative that markets heteronormativity and bourgeois domesticity as a desirable goal (Ahmed 2010, 2).

As an *affective counter-narrative* to Mariah and Dinah’s friendship and Mariah’s commitment to “domestic bliss” (Ahmed 2010, 2), Lucy befriends another au pair named Peggy.

Mariah disapproves of Lucy's friendship with Peggy and attempts to impede it. She considers Lucy's new friend to be a bad influence on the protagonist because Peggy "smoked cigarettes, used slang, wore very tight jeans, did not comb her hair properly or often, wore shiny fake-snakeskin boots, and generally had such an air of mystery that it made people who did not know her well nervous" (60). Mariah forbids Peggy to be in her home, and especially "never be around the children" (63). The protagonist explains in delight, "This new friendship of mine drove Mariah crazy. She couldn't tell me what to do, exactly, because she wasn't my parent, but she gave me lectures about what a bad influence a person like Peggy could be" (63).

Peggy is also from Ireland, and the two women were "not alike... but that is just what we liked about each other; what we didn't have in common were things we approved of anyway." Peggy disliked newspapers, sunlight, and "wore sunshades all the time, even at night and indoors. She hated children and had nothing but hatred and scorn to heap on her own childhood" (61). The two women "spoke to each other at least once a day, sometimes more. We saw each other every weekend and sometimes during the week. We told each other everything, even when we knew that the other didn't quite understand what was really meant" (*Lucy* 62-63)

As cultural outsiders within the U.S., Lucy and Peggy represent those whom Sara Ahmed (2000) names "strangers" to the nation (*Strange Encounters* 3). The "stranger" is a primary figure in "crime prevention and personal safety discourse of 'stranger danger'"; the "stranger" is therefore deemed by dominant cultural discourse to be "dangerous," "stalking the streets," and "who pose danger in their very co-presence in a given street" (Ahmed 2000, 3). As foreign female immigrants, both women are produced as "an effect of processes of inclusion and exclusion, or incorporation and expulsion, that constitute the boundaries of bodies and communities, including communities of living (dwelling and travel, as well as epistemic

communities” (Ahmed 2000, 6). The “encounter” can also occur with the act of reading a text, as readers are confronted with the figure of the “stranger.” This encounter holds valuable insight for how *Lucy* as an *affective counter-narrative* impacts readers’ world-views, as many often have a negative reaction to Lucy’s unhappiness and negative disposition.²⁷ Ahmed argues,

[E]ach time we are faced by an other whom we cannot recognize, we seek to find other ways of achieving recognition, not only by re-reading the body of this other who is faced, but by telling the difference between this other, and other others. The encounters we might yet have with other others hence surprise the subject, but they also *reopen the prior histories of encounter that violate and fix others in regimes of difference*. (*Strange Encounters* 8, author’s emphases).

With Peggy and Lucy’s friendship, Kincaid disrupts the (re)production of the “stranger” stereotype and promotes cognitive dissonance in her readers. First, Kincaid marks the women as counter to the white bourgeoisie family; rather than create a “fetishisation” (Ahmed 2000, 5) of the “stranger,” Kincaid portrays both female subjects as alternatives to the bourgeoisie family. Second, the two women’s friendship represents a “reconfiguration” in the “forming of communities that create multiple identifications through collective acts of remembering in the absence of a shared knowledge or a familiar terrain” (Ahmed 2000, 79). Despite their varied origins and lack of cross-cultural knowledge, Peggy and Lucy embody a cross-cultural alliance, cross-racial politics, and community formation, which goes against the grain of the dominant cultural narrative of the bourgeois family and its importance for nation-building. Peggy and

²⁷ My experience teaching this novel (as well as conversations with other teachers who have taught *Lucy*) leads me to believe that most students dislike Lucy as a character because of her unhappiness and negative disposition. This might be because she does not portray the qualities and characteristics of a ‘happy’ migrant who expresses gratitude for her new home in the U.S. Instead, Lucy expresses discontent and disappointment.

Lucy's friendship therefore allows readers to imagine alternative life trajectories and world-views that disrupt heteronormative ideals propagated by bourgeois domesticity.

Like Lucy, Peggy also counters Mariah's domestic script and embodies an unfettered queer woman's sexuality which intervenes in the heteronormative politics of respectability and chaste bourgeois womanhood portrayed in Mariah's character. Peggy is therefore not the "right association" (Ahmed 2010, 2) that Mariah believes Lucy needs in order to live a life of happiness and positive well-being. J. Brooks Bouson (2005) argues that Peggy represents "Lucy's defiant selfhood" and "gives verbal expression to Lucy's contempt for her family. And Peggy, who smokes Lucky Strike cigarettes, uses slang, wears tight jeans and fake-snakeskin boots and always appears in sunglasses, is also a representative of 'bad' girl who breaks the rules governing proper femininity" (*Jamaica Kincaid—Writing Memory, Writing Back to the Mother* 85). I agree with Bouson's characterization of Peggy, but I would also argue that Mariah's emotional reaction toward Peggy affects a racist logic, one that casts Peggy as a racialized Other, the "stranger" (Ahmed 2000), one who poses a threat—the "'illegal immigrants' and 'bogus asylum seekers' are those who are 'not us,' and who in not being us, endanger what is ours" (*The Cultural Politics of Emotion* 2004, 1). Mariah's sentiments toward Peggy represent the history of Ireland's oppression and the hostility to Irish immigrants in the U.S.²⁸ As David Lloyd (1987) examines, Ireland, like nations of the West Indies, was a former colony of Great Britain. Peggy's non-heteronormative sexuality intersects with her racialized position as the 'Other' (*Nationalism and Minor Literature* xiii). In this way, Peggy's gender, queer sexuality, racialization, class, citizenship status, and overall 'bad' health choices (e.g., smoking) all converge as an *affective*

²⁸ For more, see J.J. Lee and Marion Casey's *Making the Irish American: History and Heritage of the Irish in the United States* (2007), Don Jordan's and Michael Walsh's *White Cargo: The Forgotten History of Britain's White Slaves in America* (2008), Jay P. Dolan's *The Irish Americans: A History* (2010), and James R. Barret's *The Irish Way: Becoming American in the Multiethnic City* (2013).

counter-narrative to Mariah's heteronormative femininity and bourgeois domesticity, that is, the "happy housewife" who enjoys "domestic bliss" (Ahmed 2010, 2).

In addition to her friendship with Peggy, Lucy's unbridled sexuality functions as an *affective counter-narrative* to Mariah's monogamous commitment to her husband, Lewis. For instance, later in the novel, Peggy visits Lucy less often, and, to mitigate the loss that the protagonist feels, Mariah hosts a party with "her friends and their children." While at the party, Mariah introduces Lucy to other people, the "right associations" (Ahmed 2010, 2) Lucy needs to achieve happiness. But Mariah's attempts to cultivate Lucy are again thwarted. Instead, Lucy meets Hugh, Dinah's brother, and the two have sexual intercourse without a contraceptive. Much later, Lucy attends another party with Peggy and meets Paul, a painter, who attracts Lucy because he exudes the qualities that she does not possess— "small, proper voice, the voice of the girl my mother had hoped I would be: clean, virginal, beyond reproach" (97). She wishes to see Paul "naked" and imagines being "in a bed with him. And I wanted to see what he really looked like, not his reflection in a pool whose surface had just been disturbed" (97). Peggy is also sexually attracted to Paul. While discussing the matter in the bathroom, Peggy derides Lucy's attraction for him, telling her that "he was a pervert," which attracts Lucy even more, despite Peggy's contention: "Can't you see from his hands he's bound to have a small prick?" (101) The two exit the bathroom, only to notice that the party guests were all laughing at Paul, "whose hands were plunged into the fish tank in an effort to retrieve an earring of rhinestones in the shape of a starfish" (101).

Paul's hands also remind Lucy of Myrna, a girl who lived near Lucy as a child. Myrna performed sexual favors on local fishermen, including one named Mr. Thomas who would pay Myrna to let him "put his middle finger up inside her" (104). According to Myrna, these episodes

never lasted long, but “he would give her sometimes a shilling, sometimes just sixpence; he never told her why it was sometimes more, sometimes less” (104-105). Myrna only allowed Mr. Thomas to do this under the pretense of monetary exchange. In jealousy, Lucy thinks, “This [experience] would have become the experience of my life. The one all others would have to live up to! What a waste! It meant nothing to Myrna...For me, the money would have been beside the point. *I am sure I would have given it away*” (105, emphases added).

Lucy’s final sexual encounter in the novel is with Roland, a photographer and camera salesman. In this episode, while viewing a book of photographs given to her by Mariah, Lucy decides to purchase a camera. After her purchase, Roland and Lucy “went off and spent the rest of the day and half of that night in his bed.” On the way, Roland and Lucy exchange basic information, but not phone numbers: “he had been born in Panama, but his parents were from Martinique; he liked the sound of rain falling on tree leaves, it made him feel soothed; he did not like snow” (116-117). After the two have sexual intercourse, Lucy leaves Roland’s apartment only for the protagonist to return to her presumed boyfriend at the time, Paul.

Lucy’s sexuality illustrates her desire for power, and one way for her to gain power is through her body and sexually transgressing heteronormative ideals and bourgeois femininity. Her attraction to Hugh, Paul, her memory of Myrna with Mr. Thomas, and Roland also signal how Lucy fashions her own sexual and gender identity. In “Travels of a Transnational Slut” (2003), Gary Holcomb argues that Lucy, as a “traveler,” has what he terms “travel agency,” which undermines imperialist ideology (297). Through a female-centered travel narrative, Kincaid forges a new direction for West Indian women’s literature by imbuing Lucy’s character with “a strategic use of sexuality” (Holcomb 298). For Holcomb, Lucy “shatter[s] the model of the male Western travel writer-creative artist by fashioning her own adventure through a self-

invention, an act that licenses her to become the sexual traveler” (300). This allows Kincaid “to disturb attitudes toward sexuality and ‘decency’ . Like Lucy inventing her outed sexual self from her secret sexual self. Elaine Potter Richardson invented a new identity for herself, ‘Jamaica Kincaid,’ the transnational, black, Atlantic traveler who determines an identity with its own sexual imagining” (310).

But Lucy also fulfills a colonial fantasy for Paul and, as I argue, the average white American reader. For instance, Paul is described as an artist, “a painter,” who created “paintings of people, some of them women without their clothes on, some of them just faces. None of the paintings was straightforward; instead, the people all looked like their reflections in a pool whose surface had just been disturbed” (*Lucy* 96-97). Paul’s character represents the early twentieth century artist Paul Gauguin, whom Kincaid admired due to “the way he embraced rejection and took satisfaction in violating his contemporaries’ conventional notions about painting” (Nichols 195). Gauguin specialized in Primitivism, an art movement that focused on providing the European bourgeoisie with renderings of non-European locales, especially African peoples. Gauguin’s yellow paint also “represents not just otherworldliness but *an other world*” (Nichols 195, emphases added). The color “yellow” (196) throughout the novel “is a deliberate reversal of the monotony of Gauguin’s yellow: in *Lucy*, the monotony occurs in the western eye’s insistence on seeing all nonwestern people and places in the same tones—the monolithic other” (Nichols 196). In addition to being a stand-in for Paul Gauguin, Paul’s character also represents

a critique of Americanization as a process that necessarily positions US national identity as both beyond reproach and desirable (“no blemish or mark of any kind”). This imbrication is especially apparent in light of Gauguin’s presence in

the text, which explicitly involves the reduction of difference to a monochromatic vision of sameness. (Nichols 199)

Kincaid's critique of the European bourgeoisie's affection for Primitivism, in general, and Paul Gauguin, in particular, functions as a critique of how the average white American reader sexualizes and exoticizes transnational women of color. In this way, the emergence of an alternative "sexual imagining" (Holcomb 2003, 310) portrayed in Lucy's character disrupts the taken-for-granted assumptions so often held by white American readers who too often subscribe to normative narratives that seek to cast women living in and from the Global South within stereotypical narratives of heteropatriarchal oppression and subservience (Mohanty 1984). Simply put, Kincaid constructs Lucy's life trajectory as an *affective counter-narrative* to heteropatriarchal oppression and female subservience through the ways in which Lucy expresses her transgressive sexuality as a form of Third World female empowerment.

Lucy's sexual lifestyle also counters how her mother, Annie, raises her. Throughout the novel, Kincaid juxtaposes her present narrative with visions of Lucy's past in the West Indies, especially her childhood with her mother (*Lucy* 68). When Lucy feels dread or despair, she's immediately reminded of her childhood, as her emotional and psychic trauma in the past interfere with her achievement of happiness in the present. Each day, Lucy views her present as replicating her past. As she puts it, "I could see the sameness in everything; I could see the present take a shape—the shape of my past" (90). Lucy, once again, remembers her past and the "*impression*" (Ahmed 2004) her mother made on her: "My past was my mother; I could hear her voice, and she spoke to me not in English or the French patois that she sometimes spoke, or in any language that needed help from the tongue; she spoke to me in a language anyone female could understand. And I was undeniably that—female" (90). Later, Lucy confesses to her

readers, “I was not like my mother—I was my mother” in both thought and action (90). Her attempts to relinquish her mother’s grasp on her psyche fail; although she views her childhood as a “prison whose bars were stronger than iron imaginable,” she still longs for her mother but voids the letters from home to emotionally distance herself: “I knew that if I read only one, I would die from longing for her” (90). These letters relate news from home and warn of dangers lurking in large cities. For example, when Lucy writes a letter to her mother about traveling on the subway, her mother returns with one that “was filled with detail after detail of horrible and vicious things she had read or heard about that had taken place on those very same underground trains on which I traveled,” including one story about a young immigrant girl whose throat was slashed while riding on the subway (20-21).

Coupled with her deep resentment for her mother is Lucy’s grief over her father’s death. She learns of her father’s death when Mariah visits her at her new apartment with a letter from her mother, Annie. During this episode, Lucy divulges her personal history to Mariah and imagines Maude Quick, her childhood nemesis, in the room with them. While telling Mariah her personal history, Lucy explains that she resents her mother for marrying her father, and for, as she puts it, having “thrown away her intelligence” and having paid “so little attention to mine” (123). Rather than read her mother’s letter, Lucy mails Annie a “cold letter,” which contains the details of her traumatic childhood and how she felt that her mother privileged her sons’ lives over her own: “I pointed out the ways she betrayed herself. I said I believed she betrayed me also” (127). Lucy reminds her mother that her “whole upbringing had been devoted to preventing me from becoming a slut” (127). She narrates her “personal life, offering each detail as evidence that my upbringing had been a failure and that, in fact, life as a slut was quite enjoyable” (128). Lucy shares with Mariah and readers that she was the only child until age nine; then, her mother

had three sons within the span of a few years: “[E]ach time a child was born, my mother and father announced to each other with great seriousness that the new child would go to university in England and study to become a doctor or lawyer or someone who would occupy an important and influential position in society” (130). Here, readers learn the source of Lucy’s psychic trauma—her mother’s affection for the male children and the privileging of her sons. For this, Lucy calls her mother “Mrs. Judas,” which signals the betrayal she feels by her mother and personifies her “feeling[s] of hatred” (20).

Prior to her move to the U.S., Lucy “had been a girl of whom certain things were expected, none of them too bad: a career as a nurse, for example; a sense of duty to my parents; obedience to the law and worship of convention. But in one year of being away from home, that girl had gone out of existence” (133). While attending Queen Victoria Girls’ School, Lucy began to understand that her “presence on the island—my ancestral history—was the result of a foul deed; but that was not what made me, at fourteen or so, stand up in school choir practice and say that I did not wish to sing ‘Rule, Britannia! Britannia, rule the waves; Britons never, never shall be slaves,’ that I was not a Briton and that until not too long ago I would have been a slave” (135). Lucy’s reasons for resistance “were quite straightforward: I disliked the descendants of the Britons for being unbeautiful, for not cooking food well, for wearing ugly clothes, for not liking to really dance, and for not liking real music” (135-136). When writing a letter to a pen pal in Martinique, the letters were always stamped with the words “liberty, equality, and fraternity” (136). With these words, she begins to “understand that situation better now; I understand that, in spite of those words, my pen pal and I were in the same boat”—disempowered by colonial rule (136).

Lucy's discontent with her mother and her grief over her father underscore how the protagonist's emotions play an essential role in shaping her world-view and dispositional attributes. Despite the "moments of great happiness and a desire to imagine [her] own future," Lucy's emotional state reveals her "great disillusionment" with her current life and signals to readers that any moments of happiness the protagonist experiences are fleeting (91). She observes how the lives of men are always "found in the pages of a book" (95) and laments the fact that she is "not a man; I was a young woman from the fringes of the word, and when I left my home I had wrapped around my shoulders the mantle of a servant" (95). Lenz (2005) argues that "Lucy recognizes, in a surge of feminist and postcolonial consciousness, the extent to which her situation as a servant woman 'from the fringes of the world' makes her own struggles invisible, unrepresentable" (114). Lucy is a marginalized figure who is "unrepresentable" in dominant cultural discourses, in general, and liberal white feminism, in particular. Hill Collins (1986) reminds us, "[O]ppressed people's consciousness of oppression and the actions they take in dealing with oppressive structures may be far more complex than that suggested by existing social theory" (S23). The protagonist's emotions exemplify what Hill Collins determines to be "Black women's consciousness—their analytical, *emotional*, and ethical perspective of themselves and their place in society." The elevation of Black women's critical consciousness like Lucy's holds value for how Black women's experiences become "a critical part of the relationship between the working of oppression and Black women's actions" (S24). In other words, Lucy's world-view is largely derived from her analytical and emotional experiences of being a gendered and racialized subject who endures oppressive social systems in both the U.S. and the West Indies. This suggests that Lucy's gendered and racialized subject-position in the

U.S. is analogous to her gendered and racialized subject-position in her homeland, as she is a colonized female subject in both locations.

These episodes of Lucy's personal history illustrate how the protagonist's memory "revives her deep-seated feelings of sexual shame" (Bouson 85). I would also add that these "intrusive memories" (Bouson 70) lend themselves to how the protagonist's "postcolonial trauma" (Ifowodo 2) is largely imposed upon her due to the heteropatriarchal values and norms of the colonial nation-state; the Anglican education received at Queen Victoria Girls' School; and her mother, Annie. Perhaps more interesting is how Lucy's negative disposition towards her mother *encourages* her historical memory of her mother; in other words, rather than rely on positive emotions and the procuring of a positive disposition, the mother figure engenders negative emotions and the procuring of a negative disposition.²⁹ The influence of her mother affects "the subject's feelings ('she made an impression')"*(The Cultural Politics of Emotion 6)*. Such impressions allow "us to associate the experience of having an emotion with the very affect of one surface upon another, an affect that leaves its mark or trace." Impressions transcend "analytical distinctions," as the mother figure impacts Lucy emotionally and cognitively, which cannot be neatly separated into "distinct realms of human 'experience'" (Ahmed 6). In this way, Lucy's mother reinforces the heteronormative values upheld by heteropatriarchal civil society.

²⁹ We might consider the procuring of negative emotions and an overall negative disposition as enhancing Lucy's pedagogical memory of her mother's teachings. My interpretation here might also be considered a critique of the research into positive disposition and pedagogical memory. In "Beyond Knowledge and Skills: Writing Transfer and the Role of Student Dispositions" (2012), Dana Driscoll and Jennifer Wells examine how positive dispositions encourage knowledge transfer and enhance a student's pedagogical memory. However, as a novel, *Lucy* suggests an alternative—that negative dispositions and negative emotions may also encourage a student's pedagogical memory and the general transfer of knowledge. In this way, my reading of the protagonist's disposition might be an intervention into the rhetoric of positive affect found in the study of pedagogical memory and knowledge transfer. To be clear, I am not suggesting that we do away with the investigation of positive disposition and positive affect in pedagogical memory. Rather, I am suggesting that negative affect might also be promising for promoting a student's pedagogical memory, especially those who experience a *pedagogy of discomfort* in the classroom when confronted with a pedagogy of insurgency and the cognitive dissonance associated with interrogating one's own privileged status in the university, in particular. In Chapter 7, I will return to this implication of my close-reading of *Lucy* and discuss what the implications might be for both literary criticism of *Lucy* and knowledge transfer studies (e.g., the study of disposition).

This affects Lucy's ability to grapple with her own postcolonial trauma in the sense that the protagonist's fraught relationship with her mother remains the primary reason why she desired to leave her homeland and never return.

This relationship between the protagonist and her mother is, in part, autobiographical of Kincaid's own life, as her mother removed her from school because she had to care for her three brothers (Bouson 2005, 68). Like Lucy, Kincaid was resentful of her mother for doing this to her. Kincaid also resented her mother for giving birth to other children despite being economically disadvantaged. The economic situation at home forced the author's mother to send her abroad to the United States to work as a nanny at sixteen years of age. Like Lucy's travels and memory, Kincaid migrates to Scarsdale, New York, and recalls, "It dawned on me that my mother had made a terrible mistake in her life, that she had had children she could not afford, and I was supposed to help...I remember taking it very badly, that feeling. That was the beginning of feeling outrage and injustice in me, that I should bear that burden'" (Bouson 68). Lucy's character reflects Kincaid's feelings of resentment and "injustice," and as readers, we are shown discontent with the mother figure through Lucy's memory of her mother.

Despite her mother's neglect, Annie does, in fact, teach her daughter how to control her sexual reproduction. For instance, after Lucy and Hugh (Dinah's brother) have sexual intercourse without a contraceptive, Lucy misses the beginning of her menstrual cycle and vividly remembers the herbal drink that her mother taught her how to make: "Without telling me exactly how I might miss a menstrual cycle, my mother had shown me which herbs to pick and boil, and what time of day to drink the potion they produced, to bring on a reluctant period" (70). Lucy's mother "presented the whole idea to me as a way to strengthen my womb, but underneath we both knew that a weak womb was not the cause of a missed period. She knew that I knew, but we

presented to each other a face of innocence and politeness and even went so far as to curtsy to each other at the end” (70). Annie imparts female bodily knowledge through her lesson on manufacturing abortifacient herbs and empowers Lucy to control her sexual reproduction.

Lucy’s newly invented sexual identity and the knowledge received from her mother intervene in the oppressive power structures that are perpetuated by heteropatriarchal civil society. Thus, Kincaid’s writing does not extol the virtues of chaste femininity. Lucy’s crafting of a new sexual identity coupled with the female bodily knowledge passed down from her mother offer both Lucy and readers an instance of the insurrection of “subjugated knowledges” which disrupt colonial power and discourse (Foucault 1980, 84). Alternatively, Holcomb argues that “being decent or civilized is not only bound up with Empire or ‘First World’ political oppression. In her project to keep Lucy from becoming a slut, Annie permitted herself to be oppressed by the colonial inheritance” (310). Lucy’s mother, as a disciplined colonized subject, “oppressed her daughter through subservience to the colonial-patriarchal demand for superiority,” which Kincaid disrupts (Holcomb 310). However, this distinction is not as facile as Holcomb purports it to be. Specifically, Lucy’s mother’s teachings and the protagonist’s *affective counter-narrative* to Mariah’s bourgeois femininity illustrate how the pedagogy of the text intervenes in the heteronormative paradigm that perpetuates stereotypical femininity and heteronormative female sexuality. Such transgressive representations undermine heteropatriarchal civil society, both in the U.S. and the colonial West Indies. While I agree with Holcomb’s contention that Annie does oppress her daughter in several ways (including with privileging the lives of her sons over her daughter), the mother figure does, in fact, empower Lucy with the necessary knowledge to wrest her sexual reproduction away from heteropatriarchal control.

Additionally, like Cliff's *Abeng*, Kincaid's *Lucy* represents how the family unit, as an extension of colonial authority and control, reflects the values and beliefs held by the colonial nation-state and civil society, what Louis Althusser terms "ideological state apparatus[es]" ("Ideology and Ideological State Apparatuses" 104-6). In this sense, the colonial nation-state and heteropatriarchal civil society are utterly transnational, as the protagonist experiences oppressive power structures in both the West Indies and the U.S. Lucy, however, finds liberation in her ability to use her body in the ways she sees fit, which supersede her Anglican education at Queen Victoria Girls' School and her mother's upholding of oppressive colonial values. Through the act of migration, Kincaid places a narrative of heteropatriarchal civil society and colonial education in the space of the U.S., thus illustrating to readers how the U.S. is both complicit in *and* a perpetuator of social injustices. The U.S. is not excused from culpability; rather, Kincaid shows readers how the U.S. is also capable of producing its own social injustices, even within its own borders.

While Lucy divulges her estrangement from her mother to her employer and readers, the protagonist realizes that "Mariah wanted to rescue me. She spoke of women in society, women in history, women in culture, women everywhere. But I couldn't speak, so I couldn't tell her that my mother and that society and history and culture and other women in general were something else altogether" (131-32). Mariah's response to Lucy's story is the gift of Simone de Beauvoir's *The Second Sex* (1949). The protagonist opens the book and reads, "Woman? Very simple, say the fanciers of simple formulas: she is a womb, an ovary; she is a female—this word is sufficient to define her" (132). Lucy stops reading, as she explains to readers,

My life could not really be explained by this thick book that made my hands hurt as I tried to keep it open. My life was at once something more simple and more

complicated than that: for ten of my twenty years, half of my life, I had been mourning the end of a love affair, perhaps the only true love in my whole life I would ever know. (132)

Rather than attempt to understand that Lucy's relationship with her mother is one predicated upon Lucy's insignificant place in her family, Mariah, instead, interprets the solution to the protagonist's grief by offering Lucy a book written by a French philosopher who galvanized second wave feminism.

Lucy's rejection of Beauvoir signals her repudiation of hegemonic liberal white feminism, which only captures gender difference and sexual oppression within universal terms.³⁰ As I discussed in the introduction of this chapter with Hillary Clinton's speech on "Women's Rights as Human Rights," for Western white feminism, in general, and Beauvoir, in particular, women need only gain equal rights, political representation, and access to financial and educational institutions—the "right associations" (Ahmed 2010, 2)—in order to thwart sexual and gender oppression. But, as Lenz (2005) argues, "The universal oppression of women does not explain Lucy's anguish and Lucy objects to the reduction of her complicated relationship with her mother...to a blanket statement about women's burden" (106). Kincaid interrupts the project of universalism found in Western white feminism and, instead, illustrates how Lucy's oppression in both the Global North and the Global South are due to both horizontal oppression by her mother and vertical oppression under heteropatriarchal civil society and the colonial nation-state.³¹

³⁰ For more on French feminism and universalism, see Joan Wallach Scott's *Only Paradoxes to Offer: French Feminists and the Rights of Man* (1996).

³¹ In this case, the family unit can exert horizontal oppression upon other family members, as seen in Lucy's relationship with her parents. State actors and political powers, however, exercise vertical oppression, as seen in former colonies. For more on types of oppression, see Chapter 3, "Conceptual Foundations for Social Justice

Moreover, the protagonist's marginalized space and refusal of second wave feminism "gives Lucy—a transnational, racialized, female domestic worker—agency, allowing her to define herself" (Nichols 204). Nichols (2007) explains that Lucy's perspective allows for the "resizing" of "America on the world map, dismantling its position as a unilateral cultural agent that defines the rest of the world in comparison with itself." Kincaid does this most forcefully through

Lucy's role as domestic worker: Kincaid is a spy in the house of American liberalism, much as Lucy is the ever vigilant observer of her employers' lives and philosophies; the reader benefits from her critique by seeing things through a narrative that shifts the dominant perspective out of the limelight. (Nichols 204, original emphases)

Kincaid therefore disrupts the dominant narrative that "western liberal feminism likes to tell and points to the soil of racism and imperialism in which it has flowered" (Nichols 204). The twin pedagogical missions of colonialism and liberal Western feminism are instantiated in Mariah's character who perpetuates white supremacy and capitalist exploitation with the "best" of intentions. Herself a product of second wave feminism, Mariah extends the hegemony of a discourse championed by white bourgeois women within and outside of the U.S. Lucy's life trajectory represents an *affective counter-narrative* that intervenes in this hegemony.

As such, Lucy's agency and reclaiming of power intervenes in what Sara Ahmed (2000) argues to be the dominant narrative of 'saving brown women from brown men' that Western feminism perpetuates. As explained earlier in the introduction of this chapter with my rhetorical

analysis of Clinton's speech, "black and 'third world' women are strangers to feminism" because they are

already recognized as "out of time" and hence "out of place": their difference from Western women allows Western feminism to constitute itself, not only as the ideal and telos (what "other" women should aspire to, so they can "develop" into an image of "us"), but also as the real ("we" can guarantee not only what the other is, but also what or who she can become). (Ahmed 165)

Western feminism's relationship to non-Western women of color is, in fact, not a relationship of reciprocity where difference is made intelligible. Rather, Western feminism's relationship to non-Western women of color is a relationship that

involves a refusal to encounter others at all: 'the other' is held in place as 'the stranger', as the object of Western feminist enquiry who is 'not (like) us (yet)' and whose difference serves only to confirm who 'we' are by defining who 'we' have become, or what we have overcome in relation to a past that is spatialised as the 'elsewhere' ('the third world'). (Ahmed 165)

This a relationship of "narcissism" (Ahmed 165), one that is predicated upon Western feminism's willful ignorance of multiple forms of agency and difference.

In this way, Western feminism's "narcissism" is analogous to Mariah's narcissism, as both assume that women of color, in general, and women in the Global South, in particular, are disempowered subjects who lack agency. When Mariah interprets Lucy's situation, she assumes that simply reading second wave feminist theory will alleviate her condition and personal trauma. What second wave feminist theory fails to account for, however, is the way in which

one's experience of oppression is determined by an intersection of causes.³² Hill Collins reminds us that we need to attend “to the interlocking nature of oppressions” by acknowledging first, “the links” among race, class, and gender as systems of oppressions; and second, how these intersections enable an “alternative humanist vision of societal organization” that draws from human solidarity (S20-S21). Only through an intersectional reading practice (Hong 2006) that attends to the interlocking nature of oppression can we recuperate Lucy's postcolonial trauma. Thus, Kincaid's critique of second wave feminism in *Lucy* is also a general critique of Western feminism's universalizing tendencies and the presumption that women in and from the Global South are disempowered subjects without agency.

While reflecting on her first year in the U.S., Lucy notices how different she is from the girl who arrived from the West Indies. She has since moved out of the “box”—the literal room and subjugated space in which Mariah would have her dwell. After Mariah's divorce from Lewis, Lucy moves into a “new phase of [her] life,” which includes a new apartment with Peggy (145) and a new position as a receptionist for Mr. Simon (157), a photographer for whom she “performed...chores” and “answered the phone” along with “drinking coffee all the time” (160). She also develops a fondness for developing film in the darkroom when her employer was absent. While home alone one night, Lucy decides to write in the journal that Mariah gives to her as a departing gift. Before falling asleep, she writes “[a]t the top of the page” her full name, “Lucy Josephine Potter.” After writing her name, she pens, “I wish I could love someone so much that I would die from it.” As she looks at the sentence she has just written, “a great wave of shame came over me and I wept and wept so much that the tears fell on the page and caused all the words to become one great big blur” (164). Lucy bursts into tears as she experiences final

³² For more on this, see Margaret A. Simon's chapter “Racism and Feminism: A Schism in the Sisterhood” (1979) in her book *Beauvoir and the Second Sex: Feminism, Race, and the Origins of Existentialism* (1999).

catharsis. The novel thus ends with Lucy alone in the world, bursting into tears: “I was alone in the world. It was not a small accomplishment. I thought I would die doing it, I was not happy, but that seemed too much to ask for” (161).

Notably, the novel ends with Lucy maintaining her position as a permanent cultural “outsider within.” Kincaid’s ending therefore rejects the progress narrative that casts the U.S. as a symbol of hope and fortune for the immigrant. Bouson (2005) argues, “As Lucy attempts to invent—and indeed write—a new identity...she remains a prisoner of her unhappy past” (*Jamaica Kincaid* 87). For Bouson, Lucy’s final act of writing represents “a painful process of recovering the past and confronting her own abiding feelings of vulnerability and shame” (*Jamaica Kincaid* 88). However, Bouson fails to acknowledge Lucy’s resistance and how she reclaims power. Because of this gap in Bouson’s critique, I argue that Lucy’s final act of writing represents a *pedagogy of empowerment*, one where the protagonist gives voice to her discontent. This allows Lucy to break free from the “box” she has been confined to for much of her life. While I agree that Lucy’s final act represents a process of recovery, I also argue that Lucy is no longer “a prisoner of her unhappy past.” Instead, she has forged an *affective counter-narrative* that allows her to create an alternative future to “domestic bliss” (Ahmed 2010, 2) and bourgeois femininity, one that she alone defines and controls.

Finally, as a novel, Kincaid’s *Lucy* disrupts white bourgeois Western feminists’ hegemony largely secured through the novel form. Indeed, one of the ways in which liberal white feminism achieved dominance is through the circulation of the feminist novel. In *Feminism and Its Fictions—The Consciousness-Raising Novel and the Women’s Liberation Movement* (1998), Lisa Marie Hogeland documents how the consciousness-raising novel circulated within second wave feminism of the 1970s mobilized a feminist public sphere that

aimed to radically intervene in sexism. She explains that the CR-novel was important because it “depicted the protagonist’s process of consciousness raising explicitly....[I]t was designed to transact CR with its readers...and...introducing feminist ideas to a broader reading public” (*Feminism and Its Fictions* ix). Hogeland argues that despite the fact that this type of novel was “specific and historically short-lived,” the “theories of CR that were foundational to [the feminist movement] continue to shape feminist critical understandings of the relationship between reading and social change” (*Feminism and Its Fictions* x). Her conclusion resonates with Ahmed’s argument that the circulation of texts affects our social, emotional, and cognitive understanding (*The Cultural Politics of Emotion* 1-6).

Although Hogeland’s work is helpful for conceptualizing how texts, in general, and novels, in particular, convey CR techniques as an affective experience of the text, I disagree that the CR-novel is historically specific to second wave feminism and the novel form. I would certainly argue that other texts be considered CR texts; these include Angela Davis’ *Women, Race, and Class* (1981), bell hooks’ *Ain’t I A Woman?* (1981), Audre Lorde’s *Zami: A New Spelling of My Name* (1982) and *Sister Outsider* (1984), and yes, Jamaica Kincaid’s *Lucy*, among countless other texts by women of color feminists. Thus, what Hogeland neglects are texts by non-white writers, especially transnational women writers such as Kincaid. I contend that *Lucy* exemplifies such CR techniques insofar as the text foregrounds a protagonist who experiences a coming-into-consciousness of herself and her place in society. As readers, we witness this occur with Lucy’s ability to be self-reflexive of her traumatic experiences as a colonized subject and how her traumatic experiences impact her life in the U.S. Additionally, her rejection of liberal white feminism signals her agency as a racialized and gendered character claiming her own experiences. In this way, the outsider within concept personified in Lucy’s

character demonstrates a different historical genealogy of CR, one that limns a broader and more dynamic history *produced by and for women of color feminists*.

Disrupting Neoliberalism's Pedagogy

What might be the political, intellectual, and pedagogical stakes of reading *Lucy* through the lens of the neoliberal present? Put another way, how might reading and teaching *Lucy* alongside the contemporary emphasis on happiness and well-being demystify neoliberalism's disciplining logic? In the neoliberal era, free enterprise is often framed as an economic mechanism that naturally procures happiness and well-being for all who participate; simply by participating in the free-market, one will be led to happiness despite one's socioeconomic status. Framing free enterprise with the rhetoric of well-being and happiness has traction in political conservatism and libertarianism in the U.S. In *Dark Money: The Hidden History of the Billionaires Behind the Rise of the Radical Right* (2016), Jane Mayer chronicles the history of the conservative and libertarian elite in the U.S., in particular the rise of Charles and David Koch. Well known as the Koch brothers, Charles and David Koch have contributed to building a massive intellectual infrastructure of libertarianism and modern conservatism and mobilized its infiltration into public life, especially academic institutions.³³

³³ For instance, the funding of many academic institutions and centers at prominent universities have resulted from the Kochs' involvement, including the Mercatus Center at George Mason University, the BB&T Center for the Study of Capitalism at Wake Forest University, Florida State University, among many others (Mayer 364-365). At these centers, students learn "that Keynes was bad, the free-market was better, that sweatshop labor wasn't so bad, and that the hands-off regulations in China were better than those in the U.S." (Mayer 365). The courses utilize economic textbooks that are co-written by Russell Sobel, a professor at West Virginia University and who once received funding from the Koch Foundation. Sobel "taught that safety regulations hurt coal miners" (Mayer 365) and was given an 'F' by environmental groups due to advancing claims that "climate change wasn't caused by humans and isn't a big issue" (Mayer 365). When criticized for their influence in academia, the Koch brothers have publicly stated that they are only interested in adding "'fresh' college thinking" to the higher education curriculum (Mayer 365).

The history of the political Right's influence in educational institutions is nothing new, as the political Right has been invested in "winning the hearts and minds of college students" since at least the 1980s, if not earlier (Mayer 364; Binder 2015).³⁴ But what *is* new is how libertarian and modern conservative groups recruit undergraduate students by framing free enterprise as *the* pathway to well-being and happiness.³⁵ The Charles Koch Institute in particular actively pursues undergraduate students and promotes well-being and happiness as byproducts of the free market. In accordance with its mission statement, the Institute is committed to "[c]reating opportunities for professionals and students to engage with the ideas and issues that help people *improve their lives*" (*CharlesKochInstitute.org*, emphases added). By framing free enterprise as *the* conduit for achieving optimal well-being and happiness, the Institute influences a single narrative of free-market ideology: "[t]he idea of sugarcoating antigovernment, free-market ideology as a nonpartisan movement to enhance the quality of life had clear advantages" for those on the conservative right.³⁶ And in June 2014, the Institute hosted the Inaugural Well-Being Forum at the Newseum in Washington, D.C., which Charles Koch described in an online essay as a

³⁴ The proliferation of libertarianism and free enterprise principles are not limited to public and private college campuses. The pedagogy of modern libertarianism has also been funneled into online education and even teaching high school students the values and beliefs of free market ideology. Named the Young Entrepreneurs Academy, the Foundation has recruited high school students to train in free enterprise, including cash-strapped schools in Topeka, Kansas. The schools in Topeka even "signed an agreement with the organization" and "taught students that, among other things, Franklin Roosevelt didn't alleviate the Depression, minimum wage laws and public assistant hurt the poor, lower pay for women was not discriminatory, and the government, rather than business, caused the 2008 recession" (*Dark Money* 365). The Young Entrepreneurs Academy was directed at students who were from disadvantaged socioeconomic backgrounds; the Foundation "also paid students to take additional courses online" (Mayer 365). The Foundation's investment in public high schools ensures the longevity of free enterprise and free-market values, as the Kochs' view their "investment" into educational institutions as a way to manufacture a "talent pipeline" for the centers on college campuses, and later, with independent political organizations (Mayer 365).

³⁵ Jane Mayer credits Arthur Brooks for advancing the argument in the conservative movement that conservatives "needed to be seen as more caring [which] had deeply influenced the Kochs" (366). Brooks believed that well-being was intrinsically linked to happiness, which, he argued, could only be achieved through free enterprise: "Unhappiness, according to Brooks, 'had a strong link' to 'economic envy,' such as the kind of thinking that pushes for higher taxes on the very rich. *The New York Times* deemed Brooks's theories on this print-worthy enough to publish in its opinion section. Evidently, this new well-being trope was gaining traction" (*Dark Money* 366-367).

³⁶ Mayer explains how "[James] Otteson's success at penetrating academia with the approach was especially encouraging" to the Koch Foundation's members and donors (*Dark Money* 365).

platform to “foster more conversation about the true nature of well-being” (qtd. in Mayer 366).

The Inaugural Well-Being Forum “[e]xplor[ed] well-being through dialogue, research, and education” (*Charles Koch Institute*) and provided the exclamation point the Institute needed to effectively recruit undergraduate students to entrepreneurship and free enterprise.³⁷

The framing of free enterprise as *the* pathway to humanity’s well-being and happiness is indeed the kind of “right associations” (Ahmed 2010, 2) that Hillary Clinton promotes at the beginning of my chapter; that Mariah embodies as the “happy housewife” archetype; and that the Charles Koch Institute teaches its students. All three aspects function as integral mechanisms for neoliberalism’s pedagogy of teaching us that free enterprise and capitalism are the only pathways to happiness and well-being. Moreover, Mariah’s pedagogy, the curriculum proffered by academic institutions that emphasize free market ideology, and the Charles Koch Institute all mimic the curriculum disseminated by colonial education, as they are invested in orienting students towards cultivating the world-view that the “good life” (Ahmed 2010) can only be achieved by fostering an entrepreneurial spirit associated with the free market.³⁸ In the contexts

³⁷ Most recently, the Charles Koch Institute has also been influential in promoting ‘toleration and free speech’ vis-à-vis a documentary on comedy. For instance, the Institute held an advance screening of the new film *Can We Take a Joke?* which explores how comedy can be utilized as a platform for promoting “the exchange of ideas” (*CharlesKochInstitute.org*).

³⁸ The Koch Foundation has been involved in forming unlikely partnerships with organizations such as the United Negro College Fund. In a \$25 million donation to the United Negro College Fund in June 2014, Charles Koch explained that the Koch Foundation has long-been committed to “[i]ncreasing well-being by helping people improve their lives” (Mayer 363). As Mayer notes, “the new buzz phrase ‘well-being’” has allowed the Koch Foundation to control the “framing” of free enterprise as a pathway to happiness. Mayer documents how James Otteson, a professor of political economy at Wake Forest University and the executive director of the BB&T Center for the Study of Capitalism, described well-being as “a game changer” for promoting the free market (Dark Money 363). At a Foundation meeting, Otteson shared with donors how a leftist-oriented colleague was even interested in “studying the factors contributing to human well-being,” and that given the chance to study such factors for his research would even “take Koch money for that” (Mayer 363). After sharing this anecdote with Koch Foundation donors, Otteson emphasized to them how “the power of framing” would ultimately attract new students to libertarianism and the free market. “The power of framing” introduces well-being as a non-partisan issue, as groups from many political affiliations have been invested in the research into happiness and well-being. As Otteson put it, “Who can be against well-being? The framing is absolutely critical” (qtd. in Mayer 363).

of neoliberalism and colonial education, academia thus functions “as a delivery system” (Mayer 364) for promoting and disseminating the “good life” to undergraduates.

As a *text that teaches*, *Lucy* functions as an *affective counter-narrative* to neoliberalism’s pedagogy by disrupting the “delivery system” (Mayer 364) that tethers free-market principles to the rhetoric of happiness. Pedagogically, the historical frames that *Lucy* features brings into focus for student readers how black women’s *affective counter-narratives* can be self-reflexive and critical of both local and global contexts, in general, and the rhetoric of happiness and well-being, in particular. As a teaching tool, *affective counter-narratives* and the consciousness-raising techniques they convey disrupt the hegemonic stories that participate in the erasure of colonized subjects’ agency through interrogations of the local sociopolitical contexts from which these stories emerge, especially as they brush up against interlocking oppressions, such as sexism, racism, and classism, the aftermath of colonialism, and the on-going enterprises of imperialism and globalization. While I concede that many students find *Lucy* to be an unappealing narrative and the protagonist to be an unlikeable character, I argue that enabling students with the critical capacities to investigate the reasons *why* Lucy experiences great discontent is crucial for re-shaping students’ understanding of her circumstance. Second, I suggest contextualizing the novel within neoliberalism’s emphasis on happiness and positive well-being vis-à-vis neoliberalism’s pedagogical mission to produce ‘happy’ productive citizens for the expansion of global capital. Framing the novel in this way might engender productive conversations about how we are conditioned by neoliberalism’s pedagogical mission of producing ‘happy’ productive citizens who aspire to “domestic bliss” (Ahmed 2010, 2). And third, I recommend situating the novel within the dominant narrative of the ‘happy’ immigrant in the U.S. Framing the novel in this way might spark classroom discussions about how the U.S.

nation-state is manufactured as a “shining city on a hill” (*PBS.org*).³⁹ What I hope to show students through both intersectionality *as a reading practice* and demystifying the emphasis on happiness and the rhetoric of well-being is how the internal strife that continues to plague post-colonial nations speaks to the pernicious effects of colonialism and imperialism which neoliberal social justice initiatives codified in human rights legislation fail to address. The “turn toward” (Ahmed 2010, 148) happiness and well-being found in the “right associations” (Ahmed 2010, 2) does not mitigate the violence of colonialism and globalization. Thus, I contend that *Lucy* affects how undergraduate students uncover “homogenizing and universalizing theories” in human rights policies that perpetuate unequal relations of power and render racialized women in the post-colonial context voiceless and invisible (Grewal 351). By exposing the complexities of local sociopolitical contexts, I advocate *for* a bottom-up approach through community-based practices and *against* top-down approaches through rights-based discourses and policies.

Simply put, Jamaica Kincaid’s *Lucy* presents readers with a personal narrative of Lucy Potter, a racialized and gendered colonized subject who confronts her postcolonial trauma within the northeastern U.S. As an “affective history of belonging” (Chakrabarty 2007, 253) *Lucy* affects readers emotionally and cognitively as they experience her coming-into-consciousness first as an au pair for Mariah and Lewis and later, as an independent woman of color living on her own. Through her trials and tribulations, readers come to understand how Lucy’s life in both the U.S. and her homeland are quite similar, as she experiences oppression in both nations. In this way, Kincaid crafts a narrative of ambivalence towards progress, happiness, transnational migration, and education. Like my discussion of *Abeng* in Chapter 1, *Lucy* does not portray a

³⁹ This phrase was coined by John Winthrop in his “City Upon a Hill” sermon in 1630, which was cited by former President Ronald Reagan in his Farewell Address in 1989. For more, see Ronald Reagan’s Farewell Speech (<http://www.pbs.org/wgbh/americanexperience/features/primary-resources/reagan-farewell/>) and PBS’s coverage of John Winthrop (<http://www.pbs.org/godinamerica/people/john-winthrop.html>). For a transcript of Winthrop’s sermon, see <https://www.gilderlehrman.org/>.

progress narrative that casts that U.S. as a site for freedom, liberation, happiness, and positive well-being. Instead, *Lucy* portrays the U.S. as equally oppressive as a colonized nation. Because of the protagonist's position as a transnational woman of color to the U.S., Lucy lacks the economic power to radically change her position as a subjugated character. However, this does not impede her ability to attain power and control over her life. Moreover, despite her great distance from her mother, she struggles with a "postcolonial trauma" that haunts Lucy in the U.S. As an *affective counter-narrative*, Kincaid's *Lucy* calls in to question how freedom of movement is not necessarily freedom of mind. Lucy's relative distance from her traumatic experiences does not free her from her emotional attachment and psychological imprisonment. In the next chapter, I discuss the impact of *pedagogy of insurgency* on my curriculum design and development, specifically how to scaffold such interventions with *affective counter-narratives* in the writing about literature classroom and how to cultivate students' critical capacities for reading and intervening into hegemonic cultural formations of systemic inequalities.

CHAPTER THREE

Scaffolding for Justice: The Impact of Pedagogy of Insurgency on Curriculum Design and Development

“There is no such thing as a neutral educational process. Education either functions as an instrument that is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes ‘the practice of freedom,’ the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. The development of an education methodology that facilitates this process will inevitably lead to tension and conflict within our society. But it could also contribute to the formation of a new man and mark the beginning of a new era in Western history.”—Richard Shaull, preface to Paulo Freire’s *Pedagogy of the Oppressed*

“Professional women and men of any specialty...are individuals who have been ‘determined from above’ by a culture of domination which has constituted them as dual beings...These professionals, however, are necessary to the reorganization of the new society. And since many among them—even though ‘afraid of freedom’ and reluctant to engage in humanizing action—are in truth more misguided than anything else, they not only could be, but ought to be, *reclaimed by the revolution*.”—Paulo Freire, *Pedagogy of the Oppressed*

Introduction

In his preface to the thirtieth anniversary edition of Paulo Freire’s *Pedagogy of the Oppressed* (2000), Richard Shaull argues that education is not neutral in its aims and goals; education inherently involves learning objectives and goals that may or may not be explicitly stated (1970; 34). For Shaull, when education is deployed for the purposes of cultivating students’ critical capacities for reading and intervening in hegemonic cultural formations of systemic inequalities, education can thus become a pathway to social and cultural transformation. Education, however, can also be employed to uphold the status quo and condition students to reproduce “conformity to it” (Freire 2000, 34). As a call to action, Paulo Freire (2000) contends that education should instead aim to condition young students to understand how “a culture of domination” has produced a historically contingent class of “[p]rofessional women and men” to which many undergraduate students belong by virtue of pursuing university education. Many of

these students are “afraid” of disrupting the status quo and “reluctant to engage in humanizing action” that intervenes in systemic inequalities (Freire 158). Therefore, these students should be “*reclaimed by the revolution*” brought about by insurgent education, in general, and critical pedagogues, in particular (Freire 158, emphases added).

How might we harness Freire’s call to action to intervene in the sociocultural conditioning of students by educational institutions that perpetuate the status quo and produce students for the managerial class of “[p]rofessional women and men of any specialty?” How might we craft a writing about literature curriculum for the purposes of training students to adopt a social justice-oriented lens for reading and intervening in hegemonic cultural formations of systemic inequalities? Why might cultivating students’ world-views towards social justice be an important endeavor for the writing about literature classroom? Finally, how might aspects of our curriculum re-condition students to maybe aspire to affecting social change that better the livelihoods of *all*, not just the professional class of which many aspire to be a part? The University of Washington markets successful science, technology, engineering, and math programs at the expense of the Humanities.⁴⁰ For instance, per the most recent *U.S. News Best Colleges Report*, the UW “has a highly ranked School of Medicine, College of Engineering, and Michael G. Foster School of Business.”⁴¹ This pales in comparison to how the Humanities and non-STEM majors are advertised to students as viable options.⁴² Through the hierarchical privileging of STEM majors over non-STEM disciplines, both the *Report* and the UW (as well as

⁴⁰ This marketing strategy has perhaps resulted in a record-setting number of applications submitted for admission to the UW. See Katherine Long’s “UW receives record number of applications—again” (<http://www.seattletimes.com/seattle-news/education/uw-sees-18-rise-in-applications-to-be-a-husky/>).

⁴¹ For more, see <http://colleges.usnews.rankingsandreviews.com/best-colleges/university-of-washington-3798>.

⁴² For instance, the College of Education is ranked sixth and the graduate school education program is ranked eighth nationally. For more, see: <https://education.uw.edu/news/uw-college-education-ranked-6-nation> and <http://grad-schools.usnews.rankingsandreviews.com/best-graduate-schools/top-education-schools/university-of-washington-06217>.

similar institutions) encourage, or, rather, “funnel” (Binder et al. 2015), students into pursuing career choices that affirm (rather than dismantle) the ethos of the neoliberal university. Pedagogy of insurgency, however, aims to disrupt students’ compulsory investments in pursuing degrees that simply lead to social mobility and wealth accumulation by exposing them to real-world issues that affect the livelihoods of the disempowered. Moreover, unlike conventional critical pedagogy, pedagogy of insurgency attends to the emotional and cognitive aspects of students’ aspirations to becoming members of the professional class and makes central how and why students are stakeholders in social justice issues. As a “project of cultivation” (Ahmed 2010, 127), pedagogy of insurgency’s mission is to re-educate students’ “truncated schemas” of social justice into becoming more comprehensive (Bracher 2013), thus allowing them to possibly imagine alternative futures and their places within them.

Given education’s historical role in producing students who too often share in a blind allegiance to the nation-state, disrupting the reproduction of “patriotic correctness” (Giroux 2006) becomes a primary pedagogical responsibility in my classroom. The theoretical depth and understanding offered in critical and feminist pedagogies informs my attempt in this chapter to translate pedagogy of insurgency for the classroom and the curriculum (Alexander 2005; Dua & Trotz 2002; Freire 2000; Giroux 1994 & 2006; Hong 2006; hooks 1989 & 1994; McLaren 1994; Melamed 2011; Mohanty 2003; Sheth 2013; Stitzlein 2012). Before I examine the efficacy of social justice pedagogies in Chapters 4, 5, and 6, I will outline how I *scaffold for justice* in the design and development of my curricula. Specifically, I describe how the curriculum, course content, and other scaffolding procedures serve as catalysts for advancing social justice in the writing about literature classroom. To this end, I provide readers with a general rubric for designing and developing a counter-curriculum that is oriented towards training students to adopt

a social justice-oriented lens and describe how pedagogy of insurgency as a pedagogical apparatus cultivates students' critical capacities for social justice in writing about literature courses. While much of this chapter attends to providing readers with thick descriptions of my syllabi and how I translate pedagogy of insurgency into my teaching practices, I also provide arguments for *why* I made particular choices in my curriculum and what those choices afford. For instance, I argue that a multi-genre approach to teaching literature might enable students to hone their close-reading skills to be utilized for a variety of genres, not just printed texts. In making such an argument, I am not suggesting that high school English courses should stop teaching printed texts, in general, and the novel form, in particular. Rather, I am arguing that a multi-genre approach might open more doors for motivating students to read and engage with texts that are not often conceived to be 'literary.'

In the Introduction, I outlined the theoretical foundation to pedagogy of insurgency, in particular, how pedagogy of insurgency draws from and builds upon women of color feminism, intersectionality, and critical and feminist pedagogies as insurrectionary knowledges. As I explained then with outlining my "pedagogical cartography" (Giroux 1994), pedagogy of insurgency encapsulates multiple components that work in tandem in order to demystify the effects of Empire, colonialism, and imperialism. Chapters 1 and 2 offered readers historically contextualized close-readings of Michelle Cliff's *Abeng* and Jamaica Kincaid's *Lucy* in order to show how close-readings of post-colonial literary texts that critique colonial education mobilize a set of pedagogical commitments and ideals for advancing social justice in the literature classroom. While Chapter 1 and Chapter 2 examined how to mobilize the perspective of the "outsider within" (Hill Collins 1986) as an *affective counter-narrative* that disrupts readers' familiar paradigms of "neoliberal multiculturalism" and taken-for-granted assumptions as

cultural insiders, this chapter outlines a pragmatic framework for teaching writing about literature courses from the standpoint of insurrectionary pedagogies and how I scaffold my curriculum for training students to adopt a social justice-oriented lens. I build upon prior chapters and outline the *practice* of pedagogy of insurgency in the undergraduate literature classroom by close-reading my curriculum and the scaffolding protocols. I describe *how my curriculum scaffolds for justice* vis-à-vis course objectives, literary and non-literary texts, and assignment sequences and how these aspects of the curriculum contribute to cultivating students' critical capacities for reading and intervening into hegemonic cultural formations of systemic inequalities. I offer a more robust engagement with the pedagogical apparatus of pedagogy of insurgency for designing and developing curricula that trains students in ethical reading and writing practices and cultivating students' awareness of social justice through genre. This chapter also establishes a foundation for my research findings in Chapters 4, 5, and 6, which investigate how an intersectional feminist pedagogy impacts student learning in writing about literature courses.

As I will discuss throughout this chapter, my primary pedagogical responsibility is to recondition students' affective relationship to reading and writing and how both are vehicles for advancing social justice.⁴³ As I discussed in Chapters 1 and 2, *affective counter-narratives*

⁴³ I define "recondition" as a pedagogical process that aims to change how students cognitively and emotionally connect with literature and writing, that is, the "affective" relationship that students have with texts and writing. Students' affective relationship to literature and writing has been conditioned by teachers as early as elementary school (and perhaps sooner). The conditioning of this affective relationship results in many students coming to my classes with pre-conceived notions of literature and writing because they have been taught to believe that only one interpretation of a text exists and/or that there's only one way to write an essay. When I introduce students to other 'ways of seeing' literature and writing (e.g., through the lens of social justice and viewing both literature and writing as cultural products), I am often met with resistance or outright refusal to engage. Cristina Bruns (2011) argues that these moments are "essential opportunities for identifying obstacles students face in making something of a text and for beginning to work through them, while they also reveal more about the interaction between text and reader" (138). Identifying these instances in the classroom early in the quarter allows me to hopefully change (or "recondition") how students connect with literature and writing, or, rather, how students *affectively* (emotionally and cognitively) connect with texts and writing about them.

disrupt the taken-for-granted assumptions of social justice that readers, in general, and students, in particular, often hold. Understanding how aspects of the curriculum contribute to re-shaping a students' affective relationship to reading and writing as vehicles for social justice is essential for later evaluating the efficacy of my scaffolding procedures in the curriculum. This includes understanding the importance of scaffolding *for* justice in order to later examine its impact on students' understanding *of* social justice. Below, I discuss how *sequencing for justice*, *reading for justice*, *'doing genre' for justice*, and *writing for justice* exemplify the pedagogical principles of pedagogy of insurgency and demonstrate how I *scaffold for justice* in my courses. I do not intend for pedagogy of insurgency to be dogmatic or prescriptive. Instead, my hope is that my close-reading will motivate other teachers to pursue close-readings of their own curricula and whether or not the pedagogical aims and objectives are met at the micro-level of students' learning—the syllabus, course assignments in reading and writing, and other basic scaffolding procedures—those components of our courses that provide the intellectual foundation for enlisting students as knowledge producers in the classroom through co-intentional education (Freire 2000).

Scaffolding for Justice: Context and Background

Often framed within the context of early childhood development and education⁴⁴, scaffolding provides a crucial theoretical paradigm for implementing pedagogy of insurgency in the writing about literature classroom. As I argue throughout this chapter, without proper

⁴⁴ For more on scaffolding within early childhood development and education, see Laura Berk's and Adam Winsley's *Scaffolding Children's Learning: Vygotsky and Early Childhood Education* (1995); Nicola Yelland's *Promoting Meaningful Learning: Innovations in Educating Early Childhood Professionals* (2000); Anne Keil Soderman's, Kara M. Gregory's, and Louise T. McCarty's *Scaffolding Emergent Literacy: A Child-Centered Approach for Preschool through Grade 5* (2005); Sandra Smidt's *Key Issues in Early Years Education: A Guide for Students and Practitioners* (2010); Jeff Van Kuyk's "Scaffolding: How To Increase Development?" (2011); and Ashley Pinkham's, Yanya Kaefer's, and Susan Neuman's *Knowledge Development in Early Childhood: Sources of Learning and Classroom Implications* (2012).

scaffolding protocols, the dissemination of knowledge content and students' acquisition of knowledge content remains largely ineffective for mobilizing social justice in the classroom. The idea of instructional scaffolding evolved from Jerome Bruner's readings of Russian psychologist Lev Vygotsky's *Mind in Society* (1930). In "The Role of Tutoring in Problem Solving" (1976), Jerome Bruner, David Wood, and Gail Ross introduce "scaffolding" as a

process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts. This scaffolding consists essentially of the adult 'controlling' those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence. (90)

During the scaffolding process, a teacher strategizes components of the curriculum in order to meet the educational needs of novice learners. The scaffolding process includes the sequencing of reading and writing assignments that enable the instructor to develop tasks that are scaled in correspondence to the level of complexity and students' academic abilities.⁴⁵ Based upon Benjamin Bloom's (1956) taxonomy of learning domains, sequencing begins with students acquiring and processing received knowledge and ends with students applying knowledge, analyzing information, evaluating information, and authoring original work (Armstrong, "Bloom's Taxonomy").⁴⁶ To be clear, scaffolding attends to the *over-all structure* of the curriculum; sequencing, however, attends to a *series of assignments within the scaffolding* of the

⁴⁵ Defining "complexity" has been debated in composition studies, in particular. For more on sequencing in relation to complexity and its impact on student's cognitive development in writing courses, see Elizabeth Rankin's "From Simple to Complex: Ideas of Order in Assignment Sequences" (1990).

⁴⁶ For more on Benjamin Bloom's taxonomy of learning domains, see Vanderbilt University's Center for Teaching, "Bloom's Taxonomy" (cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy) and The Center for Teaching and Learning at the University of North Carolina at Charlotte, "Writing Objectives Using Bloom's Taxonomy" (teaching.uncc.edu/learning-resources/articles-books/best-practice/goals-objectives/writing-objectives).

curriculum.⁴⁷ Scholarship on sequencing often attends to writing instruction, but sequencing can also be employed for training students how to learn, in general, and critically read, in particular. With proper monitoring and assessment of student learning outcomes, scaffolding, in general, and sequencing, in particular, allow the instructor to manipulate curriculum content accordingly without sacrificing his or her initial learning objectives or the needs of his or her students. My inquiry throughout this chapter attends specifically to scaffolding for justice; however, implicit in this discussion is how I sequenced assignments for students' intellectual development.⁴⁸

In order for scaffolding to be effective, the tasks must be developed within the realm of what Lev Vygotsky calls the *zone of proximal development* (ZPD), "or the distance between the individual's current capabilities and potential capabilities" (Walqui & Strom 2). Because learning is a social activity and relies upon more than simply an individual's intellect, the *zone of proximal development* constitutes an "area—or the distance between the individual's current capabilities and potential capabilities" (Walqui & Strom 2). The *zone of proximal development* functions as a theoretical framework that

furnishes psychologists and educators with a tool through which the internal course of development can be understood. By using this method we can take account of not only the cycles and maturation processes that have already been completed but also those processes that are currently in a state of formation, that

⁴⁷ For more on the use of sequencing writing assignments, see the Sweetland Center for Writing's "Effective Assignment Sequencing for Scaffolding Learning" (lsa.umich.edu/sweetland).

⁴⁸ To clarify, scaffolding allows instructors to implement strategies for improving students' learning processes. The process involves several key features that are important for developing an effective curriculum. Aída Walqui and Kathryn Strom describe the scaffolding process as a "dynamic and responsive" strategy for designing a curriculum that provides students with the opportunities "to develop their full potential and eventually become autonomous learners. With appropriate scaffolding for academic practices, students are able to simultaneously build conceptual understandings, academic skills, and the language needed to enact them" (1). As both a strategy and system of support for developing students' intellectual independence, the curriculum's scaffolding "is not a static or fixed object"; rather, it moves constantly and adapts "to the learner in a particular setting as s/he builds autonomy" (Walqui & Strom 1).

are just beginning to mature and develop. Thus, the zone of proximal development permits us to delineate the child's immediate future and his dynamic developmental state, allowing not only for what already has been achieved developmentally but also for what is in the course of maturing. (Vygotsky 1978, 87)

Scaffolding allows us to tailor tasks and activities within the student's *zone of proximal development*, that area that is just within reach of the students' intellectual abilities. This area includes what the student might already know and the skills already mastered, but also, the knowledge and skills the student can potentially master during the course. Appropriate scaffolding within the boundaries of ZPD thus enables the instructor to scale activities and assignments in order for the student to eventually become an autonomous learner, as the scaffolding process allows learners to develop "competence...at a pace that would far outstrip his unassisted efforts" (Bruner et al 1976, 90). As a result, scaffolding impacts the development of the curriculum for better or for worse and informs my inquiry for why it is important to consider how we design and develop (or *scaffold*) our curriculum. How might scaffolding affect students' acquisition of new knowledge and to what extent might students autonomously apply this knowledge in new contexts, both formal (e.g., the school) and informal (e.g., the home)? In Chapters 4, 5, and 6, I attempt to answer these central questions.⁴⁹

⁴⁹ Walqui & Strom (2012) identify four types of scaffolding which include "assistance from an expert other" (e.g., a teacher or tutor); "collaboration with an equal peer"; "collaboration with a less capable peer"; or "use of internal resources" (e.g., the student works independently and relies upon his or her prior knowledge experiences) (4). While scaffolding may take place within the aforementioned types of interaction, the common features of classroom scaffolding include "continuity," where "teachers structure tasks in ways that provide students repeated opportunities to practice and learn ritualized participation structures" and "own" their individual learning processes; a "supportive environment," where "[s]tudents are provided with multiple ways to access material, and participation is encouraged, even if 'peripheral' at first"; "intersubjectivity," where students are comfortable in sharing ideas and collaborating with other peers; "contingency," which requires "[t]eachers to respond to the needs of their students at a given moment" and adjust scaffolding protocol when necessary; "handover/takeover," the point during the course when students can take more control over their learning as independent, autonomous learners; and finally, "flow,"

Sequencing for Justice: Metacognition and the Real-World Relevance

Earlier, I discussed the importance of Benjamin Bloom's (1956) taxonomy of learning domains and how it can be employed to inform the scaffolding of the curriculum, in general, and the sequencing of assignments, in particular. This includes providing appropriately scaled writing assignments that enable students to process more and more complex information and apply this new knowledge for the purposes of generating ideas and authoring new knowledge in their own essays (Armstrong, "Bloom's Taxonomy"). While sequencing often attends to writing assignments, sequencing can also attend to reading assignments, as both writing and reading are mutually constitutive in the writing about literature classroom. In this section, I discuss *sequencing for justice* and how my sequencing protocols for reading and writing assignments call upon students to participate in metacognition and to connect the course materials to real-world contexts. I examine the particularities of my sequencing protocol and divulge how I craft curriculum content in order to meet institutional demands while, at the same time, providing students with the appropriate level of academic rigor for them to be successful at the university and beyond it.

To begin, metacognition and the real-world relevance are two central features that animate my sequencing protocol. As a concept, metacognition is "thinking about thinking."⁵⁰ Metacognition enables students to participate in the "deliberate mindful abstraction" that Perkins and Salomon (1988) suggest is necessary for high-road transfer, the type of transfer where higher-order critical thinking skills are developed (25).⁵¹ Metacognition is a primary feature of

which occurs when students are absorbed in their work and are "intrinsically" motivated to continue their work (Walqui & Strom 5).

⁵⁰ For more, see Linda Darling-Hammond's "Thinking about Thinking: Metacognition" (www.learner.org/courses/learningclassroom/support/09_metacog.pdf).

⁵¹ In "Teaching for Transfer" (1988), Perkins and Salomon divide metacognition into two categories— low-road transfer and high-road transfer. Low-road transfer "reflects the automatic triggering of well-practiced routines in

pedagogy of insurgency, as I believe that metacognition allows students to cultivate the higher-order thinking skills that are necessary for success in and beyond the university classroom. Moreover, metacognition allows students to be self-reflective about the new skills and knowledges they are acquiring in the classroom while, at the same time, cultivating critical capacities to read and intervene into social injustices. Metacognition also encourages students to thoughtfully access their own belief systems and unveil unacknowledged world-views, a point I will return to in Chapter 4. Thus, I train students in all of my classes to develop the ability to use metacognition, which when strategically activated enables students to build self-assessment skills through critical reflection about reading, writing, and general learning processes. In this way, *sequencing for justice* privileges metacognition, as I believe that the use of metacognition transforms how students engage with the course content.

Sequencing for justice in the writing about literature classroom through a metacognitive framework is also important for motivating students to read for the ‘big picture,’ that is how the literature in the classroom connects to a real-world context. In *Teaching Literature as Reflective Practice* (2004), Kathleen Blake Yancey argues that we can enable students to read and write for ‘big picture’ concerns when we scaffold our curriculum through metacognition and sequence assignments so that students engage with metacognition on a routine basis and practice connecting the material to its real-world relevance. She explains, “When students read for the big picture, when they speak to questions such as these through specifics of particular texts, they create contexts that invite new readings, *during the course and after*” (104, emphases added). By attending to the ‘big picture,’ Yancey contends that we can initiate an authentic learning process

circumstances where there is considerable perceptual similarity to the original learning context. Opening a chemistry book for the first time triggers reading habits acquired elsewhere, trying out a new video game activates reflexes honed on another one...” (25). On the other hand, high-road transfer “depends on deliberate mindful abstraction of skill or knowledge from one context for application in another” (25). In summary, low-road transfer consists of an “automatic triggering” while high-road transfer is “deliberate” and intentional.

that allows students to transfer this knowledge to contexts beyond the literature classroom and implement what they have learned in the literature classroom to those new contexts.

What is important for me here is the way in which a metacognitive framework for teaching literature in the writing about literature classroom becomes a generative mode of engagement for student inquiry and development, “*during the course and after*” (104). Although Yancey’s ‘big picture’ idea is valuable for connecting literature to its real-world relevance, enabling students with the critical capacities to read for the ‘small picture’ in literature—for instance, close-reading of the text without secondary research—is equally important. As such, *sequencing for justice* guides students through the ‘small picture’ first before investigating ‘big picture’ concerns. Moreover, *sequencing for justice* coupled with Yancey’s idea of the ‘big picture’ (the real-world relevance) encourages students to focus on the ways in which the course content connects to the real world. In other words, *sequencing for justice* inherently involves drawing students’ attention to real-life examples that reflect the literatures taught in the classroom.

One of the ways in which I encourage students to attend to both the ‘small picture’ and the ‘big picture’ is through my sequencing of reading and writing assignments in both English 111 courses.⁵² To explain further, for Sequence 1 in Narratives of Hurricane Katrina, students focused only on the ‘small picture’ with Dave Eggers’ *Zeitoun* and were not required to incorporate multiple sources into their assignments. These assignments included a rhetorical analysis of a passage for both Short Assignments 1 and 3 and a ‘blurb’ assignment for Short

⁵² English 111 is a composition course offered in the Expository Writing Program that teaches students how to write with the supplement of literary texts. This class is typically taught with twenty-three participants, where students are required to write six to eight essays of various lengths over the course of ten weeks. The course culminates with the submission of a final portfolio that consists of four revised assignments chosen by the student—three short assignments and one longer assignment. The subject matter of courses is also generally developed in the interest of the individual instructor.

Assignment 2. My sequencing protocol for Racing ‘America’ - Reading Race in the Age of Obama was structured similarly. Sequence 1 focused only on the ‘small picture’ with Chimamanda Ngozi Adichie’s novel *Americanah* (2013) and included the same sequencing of short assignments (Short Assignments 1 and 3 were rhetorical analyses; Short Assignment 2 was a ‘blurb’ assignment). Students were required to examine only the novel *Americanah* in isolation. As such, the sequencing of assignments in both English 111 courses was identical—Short Assignments 1 and 3 were rhetorical analyses of chosen passages and Short Assignment 2 was a ‘blurb’ assignment where students composed a short 110-word ‘blurb’ for the course text. For Sequence 1’s major paper assignment, students were not required to incorporate research for their close reading of two passages from *Zeitoun* and *Americanah*, as I wished for them to practice close-reading, argumentation, and textual analysis before incorporating multiple perspectives (Appendix 1 and Appendix 2). The Major Paper 1 prompts for both courses ask students to “offer a critique” of the primary course text and “select two passages from the text and perform a close-reading of these passages.” After close-reading the passages, students were encouraged to “make a claim for how these two passages operate in the text. What do these two passages illuminate about the text? How do these two passages demonstrate your argument? Also, what might be missing from the text or what does the [author] neglect?” (Appendix 1 and Appendix 2, Major Paper 1). In short, Sequence 1 emphasized to students the value of literary criticism and how to perform textual analyses of two passages from the course text in order to mobilize an argument in an essay.

While Sequence 1 only focused on the literary text for the given class and did not require students to perform outside secondary research, thus isolating the ‘small picture’ concerns, Sequence 2 required students to incorporate research that investigated the sociopolitical

implications of the literature, expanding the course to include the ‘big picture’ concerns that link to social justice. In my experience, students often have a difficult time with understanding the sociopolitical implications of literary texts and envisioning literature as cultural products. By requiring students to perform research into the sociopolitical implications of literary texts, I aim to cultivate their knowledge of how literature can link to social justice issues. Also, like Sequence 1, Sequence 2 incorporates metacognitive writing with a letter to the editor assignment, and as I have already discussed, metacognition allows students to understand how the course curriculum links together the content being learned to the real-world context. But metacognition also allows students to understand *why* the course content is necessary for understanding the world around them—the ‘stakes’ of the class. Thus, for Sequence 2 in Narratives of Hurricane Katrina, students focused on *Trouble the Water*, a documentary which captures the lives of two residents in the Lower Ninth Ward in New Orleans. I paired this film with Michael Ignatieff’s “The Broken Contract” (2005) from *The New York Times*. In his editorial, Ignatieff laments how the U.S. government broke the ‘social contract’ and the responsibility to offer protection to the most vulnerable citizens. And in Racing ‘America,’ I utilized José Antonio Vargas’ *Documented* (2014), a documentary that explores former *Washington Post* journalist José Antonio Vargas’ personal journey through the immigration process as an undocumented immigrant in the U.S. In this film, Vargas’ primary aim is to debunk stereotypes that exist about undocumented immigrants and to illustrate for U.S. citizens the convoluted nature of the immigration process. Like Narratives of Hurricane Katrina, I paired the film with a popular article from *The Atlantic*, in this case, Ta-Nehisi Coates’s “Fear of a Black President” (2012). In this article, Coates critiques the irrational fear expressed by conservatives towards Obama in the 2008 election cycle; however, he weaves together a personal

narrative that exposes his ambivalence towards the nation's first Black president—his hope for what might become of the nation's first Black president and, also, his disappointment in the fact that Obama has not gone far enough in dismantling systemic inequalities and promoting racial justice.

While reading assignments in Sequence 2 pivoted to a multi-genre approach to teaching literature, Sequence 2's writing assignments in both courses included a letter to the editor for Short Assignment 4 and culminated in Major Paper 2, where students were required to investigate a topic that emerged from the course theme, incorporate multiple perspectives, craft complex claims, and address counter-arguments (Appendix 1 and Appendix 2). In *Narratives of Hurricane Katrina*, students composed a letter to the editor for Short Assignment 4 which required them to respond to Michael Ignatieff's "The Broken Contract" (2005) from *The New York Times* or Susannah Breslin's "After Hurricane Katrina, Years of Post-Traumatic Stress" featured in *The Atlantic* magazine. In *Racing 'America': Reading Race in the Age of Obama*, students also composed a letter to the editor in response to Ta-Nehisi Coates' "Fear of a Black President" (2012) also featured in *The Atlantic* magazine. In establishing a context for their letters to the editor in both courses, I explain to students, "For letters to the editor, something has to motivate you to write the letter." To encourage them to draw upon their affective relationship to the article, I pose the question: "what is *your* motivation for writing to the article's author?" (Appendix 1 and Appendix 2, Short Assignment 4, original emphasis). In their letters, students were tasked with summarizing the article, explaining in-depth why they agree or disagree with the author, and discussing the "social implications of the argument made in the article" (Appendix 1 and Appendix 2). To clarify this task, I pose the rhetorical question for them: "In

other words, what impact could this article potentially have in society, if any at all?” (Appendix 1 and Appendix 2, Short Assignment 4).

The letter to the editor for Short Assignment 4 provided the appropriate scaffolding for Major Paper 2, which required students to take a position on an issue and investigate their topic with both scholarly and popular sources. While Sequence 1 in both courses attended only to the primary literatures and required students to respond without secondary research, Sequence 2 aimed for the “big picture” (Yancey 2004), the course topic’s real-world relevance, and required students in Major Paper 2 to gather research from multiple perspectives and participate in a scholarly conversation on their chosen topics. In this assignment, I ask students to consider “why does your topic matter? How are people affected? Why should we recognize your topic as an important one?” (Appendix 1 and Appendix 2, Major Paper 2). Moreover, in Major Paper 2, students must “explicitly explain your argument for why what you’re researching matters in a larger context (explicitly Outcome 2 and Outcome 3)” and asks students to consider, “What does [your topic] have to do with the broader picture? Why does it matter that we should notice this issue?” (Appendix 1 and Appendix 2, Major Paper 2). As such, Major Paper 2 in Sequence 2 for both English 111 courses encouraged students to attend to the ‘stakes’ of the respective courses and asked them to consider the “broader picture” as it relates to their papers (Appendix 1 and Appendix 2, Major Paper 2).

To sum up, Sequence 1 in *Narratives of Hurricane Katrina* and *Racing ‘America’*: *Reading Race in the Age of Obama* emphasized the ‘small picture’ to students and allowed them to hone foundational skills in close reading and textual analysis before moving on to more complex tasks such as research, intertextuality, incorporating multiple ideas and perspectives, and addressing counter-arguments. Moreover, Sequence 1 allowed students to understand their

personal investments in the course texts and how they have practiced close reading on a much more focused level—the ‘small picture’. Major Paper 1 essentially guides them through this process and encourages them to consider their audience and think through their arguments with the aid of textual analysis from the course texts. Thus, the reading and writing assignments in Sequence 1 for both English 111 courses demonstrates that I wish for students to cultivate a foundation in close-reading practices that would become imperative for their success in Sequence 2 of the course. While Sequence 1 focused only on the primary course text and providing students with a secure foundation in close-reading practices and developing critical analyses of literature (the ‘small picture’ concerns of teaching literature), Sequence 2 in both Narratives of Hurricane Katrina and Racing ‘America’ required students to transfer the skills cultivated in textual analysis and close-reading of literature to documentary film and non-fiction essays, the ‘big picture’ concerns that Yancey advocates. The genre of the letter to the editor in Short Assignment 4 and the genre of the academic essay in Major Paper 2 allowed students to transition to the ‘big picture’ while maintaining the integrity of close-reading and critical analysis honed in Sequence 1 of both classes. Moreover, the pivot to a multi-genre approach to teaching literature encouraged students to read and write across genres, a point I will return to in *‘doing genre’ for justice* discussed much later in this chapter.

Reading for Justice: Re-Shaping Students’ World-Views

This section pivots to a discussion of how I implemented critical reading assignments in my classes. Because reading instruction is too often neglected in general education courses, attending to the way in which I teach students to read for justice is important to consider for implementing pedagogy of insurgency in the writing about literature classroom. Moreover, this

section elaborates on my reading instruction, in particular, *how* to teach students to read for justice and *why* this approach to reading is imperative for advancing social justice in the classroom. This section of the chapter builds upon the theoretical paradigms offered by Neville Hoad (2007), Ira Shor (1999), among others discussed in the Introduction of my dissertation, and makes explicit the reading activities implemented in my courses.

In *Securing a Place for Reading in Composition: The Importance of Teaching for Transfer* (2015), Ellen Carillo advocates for an explicit process-oriented pedagogy of reading instruction called “mindful reading,” which emphasizes the reading process as much as the writing process. “Mindful reading” curates students’ metacognitive awareness of *how* they approach reading texts of various kinds (Carillo 11). This “method of engagement” with texts demystifies reading *as a practice*, or as the course textbook *Contexts for Inquiry* puts it, a “habit of mind” (2013, 18). “Mindful reading” encourages instructors to teach “reading within the metacognitive framework,” which, for Carillo, “means sensitizing students to that particular context and encouraging them to reflect on the present moment, how far a reading approach takes them, what aspects of the text it allows them to address, and what meanings it enables and prohibits” (Carillo 124). Carillo’s “mindful reading” paradigm frames my pedagogical approach to reading instruction and how I encourage students to read for justice. Although Carillo does not argue for one approach to reading instruction over another (Carillo 119), I advocate for a particular approach to reading instruction and *why* this approach is necessary for enabling students with critically edged capacities. Indeed, in order to cultivate students’ critical capacities for reading and intervening in hegemonic cultural formations of systemic inequalities, undergraduate students must be guided through ethical reading practices that encourage them to foster the critical thinking skills needed in order to engage social justice while reading literary

and non-literary texts. As I have emphasized throughout this chapter, my primary pedagogical responsibility is to re-condition students' affective relationship to reading and writing and how both are vehicles for advancing social justice. My approach thus encourages students to adapt their values and beliefs through a pedagogical process I call *reading for justice*, an approach to reading instruction that is nuanced, sustainable, and socially just.

While *reading for justice* cultivates students' skills in close-reading through building metacognitive awareness, they also learn to adapt their values and belief systems. In *Reading as Rhetorical Invention* (1992), Doug Brent contends that a person's individual "belief system...is a dynamic balance of a number of opposing forces, each attempting to alter the system's precarious coherence in different directions." To change one's belief system or world-view with literature does not involve simply "choosing from a variety of texts," where one proves to be more persuasive than another. Instead, it is "a matter of assigning the propositions presented by all texts an appropriate place in an intricate system. Some will be rejected completely. Others will be accepted in part" (51). With Brent's argument as a frame, we can see how a student's value system and world-view plays an integral role in the classroom regardless of the course content. When the course content is oriented towards social justice, more is certainly at stake with a student's value system, as social justice often triggers polarizing attitudes and experiences (a point I will return to in Chapter 4 with profiling focal students). The take-away here is that when a reader engages with a text, "the act of reading is *interpenetrated by rhetoric* even when we consider only the interpretation of texts, without explicit regard to the readers' judgments of whether texts are worthy of inclusion in their own belief systems" (82, *emphases added*). So, regardless of whether we explicitly engage with a student's belief system in the classroom and make it a point of discussion and/or an aspect of a writing assignment, the student's value system

is the proverbial ‘elephant in the room’ and deserves direct engagement and consideration when teaching texts of any kind, but especially when texts are situated within the context of social justice.

What Brent’s analysis allows for theorizing my approach to *reading for justice* and applying it to the writing about literature classroom is the way in which we might situate a student’s prior knowledge experiences and acquired value system within the acquisition of critical reading practices of literary and non-literary texts. Thus, in order to teach students how to read for justice, we might consider how we scaffold reading instruction as an encounter between a student and a text. If *affective counter-narratives* challenge students both cognitively and emotionally, as I suggested in Chapters 1 and 2, then taking stock of how to transform students’ affective relationship to critical reading practices is necessary for implementing social justice pedagogies. For my pedagogy of insurgency, I engage directly with students’ value systems and aim to initiate a reshaping of paradigmatic beliefs, especially for those undergraduates that are wholly driven by a “patriotic education” (Sheth 2013) in which students are socioculturally conditioned to share in a blind allegiance to the U.S. nation-state. Through the resources proffered by what I call *affective counter-narratives*, we might have the abilities to re-condition students’ value systems for advancing social justice and affecting social change. *Reading for justice* frames this subversive approach to teaching students how to critically read and adopt close-reading practices that are oriented towards social justice. Later, in Chapter 5, I will report findings on how two students, Adam and Thomas, experienced the re-shaping of their world-views in relation to reading for justice.

One novel that models the kind of critical close-reading and ethical engagement that *reading for justice* endorses is Chimamanda Ngozi Adichie’s novel *Americanah* (2013).

Previously taught for several sections of English 111 (Appendix 2) and my English 242 course (Appendix 3), *Americanah* challenges students to rethink their common assumptions of the African continent, in general, and African women writers, in particular. Indeed, *Americanah* effectively dismantles the stereotypes of African women writers and would certainly be included under the rubric of the *affective counter-narrative* discussed previously in Chapters 1 and 2. In this novel, Adichie captures the life of a transnational immigrant, one who experiences being working-class in Nigeria and eventually ascends into a privileged position in the U.S. The coming-of-age narrative chronicles Ifemelu, the protagonist, and her journey to the U.S. from Lagos, Nigeria, on a college scholarship. Leaving behind her family in Lagos at the age of nineteen, Ifemelu must adapt to working class immigrant life in the U.S. She is not alone, however, as her Auntie Uju emigrated to the U.S. to pursue medical school prior to Ifemelu's arrival. After spending thirteen years in the U.S. and even acquiring an American accent, Ifemelu develops into a perceptive and self-assured character, one who is able to articulate the nuances of American particularities and absurdities regarding race, ethnicity, immigration, and citizenship.

In my classes, I guide students through the novel and how the references may relate to the context of the novel. One of the ways in which my curriculum trains students to *read for justice* in the writing about literature classroom is through open-ended guided questions. As a tool, open-ended guided questions are what Ocean Vuong calls an "invitation" for students to share in their readings and to become knowledge producers in the classroom with me ("The Poetry of Political Inclusion," 6:41). Moreover, guided questions offer students entry-points for the texts under discussion for a given day. I often frame guided questions as the intellectual 'training wheels' because they model for undergraduates how to intellectually discuss and engage with the texts under consideration and thoughtfully consider unfamiliar content. Students may elect to use

these questions as starting points for guiding their reading practices, and as I will later explain in this chapter, their writing practices. For my English 242 and English 111 classes, questions that I included for *Americanah* are as follows:

For Chapters 25-38

- How might the notion of “getting it” work in the novel, in particular, with certain characters and episodes in the text? How does Curt fit in to such a conversation? What textual evidence in the novel might you use to illustrate this?
- How might the theme of diversity work in Chapter 33, in particular, diversity workshops?
- Comment on the blog post at the end of Chapter 34 entitled “Job Vacancy in America—National Arbiter in Chief of ‘Who is Racist’”. Contextualize this blog post within a secondary source or two.
- At the end of Chapter 38, we’re introduced to another blog post, “What Academics Mean by White Privilege, or Yes it Sucks to be Poor and White but Try Being Poor and Non-White.” Similar to question III, contextualize this blog post within a secondary source or two.

For Chapters 39-45

- In Chapter 40, the beginnings of the 2008 election are made much more salient for readers. Why would this chapter be important for the novel? Furthermore, what might the blog post at the end of Chapter 40 have to do with this chapter?
- How does Ifemelu obtain U.S. citizenship? What significance might this hold for a discussion on contemporary immigration and U.S citizenship?

- Discuss Dike's suicide attempt in Chapter 41. How does Ifemelu explain Dike's suicide attempt? Additionally, why would this episode in the novel be important?
- Discuss the significance of the passport. What purpose might a passport serve?

What class themes might it be related to? How and why?

These questions call upon students to focus their initial reactions to the text and engage in collaboration with other students in small group discussions. Through “bounded framing” (Engle et al 2012), students practice critical close-reading skills and consider the author's intent behind plot elements in the text and what significance these plot elements might hold for unlocking and decoding the meaning of the text. Students also consider how basic plot elements in the text lead to ‘big picture’ (Yancey 2004) concerns that speak to the central issues of race, class, gender, and immigration in the real-world context, the “expansive framing” of course content (Engle et al 2012). Moreover, these questions model the kinds of critical close-reading skills and close scrutiny of textual evidence, both of which are key learning objects that pedagogy of insurgency advocates.

As such, open-ended guided questions model a “co-intentional” (Freire 2000) pedagogical style where students are called upon to become knowledge producers in the classroom. Open-ended guided questions help to contextualize important touchstones in the text for students, which many (if not most) students gloss over in their first reading of the novel. In “Rethinking Transfer” (1999), Bransford and Schwartz argue that questioning/problem-posing pedagogies allow for students to generate the conversation regarding a topic. This is important for gauging what students already know before we attempt to intervene with the use of a text or texts (Bransford & Schwartz 1999, 24 and 34). Because the majority of my students do not have experience with critical close-reading practices, in general, and reading literary texts as both

rhetorical situations and cultural products, in particular, it's important for me to understand how students might be linking texts together and how I might work towards intervening in students' misunderstandings with primary and secondary materials. Moreover, students engage with the insight drawn from other students, and within a diverse classroom setting such as the classes I often teach, students' interactions with diverse ideas through casual, yet structured, conversations provide them a space that is learner-centered where undergraduates actively generate and shape knowledge about social justice in the classroom.

The pedagogical function of open-ended guided questions through structured collaborative discussions thus allows for students to consider what new knowledge about the texts they might be acquiring and how the texts they are reading shapes that new knowledge. In *Why Literature?* (2011), Cristina Bruns posits that through collaboration and critical reflection, students are able to “produce the knowledge themselves through what they notice in one another’s readings with the facilitation of the instructor, and they experience its value as a means of enriching their own encounters with the literary texts under discussions” (2011, 137). In this way, *reading for justice* emphasizes collaboration and critical reflection which allows students to make explicit connections between what they have learned about race, class, gender, and immigration vis-à-vis literary and non-literary texts that correct their “faulty cognitive structures” (Bracher 2013, xiii), cognitive schemas that are largely responsible for implicit bias, stereotypes, among other unconscious flaws in critical thinking skills.

The novel’s opening chapter also illustrates the great lengths teachers must go in order to train students in the ethical close-reading practices that are needed in order for students to fully appreciate and understand *Americanah*’s transnational aesthetics. For instance, the African hair-braiding salon in Chapter 1 of the novel challenges students to participate in the kind of critical

close-reading practices that are necessary for navigating postcolonial fiction. The narrator explains, “It was [Ifemelu’s] first time at this salon—her regular one was closed because the owner had gone back to Cote d’Ivoire to get married—but it would look, she was sure, like all the other African hair braiding salons she had known: they were in the part of the city that had graffiti, dark buildings, and no white people” (9). The women in the salon represent various African nations and speak “French or Wolof or Malinke, and when they spoke English to customers, it was broken, curious, as though they had not quite eased into the language itself before taking on a slangy Americanism” (9). Her hair braider, Aisha, is from Senegal. Other women in the salon include Halima and Mariama, who are both from Mali. This episode is further complicated by the fact that readers are told by the un-named omniscient narrator that Ifemelu is also reading Jean Toomer’s *Cane* (1923) while she waits to have her hair braided: “Ifemelu skimmed a few pages. She had been meaning to read it for a while now, and imagined she would like it since Blaine did not. A previous performance, Blaine had called it, in that gently forbearing tone he used when they talked about novels” (11). As a university-educated black immigrant and fellow at Princeton University, Ifemelu remains distant to the other working-class women in the salon and does not extend solidarity to them simply because they are all from Africa.

While teaching this passage in the novel, I instruct students to notice the references to language and culture, especially the convergence of French colonialism with Dutch colonialism and the hybridization of language due to the complex histories of French and Dutch colonialism. Moreover, the symbol of the African hair braiding salon and the literary significance of Jean Toomer as the first writer of hybridity in African-American literature are also captured as two aspects of transnationalism. As such, Ifemelu’s place in the salon as a diasporic character

coupled with the protagonist's reading of Toomer's *Cane* exemplify a transnational conversation that speaks to the concerns of historical and cultural fluency. Thus, I cue students to actively investigate the cultural references in the text—Wolof, Malinke, and French, all languages that are developed out of particular historical and cultural specificities. In fact, I make this a collaborative learning activity, where students are placed in groups of three and close-read the episode, making sure to Google the references to African languages that Adichie weaves into the text. Most students do not have a working knowledge of these cultural references; thus, the text participates in an 'othering' of the privileged university student in the metropolitan U.S. So, while the novel rigorously challenges students to rethink both their common assumptions about African writers and black immigrants in the U.S., they are also discomforted by the novel's unfamiliarity. As a result, Adichie's novel fractures the monolithic portrayal of the African continent in literature and the place of African writers in students' cognitive schemas. Moreover, the scene is best read through the lens of class and social status—while Ifemelu has acquired the trappings of the American Dream, the other women in the salon lack the cultural and social capital necessary for achieving such privilege.

Adichie's critical intervention in transnational literature interwoven with my explicit reading instruction in having students close-read and investigate the numerous references in the novel give rise to staging an insurrection against the stereotypes of African writers, in general, and the oppressed 'Third World' woman, in particular (Mohanty 1988). Stereotypes also operate through students' truncated cognitive schemas (Bracher 2013) and are what social psychologists describe as "cognitive shortcuts" that allow one's mind "to make an immediate judgment about somebody based on their gender, race, or age" (Ramsey, "Why Do You Think Stereotypes Are True?") In this way, *Americanah* might be considered to be what Jodi Melamed (2011) describes

as an “activist artifact” (123), cultural production that intervenes in the erasure of colonial and imperial violence.⁵³ While *Americanah* disrupts stereotypes of Africa, in general, and African women writers, in particular, the novel also intervenes in the “dominant knowledge frameworks” (Alexander 2005) that give rise to such stereotypes. Furthermore, by not allowing students to fetishize the text, I instruct students on the importance of actively searching textual references and coming to their own conclusions for the reasons *why* Adichie would include them with the episodes. The textual references speak to a long history of colonialism in African nations; the numerous languages spoken and nationalities represented gestures to a history of European interventionism and the pillaging of African land, all important aspects of the text that must be framed for students in order to understand the social and cultural implications of *Americanah*.

In addition to the African hair braiding salon and the fracturing of stereotypes, I ask students to think critically about how *Americanah* foregrounds language and cultural linguistics, specifically the politics of linguistic hegemony and Standard English. For instance, in my classes, we discuss how the novel’s protagonist Ifemelu begins to practice an American accent in order to become a real ‘Americanah.’ After several months of practice, she acquires a seamless accent: “It was convincing, the accent. She had perfected, from careful watching of friends and newscasters, the blurring of the t, the creamy roll of the r, the sentences starting with ‘so,’ and the sliding response of ‘oh really,’ but the accent creaked with consciousness, it was an act of will” (176). To enable students’ critical reading practices, I employ H. Samy Alim’s and Geneva Smitherman’s *Articulate While Black: Barack Obama, Language, and Race in the U.S.* (2012). In this book, Alim and Smitherman argue that accented English in immigrant communities is a

⁵³ For Melamed, the novel that best instantiates her concept of “activist artifact” (123) is Toni Cade Bambara’s *Those Bones Are Not My Child*. Although *Americanah* does not go to the great lengths of unmasking the material realities of racialized violence in the U.S., Adichie does foreshadow our contemporary moment where implicit bias and police brutality are common occurrences.

“styleshift” or “codeswitch” (58), which lends itself to how English in the U.S. becomes a “linguistic hegemony...framed as beneficial to linguistic minorities rather than harmful, and linguistic homogenization is presented as preferable to linguistic diversity” (53). For Alim and Smitherman, “‘accents’ from languages other than English are linguistically marginalized” (45) and become political within the framing of Standard English discourse and practice. In this way, Alim and Smitherman’s secondary criticism frames for students how *Americanah* makes explicit the trials and tribulations immigrants must endure in order to navigate the linguistic terrain of Standard English and assimilate to linguistic hegemony.

With proper set-up and discussion of this episode in the text, I am then able to segue into a ‘big picture’ discussion with students of how the African hair-braiding salon coupled with the examination of sociolinguistics and linguistic hegemony fractures the monolithic portrayal of ‘Africa,’ in general, and African writers, in particular. To frame this conversation, I assign Chinua Achebe’s essay “An Image of Africa” (1988) in order to frame for students how *Americanah* portrays a counter-narrative of the African continent. In this essay, Achebe argues that in Western literature the African continent often becomes the “setting and backdrop which eliminates the African as human factor” (*Hopes and Impediments* 12). To counter this production, Adichie crafts a new “[i]mage of Africa,” one that destabilizes the monolithic representation of the continent. Additionally, Adichie utilizes female characters that are often denied agency by patriarchal writers. As a feminist text, *Americanah* lays claim to a pedagogical strategy that suggests an interruption in both the reproduction of ‘Africa’ as a monolithic continent and African women as patriarchal objects without agency. Reading *Americanah* as a counter-narrative of Western literature’s hegemonic portrayal of Africa therefore enables the re-shaping of students’ cognitive schemas into becoming comprehensive cognitive schemas

(Bracher 2013), which are necessary for students' ethical treatment of the text and fully appreciating Adichie's story.

As I have described throughout this section, open-ended guided questions and the use of critical secondary sources allow me to teach students how to read for social justice in the writing about literature classroom. Simply put, *reading for justice* aims to cultivate students' abilities to close-read the text from the standpoint of its cultural and historical implications. Because undergraduate students often do not come to our classes with the necessary training needed to critically read, in general, and critically read transnational literature, in particular, I find that *reading for justice* necessarily involves teaching students ethical reading practices while, at the same time, empowering them with critical reading practices that have the potential to transfer to other contexts, a topic I will return to in Chapter 6.

'Doing Genre' for Justice: Reading *Zeitoun*, *Trouble the Water*, and "The Broken Contract"

While cultivating students' critical capacities for reading and intervening in social injustices through fiction, in general, and Chimamanda Adichie's *Americanah*, in particular, how to instruct students to navigate both old and new media genres is another important aspect of my *reading for justice* framework for reading instruction. Although fiction provides a nuanced engagement, de-privileging the novel form may enable the kinds of critical literacies that are needed to navigate multiple genres in both new and old media. As "fields of knowledge" (Dimock 2007), genres offer students an opportunity to engage and interrogate new media platforms, such as social media. In Chapters 4 and 6, I will return to this point about social justice in social media and how it affects students' perceptions of social justice. For now, I wish to show readers how my curriculum illustrates the "pedagogic benefits" (Dimock 2007) of

“doing genre” (Frow 2006) in the undergraduate classroom for the purposes of training students to adopt a social justice-oriented lens.

In “Genres as Fields of Knowledge” (2007), Wai Chee Dimock asks critical questions that position literary studies within a conversation about genres and their benefits. She wonders, what are the “pedagogic benefits” of teaching through a multi-genre approach? Moreover, what might the teaching of various genres in literary studies enable for transforming students’ orientations to social justice? Dimock advocates that genres are porous: “As with media, so too with genres. None does its work in isolation, and none without a continuous stream of input from other genres” (1380). To build upon the “pedagogic benefits” of teaching through a multi-genre approach, John Frow argues that the “teaching both of a critical knowledge about genres and of the ability to perform a diverse range of genres is central to a critical understanding of and engagement with the social order. Genres carry and organize their culture and fashion our sociality in the broadest sense” (*Genre* 144). Frow concludes, “What we learn, in ‘doing’ genre (in performing and transforming it), is the values we share or don’t share with others and the means with which to challenge or defend them. Through the use of genres we learn who we are, and encounter the limits of our world” (*Genre* 144).

Both Dimock and Frow stress the importance of genres and how the teaching of various genres cultivates critical reading practices. In “The Genre Function” (2000), Anis Bawarshi argues that the “genre function” in English Studies allows us

to expand and synthesize our field of inquiry to include the constitution of all discourses and identities implicated within them, thereby helping us to rethink our at times unhealthy distinctions between literary and nonliterary texts, poetics and rhetoric, author and writer, literature and composition, and focus instead on how

all texts, writers, and readers are constituted by the genres within which they function. (358, emphasis added)

The “genre function” paradigm sheds light on how ‘literary texts’ hold an influential position of power in English departments, in general, and literary studies, in particular. By maintaining the distinction between genres that are deemed worthy of critical inquiry and those that are not, we unintentionally reinforce power structures that privilege ‘literary texts’ over ‘non-literary texts.’ These sentiments are not isolated to only scholars and teachers of English; rather, these sentiments become reinforced in our classrooms by the texts we choose for our syllabi and how we teach these texts in our courses, what Rita Felski (2008) calls the “discourse of value” (20).⁵⁴ By employing a multi-genre approach in advancing social justice, we can initiate a dismantling of the privileged position ‘literary texts’ such as the novel hold by engaging genres as sites of power and privilege.

Bawarshi’s “genre function” frames how my approach to *reading for justice* cultivates students’ genre awareness in critical reading practices. For instance, I encouraged students to navigate multiple dimensions of social justice as they appear in old and new media for my course Narratives of Hurricane Katrina in English 111 during Winter 2013 (Appendix 1). As I explained in a prior section, Narratives of Hurricane Katrina utilized Dave Eggers’ *Zeitoun* (2009), Tia Lessen’s *Trouble the Water* (2008), and Michael Ignatieff’s “The Broken Contract” (2005) as primary and secondary texts; moreover, these texts offer students an occasion to engage in unconventional narratives that make explicit the underpinnings of imperialism,

⁵⁴ Jodi Melamed (2011) shares Felski’s sentiment regarding the “discourse of value” and the designation of ‘good’ literature. For instance, Melamed argues that the Great Books specialization in English Departments was one manifestation of the “counterinsurgency against the materialist cultural activism of radical antiracist movements,” which involved the “incorporation of racial difference into the knowledge architecture that reconsolidated race-liberal hegemony...and began with the restrictive affirmation of Black and ethnic studies programs” (32). In other words, the Great Books specialization as a genre served to legitimize a master narrative of History while an insurgent literature canon offered in ethnic and Black Studies programs aimed to intervene in such dominant narratives that upheld (rather than dismantled) white supremacy and imperial violence.

especially the War on Terror abroad and its impact on citizens in the U.S. While the U.S. government marketed a campaign to ‘stop terror broad,’ the implosion of the social contract was made apparent by the catastrophe of Hurricane Katrina and the government’s failed response to the disaster. For example, *Zeitoun* illustrates the story of a Syrian-American family in New Orleans, Louisiana, before and after Hurricane Katrina. This ‘all American family’ is portrayed as the quintessential multicultural family, with Abdulrahman Zeitoun as the family patriarch.

To contrast Eggers’ portrayal of the entrepreneurial middle-class immigrant family in *Zeitoun*, I employ Tia Lessen’s documentary *Trouble the Water* (2008) because the director chronicles an African-American working class couple, Kimberley and Brian, and their struggle to survive the economic hardships of living in the Lower Ninth Ward. In contrast to Eggers’ book, Kimberley and Brian do not have the economic advantages of the Zeitoun family. Thus, with this film, I present students with another *affective counter-narrative* that privileges marginalized voices in the narrative of Hurricane Katrina and its aftermath. For much of the film, we are shown images of Hurricane Katrina’s aftermath, typically through Kimberley’s home video footage, but also, through local and national media’s coverage of Hurricane Katrina, George W. Bush’s response to the disaster, and the simultaneous outbreak of war in Iraq and Afghanistan. Lessen’s documentary performs a disruption into the narrative of national history and cultural memory with the use of Kimberley’s and Brian’s personal narratives. Framed within Dipesh Chakrabarty’s idea of History 1 and History 2, the media coverage (as History 1) provides a dominant narrative of the disaster and the war while Kimberley’s home video footage operates as an *affective counter-narrative* (History 2). As discussed in Chapters 1 and 2, *affective counter-narratives* disrupt the “totalizing thrusts of History 1” and provide what Chakrabarty (2007) calls “affective histories of belonging” (*Provincializing Europe* 254).

Trouble the Water also performs an interruption into the narrative of Eggers' *Zeitoun* by explicitly focusing on poor disenfranchised residents in New Orleans who were not able to evacuate. As such, the film counters the privileged narrative of the middle-class Zeitoun family who were able to evacuate New Orleans and becomes an "activist artifact" (Melamed 2011) by demystifying the material violence perpetuated by federal, state, and local government. Moreover, the film becomes a transnational documentary in this sense by shedding light on the plight of the working class during and after Hurricane Katrina, which comes at the expense of the national investment into the War on Terror abroad and "saving brown women from brown men" (Spivak 1995) in Afghanistan. Although *Trouble the Water* is not inherently transnational in the same sense as *Americanah*, the film does shed light on the impact of the War on Terror and how the War impacted the government's response to Hurricane Katrina.

As I emphasized in my earlier discussion of the novel *Americanah*, I often employ guided questions in order to model for students how to intellectually engage with unfamiliar content. The genre of the documentary film is also unfamiliar terrain for undergraduates, as many of them have been socialized to engage with only printed canonical texts in high school English courses.⁵⁵ To set-up discussion of the film and ground the class's conversation of *Trouble the Water*, I disseminate guided questions on the day of the in-class screening of the film in order to maintain students' interest in the documentary and to preview for them how we will use the film in our class (Appendix 1). In the brief list of questions, I ask students to consider the presentation of the film—how is *Trouble the Water* presented and what is presented on the screen for viewers

⁵⁵ I am not arguing here that canonical texts in high school English courses should not be taught. Rather, I am pointing out the stark contrast between the genres taught in high school English courses (printed canonical texts) compared to the genres that populate my course syllabi. This is no fault of individual teachers; rather, many high school courses are organized by mandated curricula disseminated by governing bodies. As such, a rethinking of high school English courses might be helpful in motivating students to read across genres and to learn how to engage with unfamiliar texts of all varieties.

(e.g., visual arrangement)? Moreover, I ask students to contemplate “how and why do you believe the director chose the presentation” (Appendix 1)? Here, I draw students’ attention to the motive/intent behind the editorial choices made by the director in the film and the over-all effects achieved with the visual arrangement of scenes and sequences in the film. Other questions for our class discussion included “What does the director want to illuminate for audiences? What does the film ‘do’ with race, class, gender, etc?” These questions orient students towards thinking explicitly about social justice in the context of the film and to consider to what extent the film illuminates these topics for its intended audience.

Finally, the last two questions in my list model the kinds of critical close-reading practices that are needed to properly engage with the documentary film in written assignments. I pose for students to consider how the film might relate to *Zeitoun* (the course text) and explicitly frame for them to consider the course text and the documentary film within a comparative genre analysis. With this question, I wish for students to consider what new possibilities might emerge with the genre of the documentary versus the genre of the printed text; or, alternatively, students might consider what might be foreclosed in the genre of the documentary versus the genre of the printed text. The final question builds upon the comparative one between *Zeitoun* and *Trouble the Water*: I ask students to consider how they might use the film in an essay and to consider the stakes of the film “for *you* (the student).” Here, I wish to position students closer to social justice by explicitly calling upon them to consider what investment (if any) they might have in regard to the film and how they personally relate to the documentary. By positioning students closer to social justice vis-à-vis the documentary, I hope to motivate them to “personalize the issues” in the class and make relevant the material for their own lives.⁵⁶

⁵⁶ In Chapter 5, I will present “personalizing the issues” as a pattern that emerged in the focus group session with former students.

While biography and documentary film allow students to engage critically with the failures of the Bush Administration's response to Hurricane Katrina through multiple genres, Michael Ignateiff's "The Broken Contract" extends the multi-genre approach that the texts above model in *reading for justice* and *'doing genre' for justice*. In his article for *The New York Times*, Ignateiff argues that the government's erasure of disenfranchised citizens in New Orleans lays open a disconnect between the government and those they are meant to protect and serve. As he puts it,

[I]t is not—as some commentators claimed—that the catastrophe laid bare the deep inequalities of American society. These inequalities may have been news to some, but they were not news to the displaced people in the convention center and elsewhere. What was bitter news to them was that their claims to citizenship mattered so little to the institutions charged with their protection. ("The Broken Contract")

The failure of the government to adequately respond to such disasters indicates how the government failed on the count of "political imagination" in large part due to what Ignateiff describes as the "social distances between rich and poor, between black and white," those "social distances" that "are stubborn and are likely to endure, but the most basic duty of public leadership is always to know how the other half lives—and dies" ("The Broken Contract" 2005). Similar to the ways in which *Zeitoun* and *Trouble the Water* narrate the injustices that pervaded the tragedy of Hurricane Katrina, Ignateiff narrates how local, state, and federal governments' disregard for human life illustrates that some lives are worth saving over others. More importantly, Ignateiff's article offers students another exercise in practicing critical literacy with new media and the digital platforms that permeate their everyday lives.

All together, *Zeitoun*, *Trouble the Water*, and “The Broken Contract” all instantiate *reading for justice*, in general, and ‘*doing genre*’ *for justice*, in particular as frameworks for illuminating how both old media and new media genres serve as vehicles for training students in developing critically edged capacities. While biography might be a familiar ‘old media’ genre for students, new media genres such as documentary film and the on-line news article might be unfamiliar sources that challenge them in new ways. When I designed this course, I wished to challenge students to hone the skills necessary to *read across genres*. Therefore, my approach to cultivating genre awareness vis-à-vis ‘*doing genre*’ *for justice* is two-fold: first, students foster the skill-set needed to navigate both old and new media genres and why each is important for social justice; second, students familiarize themselves with the national tragedy of Hurricane Katrina, a topic that eighteen and nineteen year olds at the University of Washington find to be of little significance due to educational institutions’ de-emphasis in the teaching of historical and cultural memories. In this way, *reading for justice* and ‘*doing genre*’ *for justice* in both old and new media genres coupled with familiarizing students with social injustices in the not-so-distant past offer a dynamic approach for implementing pedagogy of insurgency in the writing about literature classroom. In the next section, I will outline how I employ writing as a vehicle for social justice, in particular, the way in which *writing for justice* can challenge students to develop rhetorical sensitivity to nuance in both reading and writing.

Writing for Justice: Activating Metacognition and Engaging Research and Revision

In this section, I build upon *reading for justice* and discuss how pedagogy of insurgency employs *writing for justice* as a vehicle for students to learn about social justice in the writing about literature classroom. I illustrate how *writing for justice* operates as a pedagogical tool for

students to explore the fundamental skills needed to participate in the “mindful abstraction” (Perkins & Salomon 1988) of metacognition, performing research, and engaging the revision process. Similar to previous sections, this section outlines the practical and theoretical elements behind my scaffolding procedures for writing assignments and how I teach students to navigate writing and revision processes.

My approach to *writing for justice* extends Shari Stenberg’s understanding of the kinds of subversive research that can be performed in the neoliberal university vis-à-vis a “repurposing” of the composition classroom. In *Repurposing Composition: Feminist Interventions for a Neoliberal Age* (2015), Stenberg argues that neoliberal values frame education “as job training” where “writing becomes a masterable, commodified skill whose purpose is deployment in the workplace.” Within the neoliberal logic of the contemporary university, writing that serves the purpose of “civic engagement, personal inquiry, exploration of unfamiliar perspectives” all “become ancillary to more ‘profitable’ ends” (8). By explicitly focusing on process inquiry development, collaborative learning environments that employ dialogic learning, and critical reflection among diverse learners, Stenberg suggests that we undermine the logic of the neoliberal university whose sole aim is “predetermined outcomes or competencies” that can be quickly replicated and artificially implemented (8). Given my emphasis on demystifying the complex learning processes of individual learners in Chapters 4, 5, and 6, I aim to subvert free market ideology and hyper-competitiveness by training students to produce subversive research that works in the service of dismantling neoliberal agendas rather than reinforcing them. In other words, *writing for justice* is a pedagogical approach that aims to enlist students as knowledge producers of social justice, as they learn to explore their personal stakes in the issues and topics brought to bear in my classroom.

I encourage students to activate metacognitive awareness and higher-order thinking skills by crafting assignments that allow them to assess the rhetorical effects of their writing choices and how their writing choices affect potential audiences. For example, in one short assignment for Reading ‘America,’ students composed a brief 110-word blurb for Chimamanda Ngozi Adichie’s *Americanah* (Appendix 2). In the prompt, I explain to students that “[t]his assignment is two-fold: the first involves challenging your ability to write succinctly and make particular choices. The second fold requires you to critically analyze your own writing choices and how your writing might affect a potential reader of the book” (Appendix 2). I also pose guiding questions for students in the assignment: “What did you include in your blurb and why? What did you decide to omit and why? Who is the audience for your blurb and why? What trigger words did you use in order to generate audience interest and why?” These questions serve as entry-points into crafting a metacognitive response that attends to the emphases of the assignment—metacognitive awareness, rhetorical sensitivity, and audience reception.

Another assignment that requires students to participate in metacognitive awareness is a short assignment that asks students to choose a passage from the novel *Americanah* that they find to be of interest and close-read the passage (Appendix 2). I ask them to consider “what stood out to you as important or significant in this passage?” and to “[d]evelop a claim on the purpose of this passage. How does the passage function in the novel? In other words, what might be the purpose (significance) of the passage?” Finally, students must “explain why you chose this particular passage. What did you find interesting? What in the passage appealed to you as a reader? Refer to your annotations to track your own thoughts about the passage” (Appendix 2). While this exercise might ask students to demonstrate an elementary skill, I find that this assignment is particularly significant for gauging students’ interest in the novel and the context

in which it is being presented—race, racism, and immigration laws and policies. So, while the genre of the assignment might be generic in form, structure, and requirements, the course content offers students an opportunity to work through their affective relationship to the course content by analyzing the novel through close-reading practices and articulate *why* they chose the passage based on their personal interests.

In addition to activating students' use of metacognition through reflective writing assignments, I engage students in the research and revision process by instructing them in how to author original texts and how to make connections to real world contexts, both of which are fundamental aspects of *writing for justice* and enlisting students as knowledge producers in the classroom. For me, both research and revision are pedagogies of empowerment; in other words, teaching a writing course that emphasizes both research and revision teaches students how to manipulate library research to generate novel ideas and to implement revision as a process of self-assessment and becoming more critical of one's own writing. Earlier, I explained how an "expansive framing" (Engle et al 2012) of course content motivates students to author original work and connect this work to prior learning experiences. When authoring knowledge, she "transfers-in" prior knowledge and understands how "[a]uthoring knowledge as a practice involves generating and adapting knowledge" (Engle et al 2012, 220). She adapts the content from prior contexts to new situations and makes generalizations based upon prior knowledge experience. This process makes her "accountable for continuing to share that content" and "[w]hen faced with a new problem that prior knowledge cannot directly answer, the student adapts his/her knowledge rather than say 'Don't know' or giving up." This intricate process of creating original work and making relevant the course content increases the possibility that the

student will transfer knowledge and “recontextualize” (Nowacek 2011) it from one context to the next.

Of this process theorized by Engle et al, two features are important for *writing for justice* and its impact on my curriculum design and development: first, how I encourage students to “connect settings”; and second, how I encourage students to experience “authorship” of original work. One way that I actively promote students’ abilities to make connections to other contexts is the genre of the response paper from English 200 (Appendix 4). As a genre, the response paper gauges both student interest and close-reading skills. The response paper also allows students license to explore topics of interest to them, as they are free to choose their topic for the essay each week. In the prompt, I ask students to compose a “line of inquiry” and to “begin with a central question or concern you have about the course texts for that week” (Appendix 4). I offer examples of how to begin their lines of inquiry with a “how,” “what,” or “why” question or set of questions. I frame the response papers as

an opportunity to develop independent critical thinking skills, talking points for class discussions, and a way to facilitate your thinking about an upcoming paper.

Therefore, you should treat these papers as formal academic assignments in which you pursue your line of inquiry in conjunction with close-readings of a text and/or theoretical essay(s). (Appendix 4)

I remind students that I am not looking for whether or not “you provided the ‘right’ answer”; rather, I am looking for a student’s “level of engagement you demonstrate in your assignment.” As a result, students view response papers as an opportunity to explore topics either mentioned in class or not mentioned in class. Additionally, students view the response papers as catalysts for conversation in future classes, as they are able to use their essays as points of reference during

small and large group discussions. In Chapter 5 and 6, I will revisit how students responded to writing response papers and how these essays re-conditioned students to view writing as a vehicle for exploring their own stakes in the course, as Annalisse and Naomi both illustrate.

In addition to the generic response paper prompt described above, two specific response paper prompts that instantiate the process of “connecting settings” in particular include Response Papers 4 and 5 prompts for English 200 (Appendix 4). While the genre of the response paper is inherently reader response criticism, my prompts for Response Papers 4 and 5 are more directive in their approach to enabling students with the critical skill-set needed to assess their learning processes in the classroom. In Response Paper 4, students are asked to reflect on their reading practices for Piper Kerman’s *Orange is the New Black*. In the prompt, I explain to students that I want them “to trace (in writing) the trajectory of your reading habits. Start with how you began reading the book and end with what impression the book leaves with you” (Appendix 4). By including “impression” (Ahmed 2003) in the prompt, I wish for students to provide memorable moments from the memoir and how these memorable moments might shape their intellectual development in regard to reading practices and habits of mind. In charting the “impressions” (Ahmed 2003) left by the text, I explain to students that they might also focus “on reading strategies, character development, and/or anything that resonated with you as the reader. For instance, you might discuss what components of the text you focused on the most and/or whether or not you found the main character likeable or unlikable” (Appendix 4). These components, however, are not the only aspects of the text in which students might reflect upon for their essay, as I explain that they “might discuss what you *did not* notice in the beginning of the book, but upon reflection, are able to gain a deeper understanding of the text” (Appendix 4). The goal for this essay is to allow students “ample reflective time to not only think about how you’ve read

this particular text, but also, how you might read future texts both inside and outside of this course” (Appendix 4). I also pose questions to guide their inquiries: “What reading strategies have you developed over the course of the past week? What impression does the main character leave with you as the reader?” (Appendix 4) While these questions are not meant to be definitive questions for their essays, I pose them as a helpful guide, especially for those students who may find difficulty in approaching the assignment.

Response Paper 5 for English 200 works similarly, except with the addition of documentary film rather than a printed text (Appendix 4). In Response Paper 5, students were asked to reflect upon their “viewing habits” of Jennifer Siebel Newsom’s documentary *Miss Representation* (2011) and take into consideration “what components of the film you focused on the most and/or whether or not you found the film appealing.” Unlike Response Paper 4, I include a more explicit connection to the course’s “expansive framing” (Engle et al 2012): viewing the film for both a deeper understanding of the film “and the bigger picture” (à la Yancey’s *Teaching Literature as Reflective Practice*). While “bigger picture” was not included in the prompt for Response Paper 4, I decided to make this small change for Response Paper 5 in order to explicitly cue students to think about the film’s real-world relevance.

In addition to supporting students’ abilities to make connections between their reading and viewing practices with *Orange is the New Black* and *Miss Representation*, I encourage students to find voice in authoring original work as modeled in English 200’s Major Paper 2 assignment entitled “Feminism Now” (Appendix 4). Engle et al (2012) argue that “promoting student authorship” is important because this pedagogical approach positions

[S]tudents as authors through the use of expansive framing [which]

may...promote accountability in ways that lead to transfer. If a student shares

particular content knowledge, that student can be framed as the author of that content and be publicly recognized as such. The student then becomes expected to be able to use that content during transfer opportunities. (224-225)

Students embody the role of ‘author,’ which is crucial for pedagogies of empowerment, and orient their reading and viewing practices towards reflecting on the potential sociopolitical implications of various genres for Sequence 2.⁵⁷ For instance, in the assignment prompt, I pose rhetorical questions to spark students’ ideas: “why do these texts matter for feminist inquiries?...Furthermore, how does genre mediate feminist political commitments?” I also remind them in the “Content” section of the prompt that they should discuss what their topic has “to do with the broader picture? Why does it matter that we should notice this issue?” And although I do not incorporate assignments that require students to share their work on a public forum, I envision the genre of the academic essay as one way to promote student authorship in my courses. The genre of the academic essay encourages students to enlist as knowledge producers in writing about literary and non-literary texts presented in the course. This writing genre also allows students to explore multiple perspectives and ideas on a given topic in the course. While my classes provide students with a range of options in secondary research, students are always required to incorporate research from outside of the course into their essays, as I believe that only through secondary research do students discover their own set of commitments and values.

My approach to writing and revision as fundamental steps in a student’s development of intellectual independence exemplify how both are integral to pedagogies of empowerment, in general, and pedagogy of insurgency, in particular. In *Reading as Rhetorical Invention* (1992),

⁵⁷ See, for instance, Gail Stygall’s “Resisting Privilege: Basic Writing and Foucault’s Author Function” (1994).

Doug Brent argues that research in a composition class is imperative for students to become engaged and successful learners at the university: “Like us, students develop their familiarity with a discipline by reading the discourse of that discipline and then committing to paper the knowledge that they have developed with the help of their reading” (xiv). Brent’s argument lends itself to the way in which FYC and second-year literature courses at the UW condition students to view research and writing *as a dynamic conversation*, one where research supports the writing process.

Brent’s gloss on “research” is important for my focus on social justice, in general, and pedagogies of empowerment, in particular. For me, research skills are essential for any undergraduate student. To teach research skills to students is to empower them with a tool-kit that is vital to being successful at the university. As novice writers participate in the research process and contribute to a scholarly conversation, they are able to make “contact with other human beings by reading the texts they have produced, and then updating one’s own system of beliefs with reference to those texts” (Brent xiv). This “social form of inquiry” (Brent xiv) allows students to discover relevant and effective sources that bolster their arguments in writing assignments.⁵⁸ Moreover, as I argue throughout this section, engaging in research through the writing process allows for students to become empowered agents at the university, as they cultivate the skill-set needed to navigate research and writing in courses beyond my classroom.

The assignment that best models this approach to teaching research-based writing skills is the second major paper assignment for English 111. For instance, Major Paper 2 for Racing ‘America’ explicitly requires that students participate in gathering research and information needed to execute their active research agendas into the texts brought to bear in the course

⁵⁸ Brent’s “social form of inquiry” is largely drawn from Charles Bazerman’s “A Relationship Between Reading and Writing: The Conversational Model” (1980).

(Appendix 2)—the “promoting student authorship” of Engle et al’s framework (220). To stage the context of this assignment, I emphasize to students that “[t]he goal for this major paper is for you to be able to hone your skills in Outcome 2 (Intertextuality) and Outcome 3 (Stakes). You, the writer, will determine the ways in which you approach this assignment and define what you believe are the ‘stakes’ in [sic] our course, Racing ‘America.’” In guiding students to consider the stakes, I pose questions: “Why does defining ‘America,’ and by extension.... ‘American,’ matter? Why does your topic matter? How does the genre you’ve chosen allow you to launch a critique? How do you plan to explain the significance of your topic and line of inquiry in relation to your primary source?” (Appendix 2) I require students to use three additional secondary sources to help support their arguments, which should be “a mix of both academic and popular sources that have not been used in the course” (Appendix 2). While students may resist having to use research in their essays, I argue that research in student writing is integral to providing audiences with well-informed arguments that have been widely researched for the purposes of advancing a complex claim. Moreover, the well-informed academic essay allows for students to understand that conversations about race, class, gender, and other social justice topics are not especial to our class. Rather, these conversations are often national conversations. My research requirement signals to students that their research contributes to a conversation that extends beyond my classroom and the wider university campus and help limn what Engle et al call “intercontextuality,” when students view “learned knowledge as having ongoing relevance across settings” (Engle et al 2012, 224).

In this way, pedagogy of insurgency’s emphasis on teaching students how to *write for justice* includes aspects of the curriculum that activates students’ metacognitive awareness and engages them in fundamental research and revision processes that are imperative for academic

success. Moreover, through Engle et al's "expansive framing," students are encouraged to find relevance for what they are learning beyond my classroom—the "intercontextuality" (Engle et al 2012, 224) of successful transfer situations. Thus, *writing for justice* complements *reading for justice*, as both are vehicles for social justice inquiries and are essential features in scaffolding my curriculum for the writing about literature classroom. While I imagine all literature courses use both reading and writing extensively, framing these aspects of the curriculum as vehicles for social justice, in general, and within an "expansive framing" of the course content, in particular, might enable students to make new and unexpected connections, ones that reinforce the relevance of course content and motivate students to orient their world-views towards advancing social justice.

Conclusion

Throughout this chapter, I have discussed how my scaffolding protocols of various course curricula demonstrate what I call a pedagogy of insurgency, a pedagogical apparatus that trains students to become knowledge producers in the classroom and supports the cultivation of students' critically-edged capacities to read and intervene into social injustices. Each section exemplifies how pedagogy of insurgency is first and foremost a pedagogy of empowerment and attempts to instill in students comprehensive schemas of social justice (Bracher 2013) while, at the same time, motivating them to become effective learners at the university. With *sequencing for justice*, *reading for justice*, *'doing genre' for justice*, and *writing for justice*, I foster students' acquisition of new knowledge about social justice and equip them with the necessary skill-set to become successful learners at the university and beyond it. While my pedagogy of insurgency encourages students to hone the necessary tools to become empowered agents at the university, I

also re-condition students' affective relationship to both reading and writing and how both become vehicles for advancing social justice principles. As modeled by the explicit cueing in several of my teaching artifacts, I aim to educate students about the significance of social justice, especially why it is important for us to understand the sociopolitical implications of literary and non-literary texts that link to social justice. Moreover, I aim to educate students about how they, too, are stakeholders in social justice issues and can affect social change that better the livelihoods of all, not just the professional class.

Finally, although this chapter largely describes pedagogy of insurgency's impact on curriculum design and development, I also make a case for *how* I utilize the contents of my curriculum and perhaps just as important, *why* I have made those pedagogical choices. I concede though that instilling in students a genuine desire for advancing social justice is a rather difficult enterprise, one that might not be easily accomplished by the completion of only one course. What is perhaps more pragmatic is imparting knowledge about social justice issues to students and why these issues matter. What undergraduates *do* with the information after the class has ended is determined by the individual student. In Chapter 6, I will discuss the significance of student disposition and why it is important to consider when determining the likelihood of a student to transfer this knowledge to other contexts. Despite this concession, I do believe it is important for us to evaluate the scaffolding of our curriculum and to what extent it conforms to the principles and values we hold as educators who wish to affect social change beginning in our classrooms. What might be the effects of *scaffolding for justice* and to what extent does pedagogy of insurgency affect student learning in the writing about literature classroom? Indeed, what *affect* might pedagogy of insurgency have on transforming students "*impressions*" (Ahmed 2004) of social justice, in both formal and informal contexts? How do students experience

pedagogy of insurgency and the curriculum? And, finally, to what extent does pedagogy of insurgency impede or enhance student learning beyond my classroom? These questions ground my qualitative inquiry in the following chapters.

CHAPTER FOUR

How Does Pedagogy of Insurgency Affect Students?

Research Study Background and Investigating Students' Prior Knowledge of Social Justice

"I think the biggest thing that impacted my thinking was that I liked to believe that I came to the course open-minded, but in reality, I was only open-minded *about some things*. When I began the course, we were almost forced to be open-minded (laughs), that's a good thing, that's never a bad thing, to keep an open mind. I think using metacognition really helped in that regard. So, I think that being open-minded and thinking about my current thought process and thinking how it's flawed and how it can change and how I can make it better and how I can use that in real-world applications...The more willing you are to change your opinions, I think, is very helpful, and this class taught me that. But, also, *putting myself in someone else's position*. It's something that I did not ever think about and I did not know to do it. I thought these issues about race and gender were blown out of proportion, and I think that was the biggest flaw in my thinking. The interesting things we read and watched showed me that people are not just being sensitive; these issues that people are being affected by in a negative way. I thought I was being prejudiced against [as a white male]...I put myself in their position and became open-minded to their struggles and their problems which are just as important as my problems may be. *They're just different problems*" (11:10-12:35, emphases added).
—Adam

"One way the class changed me is I would say because of the class I analyze more to look at the *big picture*, and I think of *different factors*. For instance, 'what are the different factors that are making this happen?' I would also say that this class helped me to develop my writing. Like I said, I am very self-conscious about my writing. But after this class, I'm still learning what are the things I can work on. For example, I can work on making my ideas more clear and concise and instead of touching on everything, I need to consider how to bring everything back together. The class really helped me in that, and that's something I'm still working on today" (37:01-38:05, emphases added).
—Annalisie

"I was not really interested in social justice movements or activism before. Really, I think the class *was a foundation where I first started learning about social justice*, and I was interested in using that knowledge as kind of a launching pad to perform more research...I don't know if I could say I've specially taken classes in the same way. For instance, a lot of my international studies classes deal with topics around social justice, at least in terms of economic issues. But I used this class as a base-point for *learning more and delving more* into social justice. I don't know when exactly I recognize it...*I don't even know I would say I recognized it as social justice*" (09:34-10:44, emphases added).
—Jeffrey

"[T]he teaching of literature in schools and universities still pivots...around an individual encounter with a text...What, then, is the nature of that encounter? What intellectual or affective responses are involved? Any attempt to clarify the value of literature must surely engage the diverse motivations of readers and ponder the mysterious event of reading, yet contemporary

theories gives us poor guidance on such questions. We are sorely in need of richer and deeper accounts of *how selves interact with texts*” (11, emphases added).
 —Rita Felski, *Uses of Literature* (2008)

These sound-bytes from interviews and a focus group session with former students are just a small part of a larger, much more complex story that unfolds in Chapters 4, 5, and 6 which document how pedagogy of insurgency affects students in the literature and composition classroom. Adam and Jeffrey, both white male students, unpack the ways in which my class impacted their thinking about social justice, especially how they developed a critical consciousness about social justice.⁵⁹ Born and raised in New Jersey, Adam scrutinizes his own thinking processes, which he describes as a product of his “very liberal family” (47:54, personal interview). Similarly, Jeffrey explains how the class initialized the necessary work of learning about social justice and how the accumulation of new knowledge through the course impacted his own thinking about important social and political issues. Moreover, Jeffrey makes the connection between my course and his courses in his International Studies major. What is more revealing about Jeffrey’s interview though is the way in which he came to recognize social justice and how he explains that, despite my never having framed the course with social justice as a key theme, he still made the connection to social justice as a concept, but he did not recognize it as such at the time. In a different way, Annalisse, a black female student, focuses on how she learned about social justice through writing about feminism. Writing, as a vehicle for learning about social justice, motivated her to consider causality and how she might incorporate

⁵⁹ My use of white students’ racial identifications is a gesture towards the notion of “white fragility,” which Robin DiAngelo (2011) defines as a “state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves.” This often manifests in the form of “anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation” (DiAngelo 54). Additionally, as Christine Sleeter (2011) argues, social justice pedagogies, especially in race and ethnic studies courses, are often deemed to be “‘divisive,’ un-American, and teaching racial separatism and even overthrow of the U.S. government” (4-5). For more, see Robin DiAngelo’s “White Fragility” (2011) and Christine Sleeter’s “The Academic and Social Value of Ethnic Studies: A Research Review” (2011).

multiple perspectives into her assignments while honing her writing skills. In this regard, both Annalisse and Adam share in their reported understanding of how the class cultivated their sense of valuing “*different factors*” and weighing multiple perspectives when analyzing an issue.

Connected to these students’ interviews about social justice in the classroom is how literature and texts (in general) facilitate students’ cognitive and emotional development about reading, writing, and critical thinking. Felski’s pedagogical and intellectual understanding of the teaching of literature at the university contextualizes this point of interest; as she argues, historically, the teaching of literature has always been framed “around an individual encounter with a text.” How do students interact with a text and other course materials and how does this encounter affect students cognitively and emotionally? To what extent does the learning environment of the social justice classroom mediate these learning processes? Furthermore, what impact might social justice pedagogy have on student learning?

In Chapters 4, 5, and 6, I chart “*how* selves interact with texts” (Felski 2008, 11) in order to understand how pedagogy of insurgency affects student learning in lower-division writing about literature courses at the University of Washington. The snippets of dialogue above reveal how focal students come to understand social justice in the classroom despite whether or not we explicitly cue students to focus on it. Indeed, each student’s pathway is unique and variable; thus, this chapter reveals the unique and variable learning processes of individual students and examines the nuance behind their learning experiences. This chapter contextualizes the research study and investigates students’ retrospective accounts of their prior knowledge experiences; Chapter 5 focuses on how students experience my curriculum in the classroom; and Chapter 6 examines how students transfer, or “recontextualize” (Nowacek 2011), social justice in other contexts, both within the university and beyond it.

Goals of the Research

In *Literary Reading: Empirical and Theoretical Studies* (2006), David S. Miall advocates for the development of empirical research in literary studies because extensive evidence is needed in order to support the theoretical approaches to literary pedagogy. As an answer to Miall's call to action, I report research findings on how particular critically edged goals are perceived, understood, and experienced by students and how students use this knowledge in both formal (e.g., the school) and informal (e.g., the family) learning environments. Through constructivist grounded theory (Charmaz 2000; 2006), I aim to understand what pragmatic value intersectional feminist pedagogy holds for teachers, what benefits might be derived for student learning processes, how students come to understand this knowledge in both their critical reading and writing practices (Tardy 2008), and finally, how students transfer this knowledge to other contexts (Bransford & Schwartz 1999).

With these goals in mind, I focus on former students taught in English 111, English 200, and English 242 courses at the UW from Autumn Quarter 2012 to Spring Quarter 2015. English 111 employs literary texts and other media as catalysts for composition assignments. These courses are capped at 23 students and are taught as seminar courses where students actively engage in the classroom through collaborative assignments and small and large group discussion, what Paulo Freire calls "co-intentional education" (2000, 69).⁶⁰ English 200-level courses are

⁶⁰ I define a seminar course as a class taught by an instructor who employs the Socratic method. This pedagogical style allows course instruction to be conversation-driven and student-led. In a seminar course that employs the Socratic method, students are tasked with engaging in dialogue with one another and share in experiences of the texts under consideration for the course. In contrast, a lecture course is an instructor-led class where students are often passive recipients of knowledge and do not engage in conversation with other students. These types of courses may be PowerPoint-driven and often require little participation on the part of the individual student. A lecture course also does not require students share in their experiences of the texts under consideration. For more, see Rieneke Holman and Alexandra Hanson's "Flipped Classroom Versus Traditional Lecture: Comparing Teaching Models in Undergraduate Nursing Courses" (2016); Mark Casteel's "Goodbye Lecture: A Student-Led Seminar Approach for Teaching Upper Division Courses" (2007); Phillip Areeda's "The Socratic Method" (1996); Emily Hanford's "Rethinking the Way College Students Are Taught" (<http://americanradioworks.publicradio.org/features/tomorrows->

also taught as seminar courses and are capped at forty students. Both 100 and 200-level courses generally include students at the freshman and sophomore level, but might also include junior and senior level students. I use data from each of these courses to conduct my research and report findings on student learning. This data includes a WebQ survey (Appendix 5) critical reflection essays from English 111, English 200, and English 242 during academic year 2014-2015 (Appendix 6), individual interviews with research subjects (Appendix 7), a small focus group (Appendix 8), and students' final portfolios for English 111 (Appendix 9).

My over-arching research question for this qualitative study is how might a writing about literature curriculum taught through a critical intersectional feminist pedagogy affect how students develop critical capacities to both read and intervene in hegemonic cultural formations of race, class, gender, sexuality, immigration, and other topics related to social justice? This question will be answered vis-à-vis sub-questions for Chapters 4, 5, and 6. These sub-questions will allow me to attend to the particularities of my curriculum and the aspects that facilitate student learning (e.g., the scaffolding procedures that I implement in various curricula). Moreover, these sub-questions hone in on the shared aspects of various courses across multiple classes. Therefore, they will allow me to generate a working framework for answering my inquiry into student learning and how undergraduates develop critically-edged capacities for social justice.

- What prior knowledge do students have about social justice and the categories of race, class, gender, sexuality, and immigration before English 111/200/242? (Chapter 4)

- How does a curriculum based upon ideals rooted in critical feminist pedagogy cultivate student metacognition in ways that enable them to understand, assess, and intervene in social injustices? (Chapter 5)
- How might course content shape students' intellectual development as they begin to understand socially and culturally relevant events (e.g., Ferguson, Baltimore)? (Chapter 5)
 - Which course assignments best helped students come to understand social justice? Alternatively, which course assignments impeded learning? (Chapter 5)
 - What types of texts (e.g., novels, newspaper articles, online articles, films, podcasts) fostered students' abilities to understand the stakes of race, class, gender, sexuality, and immigration? Alternatively, what types of texts impeded learning? (Chapter 5)
- How beneficial is collaborative learning for students in the social justice classroom? And to what extent do students find collaborative learning helpful or not helpful? (Chapter 5)
- Finally, to what extent are students using this knowledge about social justice in their everyday lives, in both formal learning environments and informal learning environments? (Chapter 6)

Courses and Research Subjects' Profiles

For my research, I cull together students from English 111, English 200, and English 242 courses. For my English 111 courses, these students include Tonya, Catherine, Mark, Adam, and Jeffrey. Tonya and Mark were both former students in English 111 during Winter 2013, which focused on Narratives of Hurricane Katrina (Appendix 1). The course utilized Dave Eggers'

Zeitoun (2007) and Tia Lessen's documentary *Trouble the Water* (2008) as primary texts. This course also utilized secondary course texts, including Peggy McIntosh's "White Privilege: Unpacking the Invisible Knapsack" (1989), Eric Ishiwata's "We Are Seeing People We Didn't Know Exist" (2010), and Michael Ignatieff's "The Broken Contract" (2005). Catherine, Jeffrey, and Adam were former students in my English 111 course during Fall 2013, Spring 2014, and Spring 2015, respectively. Entitled Racing 'America': Reading Race in the Age of Obama, this course utilized Chimamanda Ngozi Adichie's novel *Americanah* (2013) as the primary course text (Appendix 2). For Jeffrey's course with me in Spring 2014, I included Eugene Jurecki's *The House I Live In* (2014) as a primary text. For Adam's course in Spring 2015, I revised the curriculum and supplemented Adichie's novel with José Antonio Vargas's *Documented* (2014) as another primary text. Each of these sections also included secondary texts: Ta-Nehisi Coates' "Fear of a Black President" (2012); Eduardo Bonilla-Silva's "Rethinking Racism" (1996); Hiroshi Motomura's "Immigration Outside the Law"; and Peggy McIntosh's "Unpacking the Invisible Knapsack" (1989).

English 111 students (which is similar in structure to all Expository Writing Program courses at the UW) self-select into the course. However, few (if any) read the course descriptions for their courses prior to the first day of the class, in part, due to the fact that 100-level composition courses at the UW are required, and, also, students are generally not aware that each course section reflects the individual instructor's research and teaching interests. 100-level students, especially entering freshman, are not always aware of the various types of classes they may take to fulfill the composition requirement. Later in this chapter, I will discuss the prior knowledge these students retrospectively reported having before beginning the course and how they view social justice after taking the course.

For 200-level courses, former students included Benjamin, Thomas, Naomi, Annalisse, and Nicole. Benjamin and Thomas both completed English 242 in Fall 2014; entitled *Beyond the Nation Form: Reading Contemporary Transnational Literature* (Appendix 3). The course featured post-9/11 contemporary transnational fiction and included texts Jhumpa Lahiri's *The Namesake* (2003), Junot Díaz's *The Brief Wondrous Life of Oscar Wao* (2007), Dinaw Mengestu's *The Beautiful Things that Heaven Bears* (2008), and Chimamanda Ngozi Adichie's *Americanah* (2013). Secondary course texts included Inderpal Grewal's "Becoming American: The Novel and the Diaspora" (2005); Ian Haney Lopez's "The Social Construction of Race" (1994); Eduardo Bonilla-Silva's "Rethinking Racism" (1996); Etienne Balibar's "Is There a Neo-Racism" (1992); Roderick Ferguson's "Immigration and the Drama of Affirmation" (2012); Peggy McIntosh's "White Privilege" (1989); Chimamanda Ngozi Adichie's TEDTalk, "The Danger of a Single Story" (2009); and Reiham Salam's "The Melting Pot is Broken" (2014).

Naomi, Annalisse, and Nicole all completed English 200 in Winter 2015. Entitled ~~#WeDont~~ *#WeDontNeedFeminism: Genres of Feminism and Public Scholarship*, this course featured a selection of women of color feminist writers and offered students a broad history of feminist history, in general, and women of color and black feminist history, in particular. Unlike English 242, this course employed sequencing.⁶¹ Sequence 1 in English 200 focused on foundational texts for feminist history and included Angela Davis' *Women, Race, and Class* (1981); bell hooks' *Ain't I A Woman?* (1981); Audre Lorde's *Zami: A New Spelling of My Name* (1982) and

⁶¹ English 242 was structured as a survey course that introduced students to contemporary transnational literature (Appendix 3). Rather than instruct students through sequences, my curriculum for English 242 moved historically (in other words, I taught the earliest text published in the course first—Jhumpa Lahiri's *The Namesake* (2003)—and taught the most recently published text in the course last—Chimamanda Adichie's *Americanah* (2013)). English 200, however, moved from introducing students to foundational texts for feminism in Sequence 1, entitled "Feminism Then," and ended with contemporary feminist cultural production in Sequence 2, entitled "Feminism Now" (Appendix 4). In this way, Sequence 1 established a foundation for students to build upon in Sequence 2 by introducing undergraduates to core concepts and ideas before engaging in contemporary feminist cultural production. Moreover, sequencing ENGL 200 in this manner allowed me to illustrate the historical arc of women of color and black feminist cultural productions.

Sister Outsider (1984); Chela Sandoval's "U.S. Third World Feminism" (1990); Ntozake Shange's *for colored girls who have considered suicide when the rainbow is enuf* (1976); and Rebecca Walker's "Becoming the Third Wave" (1991). Sequence 2 focused on contemporary texts, which included Piper Kerman's memoir *Orange is the New Black* (2011); Jennifer Siebel Newsom's documentary *Miss Representation* (2011); Roxane Gay's *Bad Feminist* (2014); Jennifer Baumgardner's "Is There a Fourth Wave? Does It Matter?" (2014); Nancy Fraser's "How Feminism Became Capitalism's Hand-maiden" (2009); and Chimamanda Ngozi Adichie's TEDTalk "Why We Should All Be Feminists" (2014).

Research Subject	Course Completed	Age	Race/Ethnicity	Year	Major	Places Lived
Annalisse	English 200-Winter 2015	20	Black	Junior	American Ethnic Studies and Sociology	Gambia
Jeffrey	English 111-Spring 2014	20	White	Junior	International Studies	Colorado, California, and Washington
Benjamin	English 242-Fall 2014	21	Hispanic/Mexican-American	Senior	Vocal Performance	Tucson, Arizona, and Seattle
Mark	English 111-Winter 2013	21	White	Senior	Mathematics	Federal Way and Seattle
Thomas	English 242-Fall 2014	20	White	Junior	Neurobiology	Renton and Seattle
Catherine	English 111-Fall 2013	21	Lebanese-American	Junior	Medical Anthropology and Molecular Biology (pre-med)	Washington and Lebanon
Nicole	English 200-Winter 2015	18	Hispanic	Sophomore	Biochemistry (pre-pharmacy)	California and Washington
Tonya	English 111-Winter 2013	21	White	Senior	Environmental Studies and French (minor)	Ames, Iowa; Hermosa Beach, California; Seattle
Adam	English 111-Spring 2015	19	White	Sophomore	Chemical Engineering	New Jersey; Seattle
Naomi	English 200-Winter 2015	20	Asian-American	Junior	Nursing	Seattle

Table 4.1- Research Subjects' Profiles

Unlike 100-level students, 200-level students are more likely to self-select into a course based upon the course description, which is provided to them during the prior quarter when registering for classes. Although students are required to complete several VLPA (Visual, Language, and Performing Arts) courses at the UW, they can select from a variety of courses to satisfy the writing credit needed for graduation. However, this does not mean students will register for a course without having read the course description.

Course	Quarter	Assigned Texts	Research Subjects
English 111- Narratives of Hurricane Katrina	Winter 2013	• Dave Eggers, <i>Zeitoun</i> • Tia Lessen, <i>Trouble the Water</i> • Eric Ishiwata, “We Are Seeing People We Didn’t Know Exist” • Peggy McIntosh, “White Privilege” • Michael Ignatieff, “The Broken Contract”	Tonya Mark
English 111- Racing ‘America’: Reading Race in the Age of Obama	Fall 2013; Spring 2014; Spring 2015	• Chimamanda Ngozi Adichie, <i>Americanah</i> • Eugene Jurecki, <i>The House I Live In</i> • Ta-Nehisi Coates’ “Fear of a Black President” • José Antonio Vargas, <i>Documented</i> • Eduardo Bonilla-Silva, “Rethinking Racism” • Etienne Balibar, “Is There a Neo-Racism?” • Peggy McIntosh, “White Privilege” • Hiroshi Motomura, “Immigration Outside the Law”	Catherine Jeffrey Adam
English 242- Beyond the Nation Form: Reading Contemporary Transnational Literature	Fall 2014	• Jhumpa Lahiri, <i>The Namesake</i> • Junot Díaz, <i>Brief Wondrous Life of Oscar Wao</i> • Dinaw Mengestu, <i>The Beautiful Things that Heaven Bears</i> • Chimamanda Ngozi Adichie, <i>Americanah</i> • Inderpal Grewal, “Becoming American: The Novel and the Diaspora” • Ian Haney-Lopez, “The Social Construction of Race” • Eduardo Bonilla-Silva, “Rethinking Racism” • Etienne Balibar, “Is There a Neo-Racism?” • Roderick Ferguson, “Immigration and the Drama of Affirmation” • Peggy McIntosh, “White Privilege” • Chimamanda Adichie, “The Danger of a Single Story” • Reiham Salam, “The Melting Pot is Broken”	Benjamin Thomas
English 200- Genres of Feminism and Public Scholarship	Winter 2015	• Angela Davis, <i>Women, Race, and Class</i> • bell hooks, <i>Ain’t I A Woman?</i> • Audre Lorde, <i>Zami</i> • Audre Lorde, <i>Sister Outsider</i> • Chela Sandoval, “U.S. Third World Feminism” • Ntozake Shange’s <i>for colored girls</i> • Rebecca Walker, “Becoming the Third Wave” • Piper Kerman, <i>Orange is the New Black</i> • Jennifer Siebel Newsom, <i>Miss Representation</i> • Roxane Gay, <i>Bad Feminist</i> • Jennifer Baumgardner, “Is There a Fourth Wave? Does it Matter?” • Nancy Fraser, “How Capitalism Became Feminism’s Hand-maiden” • Chimamanda Ngozi Adichie, “Why We Should All Be Feminists”	Annalisse Naomi Nicole

Table 4.2—Courses, Texts, and Students Formerly Enrolled

Data Collection Methods

In total, the study covers four different classes with ten focal students. The study included two primary phases of research. Phase One included a review of students' critical reflections, student essays, student portfolios (for English 111 courses), and a WebQ questionnaire (Appendix 5). This survey was disseminated to 210 former students in September 2015 and included questions regarding students' experience in these courses and what they learned. In some cases, the survey was disseminated several years after the course had ended, as in the case of English 111 for Winter 2013. With the WebQ survey, I hoped to collect data on students' experience of the course and to what extent the course impacted their intellectual development and understanding of social justice. In other words, that data collected from the WebQ survey would offer a broad sense of student engagement and their experience of the curriculum.

This WebQ survey also gauged students' interest to participate in the interview and focus group portions of my research. In examining these materials, I recruited six focal students to be interviewed in October 2015 and four focal students to participate in a focus group in November 2015. My rubric for selecting the focal students depended largely upon my rapport with the student, the level of engagement the student demonstrated in the WebQ survey, and the student's availability. The interviews and focus group were conducted well after the courses had ended; therefore, the level of engagement a student demonstrated in the WebQ survey was a litmus test for how well a student would be able to discuss the course content during an interview or focus group session, as I wanted to gather enough rich information for examining students' pedagogical memories. I also wanted to represent an equal number of students from a variety of racial and ethnic backgrounds in order to examine to what extent my curriculum was culturally responsive to racially diverse students (Gay 2010). Because the University of Washington is a

pre-dominantly white institution (a “PWI”),⁶² it was important for me to examine to what extent white students’ experiences in the course differed from students of color.⁶³ Thus, I strategically chose an equal number of white students and an equal number of students of color in order to understand whether or not white students connected with the course material differently than students of color.⁶⁴ Finally, I chose an equal number of students from 200-level courses and 100-level courses. Through the interview and focus group, I hoped to discover patterns for how my curriculum shaped students’ perceptions of social justice and how they were applying knowledge acquired in the course to their current coursework and everyday lives. In particular, I

⁶² For more on teachers’ experiences of teaching social justice in pre-dominantly white institutions and their encounters with white privilege and white resistance, see Omobolade Delano-Oriaran and Marguerite Parks’ “One Black, One White: Power, White Privilege, and Creating Safe Spaces” (2015); Rakhi Ruparelia’s “Guilty Displeasures: White Resistance in the Social Justice Classroom” (2015); Brandon Camhi’s “White Privilege: Made in the USA” (2014); Pierre Wilbert Orelus and Rochelle Brock’s *Interrogating Critical Pedagogy: The Voices of Educators of Color in the Movement* (2014); Frances Kendall’s *Understanding White Privilege: Creating Pathways to Authentic Relationships Across Race* (2012); Omiunota Nelly Ukpokodu’s “Engagement and Social Justice and Institutional Change: Promises and Paradoxes” (2010); Dalia Rodriguez’s “The Usual Suspect: Negotiating White Student Resistance and Teacher Authority in a Predominantly White Classroom” (2009); Carr and Lund’s *The Great White North? Exploring Whiteness, Privilege, and Identity in Education* (2007); Sherry K. Watt’s “Difficult Dialogues, Privilege, and Social Justice: Uses of the Privileged Identity Exploration (PIE) Model in Student Affairs Practice” (2007); and Sarah Susannah Willie’s *Acting Black: College, Identity, and the Performance of Race* (2003).

⁶³ I do not intend to suggest that students reported experiences be interpreted as representative of their race. Rather, I intend to gesture towards previous discussions that have illuminated how students of color experience social justice pedagogies versus white students. For more, see Felicia Anderson’s “Linked Learning and African American Student Engagement: A Case Study” (2014); Julie Beck’s “Diversity and Social Justice Planning Project” (2013); Marcos Pizarro and Andrew Christian’s “Linking Transformative Curriculum, Pedagogy, and Social Justice Ethics: Lessons for Engaging Latina/o Students” (2013); Nicola Davis Bivens, Anita Bledsoe-Gardner, Thomas B. Priest, and Deborah Brown Quick’s “Engaging Marginalized and Disadvantaged Students in Social Justice, Community Engagement and Public Affairs Issues” (2010); Morgan Gardner and Angela Crockwell’s “Engaging Democracy and Social Justice in Creating Educational Alternatives: An Account of Voice and Agency for Marginalized Youth and the Community” (2009); Chiara M. Cannella’s dissertation “Opening Windows, Opening Doors: Marginalized Students Engaging Social Justice Education to Become Socio-Historical Agents and Activists” (2009); and Biren A. Nagda, Patricia Gurin, and Gretchen E. Lopez’s “Transformative Pedagogy for Democracy and Social Justice” (2003). Also see Robin DiAngelo’s “White Fragility” (2011).

⁶⁴ My discussion of how white students experienced my curricula compared to how students of color experienced my curricula implicitly engages with the conservative argument that racial and ethnic studies courses are “‘divisive,’ un-American, and teaching racial separatism and even overthrow of the U.S. government” (Sleeter 2011). Moreover, some conservative legislatures have introduced measures to impede the study of racial and ethnic studies in public schools, such as in Arizona. See, for instance, Sam Levin’s “Arizona Republicans Move to Ban Social Justice Courses and Events at Schools” (2017); Maria Polletta and Alia Beard Rau’s “Arizona Bill to Extend Ethnic-Studies Ban to Universities Dies” (2017); and Maria Polletta’s “Divisive or Empowering? New Arizona Bill Would Extend Ethnic-Studies Ban to Universities” (2017). For the legislation in its entirety, see State of Arizona House of Representative’s “House Bill 2281” (2010).

wanted to know how students took up social justice in their coursework and to what extent students transferred that knowledge to new contexts.

The data for the research was collected over two phases. In Phase One of the study during September 2015, I solicited students via email to release their course materials for my research project. During this process, I evaluated course materials including writing prompts, students' critical essays, students' reflection essays, and students' portfolios from English 111 courses. I established common themes among the writing samples and course materials, paying specific attention to the effect of the course on student learning and understanding of keywords such as race, class, gender, sexuality, and immigration. During Phase One, the WebQ questionnaire was also disseminated, which solicited students for anonymous feedback and possible participation in my study (Appendix 5). In the questionnaire, students could identify themselves and provide their contact information if they wished for me to follow up with an appointment for an initial interview and possible participation in the focus group session.

Phase Two of my research involved one-on-one interviews with six focal students, where I asked each of the six participants eleven questions that were divided into three areas of focus: (1) Prior Knowledge—a student's retrospective reporting of prior knowledge experiences with social justice in previous learning environments, both formal contexts and informal contexts; (2) Acquisition of New Knowledge—the acquisition of new knowledge about social justice in my course and the processes by which students acquired this knowledge; and (3) Knowledge Transfer/ Pedagogical Memory—the transfer of knowledge about social justice acquired in my course and how they have used that knowledge over time (Appendix 7). The students included Mark from English 111 in Winter 2013, Adam from English 111 in Spring 2015, Annalisse and Naomi from English 200 in Winter 2015, and Benjamin and Thomas from Fall 2014. In addition,

I asked specific questions to interview subjects regarding clarification on statements made in either the WebQ survey and/or their reflection essays produced for their respective courses. These questions ranged from asking Naomi, “To what extent have you continued studying feminism in both formal and informal learning environments? And why?” and “To what extent do you find feminism relevant for students today? If so, why? If not, why not?” to asking Mark to clarify his statement regarding the fact that he would not have taken the class had the course description explicitly included ‘social justice’ as a focus for the course (Appendix 7).

Each interview lasted from thirty-four minutes with Mark to over an hour with Adam and depended upon the individual student’s level of engagement with the questions posed. Because these interviews occurred sometimes years after the student completed the course, the interviews were helpful for illustrating a student’s pedagogical memory. The interview protocol (Appendix 7) involved a conversational style and included occasional follow up questions to help clarify students’ statements. Thus, as students answered the questions I prepared in advance of our meeting, I attempted to ask follow up questions that would help clarify and elaborate their answers. The questions posed to each student explored how students experience my course, what specific concepts or ideas they learned in the course as it related to social justice, and how they have carried that knowledge with them to other contexts at the UW and in their everyday lives. Follow up questions often included asking students ‘why’ in order to probe deeper into memory retrieval.

Phase Two of the research study also included a small focus group with four new students who did not participate in the interview process. These students included Catherine from English 111 in Fall 2013, Jeffrey from English 111 in Spring 2014, Nicole from English 200 in Winter 2015, and Tonya from English 111 in Winter 2013. Although I initially wanted to focus

group a mix of both focus group research subjects and interview research subjects, my research pool did not allow for that opportunity due to the limited number of participants available for the interview and focus group sessions. Furthermore, I wanted the data to cover a broad range of information; thus, having one group of students participate in the interviews and another group participate in the focus group allowed me to cast a wider net to gather rich data. Like the individual student interviews, the students in the focus group session discussed their prior knowledge of social justice before beginning the course and how the course impacted their own metacognitive processes as it relates to social justice. These questions were identical to the questions posed to the interview subjects (Appendix 8).

In Phase Two of the study, individual interviews and the focus group session were audio-recorded and transcribed. The transcripts were coded using in-vivo coding (maintaining the ‘uh’s and ‘like’s) in order to illustrate students’ natural language to describe their cognitive and emotional processes towards the course materials.⁶⁵ These transcripts provided me with information on the impact of an intersectional feminist pedagogy on student learning outcomes and how students might use the knowledge acquired in other contexts. Altogether, individual interviews and the focus group session afforded me the opportunity to engage with students and query them about their general experience of the course. The format allowed me to also ask students follow up questions to answers given in the WebQ survey and critical reflection essays. Because these interviews and focus group occurred well after the course had ended, students did not have to worry about whether or not their grades would be negatively impacted by not participating in the study. Although the power dynamic between former instructor and former student is far from equitable, students did not have to fear retaliation. However, the format of the

⁶⁵ In-vivo coding develops from the natural language of the research subjects. In other words, it is “the practice of assigning a label to a section of data, such as an interview transcript, using a word or short phrase taken from that section of the data” (King, 2016).

individual interview and especially the focus group will inevitably make some (if not most) research subjects experience anxiety. Despite these shortcomings, the format of the interview and focus group provide a more sustained engagement with student feedback on developing more effective curricula for student learning. Moreover, the formats afforded me the opportunity to investigate students' individual experiences and learning processes and unpack the varied learning processes of each student. As such, by divulging the research findings of the interviews and focus group, I aim to show how complex each individual student's learning process is and to what extent my pedagogy of insurgency influenced his or her affective relationship to social justice.

In summary, I collected four types of data: (1) English 111/200/242 course materials: critical reflections, critical essays, and student portfolios; (2) an anonymous WebQ survey (with cover-page consent form) administered to 210 students assessing the course and their desire to participate in my research; (3) 30-minute to 1-hour interviews conducted with six students; and (4) a 90-minute focus group session with four students discussing the impact of the course on their intellectual growth and development. Analysis of the collected data began with coding the WebQ survey and English 111/200/242 course materials from the focal students, including student writing (reflections, critical essays), and students' portfolios from English 111. The data was coded using in-vivo coding following the protocol established by constructivist grounded theory (Charmaz 2000; 2006). My analysis of these materials established themes and reoccurring patterns across student writing.

Protocol	Total Number of Students	Total Number of ENGL 200/242 students	Total Number of ENGL 111 students
Emailed	210	61	149
Participated in coursework release	68	23	45
Participated in WebQ survey	34	16	18
Provided contact information in WebQ survey	18	7	11
Participated in individual interviews	6	4	2
Participated in focus group session	4	1	3

Table 4.3—Data Collection Methods

Methodology

My data-mining process aligned with the tenets of Kathy Charmaz' constructivist grounded theory, an approach to qualitative research that aims to accelerate the data collection process by foregoing a literature review (2000; 2006). Instead, Charmaz advocates for the organic structuring of a research protocol to take place (2006, 164). First developed by Strauss and Glaser (1967), grounded theory is a methodology that allows for a range of researchers from a variety of disciplines to participate in qualitative research practices. Because of my own novice experience in qualitative research, using constructivist grounded theory allowed me to parse the accumulated data with the aid of coding as a tool for close-reading and critical analysis. The method of coding also allowed me to focus on patterns across each set of data and test the emerging patterns with theoretical sampling.

More specifically, my approach to constructivist grounded theory allowed me to investigate my classroom as a type of discourse community in the sense that the discourse community has maintained coherence between the types of topics I teach. Because of this similarity across multiple courses, investigating former students' experiences of my curriculum has allowed me to work from a 'bottom up' approach—the level of student perception, engagement, and experience that is too often lacking in critical pedagogy, in general, and intersectional feminist pedagogy, in particular. To stay true to my research subjects and the language of experience, I transcribed the interviews and focus group session verbatim, maintaining the 'uh's and 'like's, and also employed in vivo coding with the WebQ survey in order to allow the students' words and ideas to transmit the emerging patterns. What in vivo coding also allowed me to do was generate a pragmatic pedagogical framework for revising my curriculum and implementing the revisions for a broad range of learning styles. In Chapter 7, I will provide readers with more details concerning these curricular changes and how I revised my curricula for the purposes of raising students' consciousness (or not raising as the case may be). For instance, one emergent pattern "personalizing the issues" enabled me to revise the course curriculum and how I used reflective writing in relation to course content. Thus, I envision the emerging patterns as empirical evidence for the efficacy of my courses, including how pedagogy of insurgency affects student learning for better or for worse.

**"I don't think they think of it as an essential part of their learning experience":
Investigating Students' Prior Knowledge of Social Justice**

In *Literature After Feminism* (2003), Rita Felski writes,

Scholars of hermeneutics have long insisted that such innocence [towards a work of literature] is impossible. Readers *always* come to a work equipped with beliefs, assumptions, and prejudices. This mental baggage comes from a variety of sources: their immersion in a particular culture, their literary training, and what they may have already heard about a particular work or author. It is, in other words, both social and aesthetic. Furthermore, such a predisposition is not just negative but necessary. Without desires, attitudes, or beliefs, we should have no starting point, no motive for reading, no way of connecting to a text, no way of trying to sort out what is meaningful and what is not. (9, original emphasis)

Felski's contextualization of the ways in which readers come to view texts before engaging with a work of literature in a course brings in to focus how readers are socioculturally conditioned to view literature (of any kind) through a particular lens. Indeed, this sociocultural conditioning has a profound affect on how readers, in general, and students, in particular, read, analyze, and synthesize texts. Although Felski does not mention students. However, we can see how this might apply to the classroom, as students come to our courses with predispositions toward certain types of literature and what is considered worthy of critical inquiry (Yancey 2004). Moreover, and taking Felski's point about "mental baggage" one step further, we might also understand how students' retrospective reports of prior experiences with studying and writing about literature in formal and informal contexts has an affect on how students view not only literature, but, also, shapes their world-views and belief systems. Indeed, a student's affective relationship to literature (the intellectual and emotional connections that one has with texts), in general, and social justice, in particular has been conditioned by both formal and informal learning environments, as texts and other cultural artifacts implicitly as well as explicitly

transmit values and beliefs of a given society to its readers. This transmission of values and beliefs is important to consider in the context of focal students' retrospective reports of prior knowledge because undergraduates do not come to our courses as blank slates. Rather, they come to our courses with a variety of experiences that they have accumulated over their lifetimes. These prior experiences impact how students intellectually and emotionally react to course topics and content. In this way, we can understand how students' affective relationship to literature, in general, and social justice, in particular, has been largely socioculturally conditioned, in part, due to how these students were taught to believe in such ideals by various actors, which includes parents, teachers, friends, and even institutions. For my purposes, I am interested in examining to what extent students' retrospective reports of prior knowledge experiences with social justice impact their affective orientations towards studying social justice issues. I am also interested in examining to what extent various actors condition students' orientations to social justice for better or for worse.

To that end, and with Felski's words as a point of departure, this section examines how focal students' retrospective reporting of prior knowledge experiences with social justice condition their affective relationship to course content. My examination of students' prior knowledge experiences throughout this chapter and Chapters 5 and 6 includes students' retrospective accounts of prior knowledge rather than an observed observation of students' prior knowledge experiences before the course began. My investigation includes an examination of the attitudes and beliefs that students report holding about the course content and how these attitudes and beliefs are developed in relation to the formal learning environment of the school, the informal learning environment of the family and interpersonal relationships, and the informal learning environment of social media. Below, I discuss the importance of investigating students'

world-views as an aspect of prior knowledge experiences. My examination of focal students' retrospective reporting of prior knowledge transcends formal learning environments (e.g., classroom settings) and includes informal learning environments (e.g., home and family). I am interested in both formal and informal learning environments because both provide us with a more capacious understanding of students' prior knowledge experiences and the ways in which those experiences are shaped. A student's world-view is thus simply one aspect of prior knowledge.

Framing Students' World-Views as an Aspect of Prior Knowledge

In Chapter 3, I explained my commitment to reforming a student's affective relationship to critical reading and writing practices as they impinge on the study of social justice. This commitment leads me to inquire about a student's prior learning experiences and the 'incomes' that students bring with them to our courses—the attitudes, beliefs, and ideological positions that students hold. Sara Ahmed (2004) reminds us that beliefs, attitudes, and ideological positions are all aspects of the “impressions” left by cultural artifacts and the dominant cultural discourses that circulate (Hinshaw 2007). The “lived curriculum” (Yancey 2004) transcends formal environments, as all individuals learn in informal environments as well as formal ones.⁶⁸ Both formal and informal environments structure our world-views and ideological positioning. In fact, the political socialization of children within the family often has a stronger presence in a child's life than the school (Mortimore & Tyrrell 2004). Therefore, the value system a student holds is

⁶⁸ In *Teaching Literature as Reflective Practice* (2004), Kathleen Blake Yancey describes the “lived curriculum” as students' accumulated experiences through both formal and informal situations. She explains, “...when students walk into the general education literature class, they know a bit about both reading and literature, some of it from formal schooling, some of it from where Anne Gere calls the extracurriculum—together an amalgamation of formal and informal experience that students bring with them into our classrooms and that is here called the lived curriculum” (22). Simply put, the lived curriculum is the accumulation of experiences from both formal and informal learning environments which inform a student's attitude towards course content. These attitudes transcend both reading and writing and may be associated with academic inquiry in general.

largely contingent upon sociocultural conditioning and a child's informal learning environment (Vygotsky 1978).⁶⁹

With my research findings, I have identified three different world-views that help to explain focal students' retrospective reporting of prior knowledge experiences with social justice and how these world-views have been cultivated from within students' familial environments, students' school environments, and students' engagement with social media. These world-views include the *naïve* world-view, the *resistant* world-view, and the *appreciative* world-view. My findings emerged from codes established in the transcripts of individual interviews and focus group session and also from critical reflection essays and portfolios from English 111 courses. What the data suggests is that a student's affective relationship to social justice (the beliefs, attitudes, and ideological positions that students bring with them) seems to condition his or her emotional and intellectual response to the course content, which has a potential effect on how he or she responds to the material. What is more is that the research findings divulge how both a student's family, school environment, and engagement with social media impact one's world-view. Because of the politically charged nature of social justice (and, as later revealed in my research findings, the ubiquitous 'social justice warrior'), students are already socioculturally conditioned to either accept or reject social justice teaching. Although the categories *naïve*, *resistant*, and *appreciative* are not as important as focusing on the impact of pedagogy of insurgency, I find the categories helpful for conceptualizing possible scenarios for how a student might react to pedagogy of insurgency. Thus, these categorical world-views might assist teachers

⁶⁹ Albert Bandura's Bobo doll experiment in 1961 provided researchers with empirical evidence for the ways in which children learn social behavior through modeling. Although my research is not focused on action as much as it is focused on students' learning processes and experiences, Bandura's research on social learning theory offers a scientific foundation for how adults influence children. For more, see Bandura's "Transmission of aggression through imitation of aggressive models" (1961), "Imitation of Film-Mediated Aggressive Models" (1963), and *Social Foundations of Thought and Action: A Social Cognitive Theory* (1986).

in determining how to adjust aspects of the curriculum in order to intervene into a student's prior knowledge and to respond proactively to student resistance and misperceptions undergraduates may embody towards social justice. As such, one stake of understanding students' world-views is that we can better prepare for the incomes that students bring with them and structure our curriculum with the appropriate interventions into students' misperceptions. Another stake of this research for social justice teaching is that we need a more robust understanding of students' incomes by investigating how students' affective relationships to course materials have been shaped by a variety of factors that exist in both formal and informal learning environments.

The Naïve World-view

The naïve world-view corresponds to the belief that the U.S. is post-racial, post-sexism, post-homophobia; essentially, the naïve world-view student has constructed a reality that is post-discrimination. Simply put, the naïve world-view believes that the U.S. has moved past these issues and that they are no longer relevant. Thus, why should we even bother investigating further into racism, sexism, and homophobia if the U.S. is thriving in a post-ism world? Often, the naïve world-view student does not wish to engage in such discussions nor does he or she understand the stakes of these conversations and his or her place within them. The naïve world-view also involves a level of resistance and what appears to be willful ignorance to social injustices. Finally, the naïve world-view student may espouse beliefs that are often associated with being apolitical and articulate stereotypes and misperceptions about social justice.

Catherine, Jeffrey, Thomas, and Mark each divulge the complexity of the naïve world-view perspective. In the focus group, Catherine puts it this way:

I guess social justice in this sense, I'd never given it any thought. Like, before coming to college, it was just like 'Oh...' I don't know how to put this, phrase this, but race never seemed like it was much of an issue anymore, you thought, 'oh sure, down South' or something, but I guess it was completely, uh, because it was my first quarter of college too, so that was new. I guess I thought um, there were more issues with...it seemed like there were more issues with...more prominent issues with like Middle Easterners or like other races at that time growing up, but it's like no, there's still some very large issues going on now too. (3:56-4:48, focus group transcript)

Despite being of Lebanese descent, Catherine articulates what Bonilla-Silva (1996) would call a hybridization of the static and dynamic views of racism ("Rethinking Racism" 467-469). For Bonilla-Silva, the static view of racism encourages us to see racism within the 'segregationist era' when racism was overtly displayed through the cultural trappings of public ordinances, most often in the Southern United States ("Rethinking Racism" 468). On the other hand, the dynamic view of racism understands racism within the context of a continuum. In other words, the dynamic viewpoint understands that racism is largely institutional and woven into the fabric of U.S. society and culture ("Rethinking Racism" 469).

The viewpoint expressed by Catherine, however, is a mix of these two perspectives. For instance, Catherine was born to Muslim parents who emigrated to the U.S. from Beirut, Lebanon. She understands the importance of Islamophobia; however, prior to the course, she reported that she did not connect this knowledge of Islamophobia in the post-9/11 era to anti-black racism. Catherine's final portfolio complicates this world-view: "[N]ever having been interested in politics, my fear of the class dealing heavily with them turned out to be wrong"

(Portfolio, Introduction). Indeed, not only does a naïve understanding of racism in the contemporary U.S. shape her world-view, but, also, Catherine articulates an apolitical stance that so often shapes undergraduate students' affective relationship to politics (Binder 2013).

Jeffrey's portfolio also serves as an archive for representing the naïve world-view. In his final portfolio for English 111 in Spring 2014, he writes, "I would say I had a mostly rudimentary understanding of the extent to which race still affected American society. I certainly wasn't ignorant of the fact that racism still existed, but neither would I consider myself well informed on the issue" (Portfolio, Introduction). Jeffrey's sentiment aligns with his reporting of his prior knowledge experiences in the WebQ survey, where he states, "My understanding of race in our society was rather limited; I had a rudimentary understanding of racial issues and mostly understood racism as [sic] an individual basis. While I wouldn't say that I was ignorant in the sense that I would have denied societal racism, I didn't yet have a good understanding of systems of oppression" (WebQ survey, Prior Knowledge). Whereas Catherine reported that she was initially disinterested in learning about the ways in which social injustices manifest, Jeffrey's reported rudimentary knowledge shaped his understanding that racism only occurred within individuals rather than systems. In his view, racism only occurred at the level of the individual, so why should we worry about how racism manifests socially and culturally within systems of oppression and institutional racism?

Like Catherine and Jeffrey, Adam also retrospectively reported being naïve about social justice prior to English 111 in Spring 2015. During his interview, he explains his lack of awareness of social issues simply because he did not understand how injustices affected him. Adam explains that before the course, he "just cared about myself (laughs). I'm being honest!" (27:02, personal interview). In his views on immigration for instance, he initially accepted the

belief that “we shouldn’t allow immigration because it takes away from American jobs and, like, oh, you shouldn’t do this because...it’ll affect my life in a negative way or something like that” (25:47-26:04, personal interview). Later, he explains that having been raised in a middle-class family in a suburban neighborhood protected him from experiencing the trauma of deportation, threats of violence, and/or becoming the victim of police brutality: “So, I was just like, well, it doesn’t really concern me because if I’m being blunt, I’m white” (28:34-29:04, personal interview).

This assumption, that because one is white that he or she should not be invested in matters relating to race and/or immigration, was a pattern that emerged in the other interviews as well. For instance, another former white male student, Mark, reports a similar viewpoint that he has not yet abandoned. As a counter-point to Adam’s understanding of white male privilege, Mark explained in his interview that he was aware of white privilege and issues related to institutionalized racism. However, as he explained, “I was aware of that, but most of my upbringing, uh, it was never really something that was really relevant to me” (2:45-3:07, personal interview). Mark stated that his friends represented a variety of ethnic and racial backgrounds: “I’ve had friends, like, from all over the place, different ethnicities, cultures, and everything. I never really thought too much about [white privilege], so it was kind of interesting to see that it existed in society, but it wasn’t something that affected my life too much” (3:23-3:52, personal interview). He ended his response stating that although he still does not understand the relevance of white privilege, he believes that “[m]aybe it will later when getting a job, who knows (laughs)” (4:07, personal interview). Unlike Adam, Mark does not invest considerable time into inquiring about how he might benefit from white privilege. Thus, in this

instance, we might consider pedagogy of insurgency unsuccessful in attempting to inform Mark's world-view and his commitment to social justice.

The Resistant World-view

Unlike the naïve world-view, the resistant world-view displays a heightened level of resistance to both the course content and the required composition class. As a component of students' prior knowledge, the resistant world-view includes a range of dispositional attributes, which includes ambivalence, lack of motivation, and/or deeply entrenched ideological beliefs and interests in maintaining power dynamics, especially if the student is a member of a privileged demographic (Doneday 2009; Essed 1991; hooks 1994; Tatum 1992). The resistant world-view might display open-mindedness, but still retain a level of resistance to integrating new knowledge.

Like the naïve world-view students, these individuals might not have self-selected into the course if social justice were mentioned in the course description. Mark, in particular, mentioned this important aspect of his own learning experience in the course (a moment I will revisit later in this chapter). Such students might also critique or dismiss writers or thinkers in their viewpoints as 'biased' without taking into consideration the experiences that an author might have as a member of a specific demographic. Similar to the naïve world-view student, the resistant world-view student might also hold stereotypes about social justice (Bracher 2013).

Mark, Naomi, Adam, Catherine, and Jeffrey all retrospectively reported how stereotypes of social justice shaped their prior knowledge. These stereotypes reinforced their own "points of resistance" (Naomi, personal interview). Mark and Adam, both white males from middle to upper-middle class backgrounds, both reported that they were initially resistant to the course.

Adam reported in the WebQ survey that he “wasn’t too sure what to expect. When I saw the course focus (Engl 111 ’15) I was pessimistic and close-minded. I was relatively ignorant in all matters involving race, discrimination and social justice in general” (WebQ survey, prior knowledge). Adam’s portfolio presents a fuller picture of the way in which he was socioculturally conditioned to believe in a particular world-view, one that he believed to be “liberal” and “open-minded”:

I originally believed that we lived in a completely integrated, non-discriminatory, ‘colorblind’ nation. I was confused as to how we were going to be studying racism in modern America, because I was under the impression that it was non-existent. I thought the material would be dry and boring because I just *assumed* the class was going to be primarily history lessons. (Portfolio, Introduction, emphases added)

Adam articulates an initial world-view that is both resistant toward the course topic and naïve in understanding social injustices. Indeed, the “impression” (Ahmed 2004) left by dominant cultural discourses appears to have shaped Adam’s belief system. As discussed earlier, Adam reports how his upbringing and sociocultural conditioning greatly contributed to his understanding of racism; prior to English 111, Adam was “convinced ‘white shame’ was more real than ‘white privilege.’” Although in his portfolio’s final reflection he does not confess to having discriminated against anyone in particular, as he describes himself as “an extremely accepting individual,” he does write that his understanding of social justice hinged upon the idea that culture was completely integrated at this point in history and as a whole we could totally eliminate race out of all social situations. In retrospect, I was completely blind to so many elements of our “racially structured social systems”

(Bonilla-Silva) and was brainwashed into thinking racial colorblindness was an attainable goal. (Portfolio, Final Reflection)

As this excerpted quote from his portfolio illustrates, Adam articulates his former belief that “culture was completely integrated” and that “racial colorblindness was an attainable goal.” He unpacks his intellectual and emotional investment in core principles espoused by a ‘patriotic’ U.S. educational system that prides itself on achieving a false sense of social and cultural equality. Adam’s retrospective account of his prior knowledge reported in his portfolio reflection offers a possible clue into the efficacy of pedagogy of insurgency’s ability to inform a student’s relationship to social justice through literature.

While Adam’s interview suggests a possible re-orientation to social justice through literature, Mark reported in the anonymous WebQ survey that had he have known the English 111 course Narratives of Hurricane Katrina was about social justice, he would have not registered for the class: “I had no idea it was linked to social justice... That might have dissuaded me from taking the class. I simply expected to read some good books and then write about them” (WebQ survey data). Unlike other participants in the study, Adam and Mark represent two students that reportedly recognized their resistance to the course more than other students. Whereas Mark’s resistance to social justice emerged from his inability to understand his responsibility for dismantling white privilege because, as he put it, “I never really thought too much about [white privilege]... it wasn’t something that affected my life too much” (3:23-3:52, personal interview), Adam’s resistance to social justice emerged from his understanding that the U.S. was post-racial and that race was no longer relevant. In a different way, Jeffrey’s resistance to the course emerged from primarily his discontent with having to take a required composition class. He made clear in his final portfolio for English 111 in Spring 2014 that before the course

began, “I would say I had a mostly rudimentary understanding of the extent to which race still affected American society. I certainly wasn’t ignorant of the fact that racism still existed, but neither would I considered [sic] myself well informed on the issue” (Portfolio, Introduction). Later, in his final reflection for his portfolio, he writes, “Coming into this quarter several months ago, I wasn’t particularly excited for my English 111 class...I still felt that my writing was not in need of much improvement and I was upset at being required to take a composition class on top of the ones I had gotten credit for in high school” (Portfolio, Final Reflection).

The Appreciative World-view

Unlike the previous two world-views, the appreciative world-view may understand that social justice is a necessary topic to consider because of the social injustices that he or she believes to exist. The appreciative world-view, however, is not limited to students who report that they were already aware of social injustices. Rather, the appreciative world-view encapsulates a variety of students who reported favorable dispositions toward academic inquiry, in general. Although appreciative world-view students reported that they are aware of social injustices and are in favor of dismantling social and political inequities, this student may only have a rudimentary knowledge of social justice, as represented by Benjamin. In addition, the appreciative world-view student may self-select into a course that focuses on social justice. Based on my research findings, these students included Tonya, Benjamin, Nicole, and Annalisse. Although Tonya was not aware of the course description prior to the course, she added in the focus group session that she was appreciative of the fact that the course was focused on social justice.

In comparison to Mark, Naomi, Jeffrey, Catherine, and Adam (who all reported that they harbored negative stereotypes or ambivalent attitudes towards social justice), Tonya, Benjamin, Nicole, and Annalisse reported characteristics that conform to what I categorize as the *appreciative* world-view. During the focus group session, Tonya was one of the few students who reported that she had a positive disposition toward social justice and did not harbor negative stereotypes: “I guess for me I’ve been involved with this for a long time. The first real eye-opening experience was in the summer after my junior year of high school. I went to Uganda and I helped build schools and I’ve been in a club called SHEF’s—Students Helping Eliminate Poverty and Hunger” (11:45-12:02, focus group transcript). Tonya’s reported prior knowledge was therefore uniquely shaped by her long-time involvement in organizations through high school, which had an impact on how she responded to the course material and the impact of the course material on her during her time at the UW (a point I will return to later). Despite this sociocultural conditioning towards a positive disposition to social justice, Tonya explained that she still harbored negative sentiments toward certain stereotypes, especially those of feminism: “I just don’t even want to talk about the feminists in Iowa sometimes, but I realized that’s actually important because I’m a woman and I should care about this and race is so important because people don’t understand each other [due to racial differences]” (12:57-13:14, focus group transcript). So, while Tonya might hold a favorable attitude toward certain ideals, such as eliminating childhood poverty, she had a less favorable attitude toward feminism, which she believed resulted from her exposure to negative stereotypes about feminism.

Throughout the individual interviews and focus group session, I was curious to know how students developed their prior knowledge about social justice. In response, many of my research subjects volunteered information about how they were raised and explicitly discussed

their familial situations. For instance, when asked to explain her own intellectual development about social justice, Tonya explains that she was raised in a diverse multicultural family:

My nephew is half-black, and we are an all-white family. My mom's from Georgia, my dad's from Los Angeles, my ex step-mom is from Iceland. I also have a step-brother who is half-Malaysian/half-Icelandic, and my stepmom would always tell me how lucky I am to be born in this hemisphere because she lived in Malaysia for a while...She was saying how the women just do what their husbands say [in Malaysia], it's such a different culture and I have so much freedom [in the U.S.] so that's always been impressed upon me, I guess. (11:45-12:24, focus group transcript)

Here, Tonya contextualizes the ways in which she was raised: a geographically diverse, yet racially homogenous family “impressed” upon her that many are not so lucky to enjoy the “freedom” that she has in the U.S. Despite the dichotomy she painted between the U.S. and those in the Global South (that the former has freedom while the latter does not), her articulation of the way in which her family conditioned her awareness of social justice situates the family as an important informal learning environment where a student's disposition towards social justice is first cultivated. Alternatively, we might read Tonya's explanation that her family acculturated her with the idea that she has a responsibility to make better the lives of those without the economic and political resources to do so.⁷⁰

⁷⁰ We might also consider Tonya's articulation of her own ‘freedom’ and ‘fortune’ as being conditioned by a pernicious sense of exceptionalism in the Global North, in general, and in the U.S., in particular, especially when read in the context of Chapter 2 and my examination of Mariah from Jamaica Kincaid's *Lucy*. In other words, Tonya's sense of social justice here is largely defined in relation to her view that those in Global South need to be ‘rescued’ and “turned toward” the “good associations” found within rights-based discourses (Ahmed 2010, 2). This sentiment is not unlike the neoliberal attitude towards social justice (i.e., that happiness and well-being can be found in human rights and women's rights). So, although my pedagogy of insurgency was successful in changing Tonya's attitude towards feminism, my pedagogy of insurgency was *not* successful in changing her sense of exceptionalism in the U.S.

Like Tonya's account of her familial upbringing, Benjamin's high school experience with social justice also conditioned his favorable disposition towards the course material, as he reported that many of the topics discussed in English 242 resonated with the topics discussed in his AP English class in high school. In his final reflection essay for the course, Benjamin writes that my class "was structured a lot like the English classes I had my last two years of high school. All three classes involved a lot of close-reading and working with texts on a broader scale such as connecting them to real-world issues" (Reflection essay, 1). This connection among all three classes gave Benjamin "a second chance to work on a lot of the things that I needed to improve upon while in high school, and I believe that there has been success in polishing these skills" (Reflection essay, 1-2). For him, these skills included using both primary and secondary texts to support his arguments in an essay, which included the ability to close-read. In turn, he writes that this process of close-reading texts in relationship to developing central arguments allowed him to "change my relationship with texts that I read" (2).

Benjamin's reported starting point with social justice in his high school is commensurate to Nicole's experience, as she relates that her volunteerism with Planned Parenthood during her senior year of high school contributed significantly to her understanding of reproductive health and education. In response to my question during the focus group session regarding how she recognized social justice in the course, she responded that she "noticed it...right away because I remember the syllabus had a picture of Beyoncé on it and I was like, 'this'll be an interesting class' (laughs)" (16:03-16:25, focus group transcript). Then, she retrospectively detailed what her prior knowledge of social justice was before my class, which included volunteering with Planned Parenthood and "doing this thing called student council":

We went to different high schools and we talked about Sex Ed in the health classrooms...But we also had meetings, a lot of meetings. We were taught how these issues connect to feminism. And so I remember we had this big, fat book and it was just a binder full of articles about sex ed. It was really interesting to read and it was so many things I had not focused on before. So I think that club and that year really opened me up to the idea of social justice even though that's not what we called it, but that's kind of what it was. (16:34-17:17, focus group transcript)

Nicole's reported experience and how it affected her perception of the course topic on feminism for English 200 were uniquely shaped by her extra-curricular activities in high school. Through her volunteerism with Planned Parenthood, Nicole learned to understand the stakes of women's reproductive health in the context of social justice, despite not calling these actions 'social justice.' In this way, Nicole's prior knowledge is quite similar to Tonya's; both students volunteered in their high schools with a variety of organizations, which allowed them to adopt favorable dispositions.

Although a student's prior experience is not the only single determining factor for how he or she will engage with social justice, a student's prior experience can weigh heavily in how he or she will be affected by a course curriculum focused on social justice. Thus, in order to re-condition students' affective relationship to literary texts that focus on social justice issues, we have to know what students bring with them to the classroom—the prior knowledge experiences and world-views that exist as a result of dominant cultural discourses circulated in both private and public arenas. Indeed, assessing how students' prior knowledge experiences are shaped is imperative for understanding the complexity of students' dispositional attitudes and beliefs.

These dispositional attitudes and belief systems are shaped by a variety of factors that are related to both formal educational experiences (e.g., schools and other learning institutions) and informal educational experiences (e.g., the family and interpersonal relationships).

As shown throughout this section so far, Tonya, Benjamin, and Nicole all reported having prior knowledge of social justice before the course began. Benjamin reported that his prior knowledge was largely shaped by his coursework in high school, as much of his prior reading and writing experiences in high school English courses re-affirmed the interventions that were made by my post-9/11 contemporary transnational literature course in Fall 2014. Tonya and Nicole's reported prior knowledge was largely shaped by their experiences in volunteer programs; Tonya's involvement with childhood poverty initiatives and Nicole's experiences with Planned Parenthood in high school re-affirmed the lessons taught and discussed in English 111 and English 200 respectively.

Annalisse, another student from English 200, also had a favorable disposition towards social justice and how her attitude aligned with these ideals. As a black female student, Annalisse represents less than four percent of UW students (Gene & Arquiza, *State of Diversity at UW 2016*). Annalisse's prior knowledge proved to be much more sophisticated than the other research subjects in my data set due to her academic training. To reiterate, Annalisse's concentrations in both Sociology and American Ethnic Studies are largely responsible for how she engaged with the course materials and to the extent to which the course materials left an impression on her intellectual development. During her interview with me, Annalisse reported that the class activities that were the most helpful for her intellectual development occurred when reading. She recalls, "I was just making the connections from...the readings to real life situations, like connecting to either my experiences or, like, um, from others, just like the things

we read, just try to see like, how, like how that is like valid, and how we relate to like society” (1:57-2:22, personal interview). Although she does not explicitly say whether or not I cued her to make this connection, Annalisse articulates her learning process and how it connected to other courses, what Engle et al (2012) term “intercontextuality,” the explicit linking of content knowledge learned in one context to content knowledge learned in another context (217-218). As she explained in her interview, she was taking the course “along with African American Studies” (2:48, personal interview). In her understanding of figures like bell hooks, Annalisse explained that she “learned about her [in African American Studies] and like reading that and trying to connect it to like other classes, um, it actually really helped me because I got some like research that I used in both my papers for like both classes actually... That helped me” (3:47-5:00, personal interview). With this understanding of Annalisse’s prior knowledge experience, I probed further into investigating what she wrote about specifically in her papers: “Yeah, um, in one of my papers, I know I focused on, like, um, like stereotypes of black women in society. Like that was something that I had just recently just like learning more about and, um, just, like, reading more about it and, like, researching on my own... Like, seeing ways that this is actually valid, like, you actually see this in, like, everyday life” (5:15-5:47, personal interview). With this information, Annalisse describes her ability to “connect [the information] back to, um, like, the readings that I did” in the course (6:01-6:14, personal interview).

This snippet of dialogue suggests that Annalisse was already cued to make connections between her courses because she was already familiar with many of the figures and authors we discussed in English 200. This is affirmed when I ask Annalisse to discuss her intellectual development in the course, in particular, how she came to understand the key terms race, class, and gender: “Um, I felt like, like some of the key terms we talked about, like some I had already

heard about...because I took the class with like a few like friends that I already knew on stuff that I wasn't already clear about, we would talk about it, like discuss it...like how does that apply to what we already know" (5:54-6:24, personal interview). She recalls in one scenario she and a friend "talked about how...all these experiences of like, just like black feminism in general, like how we related to that...Like before, well I wouldn't say before I didn't consider myself [to be a feminist]. I had like...all these beliefs and...I advocated for...it's not like well, 'Oh, this is my identity'" (6:47-7:26, personal interview). Annalisse grapples with how she believes in particular tenets of black feminism, despite being unable to readily identify as 'feminist':

I felt like it was kind of like, how do I say this...it's like...it's kind of like contradictory because it's like I believe in certain things and then, like there's certain stuff I like do, you know...and then after reading like *Bad Feminist* it made so much sense to me. I was like Roxane Gay...actually understands what I'm talking about, you know? (7:37-8:02, personal interview)

Annalisse's making sense of key terms in the course was primarily influenced by the texts we read and discussed, but, also, by her reported prior knowledge of key terms, which significantly enhanced her motivation to engage with new information about these key terms. Although she displays an appreciative world-view and disposition, Annalisse still embodies a sense of hesitation to identify as 'feminist,' per say. This resistance to identify as 'feminist' may be either due to negative cultural and social stereotypes of feminism and/or the fact that feminism has historically been problematic for black women and other women of color. The inhospitable environment of first and second-wave feminisms is largely responsible for this legacy (Davis

1981; hooks 1981). As her interview illustrates, not until reading Roxane Gay's *Bad Feminist* does Annalisse fully understand her predicament with identifying as a feminist and feminism.

World-view	Characteristics	Students
Naïve	• U.S. is post-discrimination • General disinterest in topic • Ambivalent towards social justice • Accepts stereotypes • Willfully ignorant • Misunderstands social justice • Describes course as 'convenient' for schedule • Less likely to have formal prior knowledge experience	Catherine Jeffrey Thomas Mark
Resistant	• Displays either strategic or reactive resistance to social justice • Ambivalent • Unmotivated • Entrenched ideological beliefs in maintaining power dynamics • Dismissive of writers as 'biased' • Endorses stereotypes • Chooses the course due to 'convenience' rather than intrinsic interest • Less likely to have formal prior knowledge experience	Mark Adam Naomi Catherine Jeffrey
Appreciative	• Understands the importance of social justice • Favorable disposition towards academic inquiry • Open-minded • Understands the relevance of social justice for themselves and others • May harbor some negative stereotypes about social justice • More likely to have prior knowledge from formal environments • More likely to transfer knowledge to other contexts	Benjamin Annalisse Nicole Tonya

Table 4.4—Students' World-views and Character Traits

How Fear of Social Justice Stereotypes Shape Students' Reported Prior Knowledge

Throughout the individual interviews and focus group session, a constant thread that emerged was how students' retrospective reporting of prior knowledge was uniquely shaped by cultural and social stereotypes that were hostile to social justice. These stereotypes are formed

vis-à-vis dominant cultural discourses that permeate both public and private arenas. Given this as a frame, my research subjects repeatedly emphasized throughout the individual interviews and the focus group session how the prevalence of social media and the influence of their immediate families affected their perception of social justice and its cultural trappings. The impact of both social media and the family was affirmed by theoretical sampling of the research subjects' coded transcripts, reflection essays, and portfolios.⁷¹ This process in my research study enabled me to identify several participants who are representative of focal students' retrospective reporting of how social media and the family impacted their prior knowledge of social justice.

Mark's interview especially honed in on the ways in which social justice stereotypes manifest online and how this manifestation impacts students' sense of social justice: "I guess, depending on where you go, especially on the internet, you'll find a lot of negative stereotypes for some of the social justice-y people" (24:17-24:42, personal interview). Later, he responded, "Especially places like Tumblr. You can end up getting support for things that people shouldn't be supporting" (26:49-27:05, personal interview). The focus group participants also reported how stereotypes of social justice circulated by social media platforms shaped their prior knowledge experiences. Jeffrey, in particular, captured the way in which dominant cultural discourses proliferate social justice stereotypes through social media platforms. He explained that many are likely to believe "you're crazy" for advocating for social justice (11:01, focus group transcript). During the focus group session, Jeffrey confessed, "I really don't like the term social justice very much (laughs)" (11:14-11:19, focus group transcript). When asked why,

⁷¹ In "Grounded Theory: Objectivist and Constructivist Methods" (2000), Kathy Charmaz describes "theoretical sampling" as a strategy that allows the researcher to identify theoretical categories: "the aim of this sampling is to refine ideas, not to increase the size of the original sample. Theoretical sampling helps us to identify conceptual boundaries and pinpoint the fit and relevance of our categories" (519). This can include studying documents, re-interviewing subjects, observing scenes, and/or observing events. Theoretical sampling thus occurs by "comparing data with data" and developing "a provisional set of relevant categories for explaining our data." As such, theoretical sampling involves a return "to the field to gain more insight about when, how, and to what extent they [the categories we construct] are pertinent and useful" for explaining the qualitative data we collect (519).

Jeffrey responded, “I feel like it has a negative connotation because of the ‘social justice warrior.’ So, I think, I feel like...I shy away from it, because people kind of hear it and think you’re crazy” (10:44-11:01, focus group transcript). Nicole affirmed Jeffrey’s reasoning: “I feel like people disengage when they think you’re doing something social justice-y...they’re like, ‘Oh, I don’t care what you have to say anymore.’” Catherine added, “Oh, I’m a feminist and people are like, ‘Oh, you’re a crazy feminist’” (11:01-11:16, focus group transcript).

This development in the focus group allowed me to make connections among the answers reported by Catherine, Nicole, and Jeffrey regarding stereotypes and how stereotypes impacted their retrospectively reported prior knowledge. In a follow up question, I asked participants to elaborate further on the stigma of social justice and how this stigma develops. Nicole replied, “I guess the most prominent would be from online...I feel like Facebook is really the place where it’s apparent. Because even friends that I will share articles with will respond, ‘Oh, I don’t agree with this,’ especially if you go to articles and read the comments” (17:45-18:01, focus group transcript). As mentioned previously in Mark and Benjamin’s individual interviews, Tumblr holds a prominent place in the research subjects’ psyches. During the focus group, Catherine, Nicole, and Jeffrey all shared in Mark’s and Benjamin’s assertions that Tumblr offers an outlet for both the dissemination of dominant cultural and social stereotypes as well as an outlet for the dissemination of social justice initiatives. For instance, Nicole added that she has a Tumblr page and that she actively follows

a couple of bloggers and I remember when the events around Trayvon Martin was killed because the first place I heard about it was on Tumblr. So, obviously, that reflects the Black Lives Matter and police brutality. It’s something I commonly see before I see it on Facebook and other large legitimate news sites. I’d say it’s

prevalent in my online life and also on Facebook. (1:04:45-1:05:49, focus group transcript)

The “impression” (Ahmed 2004) left by social media on Nicole and the associated stigma of the ‘social justice warrior’ both, as I describe later, have a direct influence on how she reacted to my course content and the ways in which she used this experience to productive ends, both in the classroom and beyond it.

How the Family Affects a Student’s Sociocultural Conditioning

The proliferation of social justice stereotypes by social media platforms tells only part of the bigger picture, as both the focus group and the individual interviews offered substantial evidence for how one’s upbringing impacted his or her retrospectively reported prior knowledge and shaped a student’s disposition towards social justice. In *Mind in Society: The Development of Higher Psychological Processes* (1978), Lev Vygotsky argues that the “child’s learning begins long before they attend school...Any learning a child encounters in school always [has] a previous history” (84). Vygotsky later suggests, “[l]earning and development are interrelated from the child’s very first day of life” (84). Indeed, the way in which a student’s familial environment impacts his or her education must be considered in order to understand how his or her resistance to or appreciation for social justice is influenced. As such, an investigation into how a student’s sociocultural conditioning in the context of his or her familial environment is essential for understanding the ways in which a student’s “previous history,” that being, a student’s prior knowledge incomes, impact his or her disposition towards learning in our classrooms.

For instance, both Catherine and Mark, who retrospectively reported that they initially held negative or ambivalent views of social justice prior to the course, represent two cases where their prior knowledge was uniquely shaped by their familial environments. In her portfolio and in the focus group, Catherine expressed her disinterest in the subject of the course for English 111 in Fall 2013, despite being of Lebanese descent and being raised in Seattle most of her life. Mark had also been raised in a neighborhood that was culturally and ethnically diverse. In fact, many of his friends were non-white, in general, and Asian-American, in particular. Despite his interaction with racially diverse friends, Mark reported that he did not understand the importance of dismantling white privilege as an institutional construct. In fact, he is the one focal student that still at the time of our interview is not entirely aware of his own white privilege and how he benefits from the unearned benefits gained through white privilege. In response to my question regarding his recognition of social justice in my course, Mark replied, "...one thing that I picked up from that class was white privilege...Something like that...That was interesting to hear about, but now I keep hearing about it everywhere (laughs)" (9:04-9:14, personal interview). When I asked him to elaborate more about why he found white privilege interesting, he replied,

Well, it was just something that I could tell was true based on the society we live in and my experiences...It was just something that I never thought about too much. It was also kind of strange for me because I was aware of white privilege, but most of my upbringing, it was never really something that was really relevant to me. (9:20-9:48, personal interview)

He continues, "I've had friends from all over the place, different ethnicities and cultures. I never really thought too much about that, so it was kind of interesting to see that it existed in society,

but it wasn't something that affected my life too much...Maybe it will later when getting a job, who knows (laughs)" (9:57-10:11, personal interview).

Naomi's retrospectively reported prior knowledge also seemed to be impacted by her interpersonal relationships and from popular culture. In response to my question about her prior knowledge of feminism, she replies, "[the film] *Ten Things I Hate About You*. And my friend had taken a class at a different college called 'Power and Privilege' and after that class, she was just so on fire for social justice and a lot of that was feminism. She kept saying, 'the patriarchy, the patriarchy!' And I was like 'what are you talking about? I don't know what that means!'" (25:44-26:45, personal interview). Naomi elaborates further that much of her knowledge was developed from "just hearing girls over and over again, I mean, like honestly myself at one point or another in time, 'I'm not a feminist, but I believe in equal rights.' Um, that is a sentiment I have heard probably more than anything" (26:53-27:17, personal interview). Taken together, Naomi's interpersonal relationships and her surrounding peers serve as reinforcing, yet competing realities that put her in a position that she reported as "pretty neutral/fearful about feminism coming into the class which is why I wanted to take it" (27:48, personal interview).

Naomi articulates a disposition that many students might not embody—that being anxious regarding a particular class, yet, also, maintaining an open-minded stance towards learning more about feminism despite her sociocultural conditioning by both her friends and peers. As Sowards and Renegar (2004) make clear, "[T]he most prominent negative stereotypes of feminists are based on physical appearance and radical personas (Bowleg 2001; Chernik 2001). Societal stereotypes cast feminists as hairy, man-hating, lesbian, ugly, radical, and bra-burning, despite that such characteristics may challenge normative thinking" (540). Indeed, the cultural stereotypes about feminism coupled with her peers' sentiments toward feminism largely

shaped Naomi's understanding of feminism. However, in this situation, those stereotypes did not deter Naomi from the course. Instead, her misunderstanding of feminism proved to be a primary motivator for her to take the course. It is important to note here as well that Naomi exemplifies a disposition that a small fraction of students share, as many in my English 200 course were reluctant to identify as feminist. In fact, a *Huffington Post* poll reflects the influence of a negative dominant cultural discourse surrounding feminism: only 20% of adults in the U.S. identify as a feminist despite 82% of adults believing that "men and women should be social, political, and economic equals" ("Poll: Few Identify as Feminists").

In addition to Naomi, Adam provided substantial evidence during his interview for how he was raised in a suburban home in New Jersey where most residents were white and middle-class. His beliefs regarding immigration, for instance, are telling of his over-all world-view and resistance toward social justice: "Prior to viewing [Jose Antonio Vargas's film] *Documented*, I was like, 'Oh, we should have tight immigration laws, because I don't think it's fair' and after watching the film, I was thinking that this is the most corrupt system in the entire world! This isn't fair! And people are struggling with this!" (13:17-13:26, personal interview). Later, when I asked him to elaborate upon his reflection essay for the course and to share from where his prior knowledge emerges, he began by prefacing his answer with "I've always grown up in a very liberal family, right?" (49:17-49:23, personal interview). Then, he retrospectively reports,

The only reason I can think of is because I lived in a cul-de-sac for the first 13 years of my whole life, where everyone in the neighborhood was a happy, white family and nothing was ever a problem. I went to school where maybe there was 80% white people and 20% minority groups. And, you know, I just didn't see it. I didn't understand certain groups. (51:50-52:51, personal interview)

In his reflection essay for my class in Spring 2015, Adam wrote, “I saw an issue with what I liked to call reverse racism, where I felt that minority groups had an upper hand because they could ‘pull the race card’ or take advantage of affirmative action or exhibit prejudice without ridicule” (Reflection essay, page 4). As mentioned previously with Adam’s resistance to social justice, he did not care for others simply because he did not see how these issues affected him as a white male from an upper-middle class family. He goes on to report,

So, I don’t think I was ever really racist, I was never like you know, racist, or whatever, I just think that my prior knowledge was that everything was fair in the world. And this is where I had a little angst is where prior to [the class] I believe that everything is fair so that it almost seems like white privilege isn’t a thing and white shame is a bigger thing...Don’t get me wrong, I think that there are parts of society that, you know, like, as I mentioned my main argument is that affirmative action is just not fair to me, you know if I had the same application as someone that was in a minority group in a college then why do they just get in because of their race? And I think that for this specific example the biggest changing factor that I can put in an explicit moment was when we talked about it in class and that might have been from *Americanah*, but I’m not really sure it was that. People in minority groups unfortunately get into the cycle of they grow up in a poor neighborhood or poor society and they don’t have good values, like their family just has bad values or they make poor life decisions or whatever and that becomes the culture of their whole entire group or their whole entire neighborhood or just they’re just small town or whatever and...it just becomes this never-ending unfortunate cycle of you grow up that way and you stay that way and you have

kids and they grow up that way and it just seems not fair that people are born into societies like this, it's just the way it is that's what they grow up in and then they don't ever see change. So, when people in minority groups have opportunities to change that, you know what I mean, getting into a great school or going on to like you know, have a career, like a great career, and possibly do something that's gonna like change that society like in the future like maybe becoming, I know this is like a specific example, like mayor of that city of whatever and going back and raising a lot of money and helping people, doing something they might not be given that opportunity again and not many people of their minority group are given that opportunity. So, when the opportunity does present itself, I think it's fair that they get it, and I think that that's a good attempt to counter-act white privilege, you know? So, prior to this class, I just didn't see that side of it, I just saw the one side of it, 'Okay, so affirmative action is really just an attempt to shame white people.' (50:44-51:35, personal interview)

The entirety of this quote from Adam's interview is perhaps necessary in order to fully contextualize the complexity of his reported prior knowledge and the way in which his experiences inform his prior knowledge. We can see how he struggles to frame his change in perspective and how the course materials informed the shift in his mindset. For example, when Adam points to how a "poor neighborhood" does not have "good values," his response verges into the neoliberal rhetoric of shaming the poor and working class as irresponsible and 'deserving' of poverty. However, the latter half of Adam's response suggests otherwise—that those who live in "poor neighborhood[s]" are instead not given the opportunities to succeed. In this way, the plight of the working class and the poor are the results of institutional inequities

that are exacerbated by unjust laws and policies that create unequal social conditions. Although it is not clear to me whether or not Adam intends to describe the plight of the poor and working class as not having “good values,” we can suffice it to say that he may understand to a great degree the extent to which unjust laws and policies institutionalize unequal social conditions and relations of power: “I think that I realized way more...that I get so many things, so many rights, I might be driving down the road and not get pulled over for something...and not get a ticket...just because I’m white” (52:00-52:14, personal interview). Adam’s reported recognition of his own privilege as a white middle-class male offers one possibility for how he re-negotiated his values and beliefs.

Conclusion: Tapping into Students’ Prior Knowledge Experiences

As I have discussed throughout this chapter, students’ reporting of prior knowledge experiences with social justice stems from their families, interpersonal relationships, peers, and social media platforms. Students’ familial environment, in particular, seems to have a profound influence on the way in which students’ dispositions toward social justice are shaped. But the data suggests that this informal curriculum is reinforced by cultural stereotypes that circulate vis-à-vis social media and other popular culture outlets, including film and television. Because of this reported prior knowledge, my explicit articulation of ‘social justice’ as a keyword did not matter because race, class, gender, sexuality, immigration, and other social and political issues implicitly or explicitly situate the course topic within the rubric of social justice (Wilder 2012). As mentioned previously, none of my courses (except for English 200 in Winter 2015) mentioned the keyword ‘social justice.’ Therefore, what I find valuable in the students’ recollection of their reported prior knowledge is the way in which prior knowledge of social justice has already been instilled in them due to their prior sociocultural conditioning. As Jeffrey

makes clear, these stereotypes about social justice and the ‘social justice warrior’ circulate via social media platforms; because of this circulation, I recommend making the intervention of such stereotypes a necessary and immediate concern for critical and feminist pedagogies.

As such, the importance of students’ prior knowledge experiences cannot be emphasized enough in teaching for social justice. In *Background Knowledge: The Missing Piece of the Comprehension Puzzle* (2009), Douglas Fischer and Nancy Frey write, “Activating relevant background knowledge is a critical component of quality teaching. Importantly, it’s not something that’s done only at the outset of a unit or lesson” (87). Rather, activating students’ prior knowledge experiences

[H]as to occur throughout teaching and learning...[Students’] background knowledge has to be at the heart of every classroom interaction. It’s the only way we know how to ensure that students grow and develop. It’s also the only way we know how to update the knowledge that learners have in their minds. By activating background knowledge, we allow new information to modify or validate understanding. And after all, that’s the goal of schooling. (Fischer & Frey 2009, 90)

While Fischer and Frey are focused on a general instructional method, their argument applies to the social justice classroom. In order to have an impact on students’ world-views, we have to consider to what extent students’ biases and beliefs impede learning and understanding of social injustices. Additionally, in order to have an effect on students’ world-views, we should make prior knowledge experiences central to our courses rather than a marginal component.

One way we might consider intervening in social justice stereotypes and informing students’ world-views is simply asking students to write about their attitude and beliefs towards

the course topic and what they already know about social justice. In this way, we can better understand their affective relationship to these issues and to what extent dominant cultural discourses affect how students' position themselves in relation to the material. In "Teaching for Social Justice? Resituating Student Resistance" (2007), Wendy Wolters Hinshaw argues that the influence of dominant cultural discourses has a profound affect on students' investments into their ideological positions (224). The value of recognizing these aspects of students' prior knowledge affects how we structure our curriculum in order to attend to students' attitudes towards social justice. As Hinshaw puts it,

Recognizing the personal investments we have in our schemas doesn't mean we have to abandon hope in changing them; however, it does put us in a better position to recognize the complex ways in which our personal experiences interact with dominant discourses in the formation of our causal schemas. A discursive model of knowledge accounts for both psychic and material contexts for our perceptions of causality, allowing us to see both the individual potential for cognitive change and the strong social forces that pressure us to maintain dominant belief systems. (228)

Hinshaw's emphasis on a "discursive model of knowledge" frames my contention that a student's world-view has much to do with *why* so many students resist social justice pedagogies, in general, and feminist pedagogies, in particular. Helping students recognize their ideological investments in their world-views might initiate more gains in re-shaping students' commitments to social justice and thus become more successful in "correcting [students'] misperceptions about important social issues" by "examining the underlying fears and investments that motivate acts of resistance by both teachers and students" (Hinshaw 232). Simply put, by engaging with

students' world-views as an aspect of their learning incomes, we can produce better learning outcomes that are not only more effective but are more in line with what students actually acquire from the course material.

Moreover, with the resistant world-view criteria, it is important to consider how students might become even more entrenched in their perspectives. For instance, in their research on political misperceptions, Nyhan and Reifler (2010) investigate how public opinion affects the individual responses of citizens regardless of whether or not individual beliefs are supported with factual evidence. With the aid of news articles, the investigators focus on how research subjects react to corrected information that is previously falsely represented by a politician or other elite public figure. Some of the participants in their research corrected their false beliefs about a topic when presented new information that was factually based; many other participants, however, were not persuaded by corrective information. Instead, many of these participants resisted the corrective information. As Nyhan and Reifler explain, "...individuals who receive unwelcome information may not simply resist challenges to their views. Instead, they may come to support their original opinion *even more strongly*—what we call a 'backfire effect'" (307, authors' emphases). So, despite whether or not the new information presented to research subjects in Nyhan and Reifler's experiment was factual, the individual participant's entrenched ideological positions resisted incorporating new information simply because the new information offered a competing reality that conflicted with the constructed reality that the individual participant already had.

With this in mind, we might view Mark's inability to confront his own white privilege as a representation of the "backfire effect." In his interview with me, I asked him to elaborate upon why he would not have taken the course had the course description mentioned explicit

buzzwords related to social justice, such as race, class, or gender. In his response, he explains, “I don’t like hearing about the whole white guilt and white privilege thing...It gets kind of annoying as a white person (laughs)...I was sort of aware, but I haven’t heard the name specifically before that class but I know of social justice and uh, which is related to a bunch of internet culture and stuff” (32:17-32:31, personal interview).

His reaction though is not uncommon, as I have witnessed this type of ‘annoyance’ manifest from well-meaning students in my classes, especially on matters related to race, power, and privilege. But to see resistance within only one frame neglects to account for how resistance occurs on a continuum. For instance, in “Strategic, Counter-Strategic, and Reactive Resistance in the Feminist Classroom” (2001), Elizabeth Flynn defines three types of resistance—strategic resistance, counter-strategic resistance, and reactive resistance. Strategic resistance is intentional and involves careful planning and may be either an individual or collective act (Flynn 22). Counter-strategic resistance aims to oppose feminist ideals and pedagogy (Flynn 23). Reactive resistance is more common than the previous two types. Flynn defines reactive resistance as an emotional reaction that manifests spontaneously “to our pedagogies because they conflict with [students’] own ideological perspectives, but their reactions are not usually carefully planned or even intentional” (25). Based on my research findings, reactive resistance is perhaps more likely at play because of the unexpected theme of the course. This is not to say that students’ reactive resistance is not sophisticated or intentional; rather, to frame this resistance as a type of reactive resistance is to suggest that such reactions are often emotionally driven.

In summary, this chapter examined

- ✓ How dominant cultural discourses shape students’ prior knowledge of social justice.

The dominant cultural discourse operates as a “lived curriculum” that deserves

investigation by teachers and researchers committed to informing students' attitudes toward social justice teaching.

- ✓ How the circulation of social justice stereotypes by social media platforms condition some students to believe in stereotypes. Because of focal students' interaction with social media, we might consider to what extent we cue students to transfer critical reading and writing practices to social media platforms and harness the power of digital narratives for productive ends.
- ✓ How interpersonal relationships and the family impact students' prior knowledge of social justice. Peers and the family provide students an informal learning environment, which either reinforces or undermines the formal learning environment in which he or she is being educated.
- ✓ How and why students' world-views offer key insight into students' dispositions to learn about social justice in the classroom. By thinking categorically, we can generate proactive responses and scaffold interventions into our curriculum that may initiate positive transformation.

Although the context in which my research is presented is social justice pedagogy, I imagine the value of my research findings might extend well beyond social justice pedagogy and into general learning, as more teachers and researchers understand the importance of engaging with students' prior knowledge experiences in all its complexities, as students' world-views and the way in which they are formed can impede or enhance learning regardless of course content. In the next chapter, I will discuss what new knowledge students acquired from a social justice-oriented curriculum and how students began to integrate that new knowledge into their own critical tool-kits.

CHAPTER FIVE

Forming New “*Impressions*”:

How Students Acquire New Knowledge of Social Justice in the Classroom

Building on my research into students’ retrospective reporting of prior knowledge experiences in Chapter 4, this chapter investigates how students’ acquisition of new knowledge about social justice occurs in the classroom. With the aid of student interviews, a focus group session, and students’ writing samples, I examine how students encounter a pedagogy of insurgency and how they are affected by a pedagogy of insurgency cognitively and emotionally. I am interested in how pedagogy of insurgency affects student learning and acquisition of new knowledge, especially the kinds of difference that a pedagogy of insurgency may have on students experience in the classroom. Current trends in composition studies are beginning to focus more on disposition and its relationship to knowledge transfer, especially how a student’s disposition influences his or her pedagogical memory and acquisition of new knowledge in the classroom. In *Agents of Integration: Understanding Transfer as a Rhetorical Act* (2011), Rebecca Nowacek offers a new framework for how students become “agents of integration,” that is effective learners within formal institutions of learning. Her research is of particular interest to my research findings because she provides a framework for understanding the data I have accumulated and how social justice pedagogy affects student learning. As she puts it, “agents of integration...highlights the intersection between individual acts of cognition and the social contexts in which they occur...[and] provides a compact and powerful way of understanding transfer as a rhetorical act, one that involves seeing and selling” (35). She is particularly interested in the ways in which “institutional structures affect student and instructor perceptions of transfer” and the capacities “that students develop in order to become agents of integration”

(36). Central to my concern in this chapter is the latter—the critical capacities that students develop for interrogating systemic inequalities.

To be more specific, this chapter focuses on how students integrate social justice teachings into their coursework and everyday lives. Therefore, I am interested in the efficacy of my curriculum and how my curriculum enhances or impedes student learning. The research findings throughout this chapter are once again developed from student interviews, a focus group session, and student writing samples. What the data revealed is that students encountered a pedagogy of insurgency through “individual acts of cognition” (35) in conjunction with confronting conflicting emotions about the course materials. I present *personalizing the issues*, *using writing as a vehicle*, *establishing a launching pad for social justice*, *understanding the real-world relevance* then, and *learning from others* as patterns that emerged throughout the research data. The patterns and findings presented throughout were developed by theoretically sampling emergent patterns in the individual interviews and focus group session. Through theoretical sampling, I was able to re-visit and compare interviews and the focus group session across multiple students.⁷² While some of the patterns discussed below are examined through one or two students in order to illustrate them, most of the patterns were discovered in each student’s interview and the focus group. For instance, almost all of the focal students discussed the relevance of the course and how the course offered them a “launching pad” for performing their own research into social justice. Once these patterns were revealed, I revisited students’ writing samples (e.g., critical reflections, essay assignments, and portfolios for English 111) and located other moments in focal students’ writing samples that help instantiate the common patterns discovered in the individual interviews and focus group session. In addition, I analyzed the

⁷² As discussed earlier, theoretical sampling is a method that allows the researcher to identify theoretical categories. This method can include studying documents, re-interviewing subjects, observing scenes, and/or observing events. See Kathy Charmaz’ “Grounded Theory: Objectivist and Constructivist Methods” (2000).

personal interviews and focus group transcripts against one another, checking to see to what extent the patterns emerged for individual focal students and additionally, *how* the patterns emerged for individual focal students. The research data revealed what focal students learned about social justice from my course curriculum, and perhaps more importantly, *how* the course informed their attitudes and dispositions toward social justice. Finally, these patterns work against the stereotypes often associated with courses that focus on social justice, in general, and race and ethnicity, in particular. As such, this chapter will focus on both the aspects of the curriculum that facilitated students' acquisition of new knowledge about social justice and how the course informed their affective relationship to social justice.

Personalizing the Issues

“It was the first time I had ever *personalized the issues* that were being discussed in class.”
—Tonya (1:14:02, emphases added, focus group transcript)

What led students to personalize the issues in my classes varied greatly. As the research findings will illustrate, the six individual interviews and the focus group session with four focal students offer substantial qualitative evidence for the complexity of student thinking and how undergraduates navigate the terrain of the curricula in order to arrive to their personal stakes in issues related to social justice. From the use of fiction, to documentaries, to the use of metacognition in writing assignments, a student can navigate social justice in a variety of ways that allows him or her to personalize the issues encountered in the classroom. What unites these pathways though is the use of metacognitive awareness and critical self-reflection. To be clear, metacognition (as a learning outcome) was central to both 100 and 200-level courses (see Appendices 1, 2, 3, and 4). Because of my privileging of metacognition throughout my courses, the data suggests that there is a correlation between students' development of metacognition in

my classes and their ability to personalize the issues. In other words, the data suggests that students' recognition of themselves as stakeholders in social justice issues and their ability to transfer that knowledge to new contexts was potentially enhanced by the privileging of metacognition.

How students personalized the issues for themselves in the classroom emerged in the focus group interview, where Tonya (a former student from English 111 in Winter 2013) announced how she “personalized the issues that were being discussed in class.” She recalls,

Honestly, this is a class that I think back on a lot because of the ‘I argue.’ I can’t emphasize how much that has helped me to organize my thought process in a lot of ways. What am I writing? What am I arguing about? That has helped me a lot. But also, when we talked, we talked about language and that was the first time I had ever really thought about the power of language and code-switching. That made me think of my nephew and it made me think about my friends and how they’re treated. It was the first time I had ever personalized the issues that were being discussed in class...It was important for my development as a socially active person because it was the first time I thought I should care about this, this is something that is relevant to me. (1:13:45-1:14:22, focus group transcript)

Here, Tonya reports how she came to recognize herself as a stakeholder in the issues raised in my course. For instance, she poses rhetorical questions (“What am I writing? What am I arguing?”) and contextualizes how metacognition contributed to her “development as a socially active person.” As such, Tonya reports how metacognition played a pivotal role for her during the course, especially given her own background and retrospectively reported prior knowledge of social justice. As I explained in Chapter 4, Tonya’s reported world-view aligned well with the

appreciative world-view, as her upbringing was largely responsible for instilling social justice principles within her belief system.

Additionally, what is profound in her analysis is the way in which she articulates how the class motivated her to make personal “the issues that were being discussed in class.” As her quote above demonstrates, one of the ways in which the class facilitated her ability to personalize the issues was by teaching students how to use the personal pronoun “I” in writing assignments. Teaching students to use the personal pronoun “I” positions them more closely to the issues presented in the class. As Tonya explains, personalizing the issues in the course changed how she related to social justice and found the course material relevant to her intellectual development: “I guess it was important in my development as a socially active person because...it was the first time I was, like, I should *care* about this, like, this is something that is relevant to *me*, you know?” (01:14:14-01:14:32, focus group transcript, emphases added). In this way, Tonya and some of her colleagues were able to cultivate a mindset that became oriented towards advancing social justice vis-à-vis making personal the issues discussed in the class.

Similarly, Naomi (a former student in English 200) also explains how she *personalized the issues* for herself during her individual interview. In her interview session, she reveals that her metacognitive awareness was intimately linked to

learning how to ask myself, “what are the stakes in this writing? Why is the author writing about it from this perspective?” Maybe “where do I agree, where do I disagree” or “why am I having issues with them” or “why am I agreeing with what they’re saying?” Being really meticulous with reading something and relating it to something that I was thinking or had a question about. I would write down the page number or just themes. (29:34-30:21, personal interview)

To re-emphasize, Naomi reported in Chapter 4 that her world-view before English 200 was initially *resistant*. During the course, she found herself fluctuating between resistance and appreciation when navigating her own “points of resistance” (56:49, personal interview). For instance, Naomi identifies as Asian-American, but she confesses that she had embodied “white ways of seeing” (Davis 2012, 175). Born and raised in Seattle, Naomi reported that her upbringing in a middle-class Asian-American family acculturated her to the ideals of meritocracy: “As a person who has grown up in America in, like, a middle-class home, it’s, even though I’m Asian, there are definitely parts of me that really saw things from the White perspective” (33:34-33:49, personal interview). Although she discusses being aware of the negative stereotypes of feminism, it was not until her class with me in Winter 2015 for English 200 that she began to understand her own personal stakes in social justice and feminism. Thus, by fostering the necessary skill-set to participate in the “mindful abstraction” of metacognition (Perkins & Salomon 1988) in my course, Naomi’s report suggests that she was able to personalize the issues and envision herself as a stakeholder in the course by raising critical questions for herself, which allowed Naomi to position herself closer to the course texts and other course materials.

As discussed previously in Chapter 4, Naomi harbored stereotypes that were largely conditioned by her familial upbringing and her engagement with her peers. Later in her interview, I returned to prior knowledge and probed the question further regarding Naomi’s previous understanding of feminism because it was important for me to unpack how students developed this prior knowledge and unravel its complexity in order to understand why the acquisition of new knowledge was potentially transformative for students cognitively and emotionally. One of my last questions for the interview and focus group session asked

participants to what extent has the class changed you intellectually. In contextualizing her own intellectual development, Naomi explained,

Before this class, I was pretty content maintaining neutrality on a lot of issues, especially about feminism. Because I was afraid to be one way or another. I was content. I mean, content is not the right word. I just lived a lot of my life like I don't know, "oh well, I'm just not going to have a position on it," you know? Yeah, oh well (laughs). That's probably the best way to describe my feelings toward a lot of things. (45:51- 46:29, personal interview)

Here, Naomi complicates her reported prior knowledge: not only were her peers influential in shaping her world-view on feminism (as shown in Chapter 4), but, also, the 'hidden curriculum' of objectivity (Apple 1972), that consensus and dispassionate writing rather than dissent and impassionate writing is the preferable position for "maintaining neutrality," a position that students are conditioned to believe is desirable and thus achievable.

Naomi's understanding of "maintaining neutrality" is a sentiment that many students have toward knowledge, in general, and writing, in particular. As a curricular goal in many high schools and university classrooms, objectivism conditions students to believe that they can advance a position in writing or oral communication that is void of 'bias' or subjectivity. In fact, as Adam succinctly puts it in his reflection essay, "[I]t is a miracle that I am at a point where I am using first person in this very essay without feeling like a felon" (Reflection essay, 6). Adam's sentiments are affirmed each quarter that I teach, as many students report that my writing pedagogy undercuts their high school experiences: "I was able to leave behind my old writing methods from high school (not without much resistance from my subconscious) that were drilled into my brain for four years" (Adam, reflection essay, 6). The culture of high-stakes

testing in high schools has indeed taught students that there is an objective way to write and acquire knowledge.

To counter this culture of high-stakes testing and its privileging of objectivism and dispassionate writing, my pedagogy of insurgency encourages students to include the personal pronoun “I” in their writing assignments. This writing pedagogy offers me an opportunity to rhetorically signal to students the necessary and complicated nature of inserting ourselves into our work while risking intellectual exposure and vulnerability. Moreover, the use of “I” statements in writing assignments positions students to directly engage with social justice. As stakeholders, students can only realize their personal investment in such issues by inserting themselves into the conversations directly with “I” statements. By teaching undergraduates the importance of “I” statements in academic writing assignments, I intend to motivate them to discover their personal stakes and the ways in which they are also implicated in discussions related to social justice.

My points about objectivism, dispassionate writing, and intellectual vulnerability serve as counterpoints to students’ rudimentary knowledge of writing cultivated by years of high school English courses. Naomi affirmed this during her interview when she discussed her first draft of the second major paper and how she revised the paper for her final paper submission in the course. She explained,

One big change between my major paper 2 and the revised one I turned in at the end [of the quarter] was inserting myself into it. I was reading the last paragraph in the first [draft], and I was like “okay,” but then I read the second [draft] and I was like, “Oh, that’s where I come in! I have stakes, too!” (48:50-49:21, personal interview)

In her original draft of the second major paper entitled “Rejecting the Narrative of Essential Feminism,” Naomi withholds her motivation for writing her paper; in fact, the only use of the personal pronoun “I” is in her last sentence of the essay:

Instead of blindly disregarding the entire subject or accepting the confining narrative of essential feminism, I believe that women should take Roxane Gay’s understanding of the [feminist] movement in all its flaws to reconsider what process can come out of not Capital-F Feminism, but feminism. (page 6, original draft of major paper 2)

In my feedback on her draft, I write, “Elaborate more! This is where you’re finally making ‘the personal the political.’ Insert your own politics into this paper. That’s the quintessential feminist move. And couch this section as the ‘stakes’ of your paper—for yourself and for readers” (Naomi, page 6, original draft of major paper 2). My comments rhetorically signal to Naomi that she should place her own motivations for writing her essay within the paper. I also include the explicit framing of an intersectional feminist pedagogy—making ‘the personal as the political.’

In her revised essay for English 200, Naomi explained this portion of her paper in more passionate terms:

Language like Roxane Gay’s reveal the intricate highs and lows of being a bad feminist as an imperfect yet freeing experience that I deeply connected with [sic]. As she describes her personal struggles and victories, I see the empowerment she gains through herself and recognize that success can come from personal conduct as much as it comes from a political standpoint. This means that I no longer need to discount myself from making my own way towards equality, in whatever way that takes shape in my life. Instead of blindly disregarding the entire subject or

accepting the confining narrative of essential feminism, I believe that women should use Gay's understanding of the movement in all its flaws to consider what progress can come out of not Capital-F Feminism, but feminism. (page 6, revised major paper 2)

In this revised draft of her essay, we can see how Naomi inserts herself into the essay assignment with the use of "I" statements, which reveals to herself and to her readers her personal investment in this issue. Moreover, the use of "I" statements strategically positions Naomi to address her place as a stakeholder in this conversation regarding essential feminism and encourages her (and other students) to engage more deeply with social justice.

In addition to teaching students how to demonstrate the art of impassionate writing in essay assignments, the ways in which course texts encouraged students to personalize the issues for themselves is revealed even further in Benjamin's interview with me. As a former student in English 242, Benjamin read several works of fiction that he found relatable to his own life experiences. As he divulged in his interview, "I guess it was just easier to sink my teeth into the fiction literature that we read. I think the fiction texts give the topic a more personal touch. You're reading it through the eyes of someone else" (25:49-26:31, personal interview). In my follow up question, I ask him why would a "personal touch" be an important aspect for him when reading literature. He replies, "I think you can apply it to yourself when it's something a bit more personal and something that you can relate to. I think that's a good step in thinking about 'well, how does this apply to me,' or 'how does feminism apply to me, I'm not a woman,' but it does, it absolutely does. But I definitely think it's important" (27:14- 27:25, personal interview).

To instantiate his answer to the application of personal stories to his own life, Benjamin references *The Namesake* because of the impact the novel made on his own understanding of his great-grandmother, who emigrated to the U.S. from Mexico:

That book stands out in my mind because it helped me understand my family and where they came from culturally because a lot of them are like my great-grandmother who was from Mexico and my grandma was first generation. Her assimilation into American culture kind of helped me understand where I came from in that regard [being a second-generation immigrant to the U.S.]. (27:49-29:07, personal interview)

Despite already having an appreciative world-view of social justice, Benjamin reports how Lahiri's novel helped him understand his grandparents. As a culturally responsive text (Gay 2010), *The Namesake* has the potential to mobilize multicultural students' personal investment in sharing their own stories that have often been marginalized by educational institutions. Although the novel focuses on the Gangulis (a Bengali family who migrates to the U.S.), some multicultural students in English 242 were also from immigrant families and seem to have been able to understand in a new way the impediments that their families faced due to prejudice and institutional inequalities.

While some multicultural students like Benjamin reported how they made personal connections to transnational literatures like Lahiri's novel, some white students also reported how they made personal connections to transnational literatures. For example, Thomas, another former student from English 242, shared in Benjamin's affection for Lahiri's novel. However, unlike Benjamin, who is a second-generation immigrant to the U.S., Thomas is white, male, and from a middle class socioeconomic background. In Chapter 4, Thomas reported that he was

initially naïve about social injustices. In response to my question regarding why he preferred the primary texts in the course versus the secondary texts, Thomas replied, “I saw the first-hand perspective in *The Namesake* and [Chimamanda Ngozi Adichie’s novel] *Americanah*. For me, I need to have things pointed out and to see things from a first-hand perspective was helpful [for that process]” (3:41-4:01, personal interview). I ask him to elaborate on why these two novels in particular were important for his intellectual development: “I would say I identified with those books more because I identified with the characters...I identified with the son [in *The Namesake*] and was able to feel as if I was him. But based on what he experienced about race, I had never experienced.” I ask him to unpack what he means by ‘identifying’ with the characters:

My parents have always been, like, “Oh, yes, you have to get good grades,” but the way that Gogol felt compelled to get good grades was something I identified with. He was also just an American kid and he was a boy. Watching him grow up especially in the book made me relate to how he grew up and feeling like he always had to do well in school. (6:34-7:03, personal interview)

While Benjamin’s affective relationship to *The Namesake* emerges from a more in-depth understanding of his grandmother’s and great-grandmother’s immigration from Mexico, Thomas’s positive affective relationship to *The Namesake* stems from the pressures he faces to obtain “good grades” to please his parents. Additionally, with reading Chimamanda Adichie’s novel *Americanah*, Thomas reports that he “identified with the relationship [Ifemelu] had with her boyfriend...That young love. She also did, like, well in school and was also compelled to do her best. And I kind of just identified with her” (7:59-8:16, personal interview). Although *The Namesake* makes central the Gangulis’ experience with racism in the U.S. and *Americanah* focuses on the coming-of-age story of a young Nigerian girl who emigrates to the United States,

Thomas's interview suggests that he was able to identify with each novel's protagonist despite his racial background. In this way, the data suggests that transnational literatures like Lahiri and Adichie's novels may have allowed Thomas and possibly other white native-born students to identify with protagonists from multicultural backgrounds. These novels and others like them might even engender cross-racial, cross-class, and cross-gender alliances; however, more data would need to be collected in this area to more accurately make this claim and how it might be generalized to other courses.

Using Writing as a Vehicle

The previous section offered readers an analysis of how my curriculum enabled students to personalize the issues for themselves. As I explained then, some focal students seem to have discovered their own personal stakes in my courses and envision themselves as possible stakeholders. In this section, I build upon the prior research findings discussed in *personalizing the issues* and provide more specific details about how students may have used writing as a vehicle to learn about social justice in the classroom. To be more specific, this section explores the research pattern *using writing as a vehicle* as a sub-section of *personalizing the issues* and focuses on to what extent writing assignments and writing activities impacted students' intellectual understanding of social justice. I examine data that illustrates how writing served an important role for facilitating students' acquisition of new knowledge about social justice content and how writing may have supported focal subjects' abilities to make connections to the material through metacognition, which may have also allowed them to personalize the subject matter and engage with social justice content as potential stakeholders.

As social justice pedagogues, we are quite familiar with student resistance in the classroom, especially from white students who may feel disempowered by social justice pedagogies (Donadey 2009; Flynn 2001; Hinshaw 2007). Despite feelings of disempowerment by white students, we are also familiar with how students from under-represented groups are empowered by our courses (Gay 2010). *Using writing as a vehicle* focuses on how focal students worked through their points of resistance to social justice. This section also illustrates how focal students from under-represented groups discovered the social and cultural relevance of the course through writing. The courses I teach are either a “C” credit or “W” credit; thus, I am required by institutional benchmarks to make writing central to the classes I teach. The extent to which writing is made primary depends largely on the individual teacher. I view writing as a vehicle for supporting students’ cultivation of critically edged capacities in order to read and intervene into social injustices. With the assignments I create, students are trained to cultivate close-reading skills, scrutinize new information, and construct essays that are written in the service of an arguable claim, among other course objectives. As I discussed in Chapter 3, the genres of writing I often employ are primarily response papers, reflective writing, and the academic essay. I discuss each of these in-depth below with Naomi, Annalisse, and Adam.

To begin, each focal student in my data findings retrospectively reported how and why writing in the course was impactful for him or her. Most students reported that writing helped prepare them for other courses at the UW, as the core components taught in English 111, English 242, and English 200 usually enable students with a necessary skill-set to craft complex claims and advance their claims in extended essay assignments. For instance, Mark, a former student from English 111 during Winter 2013, retrospectively reported that writing the major papers for

English 111 in Winter 2013 helped him establish a foundation for writing in his philosophy courses:

[The major paper] helps you see how the things in writing like that just kind of scale up, and then the small changes with how you have to organize it, which I have used that quite a bit, since I like taking philosophy classes. So, I use that writing all the time since those classes are basically graded on writing. (9:18-9:37, personal interview)

Mark's sentiments toward the class summarize the importance of Expository Writing Program courses for developing some students' critical writing skills.

Pursuing this idea, I asked each participant why writing was helpful for him or her in the class. First, Naomi, a former student from English 200, found writing to be an important tool in supporting and facilitating her intellectual development. In her interview, Naomi focused on various genres of writing utilized within the course, including note-taking strategies, response papers, and using the classroom whiteboard to facilitate class discussions. For instance, she retrospectively discusses how she incorporated components of class discussions into her major papers: "I took a lot of notes during class, which helped me a ton when I was writing my major papers. And the fact that a lot of things I end up talking about in my major papers were things that had been brought up in class. So, those were the most helpful" (7:44-7:52, personal interview). She shares that

just having the teacher just tell us, like, or giving us ideas on how to read the text, how to take notes, how to begin, like, thinking about, like, what the author or whoever, yeah, the author, was talking about. That was really helpful, especially at the beginning because I didn't know where to begin because Angela Davis was

really long (laughs). I wasn't sure if I was just supposed to write down quotes, or if I was supposed to go through, like, each paragraph and try to dissect everything out of it. (8:07-8:25, personal interview)

Here, Naomi demystifies how she used writing to support her reading process. She ~~also~~ references how the added support of guided questions seems to have facilitated her note-taking strategies for the class. With the addition of her own "notes and questions and things like that," Naomi was able to

ask those questions [as well as] hear questions that other people had. And we just used the whiteboard and just covered it every single day (laughs). With just, like, drawing things out, like, and it was good to have other people and the teacher to, um, say, "okay, tell me more." (5:59-6:12, personal interview)

Naomi reports that this process seems to have "helped me understand things better" (6:17, personal interview) and "brought a lot of clarity, it gave me a lot more ideas" when writing major paper assignments (6:45, personal interview).

Naomi also discusses the importance of the response paper. During her interview, Naomi framed the response papers in a positive light:

I like that the reading responses were pretty open. I mean, it was just respond to the text. But you could do that in any way that you wanted and it just gave me space [to], like, ask questions. Say things like, "I don't get this," or "I really love that," or "I didn't know that," you know. It just gave me a platform to *really voice anything* I had recognized or had learned even about my own [thinking], "Oh, I didn't realize it was probably better to read it this way or to take notes in this way." So, yeah, it was both about the subject matter and just helping me improve

the way that I studied for the class. (5:31-5:54, personal interview, emphases added)

Once again, Naomi divulges her process for discovering connections in the course and how the response papers may have provided her with a platform to ask questions, to clarify her thinking, and “to really voice anything” that she found confusing or frustrating during her reading. She reports that the weekly response papers were “good practice for writing the [major paper]” (10:31-10:37, personal interview).

We also see how Naomi employs metacognition to pose her own problem-posing questions for her reading process. These questions were modeled in class through open-ended guided questions posted to the course’s Catalyst webpage the day before each class session. She describes this process of writing about the guided questions as “being fun.” However, at the time of writing the response papers for the class, she felt that the process

was stressful, but it was fun because everything the authors talked about, whether it was a movie, or poem, or, um, [an] essay or whatever, it just, it made, it had so much relevance to my life. So, I mean, in varying degrees of relevance, but, um (laughs), but I could just *personally connect* with it so much that it was just fun to talk about it and get to explore that in the context of the class. (11:24-11:49, personal interview, emphases added)

Naomi’s opportunity to “*personally connect*” with the course material seems to suggest how personal connections through writing might have allowed her to envision herself as a stakeholder in social justice. Later in this chapter, I will describe more of this in the context of Naomi’s final in-class reflection essay.

Naomi's ability to "*personally connect*" with the course material might be best reflected in how she revised her second major paper for the course's final paper submission in English 200. For instance, in response to my question about how she has changed intellectually since the course ended, Naomi responded,

One big change between my major paper 2 and the revised one I turned in at the end [of the quarter] was inserting myself into it. I was reading the last paragraph in the first one, and I was like, "Okay." But then I read the second one and I was like, "Oh, that's where I come in!" Like, "*I have stakes, too!*" Like, [that's] what I have learned. (49:17-49:35, personal interview, emphases added)

Given this insight, we can see how Naomi retrospectively situates the writing in the course as being a significant factor in facilitating her affective relationship to the course material.

Moreover, Naomi explicitly participates in "recontextualizing" (Nowacek 2011) the knowledge gleaned from my course to her other classes, such as her course on women's roles in nineteenth century America (58:16, personal interview).

In addition to Naomi, Annalisse, also a former student in English 200 during Winter 2015, responded that she believed writing was generative for her

because I felt like when I was writing the papers, I was thinking more, like, *outside the class*, like, thinking more, like, how...this applies to...like, *women in general*, like, how it applies to, like, *even me, my experiences*, or, like, experiences of other people I know. (4:17-4:29, personal interview, emphases added)

As mentioned previously in Chapter 4, Annalisse reported that she had more formal training and a richer prior knowledge archive than the other students in my research. As a double major in

Sociology and American Ethnic Studies, Annalisse retrospectively reported that she was able to perform “more research, like, beyond bell hooks, because I took this class along with African American Studies” (4:32-4:41, personal interview). Although she does not explicitly use the term ‘metacognition’ during her interview, we can see how Annalisse uses reflection to facilitate her understanding of the course content and make connections between the content and its real-world relevance vis-à-vis writing.

As shown above, Annalisse thinks about the course content within an “expansive framing” (Engle et al 2012) and considers the social and cultural relevance of the course without being explicitly prompted by her instructor. Her consideration of the larger social and cultural relevance of the course may be her automatic response to the knowledge she is acquiring, that being the triggered response theorized as low road transfer (Perkins & Salomon 1988). Students in English 200, however, were cued to consider the larger social and political stakes of the material we engaged. Additionally, given the framing of English 200 within two sequences (one sequence that focused on the historical foundations of women of color feminism and a second sequence that focused on contemporary feminist cultural productions), it is possible that Annalisse made these connections due to her automatic triggered response as well as my own explicit prompting of students to make these connections for themselves. Without the added support of writing, I must wonder to what extent the course would have impacted her intellectual development and her affective relationship to social justice content.

Building upon the analysis of the research findings provided by Naomi and Annalisse, Adam, a former student from English 111 in Spring 2015, also provides a retrospective account of why writing might have played a supportive role in his acquisition of new knowledge about social justice. In response to my question about making the connection to social justice through

the course materials, Adam retrospectively reported that one of the components of the curriculum that helped him the most was

writing the papers because I got to, uh, like, metacognition, you know, like think[ing] about what we were actually talking about. And [it is] easy to, uh, just, like, read it or, like, watch it or, like, whatever, and just be, uh, like, yeah, that's true, like, when you put your own thoughts into it, you kind of start to realize, uh, like, *what the gravity of everything is*, you know what I mean? (3:34-3:55, personal interview, emphases added)

Adam's retrospectively reported use of writing as a vehicle for learning about social justice seems to parallel Annalisse's earlier sentiments about how she made sense of the course materials through writing. Adam, however, was also not able to recall a specific assignment from the course during the time of our interview session, but he does, in fact, remember that the combination of multiple writing assignments (rather than a single writing assignment) in tandem with the course content informed his perspective of social justice. Similar to Naomi and Annalisse, I queried Adam about the importance of writing for him. He explains that despite his intended major in chemical engineering, he finds that writing is

the best way for me to *make connections*. Or, like, I guess I'm just like writing for fun. You know, like, I always *learn something about myself when I write*. So, I guess, like, writing the papers again, like, kind of made me, like, think about just, like, to think about my thought process. (4:47-5:03, personal interview, emphases added)

As mentioned previously in Chapter 4 on prior knowledge, Adam expressed a resistant world-view that he determined to be "closed-minded" and lacked empathy towards others. How might

writing, in general, and metacognition, in particular, inform a student's perspective and promote empathy, outrage, and/or political awareness in those who otherwise would not care about social justice? As he reports,

[before the course began] I was, like, uh, pretty ignorant to, like, the whole entire idea [of social justice] and then, like, just, like, through writing it was, I like, just "wow." And sure, I read this, and I watched this, and I was like, well...I guess I just thought, like, see, like, points in my life where I've witness, like, social injustice happened, if that makes any sense. (5:27-5:43, personal interview)

He goes on to explain, "*The writing connected material to my life* if that makes any sense" (5:45-5:51, personal interview, emphases added).

During my interview with him, it was not immediately clear to me what Adam meant by how writing "connected material" to his own life. While coding the transcript, I discovered that Adam unpacks more important points for how writing facilitated his understanding of the course material:

I guess, that's what I learned from reading. I guess, like, when we first started reading *Americanah*, I was like, "This girl's out of her mind!" (laughs) Or, like, Bonilla-Silva. Like, when I first read it, like, this doesn't make sense to me. And, like, I just kind of pushed it aside. I think being forced to use it in writing, I was like, "Oh wait, this guy's actually, like, not crazy." (24:07-24:32, personal interview)

Adam's point about "being forced" to use Eduardo Bonilla-Silva's "Rethinking Racism: Towards a Structural Interpretation" (1997) in a written assignment sheds light on the

importance of engaging students in uncomfortable ideas, especially those that undergraduates initially find counter to their own world-views.

Throughout this section, I have contextualized the efficacy of employing writing as a vehicle for facilitating students' learning about social justice and how writing might have allowed focal students to understand their own personal stakes in social justice. The data therefore seems to suggest that through the writing of various assignments (especially ones that required reflection) that some of the focal students could "personally connect" (as Naomi put it) to the material. More importantly, the data suggests a correlation among social justice content, writing, and focal students' abilities to envision themselves as stakeholders. While I only focus on three focal students in this section (Naomi, Annalisse, and Adam), other focal students also seem to have benefitted from the rigorous writing environment established in my classes. For instance, in the focus group session, Catherine retrospectively discussed how she might have benefitted from the writing process by becoming "more assertive" (35:44, focus group transcript) in her writing. Likewise, Tonya retrospectively reported that my prompting students to "mobilize" their arguments enabled her to push herself intellectually and hone the skills necessary for empowering her own voice and *personalizing the issues* for herself (34:47, focus group transcript). The value of this insight lends itself to how we might better promote the writing process in our classrooms as a supportive mechanism for facilitating students' acquisition of new knowledge; this includes how and why we might make the writing process central when engaging students in learning about social justice issues.

In this way, we might envision the writing process as another essential mode of engagement where students can participate in *personalizing the issues* for themselves through writing, especially as undergraduates begin to explore the stakes of the texts we teach and how

they might make those texts relevant for their lives. Furthermore, the data suggests that writing might function as a vehicle for enabling students with the critically edged capacities to make connections to their own lives through participation in high-road transfer, an essential component for informing students' orientations to social justice. As Annalisse mentioned above, she reported that she is rarely given the opportunity to write through her ideas in other courses. She offers us only one example; however, I do think her experience beyond the writing classroom is indicative of most students' experiences throughout the university, as Smit (2004) makes clear in his treatise on why writing should be made central across the university campus. As my data findings suggest, writing, in general, and metacognitive writing, in particular, may cultivate students' cognitive and emotional development, as they learn to navigate course materials for themselves. Moreover, teaching students how to navigate the writing process vis-à-vis *writing for justice* seems to nurture a pedagogy of empowerment, as students learn how to articulate and project their writing voices. This pedagogical process ranges from teaching students better note-taking strategies for courses (as Naomi explained earlier) to providing students a platform to potentially content the course content to their own lives (as Annalisse shared previously). By employing strategic writing assignments in the classroom, students may begin to understand both the course material and discover their personal stakes in the course materials as both students and individuals.

The "Launching Pad" for Social Justice

"It's just a framework shift, you know?"—Catherine (14:15, focus group transcript)

Throughout the individual interviews and focus group session with focal students, some of my research subjects reported that the course established for them a new way of understanding political issues and why these issues were important for understanding the past and the present. For instance, during the focus group, Jeffrey (a former student from English 111) articulated how the course became what he calls a “launching pad to research more stuff” related to social justice (10:15-10:34, focus group transcript). As such, this section focuses on the ways in which my courses motivated some focal students to adopt expansive value systems that attended to social justice. In other words, this section is particularly concerned with how some research subjects used the course as a “base-point” to acquire more knowledge about social justice vis-à-vis their own volition and research (Jeffrey, 10:37, focus group transcript). Because most undergraduate students enter college as apolitical (*The American Freshman—National Norms 2013 and 2014*),⁷³ it is important for my research to understand how focal students encountered pedagogy of insurgency, in particular to what extent they became more interested in investigating social justice issues and to what extent the course curriculum enabled them to do so.

The focus group participants made apparent how the course conditioned their attitudes toward history and learning new perspectives, as Jeffrey established the “launching pad” pattern for my data analysis. Tonya (a former student from English 111 in Winter 2013) and Catherine (a former student from English 111 in Fall 2013) also shared in this perspective. In Chapter 4, Jeffrey was categorized as both an initially *naïve* and *resistant* world-view student and only had what he described as a “rudimentary understanding of the extent to which race still affected

⁷³ The most recent report released by the Higher Education Research Institute (HERI) at UCLA indicates, however, that students are entering college more as identifying with a leftist orientation in political views. Notwithstanding my skepticism that more students are identifying as leftist-oriented, the report does offer some insight into the changing landscape of students’ political views. For more, see: *The American freshman—National Norms Fall 2015*.

American society” (Portfolio, Introduction). In response to my question about how he made the connection to social justice in the course, Jeffrey reported,

Really, I think the class was like a foundation where I first started learning about some of this stuff, and, like, I got, I was pretty interested in also, like, used that as a kind of a *launching pad* for, like, to research more stuff. I don't know, I mean, I don't know if I could say I've specifically taken classes in the same way. I mean, a lot of my international studies classes deal with topics around that that could be construed as, like, social justice, kind of. At least like in terms of economic issues and stuff. But um, and so I would say I kind of used it as a base-point for like learning more and delving more into social justice. (10:15-10:44, focus group transcript, emphases added)

As shown here, Jeffrey reports that he found the course to be a catalyst for informing his intellectual development about social justice. More importantly, he understood the course to be similar to his International Studies courses, albeit in a different way.

During his interview, I did not ask Jeffrey to provide more information about this difference between the two disciplines International Studies and literary studies; however, my initial assumption is that this could be due to the central components of close-reading and examination of literary texts, which are important aspects of general education English courses. Moreover, unlike the discipline of International Studies, writing is the primary focus in FYC courses, as students learn to develop complex claims, synthesize multiple perspectives and ideas, engage feedback and utilize research, among other course learning objectives of FYC.

While Jeffrey believed that the course differed from his International Studies' courses, Catherine, a former student from English 111 in Fall 2013, found the course to be

complementary to other courses she took after the course ended. As she reported in the focus group session, “I think, pre-all of those classes I had been exposed to it right after high school, I would have been like, ‘okay, that’s interesting’...But it’s like after all of this it’s like ‘wait a second’...It’s just a framework shift, you know?” (14:02-14:17, focus group transcript).

Catherine’s retrospectively reported “framework shift” in perspective is captured in her final portfolio for English 111 in Fall 2013, where she writes, “On a larger scale, this class also served as an introduction to the topic of race in America, an interesting topic which I had never before considered, and rather enjoyed exploring through the six assignments completed over the course of the class” (Portfolio, Final Reflection). As shown in Chapter 4 on prior knowledge, before the course began Catherine described her disposition toward social justice as apolitical and “never having been interested in politics” (Portfolio, Introduction). Most students share in Catherine’s reported prior attitude towards social justice; therefore, she does not represent an anomaly. Rather, both she and Jeffrey embody the majority of students who take our courses, as most of them are simply disinterested in social justice and are initially unmotivated to pursue their own personal stakes in such issues.

While a broad framework shift represented a general understanding of the course’s impact on my focus group participants, Thomas from English 242 and Annalisse and Naomi from English 200 all retrospectively reported in their individuals interviews how the courses gave them a better understanding of history, especially the ways in which social injustices have been intrinsic to American history and society. For instance, Naomi remembered how English 200 informed her perspective of American history:

I had never learned about history, especially like American history, the way that [Angela] Davis described it, and it made so much sense. And it was just a huge,

like, epiphany, like, “woah.” My entire paradigm, like, shifted because I had never thought of, like, “maybe black women really did have it differently than white women because of slavery in this way and this way and this way.” (16:02-16:26, personal interview)

Naomi’s observation about American history and its importance for the course was mediated by the foundational texts in Sequence 1 of English 200, which included Angela Davis, bell hooks, Audre Lorde, among other women of color and black feminist writers and thinkers that I considered to be foundational texts for feminist history. For Naomi, Davis’ intervention into hegemonic narratives of American history and feminist history coupled with Audre Lorde’s personal essays in *Sister Outsider* “really helped me get into the mindset that would help me succeed later in the class” (16:48-16:56, personal interview).

Similar to Expository Writing Program courses that employ sequencing, my English 200 course in Winter 2015 was also developed around sequencing. As I explained in Chapter 3, Sequence 1 focused on ‘foundational texts’ for women of color feminism; Sequence 2 focused on contemporary texts from 2010 until 2014. These works included Piper Kerman’s *Orange is the New Black*, Jennifer Siebel Newsom’s documentary *Miss Representation*, and Roxane Gay’s *Bad Feminist*. In this way, the two sequences complemented one another and instilled within students such as Naomi a more robust understanding of American history, in general, and the history of feminism, in particular.

In my interview with Annalisse (another former student from English 200), I queried her about the importance of this feature of the course and to what extent she believed the sequencing of the class contributed to facilitating her learning process. Because much of the interview with Annalisse focused on her interest in the popular culture materials from the course (mostly

materials found in Sequence 2 except for bell hooks' *Ain't I A Woman?* featured in Sequence 1), I was curious to know to what extent the historical sequence (Sequence 1) was necessary for understanding the contemporary sequence (Sequence 2) primary texts. In response to my question, Annalisse explained that she believed the historical sequence

was most definitely necessary, because it's like most of the things...didn't just like disappear, they just evolved in a way, like, it was just, like, really interesting to see, like...how, like, feminism, not like changes, but ways it changes over time, so I feel like the historical was definitely...necessary. (31:57-32:14, personal interview)

For her, the contemporary sequence was “easier for me to, like, relate to now. But the historical is definitely [necessary]...[in order] to understand why certain things happen and, like, why did they happen in certain ways” (32:42-32:51, personal interview).

With the focus on the two sequences, Annalisse retrospectively reports that she was able to “compare [feminism] to then and now too, to see like what are some similarities and to see what are some differences” (32:42-32:51, personal interview). My explicit framing of the course within these two sequences seems to have allowed Annalisse (and possibly other students in English 200) to comparatively analyze how the historically focused foundational texts featured in Sequence 1 examined feminism to how the contemporary texts studied in Sequence 2 examined feminism. Both Naomi and Annalisse retrospectively make the case for why my sequencing protocol was necessary for them, which helps illuminate for me the importance of sequencing for my courses, especially if we wish for students to read historically and comparatively when engaging with social justice.

Thomas (a former student in English 242) also framed history as an important aspect of the class. In response to my question about how the course informed his intellectual growth and development, Thomas explains that he has become more open-minded because of the way in which English 242 reframed history, in general, and American history, in particular, especially as both impinge on the study of race, immigration, and transnationalism. By becoming more open-minded to diverse perspectives and ideas, Thomas retrospectively reports that he was able to integrate a new way of viewing history: “I think that all social sciences kind of have a new perspective. I would say history has a new perspective because I can see more of the inequality of certain times, I would say sociology would make more sense” (52:47-53:02, personal interview).

Later in his interview, Thomas elaborated, “History, it makes more sense. In terms of other points I didn’t see before that I could say impact people” (55:11-55:18, personal interview). Thomas situates the novels in English 242 as being the best vehicles for projecting a counter-history of the U.S., which allowed him to understand history in a different light, including the Civil Rights movement, apartheid in South Africa, and colonialism. He described the Civil Rights movement in particular as being “heroic”: “Now, I see it much more like standing up for something they believed in, because they faced...something that people didn’t see or didn’t want to see” (56:58-57:10, personal interview). Before, Thomas reported that he was not able to understand the significance of the Civil Rights movement; but, now, with the texts read and discussed in English 242 (such as Jhumpa Lahiri’s *The Namesake* and Chimamanda Adichie’s *Americanah* discussed earlier in this chapter in the context of Thomas’s ability to personalize the issues and identify with each novel’s protagonist), Thomas reports that his perspective has been

informed by reading literature that focused on racial justice, which suggests that he appears now better able to grasp the importance of the Civil Rights movement and its historical legacy.

Naomi, Annalisse, and Thomas's discussion of history is an important aspect to consider for thinking about how a pedagogy of insurgency impacts students' views of history, in general, and U.S. history, in particular. The ability to think historically is often harder for undergraduate students since many have been conditioned to view history as an objective fact rather than a disputed terrain. In *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past* (2001), Sam Wineburg argues that the way in which students are socialized to look at history textbooks as an objective portrayal of history is very much a product of their education. For instance, Wineburg contends that how students think about history is due to the fact that metadiscourse in history textbooks is largely removed, which he argues to be essential in order for students to learn how to think critically about attitudes and biases held by textbook authors. As he puts it,

If we want students to read historical texts differently from their driver's education manuals, if we want them to comprehend both *text and subtext*, I think we will have to change our lesson plans—not to mention our textbooks. If nothing else, we will have to reexamine our notions of what it means to acquire knowledge *from* text. (2001, 83, emphases added)

Enabling students with the critical capacities to understand and interrogate 'objective' history allows them to cultivate critical thinking skills and rhetorical sensitivity towards texts as cultural products *and* as rhetorical situations.

To explain further, Thomas's understanding of history seems to have been largely gleaned from the novels in the course (Appendix 3). As historical accounts, the novels provided

students with counter-narratives of American history, counter-narratives that disrupt the virtues of the ‘American Dream,’ U.S. nationalism, and the myth of meritocracy found within the ethos of neoliberalism and its emphasis on free-market ideology. In a similar way, Naomi and Annalisse’s views of history and contemporary feminism in English 200 (Appendix 4) were largely informed by the texts discussed and read in Sequence 1—Angela Davis, bell hooks, and Audre Lorde—and Sequence 2—*Orange is the New Black*, *Miss Representation*, and *Bad Feminist*. These counter-narratives of black women’s roles in the history of feminism accounted for much of their retrospectively reported paradigm shifts. And as one student in the English 200 class proclaimed one day, “I’ve learned more history in two weeks than I did in four years of high school” (field notes). Another student framed Angela Davis’ *Women, Race, and Class* (1981) as essential reading for middle school and high school students. As disruptions into normative accounts of history, the novels in English 242 and the historical accounts of black feminism in English 200 cast history in a different light that most (if not all) students find unfamiliar.

In a more general way, the focus group students homed in on the ways in which the class as a whole shifted their perspectives of social justice and allowed them to pursue their own research. Thus, my pedagogy of insurgency may have provided some focal subjects with a necessary skill set to pursue research that mobilized their own interests. In light of my research findings, we might consider to what extent we employ history as a central frame for situating texts as both cultural products and rhetorical situations. With a framework informed by critical cultural studies and rhetorical studies, we might enable more students to view texts as both cultural products and rhetorical situations that can be decoded, analyzed, and interrogated for the purposes of advancing social justice principles.

Understanding the Real-World Relevance Then

The previous section offered readers an analysis of how my curriculum established a “launching pad” for focal students. As I explained then, some focal students seem to have discovered a new way of understanding historical issues in both the past and the present. The research findings therefore suggest that my curriculum may have influenced some of my focal students to explore social justice in-depth long after the course had ended, something I explore further in the next chapter. In this section, I engage primarily with students’ portfolios and reflection essays that were submitted during the courses. In Chapter 6, I will also include a similar thread categorized as “*understanding the real-world relevance now*” where I update focal students’ perspectives regarding the relevance of the course for them in our current moment with data from the individual interviews and focus group session. To be clear, the distinguishing factor between “*understanding the real-world relevance then*” and “*understanding the real-world relevance now*” is simply the archive that I use for the data analysis. What I hope to show with “*understanding the real-world relevance then*” and “*understanding the real-world relevance now*” are the ways in which my courses inform students’ pedagogical memories, which includes their understanding of contemporary sociopolitical issues that have risen to the surface in our contemporary moment, especially in regard to student protest movements on university campuses today.

While some focal students retrospectively reported how they learned to shift from old paradigms of social justice to new paradigms that advance social justice principles, construct new value systems, become more open-minded to diverse perspectives and ideas, and personalize the issues for themselves, research subjects also seemed to have learned how to

grapple with understanding the real-world relevance of the topics presented in my curriculum. Unlike the previous threads, *understanding the real world relevance then* engages with students' abilities to *detect* (Perkins & Salomon 2012) the real world relevance of the course material and engage with the relevance in their reflection essays, portfolio reflections, and other high-stakes writing assignments.⁷⁴ Thus, *understanding the real-world relevance then* focuses on to what extent students found the course topics socially and culturally relevant at the time that they were in the course. For this section, I use students' portfolios from English 111 and critical reflections from English 200/242. Because pedagogical memory is often unreliable in narrating past events (Anson 1999), I find it necessary to stay within the realm of students' past assignments in order to adequately capture how they understood the relevance of the course during the time they were in the class.

To begin, in his portfolio for English 111 in Spring 2014, Jeffrey focuses on his letter to the editor and the way in which his assignment attended to the stakes of the course (Outcome 3). For context, students were required to compose a letter to the editor in response to Ta-Nehisi Coates' "Fear of a Black President" (2012). Students were asked to consider not only their motivation for writing the letter, but, also, the social implications of Coates' article (Appendix 2). In his portfolio reflection, Jeffrey shares how his motivation "for writing the letter was to express my own beliefs about Coates' argument and to express my thanks for the article, which I think has the ability to open many people's eyes and move forward the discussion about race in this country" (Portfolio, Reflection for Outcome 3). He discusses the social implications of

⁷⁴ I define high-stakes writing assignments as those assignments that carry the most weight in a student's grade. High-stakes graded assignments include research papers and short assignments (for English 111). Low-stakes graded assignments, however, are mostly daily writing assignments that occur either in class or out of class. Low-stakes graded assignments often include free writes, reflection essays, and response papers (for English 200/242).

Coates' article, which he explains as the "*real world context*" (Portfolio, Reflection for Outcome 3, emphases added). In his letter, Jeffrey writes that

Coates' article is extremely relevant to the modern day and that it has broad implications for the society in which we live...In today's society, black men are often viewed as 'thugs' or criminals. This comes back to the point that Coates makes about Trayvon Martin, profiled as dangerous and stalked because of the color of his skin. (SA 3 Final Draft, page 2)

Jeffrey rhetorically signals his intellectual understanding of Coates' essay and the ways in which "Fear of a Black President" impacts the "*real world context*." More importantly, Jeffrey reflects on how his perspective was transformed by Coates' writing and found the author's arguments "personally enlightening." This helped Jeffrey "to appreciate the true reality of racism in modern day American society, something which I definitely had not realized was still so pervasive before having read ['Fear of a Black President']" (SA 3 Final Draft, page 2). As demonstrated by his metacognitive awareness in the letter to the editor assignment, Jeffrey's reported perspective on race and ethnicity seems to have been informed by Coates' framing of institutional racism and how it impacts Black Americans, in general, and Barack Obama, in particular. This suggests that Coates' essay informed Jeffrey and other students like him about social justice issues, especially racial justice.

Analogous to Jeffrey's experience is demonstrated in Adam's portfolio from English 111 in Spring 2015. In his project, Adam attends to the ways in which the course cultivated his abilities to contextualize real-world issues that were socially and culturally relevant. Adam couches his understanding of the real-world relevance vis-à-vis the course outcomes and how the

outcomes pushed him to consider the ways in which the stakes of the course content affected his intellectual development. He writes,

In addition to the outcomes I learned, I found the course material overall foundational to my perspectives on the relevant issues of race and society. In my introduction [of the portfolio], I alluded to the fact that I seriously considered abandoning the course for other options in its early stages. My decision to follow through with the whole quarter and keep an open mind was arguably the best academic decision I made this entire quarter. I feel this way because I personally value learning over a numerical grade I receive at the end of a term. I say this because this course really opened my mind not only to the way I write, but also on *extremely relevant issues in modern culture*. (Portfolio, Final Reflection, emphases added)

Here, Adam maneuvers through several of the threads presented above, including how he personalized the issues for himself and valued learning over a numerical grade; developed an open-minded perspective; and understood the relevance of the course for himself as a learner and for society and culture as a whole. While Jeffrey presented the stakes of the content within a real-world relevance, Adam presents the stakes of the course within his development *of a new paradigm* and how his new paradigm related to his understanding of the real world. More importantly, Adam's writing seems to have developed *in relation to* the development of his new mind-set, which suggests that perhaps understanding the relevance for many students can only be discovered through reflective writing that calls upon students to consider the stakes of the course material for them. Although Adam has a favorable disposition toward learning, his original

disposition towards social justice displayed resistance to the course content due, in part, to his inability to understand the relevance of a class on race, culture, and society.

Whereas English 111 students attended to the real-world relevance by articulating the stakes of the course for themselves in their final portfolios, English 200/242 students Benjamin, Naomi, and Annalisse attended to the relevance of the course through an in-class critical reflection essay (Appendix 3 and Appendix 4). In the final reflection essay for English 200/242 courses, students were required to write about their intellectual development throughout the course and whether or not they consider the course to be a valuable experience for their future learning. Naomi responded to the prompt by considering both the skills and knowledge she cultivated throughout the class and how those skills and new knowledge impacted her value-system. She explains,

While this class did equip me with more solidified thoughts on feminist issues, I realize now that the purpose of the class was not exactly to make everyone declare themselves feminist, but to understand how to engage with these topics in a critical academic setting and to understand the relevance/importance of studying feminism. Again, the texts, discussions, and papers involved in this class have gone above and beyond my expectations for accomplishing these things.

(Reflection essay, page 2)

Naomi's understanding of the course content and its relation to the real-world relevance involved a combination of things, including class discussions, the primary and secondary course texts, and writing a variety of low-stakes and high-stakes assignments, response papers and critical academic essays respectively. Through her navigation of the multiple writing and reading genres, Naomi reports having cultivated a tool-kit for critical thinking and discovered new knowledge

that enabled her to develop, as she puts it above, “more solidified thoughts on feminist issues.”

Similar to Adam’s revelation earlier, Naomi discovers the real-world relevance by personalizing the issues for herself:

This class has given me so much as a writer, a student, a woman, and a thinker.

Writing workshops, participating in class discussions in an open environment, and preparing for papers demanded a lot but also bestowed a lot upon me. I am now more confident and willing to talk in class, I ask...more [questions] quickly when reading texts both *inside* and *outside* of the classroom, and I understand more of what makes a good argument. (Reflection essay, page 5, author’s emphases)

In this example, Naomi complicates the pathway to discovering the relevance of the course for herself, as she shifts to a consideration of the writing workshops and class discussions as other important aspects for her intellectual journey not just as a student, but also, as an individual.

In her reflection essay, Naomi reported that one text that helped shape her new perception of feminism as a social justice movement was Roxane Gay’s *Bad Feminist* (2014). As a culturally relevant and culturally responsive text (Gay 2010), *Bad Feminist* offers students a window into the complicated relationship that Roxane Gay has to popular culture, in general, and feminism, in particular. Earlier, Annalisse shared a deep affection for Gay’s work, as the accessible prose style packaged in the form of critical analyses on popular culture and feminism seems to have allowed her and other students an entry-point into the scholarly conversation that previous texts did not readily give them, especially theoretically-dense readings by Angela Davis, bell hooks, and Chela Sandoval. Naomi describes Gay as being

such a relatable writer. Oh gosh, I feel like I’m talking to my friend. Or like an older sister, like, the cool older sister. She’s so articulate, she is hilarious, and

she's not perfect. Like, that's what I wrote my final paper about...essential feminism versus, like, what does it mean to be a feminist. Like, it can mean so many different things. (1:07:45-1:08:02, personal interview)

To explain more, in Naomi's second major paper in English 200 she describes how she outlined the differences between what Roxane Gay describe as an "essential feminism" purported by the feminist movement and what Naomi believed to be feminism. For context, in her essay "Bad Feminist: Take One," Roxane Gay reveals that she falls "short as a feminist. I feel like I am not as committed as I need to be, that I am not living up to feminist ideals because of who and how I choose to be" (303). What makes her a 'bad feminist' in her words is the "essential image of feminism," an image that conveys a "prescribed set of rules to be a proper feminist woman, or at least a proper white, heterosexual feminist woman" (304). The pedagogical value of this text for Naomi is made clear—first, how Gay confronts her own hesitations to identify as a feminist; and second, how Gay makes central that defining feminism is largely a struggle of power between numerous feminisms. In "Bad Feminist: Take Two," Gay reveals that although she is a "bad feminist," she is "deeply committed to the issues important to the feminist movement" (317). Gay's own confrontation with her inability to relate to feminism and her definition of a 'bad feminist' resonated with students such as Naomi and made relatable the topic of feminism.

Naomi's engagement with the two different types of feminism offered in Gay's text seems to have presented Naomi with an opportunity to synthesize complex information and to insert herself into the paper and consider the stakes of "essential feminism" for herself as both a woman and a student. Understanding Gay's critique of herself as a 'bad feminist' gave Naomi particular insight:

I am not a perfect person, and I was afraid to be [a] feminist because I thought feminists were perfect. But they're not, you know? Hearing that from, like, an author was, like, "oh my goodness." And my classmates definitely had the same sentiment. We all loved reading that book. We *wanted* to read it. (1:08:42-1:09:06, personal interview, speaker's emphasis)

The strive towards perfection and that one must necessarily subscribe and practice every day the central principles of feminism is a tall order for most feminists, which is rarely confessed by important writers and thinkers. My point here though is to limn first, how Naomi reported arriving to her understanding of feminism in the course; second, to what extent she believed the course was relevant for students; and finally, students' desire to read texts that they find *accessible* and *culturally relevant* for their own lives. So, while much of Naomi's knowledge was acquired in the space of the classroom, the fact that she reported this information well after the course was completed may be testament to how she has integrated that knowledge and recontextualized (Nowacek 2011) it for herself in multiple arenas. With the aid of culturally relevant and culturally responsive texts such as Gay's work (among other texts taught in English 200), we might motivate other students like Naomi to pursue literary study for both its aesthetic value *and* its social value.

Annalisse, another former student from English 200, also shares in her reflection essay how the course may have impacted her understanding of feminism as a social justice movement. In her essay, she explains,

One of the things I feel like I did improve on in this class is my ability to close read. I feel like with this class, I found myself doing a lot more of immersive reading by not only engaging with parts of texts but also applying them to real life

situations and also *asking the relevance* of certain things. I find myself doing this even outside the class. (Reflection essay, page 2, emphases added)

While Naomi applied the real-world relevance of the course to skills such as writing, argument development, and asking critical questions, Annalisse related the relevance of the course to skills such as close-reading, “immersive reading,” and acquiring knowledge about how she might apply the texts she read to “real life situations.”

Like Jeffrey, Adam, and Naomi, Annalisse participates in “bridging” (Perkins & Salomon 1988) the skills and new knowledge she acquires to a real-world context. By doing so, she homes in on the value of the course for not just learning at the university, but, also, *navigating the real world*. Annalisse summarizes this process later in her reflection essay:

Overall, I did find this class very intellectually stimulating and very relevant to everyday life. I hope to put the few skills I learned to good work as well as use the knowledge learned to engage, educate as well as learn from others. I’m not saying this class gave me all the answers I need, but it did brighten my eyes to certain things I might have been oblivious to before, as well as open doors to further learn about feminism and ways to successfully go about it individually as well as collectively. (Reflection essay, page 5)

As shown here, Annalisse utilizes the skills and knowledge she acquired in English 200 for her own purposes and successfully integrates the knowledge within an educational paradigm that involves herself and others.

Learning from Others

In this section, I illustrate how collaborative learning impacted some focal students' acquisition of new knowledge about social justice. Collaborative learning is essential to each of my courses, as I believe that students learn just as much (if not more) from their peers as they do from their instructors. As a proponent of Paulo Freire's (1970) co-intentional education, I envision collaborative learning as an opportunity for students to engage in civic dialogue with their colleagues in the space of a seminar classroom and become knowledge producers as they learn how to engage with literature through the cultivation of both reading and writing practices. With collaborative learning environments in the social justice classroom, over-represented students also have the opportunity to engage in inter-cultural dialogue with under-represented students. As such, collaborative learning environments may facilitate inter-cultural dialogue and communication across socioeconomic backgrounds and makes central why inter-cultural dialogue and communication is essential for informing how undergraduates envision the relevance and importance of social justice, in general, and race and ethnic studies, in particular.

While collaborative learning situations may allow inter-cultural dialogue and understanding across students from various socioeconomic backgrounds, collaborative learning is also a time when students may be the most resistant to engage and learn from other participants in the classroom, especially when the neoliberal university is too often driven by hyper-individualism and competition. In *Repurposing Composition: Feminist Interventions for a Neoliberal Age* (2015), Sharisse Stenberg argues that

even as universities are enmeshed in pressures of accountability, competition, and corporate accommodation, they also tout, and seek to enact, commitments to diversity, creativity, and outreach. While the two purposes of education are often at odds, their coexistence means that there is potential to reclaim and illuminate

the public-good approach. This potential is realized only through our local actions. Indeed, academic subjects (professors, students, administrators, and so on) *enact* neoliberal values through specific practices...By changing our practices, we can alter the purposes and values of our pedagogical sites. (9, original emphasis)

Staying true to feminist praxis (Alexander & Mohanty 1992; Sandoval 2000), my emphasis on collaborative learning in the classroom and the collective production of knowledge (as Annalisse pointed out above in her reflection essay) attempts to intervene into how the neoliberal university instills within many students a spirit of competitive individualism and a free-market ethos. Moreover, collaborative learning and collective knowledge production are both affective experiences that help students to develop cognitive and emotional intelligence.

As an affective experience, my focal students retrospectively reported that they viewed the process of peer review and class discussions from both standpoints of resistance and standpoints of appreciation. These standpoints of resistance and appreciation can be shown when focal students discussed the peer review process, which is an essential feature in my courses as both 100- and 200-level courses are “C” and “W” credits, respectively. With peer view, most of the research subjects reported that they viewed the process as one of their least favorite classroom activities. Despite my best efforts to facilitate peer reviews that were conducive to their revision process, many of the research subjects responded that they did not receive consistent feedback each time. Nicole (a former student from English 200) explains,

Yeah, I feel like it varies sometimes because sometimes I got good feedback, you know, add some words or like actual evidence to this or like ‘you’re right, this doesn’t really connect’ but sometimes it’d be like just ‘this needs to be longer’ or

‘this probably shouldn’t be here,’ like dumb grammar things, that doesn’t really help me, so it’s kind of like a hit and miss sometimes. (39:32-39:57, focus group transcript)

Nicole’s keen observation adequately sums up the responses from the other research participants.

For instance, Catherine and Tonya, also in the focus group with Nicole, reported favorable opinions of the peer review process in English 111. In Catherine’s reflection of a revised short assignment in her portfolio, she writes, “The last revision I made that pertains to outcome three was inspired by my peer, who suggested I make the ‘so what?’ part of the paragraph more wholesome by explaining why this is important” (Portfolio, Reflection for Outcome 3).

Catherine explains that she revised the paper “accordingly, explaining the significance of Obama’s presidency by pointing out how ‘his position has elevated racial discussions onto a national stage,’ and going on to explain the impact of that” (Portfolio, Reflection for Outcome 3).

Catherine’s point parallels her retrospectively reported sentiments toward peer review in the focus group session: “I do feel like we did it often enough though that at some point you did get some useful feedback, [but] not always” (40:21-40:30, focus group transcript). Similarly, Tonya also retrospectively reports that she enjoyed peer review, as she found it helpful to see how other students approached assignments and developed their own ideas and topics. Moreover, she also enjoyed helping other students develop their own ideas despite the limits of peer review:

“[S]ometimes I would be like ‘that’s not smart what you did there’ (laughs), so you can actually see the way other students’ prepare their materials, which is cool, and usually the comments were helpful, like they would point out something, but sometimes it was just ‘let me get my paper back’” (38:45-39:04, focus group transcript).

Unlike Catherine and Tonya, Jeffrey from English 111 represents a student who did not enjoy peer review, as he retrospectively reports that he discovered that his investment and comfort in his ideas and knowledge about the topics impeded his ability to learn collaboratively and engage with other students during peer review sessions. In the focus group, he revealed that he often has

a hard time, at least with certain subjects, like subjects I feel like I'm well informed about, I feel like it can be hard to be open-minded to letting other people teach you or you feel like they don't have anything to teach you. And so, it's sometimes hard for me being in classes where I feel like I totally like know a lot of this stuff. I just kind of like take what other people say, I don't really like, I don't know, incorporate it into my own types of opinions, so I don't know.

(41:58-42:24, focus group transcript)

Jeffrey embodies a level of resistance that differs slightly from the other students: whereas most students recognize their resistance without considering the implications of their resistance, Jeffrey does, in fact, consider why he might be resistant toward collaborative learning *and* what he might be losing due to his resistance. His recognition of what he might be losing due to his resistance in collaborative learning environments signals to me that this a component of his disposition that he might be actively trying to make better. Moreover, he does recommend that the writing centers have proven to be much more helpful for him to craft his own ideas in written assignments, which reflects his ability to engage with students who are adequately trained writing tutors rather than novice writers.

While most of the focal students reported that collaborative learning during the peer review process was not always helpful, Thomas (a former student from English 242) and Adam

(a former student from English 111) were two participants who retrospectively reported that they found most class discussions and peer review sessions helpful, as they both developed intellectually as they learned from other students, especially those students from under-represented backgrounds. For example, Thomas reported that he found small groups helpful because he was able to solidify certain ideas he had about the course texts and learn from other students who shared their own insight: “I think there was a few things that were pointed out that I hadn’t, like, thought of before that were pretty insightful” (19:35-19:42, personal interview). When probed to explore this point further, Thomas retrospectively described a small group discussion during English 242, but was not able to recall the student’s name in his small group: “I just remember her saying, like, ‘Oh, that would be a really good idea to write about,’ I think that was what I remember” (19:37-20:11, personal interview). Thomas is, however, able to recall his emotional state: “Um...I remember, I can, like, picture it in my head, and I remember it *emotionally*” (20:19, personal interview, emphasis added). He re-emphasizes that he “can remember the emotion I had” (20:45, personal interview), but not the idea that was articulated during the small group discussion. The significance of this moment is that Thomas’s affective experience in the small group discussion demonstrates his possible willingness to be taught by another student. Moreover, his experience seems to have affected him both emotionally and cognitively, which may be significant for shifting a student’s paradigm as discussed earlier in this chapter.

As Thomas’s interview illustrates, collaborative learning seems to offer students an occasion to engage in civic dialogue and collective knowledge production with other students. As a component of social justice and pedagogies of empowerment, collaborative learning counters the neoliberal logic of higher education that is ultimately driven by hyper-

competitiveness and individualism. Developing independent critical thinking skills is crucial for students, and it's also imperative for students to develop the skills necessary to collaborate with and *learn from* their peers in the classroom.

Adam's retrospectively reported experience with collaborative learning situations in English 111 also seemed to be helpful for enabling him with opportunities to learn from other students and allowed him to gain a deeper understanding of under-represented students' life experiences. Although peer review sessions were not always helpful for him, Adam reports that one aspect of peer review that he enjoyed was that the peer review workshops offered him the opportunity to read other students' work and see "how they really, really felt, like what they wrote was really what they meant, and...so again, that really helped me understand other people's situations, like I just can't put myself in other people's shoes, I'm not them, but like reading their work, I can be, like, 'Oh, wow, I can see that'" (18:34-18:57, personal interview). By reading other students' work in progress, Adam was able to glimpse into the life of a colleague and learn how to cultivate the capacity to empathize with the student and intellectually understand the extent to which he or she is affected by social injustices. As illustrated in his interview, Adam's ability to 'put himself in another person's position was not something that came to him naturally: "It's something that I thought I wasn't ever doing and, like I didn't ever think of it and, like, *I didn't know to do it*" (12:02-12:13, emphases added).⁷⁵

⁷⁵ To be clear, I am not endorsing empathy as a principle of pedagogy of insurgency here. Rather, I intend to show how students experienced collaborative learning in the classroom. In this case, Adam's experience of collaborative learning promoted his empathy for another student. This deserves recognition for documenting how Adam's perspective was informed in the classroom through collaborative learning. Despite the limits of empathy (see, for instance, Saidiya Hartman's critique of empathy in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (1997)), I find it important to mention how students develop the capacity for empathy through collaborative learning situations such as those described by Adam and his experiences of learning from other students during peer review sessions. Although we might certainly wish for students to move beyond empathy, empathy provides a starting point for undergraduate students who were initially uninterested in social justice and/or resistant.

In addition to engaging with other students during peer review, Adam retrospectively reported that class discussions about course texts gave him the opportunity to hear other students' experiences, especially students from under-represented groups. When I asked him to narrate a specific event, he, at first, was not able to recall the student's name, but he remembered that she was "Latin...and she was just, like, a citizen of the United States, and she just talked about the prejudices her and her family had experienced" (19:34-19:45, personal interview). Adam learned from this student's personal experiences once during a peer review session and also from when the student shared her experiences with immigration laws during an in-class discussion of the film *Documented* (2014). These experiences affected Adam's intellectual and emotional development in the course, as he reports having learned to develop the capacity for empathy with other students' life situations as he interrogated his own ideological beliefs about immigration laws and policies. Moreover, Adam's interaction with this student and learning from her experiences seems to have mediated inter-cultural dialogue and understanding between Adam as an over-represented student at the university and his colleague whose experiences are too often marginalized as an under-represented student of color. Despite not receiving the feedback he wished he would have received during peer review sessions, Adam was able to learn something from another student and glean insight from a student's written assignment, in particular how her life experiences might be completely different from Adam's own privileged experiences.

The significance of my research findings suggests that students often experience collaborative learning as an *affective* experience that can have both positive and negative results. While Thomas and Adam represent two participants who seemed to have significantly learned something either about a student's personal experiences (as in Adam's discussion of the peer

review process) or about honing intellectual insight (as in Thomas's experience of small group discussions), collaborative learning in the classroom was necessary for creating the possibility for students to develop inter-cultural understanding, the capacity for empathy, and engender new intellectual insight. As a central feature of a pedagogy of insurgency, collaborative learning has the potential to intervene into the neoliberal logic of higher education, which views the university as a space for producing students with a competitive and individualistic disposition. Moreover, collaborative learning situations counter the conservative narrative that social justice courses are "divisive" and create friction between white students and students of color (Sleeter 2011). Seminar courses are especially conducive to collaborative learning, as large lecture courses allow for students to remain largely anonymous and disengaged from other participants in the classroom. The organizational structure of the UW campus (like most large research institutions) may allow students to self-segregate into their own groups rather than learn from the experiences and insight of other students who may or may not be from a similar socioeconomic background (Binder 2013). This leads me to wonder to what extent the continuance of budget cuts for higher education and the increase in enrollment numbers exacerbate self-segregation on college campuses where students are largely socialized to remain anonymous, hyper-competitive, and hyper-individualistic. More research into this area is warranted for future inquiries into the productive nature of collaborative learning environments and the ways in which they condition students' learning experiences for better or for worse.

Conclusion

Throughout this chapter, I have attempted to show how focal students report being impacted by a pedagogy of insurgency in the classroom and to what extent this impact enabled

them to acquire new knowledge about social justice. I examined the efficacy of my curriculum and the ways in which students report experiencing the courses I have taught. With the emerging patterns above, I am now better able to understand to what extent students acquire new knowledge about social justice and *how* students acquire this new knowledge. As such, the patterns *personalizing the issues, using writing as a vehicle, establishing a launching pad for social justice, understanding the real-world relevance* then, and *learning from others* offer me a general framework for how I might motivate other students to take-up social justice in their coursework and everyday lives while also teaching students how to successfully navigate the course curriculum.

Even though the most recent Higher Education Research Institute (HERI) indicates that students are becoming more leftist-oriented in their political viewpoints (*The American Freshman: National Norms Fall 2015*),⁷⁶ my data suggests that students tend to be apolitical and/or naïve when entering the university, a point reiterated by Amy Binder (2013), Falguni A. Sheth (2013), among others. This is affirmed by earlier HERI reports from 2013 and 2014. Although the sample size I use only includes ten focal students, it's indicative of the majority of students I teach as college freshman and suggests that either students do not have a sophisticated understanding of political ideologies at this stage in their lives or students are simply joining an “ideological bandwagon” because they deem it necessary for acceptance into social networks (Flanagan 2015). Adam's understanding of his “liberal” upbringing offers a case in point: he describes his family as “liberal,” yet Adam's resistant world-view seems to have allowed him to believe that immigration was an impediment to economic growth and development in the U.S. Adam's reported initial resistance to immigration thus aligns well with a conservative/far right

⁷⁶ The authors of the most recent HERI for Fall 2015 cite student protest movements on university campuses and affirmative action cases before the Supreme Court as catalysts for more student involvement in political activism (8).

political ideology seen in the populism of President Donald Trump's campaign platform and the recent rise in the 'alt-right' movement in Europe. My point here is to suggest that at this stage in their lives many students' understandings of political ideologies are often not sophisticated enough to take stock of the nuances of social justice and its inclusion in leftist-oriented political platforms.⁷⁷

Additionally, this teaching style of positioning students closer to social justice content depends largely on the rapport between the teacher and the student, as I discovered that enabling students to 'make the personal the political' sometimes leads to undergraduates personalizing the issues for themselves and discovering their personal stakes in an argument or topic. Furthermore, teaching students how to 'make personal the political' encourages them to understand that indifference and objectivism toward social injustices is not always a desirable trait when writing and sharing one's ideas. As discussed earlier with my focal students Tonya and Naomi, encouraging students to use the personal pronoun "I" in their writing assignments thus rhetorically signals to undergraduates that they, too, have personal stakes in issues related to social justice. As a result, my pedagogy of insurgency moves students closer towards an engagement with social justice via a writing pedagogy that privileges subjectivity, impassionate writing, and 'making personal the political.'

In summary, this chapter examined:

- ✓ How students reported learning to personalize the issues for themselves in order to better understand the stakes of social justice in the classroom. By teaching students to position themselves in relation to the course materials with the use of "I" statements

⁷⁷ Perhaps a more recent example of undergraduate students joining an "ideological bandwagon" would be with the case of Bernie Sanders and his rise as a potential presidential nominee for the 2016 election cycle. Sanders' support from this demographic loomed large over Hillary Clinton's failure to garner such support from college-aged individuals.

- in writing assignments, my pedagogy provided opportunities for students to learn how to understand their personal investment in the issues brought to bear in the classroom via impassionate writing. Without this pedagogical choice in my curriculum, I have to wonder to what extent Tonya, Adam, and other students like them would invest energy into pursuing their affective relationship to the course materials and whether or not they believed the course materials were able to transform their world-view.
- ✓ How students retrospectively reported employing writing as a vehicle for learning about social justice-oriented content in the classroom. As Naomi, Annalisse, and Adam all illustrate, writing seemed to serve an important function in the classroom and supported their intellectual development about social justice. With writing as a vehicle for supporting students' learning about social justice content, we may have the ability to inform how undergraduates orient themselves to a particular world-view and, possibly, affecting social change.
 - ✓ How my courses established a "launching pad" for students to pursue other research into social justice. Because my courses are writing and research focused, students are given opportunities to pursue topics of interest to them and perform research on those topics. By pursuing topics that intrinsically motivate students, they are more likely to take up social justice in their coursework and everyday lives. Moreover, students who are intrinsically motivated by their topics are more likely to be successful in navigating the curriculum and succeeding in the class.
 - ✓ How students retrospectively reported understanding the real-world relevance of the course during their time in my class. Because of the age of social media and the circulation of narratives about social justice (as I discussed with students' world-

views in Chapter 4), many students reported that they found the material to be culturally relevant and enabled them with a better understanding of their world.

Annalisse, for instance, reported that she understood the relevance of the course for herself because of the connection she was able to make to popular culture.

- ✓ How students retrospectively report benefitting from collaboration with other students in the classroom. Structuring the classroom vis-à-vis collaborative learning situations (e.g., peer review and small and large group discussions) allowed for students to learn from other students, as instantiated by Adam and Thomas. In an era of hyper-competitiveness and individualism in the neoliberal university, we might envision collaborative learning as an opportunity to intervene in the ways in which the neoliberal university socializes students to become more competitive and hyper-individualistic. Moreover, we might envision collaborative learning as an opportunity for over-represented white students to learn from students from under-represented groups and promote inter-cultural dialogue and understanding beginning with our classroom activities and the ways in which these activities are strategically structured to support and promote students' intellectual and emotional understanding of social injustices.

Each of these moments in the chapter exemplifies how students encounter a pedagogy of insurgency as both an empowering pedagogy and a potentially transformative one. In the next chapter, I will investigate the ways in which students carry this knowledge with them to new contexts as they attempt to “recontextualize” (Nowacek 2011) social justice at the university and beyond it.

CHAPTER SIX

From the Classroom to the Dorm Room:

How Students “Recontextualize” Social Justice Beyond the Writing About Literature Classroom

While Chapter 5 focused on the efficacy of my curriculum and its impact on students’ affective relationship to social justice, Chapter 6 presents research findings into the long-term effects of pedagogy of insurgency and how it impacted students’ learning processes for better or for worse beyond my literature and composition classroom. Specifically, I examine how students’ “recontextualized” (Nowacek 2011) social justice beyond the writing about literature classroom. In this chapter, I analyze data from students’ interviews, the focus group session with focal students, and students’ sample writings in order to understand to what extent students’ pedagogical memories of the course impacted their coursework in other classes at the UW and beyond the university.⁷⁸ In other words, I am interested in how students’ transferred the knowledge acquired in my courses to other contexts, which includes both formal learning environments (e.g., institutional settings) and informal learning environments (e.g., home and interpersonal relationships). Throughout this chapter, I engage extensively with the research on

⁷⁸ My turn to pedagogical memory draws from Susan C. Jarratt, Katherine Mack, Alexandra Sartor, and Shevaun E. Watson. In “Pedagogical Memory: Writing, Mapping, Translating” (2009), Jarratt, Mack, Sartor, and Watson offer “pedagogical memory” as an alternative way of interpreting and framing students’ retrospective reporting of writing instruction (46). Because it is difficult to track how students transfer many years of knowledge gleaned from writing instruction from one context to the other, the authors offer pedagogical memory as an alternative approach to investigating students’ retrospective accounts featured in personal interviews. Gesturing to Barbara Tomlinson, Jarratt et al. warn that researchers cannot take at face value “the truthfulness of...professionals’ ...or student writers’ accounts of their practice” because there are “flaws, inaccuracies, exaggeration, forgetting, and even deception” (Jarratt et al. 2012, 49) when an interviewee recreates a memory. As a concept, pedagogical memory is conceptualized from memory theory and its emphasis on “narration” in personal interviews. Memory theory “emphasize[s] the way the emotional charge around an event profoundly shapes (or impedes) its reconstruction. Remembering is an act of participating, a placing of oneself in a story in a particular way, or...it gives evidence of the failure to create a narrative” (49). As they put it, “the interview generates as much as retrieves knowledge” from focal subjects. As such, the interviewee during the interview does not simply “bear a pedagogical memory available for recall,” but, rather, “creates it in the presence of an addressee” (e.g., the interviewer/researcher). Pedagogical memory, as a concept, therefore encapsulates how the interviewee reconstructs “memories of learning in school but also memories that should teach writing teachers and administrators who elicit them” (50). As such, because my research includes students’ retrospective reporting of how they transferred knowledge from one context to another rather than an observed observation, it’s important for me to frame my interpretation of the data within Jarratt et al.’s conceptualization of “pedagogical memory.”

knowledge transfer and pedagogical memory as a framework for the data. I present *interrogating disciplinary knowledge, practicing everyday feminism, understanding the real-world relevance now, kickstarting the cycle, interrogating social media, and bridging the great divide* as emerging patterns that surfaced in the focal students' interviews, a focus group session, and focal students' sample writings. Once patterns were established, I employed theoretical sampling in order to comparatively analyze to what extent the patterns emerged in each research subjects' materials. Like Chapter 4 and Chapter 5, the patterns illustrated in this chapter emerged quite differently for each student. To illustrate how knowledge transfer and pedagogical memory emerges on a continuum, I provide readers with a sustained engagement with the personal interviews, focus group session, and focal students' sample writings in order to offer a more comprehensive understanding of the long-term impact of my pedagogy of insurgency on students' pedagogical memories.

Interrogating Disciplinary Knowledge

“The rhetorical model of reading...does not tell us to delay teaching research-based writing until students' repertoires are in place. Rather, it tells us that we must help students learn to use their current structures of knowledge as *bridges* to newer and richer structures of more specifically disciplinary knowledge. In order to do so, they must be able to understand what it means to engage in the social construction rather than the individualistic de-archiving of meaning” (107).

—Doug Brent, *Reading as Rhetorical Invention*

One thread that emerged in the data that I did not expect to find was the way in which two of the focal students interrogated their respective disciplines. Both Benjamin's and Annalisse's interviews represent this thread of interrogating disciplinary knowledge and disciplinary formation. As discussed earlier, Benjamin and Annalisse both shared in the appreciative world-view and had extensive background knowledge into social justice. For

instance, Benjamin believed my English 242 course in Fall 2014 reminded him of his high school English classes, which, he believed, prepared him for my class. Similarly, Annalisse's retrospective account seems to suggest that she was better prepared for English 200 in Winter 2015 than other students because of her double major in Sociology and American Ethnic Studies. In this section, I illustrate how Benjamin's interrogation of Beethoven's change in key signature and his critique of opera's elitism complements Annalisse's interrogation of the fields of Sociology and American Ethnic Studies as overtly masculinist and patriarchal due to how the curricula in both fields privilege male perspectives and ideas.

During his interview, I asked Benjamin to what extent has the class changed him intellectually; his response spurred a conversation that detailed how he reports using social justice as a lens to interrogate the disciplinary boundaries of music performance and opera: "I think it sort of spurred my need to do more, um, scholarly work in the department of social justice, like, I definitely want to do more reading on it, and you know, write more about it. Um, I'm like eager to find more classes that allow me to do that" (31:30-31:47, personal interview). This interest in pursuing social justice research is not limited to his scholarly pursuits. Benjamin informs me during his interview that the course

changed my perspective on my own major... I think later on if I get my master's in music, I want to write my thesis about social justice and how it applies to opera. Because I've been thinking about opera and sort of, its, I would say, complicated relationship to social justice because there are some moments in opera where it's like "this is just so backwards and so regressive" and then there are some moments where it's like, "Oh, this is, this is, you know, for being written in the 17th century, this is pretty, pretty progressive." So, like, really

getting me to think of what I wanted to do with the rest of my life but in that sort of *social lens*. (31:52-33:47, personal interview, emphases added)

Benjamin's use of the "social lens" demonstrates keen insight that also might work for other students when explicitly cued. This reported paradigm-shift in Benjamin's thinking about the ways in which his major is impacted by social justice principles coupled with his potential career goals offers us one implication for considering how student's might incorporate social justice into their own concentrations and majors at the university and in their future career trajectories.

For his case in particular, Benjamin regarded this paradigm-shift as significant "because I think often time people in my field don't always look at music that way... They just see it as sort of like...see it for the artistic implications of it and not for the social implications" (34:57-35:14, personal interview). Before my class in Fall 2014, Benjamin retrospectively reported that he did not have the intellectual awareness of the social implications that might be present in music:

After taking your class and realizing the social implications are everywhere, I mean, *you just got to dig a little deeper for it* and do your research. But I mean so many, you know, wonderful pieces came out of social change. Um...I think that sort of changed my, like, how I wanted to approach my career. Um..and sort of the type of work that I want to do. (35:15-36:02, personal interview, emphases added)

By integrating the social lens into his everyday vernacular, Benjamin reports that he was able to "recontextualize" (Nowacek 2011) the social implications of literary texts and apply that knowledge to his interest in opera performance and its connection to social change.

Benjamin's report of how he has transferred knowledge acquired in my classroom to his major segued into a discussion of how he continues to exercise a "social lens" in his current life,

both in informal learning environments outside of the university classroom and formal learning environments inside the university classroom. For instance, in his final in-class reflection essay for English 242, Benjamin discussed how the texts impacted his intellectual progress in thinking about the ways in which the course content “has opened my eyes to the different kinds of relationships that texts have. We have read four novels, a dozen or so essays, in addition to podcasts and TEDTalks, and it is amazing the kinds of connections that can be drawn between them” (In-class Reflection Essay, 3). Before the class, Benjamin reports in his essay that he “only looked for very explicit ways in which texts relate—such as subject matter or setting. Now, after extensively discussing the similarities between seemingly unlikely pieces of writing, I am more attuned to noticing the *subtle-yet-powerful relationships of texts*” (3, emphases added). He expresses enthusiasm for the chance to apply these skills in other contexts. As he puts it, “I am excited to practice this skill more in-depth, whether in another English class or in the every day life because I think it can show the different perspectives and rhetoric regarding a certain topic or show the many facets of one discussion” (5).

Benjamin’s ability to read across genres of writing might have enabled him to see connections across disciplinary contexts. In *Agents of Integration* (2011), Rebecca Nowacek argues that the role of genre plays a pivotal role in the process of “recontextualization.” She explains that “spoken and written genres...provide both the shape and the means of reshaping the discursive spaces within which acts of transfer occur.” Nowacek recognizes that genre is simply one aspect of cueing students for transfer; however, she contends that genre “is a powerful and underappreciated cue. By recognizing the power of genres—and helping students do the same—instructors can help facilitate mindful transfer” (17). Nowacek’s understanding of genre deserves

some unpacking here, as her understanding of genre is not just the texts under examination in the classroom:

Genre as conceived in recent rhetorical theory diverges significantly from traditional literary understandings of genre as the formal properties of various types of writing. Recent genre theory conceptualizes genre not as a literary category but *as a rhetorical act*. To say that genre is a rhetorical act means, among other things, that genre not only provides a sociocognitive resource for crafting a response to a social situation but it also provides a resource for interpreting (and indeed constructing) that situation in the first place. (18, emphases added)

With Nowacek's understanding of genre as a frame, we might infer that Benjamin's ability to see across literary genres in my course and make connections between those literary genres may have played a significant role in enabling him to see across disciplinary contexts and read disciplinary contexts as rhetorical situations, the "genred discursive spaces" (Bawarshi 2003, 115) that establish disciplinary boundaries. Although more research would have to be done in this area, it is rather surprising that the practices of close-reading and scrutiny of texts in the literature classroom motivated Benjamin to "recontextualize" his knowledge of social justice beyond English 242 and apply it to his music history course.

To re-emphasize my question posed to him during our interview, I wanted to know to what extent Benjamin was exercising the skills of textual analysis and close-reading; and if so, I sought to understand *how* he was exercising them and in *what* ways as related to social justice. Benjamin explains that much of his academic study is "history-based," and the writing skills and techniques he learned in my course "helped my essay writing because I bring in certain topics

that aren't explicit, but are...but are, sort of, important in something that professors want us to look for" (38:53-39:02, personal interview). He reports that in an essay for one of his music history courses, he wrote about *Don Giovanni*'s opening scene and how it reflects tensions in class dynamics:

I brought in elements of classism and things like that that aren't super-apparent, and like my professor was like, "Oh, this is great," like, you know, um, "I don't think many people would have thought of it this way." And, so, it just sort of helped me really, like, you know, dissect what I'm talking about in my argument more thoroughly and look for the different ways that things connect. Like, how does, you know, Mozart imply classism in his change of key signature, you know. It's very, it's very minute, some people would say not really important, but it's, I mean to me, it's very important, you know...Most people wouldn't have looked at those two things and go, "Oh, those go together." (38:17-39:45, personal interview)

Here, Benjamin exercises the 'detect-select-connect' model for transfer (Perkins & Salomon 2012). First, he *detects* how his prior knowledge experience in English 242 would enable him to advance an argument about Mozart's change in key signature. Then, he *selects* the type of social lens that would enable him to support and instantiate his claims about how the change in key signature represents classism. Finally, through the process of writing and performing research for the paper, he is able to *connect* (or 'bridge') his new knowledge to his prior knowledge experiences. In summary, these steps in Benjamin's learning process exemplify how transfer occurs for some students through the 'detect-select-connect' model for transfer.

In another way, we might see Benjamin's ability to "recontextualize" (Nowacek 2011) social justice in his music history course as an excellent example of "interdisciplinary cognition" (Boix-Mansilla 288). In "Learning to Synthesize: The Development of Interdisciplinary Understanding" (2010), Veronica Boix-Mansilla defines "interdisciplinary cognition" as a process where "learners integrate information, data, techniques, tools, perspectives, concepts, and/or theories from two or more disciplines to craft products, explain phenomena, or solve problems, in ways that would have been unlikely through single-disciplinary means" (289). By integrating knowledge acquired from a variety of disciplines, students can better understand how to transfer knowledge across the curriculum and situate new knowledge within an interdisciplinary framework. As such, Benjamin's ability to engage in "interdisciplinary cognition" possibly allowed him to incorporate knowledge acquired from my course, in particular, close-reading skills and his understanding of classism, in order to advance an interdisciplinary perspective of classism in *Don Giovanni*, a novel insight that informed his perspective of the opera. Furthermore, Benjamin's retrospective account indicates that he could recognize the connections between classism studied in the "genred discursive space" (Bawarshi 2003, 115) of my literature class in English 242 and classism studied in the "genred discursive space" of the music classroom. In this way, Benjamin's reported transfer of knowledge suggests that genre provided him with both "a sociocognitive resource for crafting a response to a social situation" and "a resource for interpreting (and indeed constructing) that situation" and the connections that existed (Nowacek 2011, 18).

The successful transfer and application of this formal process of academic inquiry through "interdisciplinary cognition," however, is not limited to the university classroom. Benjamin explained that he regularly exercises this method of inquiry when reading online news

articles and engaging with social media platforms. For instance, he reports that he recently encountered Martin Shkreli, the pharmaceutical mogul/billionaire investor who acquired a life-saving AIDS drug and began charging patients ‘market value,’ which Shkreli determined to be \$750 per pill: “[T]hat sort of led my research to, um, like public health and public policy, and uh, different politicians who have supported, like, AIDS research and things like that” (40:14-40:47, personal interview). During his senior year at the UW, Benjamin also plans to take a course offered by the music librarian who teaches a class on opera and its connection to social justice. So, while Benjamin continues to pursue scholarship with a “social lens,” his investigations do not stop within the formal arena of the university. As shown through his informal investigation into AIDS research and the pharmaceutical industry, Benjamin continues to critically think with the skills he learned in English 242 and continues to build upon the knowledge acquired in the course. Although he represents a minority of students who pursue inquiry into social injustices in both formal and informal learning environments, this insight can enable us to teach students how to think critically in informal learning contexts, which happen to be those contexts that students occupy the most. As a result, students such as Benjamin become empowered social agents by honing the skills needed to make informed decisions vis-à-vis research and academic inquiry.

Benjamin was not the only former student who pursued social justice as a lens to interrogate disciplinary boundaries. For instance, Annalisse (a former student in English 200) was better prepared than most students to engage with social justice, as her previous course experiences and formal training in Sociology and American Ethnic Studies gave her insight into the curriculum in English 200 that other students did not readily possess. This intellectual insight seems to have allowed her to routinely consider ‘big picture’ concerns. For example, in my second to last question in my interview with her, I asked her to what extent did she believe that

feminism is relevant for students, and if so, how so or if not, why not. She responded that she felt that feminism was indeed very relevant for students, especially in the fields of Sociology and American Ethnic Studies. She explains,

In my field...it's just really interesting to see...when it comes to sociologists, when I'm learning about the different, like, theorists and like all, most of the people I'm learning about are all like *men*, like, this is, like, *men*, and, like, *their* ideas. And it's just really, really interesting to see how, like, when you're talking about society in general and, like, in Sociology we talk about, like, power, and, like, why they're in power, and like how they stay in power, and it's so weird to see how, like, how not only am I getting all this information, like, all this information is coming from men, but it's like the men are in power, too, so you know what I mean? (39:45-40:52, personal interview, speaker's emphases)

Unlike the other interviews with research subjects, Annalisse homed in on one of the ways in which disciplinary knowledge is shaped and historically controlled by a dominant patriarchal order of male thinkers. With this insight, she explains that she does, in fact, believe “feminism is important for...students to...realize these things. I feel like we're just oblivious to it, because that's just kind of [what] we're used to...most of the things men are in charge of, like most of the things in our society, but I feel...it's such a norm...we don't even point it out” (40:59-41:35, personal interview).

By applying a feminist critical lens (Felski 2003) cultivated in English 200, Annalisse was able to interrogate the disciplinary formation of Sociology and American Ethnic Studies and how power dynamics manifest in these male-dominated fields. She explains that very few professors interrogate this dynamic except for a few female instructors:

I currently have a female professor, and it's so funny, she was like, "we're actually going to skip all of the men, and we're going to talk about the women and the ways they were involved in [the civil rights movement]," so I felt like that's something... We don't normally have that. (42:57-43:32, personal interview)

In her class, rather than frame the course within the achievements of W. E. B. Du Bois and Frederick Douglass, among other male thinkers, the professor steered the course towards female figures such as Ida B. Wells and Harriet Tubman. Annalisse learned within this new framing of the Civil Rights movement that Ida B. Wells was one of the influential founders of the Black Panther Party. Her acquisition of a feminist literacy in my course coupled with her female professor's alternative framing of the Civil Rights movement allowed her to interrogate the male-dominated "hidden curriculum" (Apple 1972): "So, I feel like in that aspect [feminism] is really important, like, it's really important for us to see these things, like *why* are the things we are learning so *one-sided*, and there are ways we can like balance it" (43:52-44:34, personal interview, emphases added).

My final question for Annalisse regarding the relevance of feminism for students also included two more main points. In my follow up question, I asked her whom she believed should be responsible for debunking the intellectual tradition of male-dominated perspectives and how they come to shape the curriculum in Sociology and American Ethnic Studies. She explains,

Honestly, I feel like...it would be both sides in a way...I feel like because, for me, personally, I feel like it's my responsibility to make sure, like, certain, "Okay, this is what we're like used to," but it's like, how about we change it up a little bit and see...how we like that, you know what I mean? I think it's my responsibility in a

way. If I'm...in the field of Sociology, like male-dominant, like all the ideas are from men, I'm not just gonna be like, "Oh, okay," I'm just gonna learn about this and stop at it. And it's like, I feel like it's my responsibility to be like, "Okay, how can I impact this," and "how can I put in my own perspective based on like what they say." Um, not just like, I'm not saying like go and like criticize every single thing they're saying, but it's like I feel like in a way, it's like my responsibility to also put in my two-cents because that's just as important and I feel like the professor...that's teaching, she's like, a female, but it's like all these ideas she's teaching...are like [from] men. (46:34-47:48, personal interview)

Unlike some of her peers who might accept wholesale the ideas put forth in a given discipline, Annalisse scrutinizes the intellectual tradition of Sociology, in part, due to the cultivation of a feminist literacy (Felski 2003). However, she does not simply defer responsibility to the instructor of the course, as she points out that it should be "everyone's responsibility in a way to respect...like what the other group has to say as well" (48:19-48:46, personal interview).

Annalisse's attention to a shared responsibility during her interview is analogous to her sentiment of a collective responsibility discussed in her final in-class reflection essay for English 200 presented earlier in Chapter 5. As I mentioned then, Annalisse's learning process included how she understood the relevance of the course for herself and navigating the real world. In her reflection essay for English 200, she explained how the course opened her "eyes to certain things I might have been oblivious to before, as well as open doors to further learn about feminism and ways to successfully go about it individually as well as collectively" (Reflection essay, page 5).

The notion of a shared collective responsibility or what Clare Hemmings calls "affective

solidarity” (2012, 148)⁷⁹ undercuts the investment in competitive individualism that neoliberalism endorses. Given the emphasis on ‘free market’ logic on university campuses today and the hyper-competitive spirit the neoliberal university often cultivates among undergraduate students (including the push for a business model for higher education), I find it important to highlight how my pedagogy of insurgency informed Annalisse’s sense of a shared responsibility when interrogating the disciplinary boundaries of Sociology and American Ethnic Studies. This reported change in mindset was largely cultivated by her intellectual understanding of the stakes of feminism for herself and her fellow peers. In this way, Annalisse’s reporting suggests that she does not embody the self-interested hyper-competitive disposition fostered by the neoliberal university. Thus, she represents one hopeful sign for how we might motivate other undergraduates to adopt similar positions.

My next point unpacks more of how Annalisse believes a “balance” should be achieved in male-dominated fields. In the WebQ survey, Annalisse indicated that one incentive for registering for my course was to see how a white male would teach a class on women of color and black feminism. As a queer white male instructor, I perhaps represent an anomaly to students’ preconceived notions of what a feminist teacher teaching about women of color and black feminism might look like. More importantly, my privileging of women of color and black feminism demonstrated to Annalisse how a de-privileging of male perspectives and ideas can be achieved in the university classroom. During our interview, I queried her about this aspect of her responses in the WebQ survey. She replied,

⁷⁹ In “Affective Solidarity: Feminist reflexivity and political transformation” (2012), Clare Hemmings develops the concept of “affective solidarity” as an essential aspect of political transformation through feminist inquiry and politics. With “affective solidarity,” a range of affective positions can be articulated and represented. As she puts it, “[T]he concept of affective solidarity...draws on a broader range of affects—rage, frustration, and the desire for connection—as necessary for a sustainable feminist politics of transformation” (148). In this way, examining a variety of affective positions allows for coalitional feminist politics to craft a more robust framework for envisioning and affecting social change.

Yeah! I feel like it was interesting to see how [a white male would teach about feminism] because it's like we can all learn about these things, but I feel like as a person of color, as a woman of color, it would be really interesting to see how a white male would learn about all these ideas of feminism especially like feminism like concerning black women or just women of color and ways to apply that to everyday life because I feel like we learned about, I can be like I understand that struggle, like I can apply it to me, because I [have] first-hand experience [of] that, so it would be really interesting to take a class taught by you to see like how, like ways that this would apply to your life or just like ways it would apply to like ways you feel like. I just wanted to see like the male perspective on this, to some extent. (49:05-50:10, personal interview)

What I find to be especially important in Annalisse's examination of her fields of study and how her curiosity motivated her to take my course is first, how we might re-think the curriculum to include intellectually diverse thinkers and writers in order to present students with a more well-rounded understanding of historical ideas and their evolution. Moreover, because my formal training in feminist theory has shaped how my courses have always privileged marginalized voices, in general, and writers of color, in particular, my course represented to Annalisse one ideal for how the curriculum in Sociology and American Ethnic Studies might undergo a re-envisioning that would include a wider range of disciplinary knowledge. Although I am hesitant to say that my courses are exemplary, I would argue that my courses are culturally responsive and culturally relevant (Gay 2010) for students from multicultural backgrounds such as Annalisse and aim to present students a counter-narrative of disciplinary knowledge that students are rarely given the opportunities to engage.

Additionally, my pedagogy of insurgency represented in my English 200 curriculum (among other courses) prepares students for later transfer by explicitly cueing students to consider how the skills and knowledge acquired in my courses might benefit them in their future coursework. For instance, as Annalisse's interview makes clear, how students understand the importance of multiple perspectives and ideas may directly affect how students attend to diverse perspectives and ideas in their given disciplines. Benjamin's interview presented earlier in this thread offers more evidence for how this is represented in English 242, a course that privileged transnational fiction. With his understanding of the "*subtle-yet-powerful relationships of texts*" (Reflection essay, page 3, emphases added), Benjamin was able to transfer this knowledge to his music history course and compose an essay assignment for his music history class that focused on social justice in opera performance, a topic that delighted his professor. Annalisse and Benjamin both exemplify a more sophisticated understanding of transferring knowledge from one context to the other, and their intellectual insight into disciplinary knowledge formation provides us with one clue for how students might participate in "interdisciplinary understanding" and learn how to synthesize information in one context to be used in another context (Boix-Mansilla 2010).

Practicing Everyday Feminism

Because Annalisse and Naomi were both former students in my English 200 course in Winter 2015 (which focused explicitly on feminism), I was curious to know to what extent they continued to pursue feminist inquiries in both formal and informal learning environments. In *Literature After Feminism* (2003), Rita Felski writes that to apply a feminist literacy to everyday life allows the feminist critic to participate in a "double vision" (21-22). As she puts it, "Double

vision means holding art and society together in the mind's eye. It means tracing the ways they inform and shape each other without in any simple sense being 'the same'" (22). With Felski's argument as a frame, I will discuss how Annalisse and Naomi reported continuing to practice everyday feminism both in and beyond the university classroom. Earlier, I presented how Annalisse transferred knowledge from my course to her interrogation of disciplinary knowledge formation in Sociology and American Ethnic Studies. Thus, I will frame this section of Annalisse's interview with me within informal learning situations, in particular, interpersonal relationships that she has cultivated since the course ended in March 2015.

In addition to interrogating disciplinary knowledge, the final question of my interview with Annalisse continued to elaborate upon how she pursues social justice in her everyday life. In this question, I ask her to what extent she has continued to learn about feminism in both formal and informal learning situations, and if so, why so or if not, why not. She replied that she continued to perform what I call a practice of "everyday feminism," a performance that is automatic, the type of "low road transfer" that Perkins and Salomon (1988) introduce. Annalisse puts it this way:

Before I took the class, I mean, I did feminism like everyday without realizing it. But it's like certain things that happen that, like, I personally have a lot of male friends and stuff and they would do or say certain stuff that they obviously find nothing wrong with it. So, I just have this natural reaction to checking them on certain things and correcting them when certain things are just out of line. So, that's just one way I've been doing that. (50:45-51:21, personal interview)

Before the class, Annalisse retrospectively reports that she "wouldn't have been totally engaged in [how her male friends articulated casual misogyny]" (51:34, personal interview), despite

Annalisse not minding direct confrontation “with like correcting people” (51:42, personal interview).

To reinforce her practice of everyday feminism, Annalisse reports that after the course ended, she began “following other women that consider themselves feminists, and seeing their perspective on certain things that’s been happening” (51:47-51:53, personal interview). For example, she reports that she has since become friends with other women of color on the UW campus who share in a similar appreciative world-view of feminism. As shown with other focal students in Chapter 5, Annalisse’s world-view may be reinforced by social media platforms, as she reports that several recent incidents with police brutality nation-wide have motivated her to stay engaged with social justice via Facebook and Twitter:

I feel like just talking to other women that are passionate about what I’m passionate about and, like, talking to them and learning from their feminism, that keeps me engaged, and I feel like that’s necessary. And I feel like it applies to my life every second. (54:47-55:07, personal interview)

While she reports that she no longer has the space of the feminist classroom to participate in scholarly conversations about feminism, Annalisse has “recontextualized” (Nowacek 2011) the tenets of consciousness-raising with other women of color who share in her beliefs and values, which provide an outlet for collective feminist solidarity.

The value in this attention to an informal learning environment lends itself to how we might help other students who share in social justice form interpersonal relationships that reinforce their new paradigms. Moreover, this insight allows us to understand the importance of informal learning environments (such as interpersonal relationships, university associations, and

social media platforms) and how these aspects of a student's informal learning might become conducive to cultivating critical social awareness in and beyond the university classroom.

Naomi also reported that she continues to practice everyday feminism. In her interview, she recalls that while in English 200, she was also taking a history course on women's roles in the U.S. during the nineteenth century. While Annalisse states that she "did feminism every day without realizing it," Naomi reported that she did not come to consciousness about her commitment to feminism until English 200 and her course in history. She reports that these two contexts are the only formal learning situations where she has encountered feminism within the university classroom. She explains though that she is particularly interested in pursuing other courses that focus on race and class and their intersections with feminist studies, which she argues to "have been under-served academically and just critically. Uh, perhaps I'm not like where I want to be, you know, in terms of looking at those issues by myself. It helps to have other people, you know, help me form my own opinion about that kind of thing, especially in school" (1:00:45-1:01:15, personal interview).

Because Naomi reported that she has limited experience with feminist inquiry in formal learning environments, I find it helpful to represent how she reports adopting a feminist literacy and applied it to popular culture. Thus, much of my analysis will involve how Naomi uses her newly cultivated feminist literacy in informal learning environments, those contexts outside of formal schooling. For this reason, her practice of everyday feminism transcends academic boundaries:

Hearing my peers and people in my daily life saying things the way they did about women and about race and class and things like that. Totally arbitrary in their mind. It made me a lot more aware. *Paying closer attention.* That's a theme

in the class in terms of the texts, in terms of how it was an English class. *Pay closer attention.* (39:45-40:30, personal interview, emphases added)

She reports that when choosing a film now, she invests her time in actively seeking out female directors. While viewing the film, she reports that she makes note of the subtle differences in how female directors portray gender dynamics versus how male directors portray gender dynamics. She also regularly views Amy Schumer's television show *Inside Amy Schumer*: "She's hilarious, and I think it's funny and relevant because she likes to talk about sexuality in, like, a very open way. So, she's not afraid in other words to bring up those topics. Yeah, just a lot of women in media. I pay attention to that a lot" (58:17-59:02, personal interview).

Naomi's attention to how women are represented in the media sparked her interest in particular:

just seeing how women in media, what's the word, subvert, like, Hollywood, or, like, just, like, the public's idea of how they should be. I feel like, I mean, maybe it's because I'm more aware now, it just seems a lot more prominent women are taking a very firm approach to dealing with that. Which is really cool to see. Because I think about role models, like the kind of role models that I had, like, burn Taylor Swift, like, that's not helpful at all (laughs). (1:01:34-1:02:03, personal interview)

Naomi's keen awareness of the juxtaposition of recent feminist cultural icons Taylor Swift and Amy Schumer represent how female students in their late teens and early twenties shape their own sense of feminist identity. Despite what one might think of Swift's and/or Schumer's brand of feminism, Naomi's attention to how corporate producers portray women in the media and how Taylor Swift and Amy Schumer represent disparate types of feminism signals how her

perspective was informed by a pedagogy of insurgency, in general, and how she cultivated a critical feminist literacy, in particular, in order to recontextualize (Nowacek 2011) social justice principles learned during English 200 within informal learning situations.⁸⁰

Naomi's feminist literacy does not stop simply at popular culture, as she reported details about how she educates her younger siblings at home and how she attempts to instill in them a feminist literacy as well. She explains,

Yeah, oh, just like educating like even my sister, who's younger than me. Because she was like getting close to like "I'm not a feminist!" And I was like, "Stop!" You know. And like, my little brother, who's 10, and you know, he's still moldable. And so it's hilarious and like satisfying when he's, when my dad says something about like something, and then, he says "for men," and my little brother will go, "and women!" And I'm like "Yes!" (laughs) (1:02:03-1:02:45, personal interview)

Naomi reported that she desires more opportunities to engage with feminism in an academic environment, and she laments the fact that she will "have to do a lot of that learning independently. But yeah, I just want to engage with that a lot more, because that's just like life and that's like society and I live in society" (1:03:02-1:03:10, personal interview).

Understanding the Real-World Relevance Now

In Chapter 5, I presented evidence for how students understood the real-world relevance of the class during the time they were in my course and the extent to which their acquisition of new knowledge about social justice affected them both intellectually and emotionally. In that

⁸⁰ For more on both Taylor Swift's and Amy Schumer's 'brands' of feminism, see Dianca London's "Taylor Swift's Unchecked Privilege is a Kiss of Death for White Feminists" (2016) and Nico Lang's "The Amy Schumer backlash and the problem with social justice trolling" (2015).

section, I limited my focus to primarily analyzing students' reflection essays composed during 2014-2015 academic year and English 111 portfolios in order to present readers with a comprehensive picture of how students linked the course materials to its real-world relevance. Here, however, I focus more extensively on Naomi (a focal student from English 200) and examine her personal interview to illustrate to readers how Naomi articulates her intellectual understanding of the course's real-world relevance now. This will allow us to better understand how she seems to have progressed in her thinking about the course and the extent to which Naomi's pedagogical memory is affected by my pedagogy of insurgency.

Both implicitly and explicitly, my pedagogy of insurgency emphasizes to students how the transfer of knowledge and skills acquired in my classroom will serve them in other contexts. Because I believe in the long-term impact of instilling students with a critical skill-set in order to be successful in their coursework at the UW and their future careers, establishing knowledge transfer as a cornerstone of my pedagogy of insurgency is necessary for influencing systemic change in students' commitments to social justice. Thus, I am interested in the efficacy of my pedagogy of insurgency and its long-term impact on students' pedagogical memories as they relate to social justice. Below, I build upon the evidence presented on the ways in which students acquire new knowledge of social justice in Chapter 5 and focus extensively on the extent to which students understand the real-world relevance of the course for our current moment. With the aid of student interviews and the focus group session, I examine the extent to which students' pedagogical memory was impacted by pedagogy of insurgency for better or for worse.

Similar to my question during Annalisse's interview above, I also asked Naomi about the relevance of feminism for students. While Annalisse rooted her response within an interrogation of disciplinary knowledge production in Sociology and American Ethnic Studies, Naomi rooted

her response during our conversation within an understanding of the relevance of feminism for all students, despite one's major or concentration in undergraduate coursework. She explains that feminism is

Very relevant. Um, the structure of this class was looking at feminism from many different genres. And that's, I think, that was a really good way to structure the class. Because (laughs) it's...it really shows students that there are ways that smart people talk about feminism and we can look at that and we can study that. And feminism has a place in, like, yeah, like I said before, like anthropology, in history, in sociology, in economics, like looking at structural, you know, sexism and racism. Yeah, feminism opens the door to a lot of different [ideas] because it's not just about women and men. It's about anybody or any groups of people who have been under-served by society. (1:03:21-1:04:46, personal interview)

While the data suggests that feminism offered Annalisse a platform to interrogate disciplinary knowledge, the data also suggests that feminism offered Naomi a platform to interrogate structural racism and sexism on a much broader scale. During our interview, Naomi emphasizes that the importance of university education is “to learn broadly. And feminism is definitely one way to look at that, because it brings up a lot of issues that are like core issues in America [and] in the world” (1:04:53-1:05:06, personal interview). Indeed, feminism as a social justice movement transcends disciplinary knowledge, an important point Naomi seems to understand well.

Although Naomi's disposition toward learning in general may represent a small minority of students, she contextualizes the ways in which the topic of feminism offers students “a good way to practice thinking critically” because one did not have to be “a Gender and Women's,

Sexuality Studies major to take this class, you can be anybody. And I feel like you can get something out of it” regardless of one’s major (1:05:07-1:05:21, personal interview). In the same breath, Naomi elaborates that what helped her to think critically involved a variety of things:

Like, having the reading responses, having the major papers, having daily class discussions. Like, that’s a good model of teaching, in my mind, because it really gets you thinking. It’s not just that you’re being pounded with information.

You’re being asked to respond. Um, which is really important because that’s how you learn the best, that’s how you absorb the knowledge the best. And feminism is definitely a way to do that because it’s asking you to respond to these issues.

Um, it’s not just that you learn and then you learn, *it’s like you learn and you ask why*. (1:05:21-1:06:02, emphases added)

Here, Naomi provides evidence for how the variety of assignments and readings scaffolded within the curriculum might have given students such as herself crucial opportunities to digest and synthesize complex information in the course and respond critically to the information in the forms of reading, writing, and speaking: “So, yeah, I mean. Hopefully the other interviews speaks for itself, we *all* got something out of it. Um, everybody’s really different, but you know, feminism is about different people, like, engaging with something like one subject but in like different ways” (1:06:39-1:07:02, personal interview, speaker’s emphasis). A ‘hot button’ topic such as feminism seems to offer students such as Naomi an opportunity to engage with the unfamiliar and to think critically about the value of a feminist paradigm for social justice, despite one’s political orientation.

“Kick-starting” the Cycle: Engaging Informally and Thinking Globally

“I try to learn personally, like, you know, in my own free time about, um, improving society. And the classic saying, you know, ‘you have to change yourself before you change society,’ you know. And I think that’s true, like, I know I definitely have changed a lot, and I still learn about myself, about my way of thinking, but I think that our class was like the kick-starting, like, the start to that cycle.”—Adam (1:02:57-1:03:38, personal interview)

Although much of my analysis of the research data focuses on formal learning environments, significant portions of students’ engagement with social justice topics seems to have occurred in informal learning environments, those environments that exist outside of the university classroom and other formal learning contexts. For instance, all of my focal students reported that they regularly paid attention to social justice as they indulged in television shows, social media platforms, in casual conversations with friends, or perusing the latest news online. Naomi and Annalisse have already been presented with how they practice everyday feminism in both formal and informal environments. Therefore, my discussion of the research findings for this section *‘kick-starting’ the cycle* focuses primarily on Adam’s ability to “recontextualize” (Nowacek 2011) social justice principles in informal situations. Moreover, Adam’s interview provides the most substantial data for how he exercises the formal process of inquiry learned in English 111 beyond the university classroom. Later in this chapter, I will present *interrogating social media* as an important trend in the research findings and report how Thomas and Benjamin (both former students in English 242) reported employing the formal processes of inquiry development to further investigate social justice related topics and ideas in informal situations such as social media platforms. Thus, my analysis of their interviews will offer analogous data to Adam’s interview, especially how both Thomas and Benjamin reported applying the skills of argumentation and engaging in diverse perspectives and ideas to scrutinizing social media.

In response to my question about being attentive to social justice in informal settings (e.g., those contexts outside of formal academic learning environments), Adam provided a more robust context for how students might become more politically engaged as they exercise the skills taught in my courses: “So, actually, since this class...Um, again, reading is not my favorite, but I’m really interested in politics, personally. So, I keep up with a lot of politics, and I care more than anything else in terms of politics of social issues” (24:50-25:27, personal interview). For instance, he describes how he recently watched “the four and a half hours of congressional hearings with the Planned Parenthood president,” where Planned Parenthood and its affiliates were accused of selling body parts of fetuses for a profit.⁸¹ While viewing the hearings, Adam reports how he parsed the complexity of the situation and how many members of congress simply refused to consider the arguments of Cecile Richards, the current president of Planned Parenthood:

One side won’t even listen to her or hear what she has to say. But if they got their way, they could seriously affect how society functions and, like, specifically, like, with women’s healthcare, and I think that since our class, I’ve liked realized I’m able to now realize now what I’m saying. Like, before, I would have been like, ‘Oh, they’re just being rude,’ but now, I’m realizing, like, the gravity of what they’re doing. (25:45-26:06, personal interview)

Here, Adam’s engagement with the congressional hearings and being able to exercise the analytical rhetorical skills that are fostered throughout my curriculum seems to have helped him to deconstruct what is currently an implosion of civic engagement and dialogue on a national

⁸¹ For more on the Planned Parenthood congressional hearings, see Danielle Kurtzleben’s “Planned Parenthood Investigations Find No Fetal Tissue Sales” (2016), Tamar Lewin’s “Planned Parenthood Won’t Accept Monday for Fetal Tissue” (2015), and Hannah Levintova’s “The Congressional Hearing on Fetal Tissue Turned Nasty” (2016).

level, as the most recent presidential campaign season exemplified.⁸² To clarify his position, I ask Adam if he would have been attentive to this before my class. He responded, “Not at all” (26:48, personal interview). Later, he explained, “I’m a white male, you know, so, like I don’t have to deal with these issues. So, I was unwilling [to engage in them]. I was inspired to think about political issues from other people’s perspectives, and I didn’t even care enough to look into them before” (26:56-27:05, personal interview). Indeed, Adam’s keen awareness of both the ‘small picture’ concern of the Planned Parenthood hearings is linked to a ‘big picture’ concern—the detrimental effects of women’s access to healthcare and the failure of one side to listen to the other. His observation homes in on the competing realities that exist on both a local and global level.

Adam credited his ability to think of social and political issues within an “expansive framing” (Engle et al 2012), what he called a “bird’s eye view” (26:55, personal interview) or “global perspective” (26:37, personal interview): “I think that with, um, social issues, I try to think [now] *at a global perspective* and try to think of, even if I might not personally gain from it, [how] I might, uh, what would help or what would be the best thing for society to do” (26:34-26:41, personal interview). His attention to a global understanding of these issues correlate to the ways in which I train students to attend to ‘big picture’ (Yancey 2004) concerns through literary texts and how these ideas are represented in texts: “Like now, I try to look at things from a bird’s eye view. Like, this is what is fair for society, not just like, this is what’s best for me, where before I just cared about myself (laughs)” (26:55-27:02, personal interview). As mentioned above and in prior chapters, Adam retrospectively reported that before the course, he initially only viewed these issues from his individual point of view, and he did not account for how

⁸² For more on Donald Trump’s incitement of violence at campaign rallies, see Sam Stein’s and Dana Liebelson’s “Donald Trump Encourages Violence at His Rallies” (2016) and Justin Moyer’s, Jenny Starrs’ and Sarah Larimer’s “Trump supporter charged after suck-punching protester at North Carolina rally” (2016).

society as a whole is impacted by the political ramifications of unjust laws and policies. Now, Adam reports being able to think critically about an issue and situate it within a “global” understanding of how it impacts society. As represented with his examination of the Planned Parenthood hearings, Adam situates the hearings within a broader understanding of how this might impact women’s health and limit women’s rights and access to healthcare.

In addition to his engagement with political topics, Adam’s interpersonal relationship dynamics, as reported below, speak to the impact of a pedagogy of insurgency in English 111. He relates that since beginning college and completing the course, he and his friends

have pretty deep conversations a lot, and I mention that in the [in-class] reflection [essay]. Like, um, when I go home [to New Jersey], like, my friends back East, like, we have lots of these deep conversations talking about various things. Like, it seems as if since we’ve all went to college, we all kind of changed in our way of thinking which is obvious to be expected. And like, kind of agree on a lot of things. And now, I’m able to use all the skills from our class and like when they say something, I’m not just like, ‘Oh, I don’t agree,’ I’ll, like, listen to it, you know, and I think I learned a lot more now just from being able to listen.

(1:03:48-1:04:27, personal interview)

This portion of his interview provides evidence for how Adam cultivated critical listening skills in my English 111 course. Developing rhetorical sensitivity and critical listening skills is a central concern for my pedagogy of insurgency, and Adam’s intellectual development of this skill instantiates how students might be informed by such courses that emphasis critical listening as a complement to critical thinking.

Moreover, Adam's examination of the critical listening skills he reports developing in my class mirrors his final in-class reflection essay for Spring 2015. In this essay, Adam writes that because of the course, he "began having civil (sometimes) debates/conversations with my friends more frequently and was able to point out societal flaws that many, if not most, people don't usually see" (Reflection essay, page 5). While his paper outlines the contours of civic engagement and dialogue in interpersonal relationships, Adam's interview provides a more robust analysis for why he chose to exercise those skills and the strategies developed in English 111, as he believes they are important for cultivating the skills necessary for civic dialogue and engagement as a primary component of advancing social justice principles.

What is important for us to notice here in my analyses of Adam's interview and his reflection essay is how Adam reports exercising the skills and strategies he cultivated in English 111 and recontextualized (Nowacek 2011) them within informal learning environments such as viewing the Planned Parenthood hearings and engaging in informal debates with friends. Adam's cognitive and emotional understanding of attending to multiple perspectives and ideas while also listening to counter-arguments are testaments to how my pedagogy of insurgency affected his ability to participate in civic dialogue within the classroom and, perhaps more importantly, outside of it. As illustrated with my analysis of the research data above, Adam was successful in recontextualizing his tool-kit—analytical close-reading skills, attention to diverse perspectives and ideas, a willingness to engage new information, and the development of critical listening skills—within informal situations that exceeded the topics and ideas presented in my English 111 course in Spring 2015. Thus, the value of this research data enables a careful consideration of how social justice pedagogies foster civic dialogue and engagement in the classroom, especially when students are called upon to participate in co-intentional education.

Interrogating Social Media

Building upon the previous thread of how Adam engaged social justice informally vis-à-vis a “global” perspective of political issues, this pattern “interrogating social media” focuses on how students report interrogating social media as it relates to social justice. Below, I present data that seems to suggest how students “recontextualized” (Nowacek 2011) the critical thinking and close-reading skills developed in English 111, English 200, and English 242 to interrogate social media and its relationship to advancing or impeding social justice. Although none of my courses incorporated components of social media, focal students reported that the processes of inquiry development and engaging with multiple perspectives and ideas greatly impacted their abilities to consider the complexities of a situation and investigate the possibilities that might exist for advancing solutions of new perspectives. As such, the data illuminates how students’ engagement with social media and its relationship to advancing or impeding social justice might have been informed by my pedagogy of insurgency.

Throughout the data gathering process, each student I interviewed (including the focus group session) reported some engagement with social media, especially Facebook, Twitter, and Tumblr. In “Critical Media Literacy as Transformative Pedagogy” (2016), Steven Funk, Douglas Kellner, and Jeff Share explain how Facebook in particular

already reports one fifth of the world’s population as active users, 829 million of whom use it daily (Facebook 2014). Millions of American youth walk into their classrooms with pocket-sized devices that provide immediate access to information and entertainment as well as the potential to create and disseminate multimedia messages that can travel the world in seconds. (2)

In their conceptualization of a critical media literacy (CML), the authors advance a pedagogical framework for enabling students with the critical capacities to critique social media. This framework, CML, includes training students: to understand social media within social constructivism; to understand rhetorical sensitivity and nuance in language and semiotics; to focus on how social media attends to a specific audience and projects a politics of representation to those audiences; to examine the reasons why a text is created or shared, including the production of a text and the institution that produces it; and finally, to understand how social media might be employed for the purposes of social justice as well as social injustices (Funk, Kellner, & Share 2016, 7-8). The authors' framing of CML and its importance for advancing social justice is helpful for understanding how students can recontextualize (Nowacek 2011) the critical capacities needed to interrogate social media and intellectually digest how "all communication...ultimately benefit[s] dominant social groups at the expense of subordinate ones" (Funk, Kellner, & Share 2016, 8).

With Funk, Kellner, and Share's CML as a frame, I explore how students' engagement with social media may have been informed by my pedagogy of insurgency. In particular, I analyze data on how students report being able to transfer critical close-reading practices, rhetorical sensitivity, and inquiry development cultivated in my classroom to scrutinizing social media in informal settings. To begin, in response to my question about engaging in social justice in informal settings, Naomi responded that after viewing the film *Miss Representation* (2011) in my English 200 course, she immediately visited her Facebook account and began following the film's official page. She reported that the film's Facebook page frequently updates "every single day about, like, media, or just, like, a current issue or anything like that" (31:26-31:32, personal

interview). Naomi credited her Facebook newsfeed, in general, and her best friend, in particular, with helping her maintain awareness of socially relevant issues. Naomi believes,

It's just good to be up to date about things like that. And yeah, after this class, I had to, you know, really reconstruct how I view social justice. It's like, it's not just about white people feeling better, it's about, like, um, sexuality, and race. And like, [asking critical questions such as] "Where does race come into the picture? Are they omitting race from the issue because they can?" (32:34-32:56, personal interview)

She sums up how the course "really broadened my lens" (33:57, personal interview) for considering how social justice has been constructed for her by dominant cultural discourses. After, Naomi explained that she has to re-construct her understanding of social justice in order for her new perspective to align more accurately with what she reports learning in the course. I asked Naomi if she believes she would still be attuned to social justice if Facebook did not mediate that interaction. Naomi responded that she would, in fact, still be attentive to social justice despite (rather than because of) the advent of social media and its ability to make newsgathering easier for her.⁸³

Benjamin (a former student from English 242) also shared similar insight into the ways in which social media platforms constructed his world-view about social justice. In response to my question regarding how he engages in social justice related topics in informal settings, Benjamin reports that he is attentive to social justice "every day" and that he enjoys "reading about

⁸³ In a recent episode of *The Nightly Show with Larry Wilmore*, correspondent Franchesca Ramsey suggests that social media can have a positive impact on illuminating the atrocities of police violence. For instance, she argues that citizen journalists first covered the Ferguson protests on Twitter before mainstream news agencies reported on the events. With Twitter as a platform, videos were disseminated at a much faster rate than mainstream news agencies would have allowed. Despite its shortcomings, social media in this case (and others like it) had a positive affect on mobilizing systemic change and a national conversation about the unbridled authority of police officers and state-sanctioned violence. For more, see "The Impact of Social Media" (March 22, 2016) on www.cc.com.

different, you know, issues that are currently going on in terms of social justice. I mean, right now, all over the Internet, is that cop in South Carolina who was dragging that student across the classroom. I mean, it's everywhere!" (18:16-18:36, personal interview) He explains how social networking vis-à-vis social media allows him to "gather my news on social justice" (18:44). This process includes collecting information about a variety of organizations, such as Planned Parenthood, among other topics: "And not even just current events, but also, sort of ideas about social justice that I've never been aware of. A lot of it comes from Tumblr, honestly (laughs)" (19:35-19:41, personal interview).

Benjamin also elaborates that Tumblr is a favorite hotspot for users to post about social justice-oriented topics: "[I]t really gives you a different perspective, it's incredible" (19:51). I probe further to inquire about a specific Tumblr thread that has made an impression on Benjamin. He explains that one in particular, entitled "Reclaiming Latina," shows followers "that there's more dimensions to Latinas than their sexuality, and, you know, not discounting sexuality because it's important to express yourself in that way. Just showing, you know, they're more than just big hips" (20:14-20:31, personal interview). Another one of Benjamin's favorite Tumblr pages is "LGBTQ Laughs," which he describes as a page where users can post about "things, like, ignorant straight people will say. Um, in sort of like a double-edged sword. Like, you get the laughs of, like, 'oh, how ignorant is that,' but also, sort of understanding what it is going on in the straight community and how they view the queer community" (21:21-21:35, personal interview). Although Benjamin reported that he transferred knowledge of social justice to his music history course, his reported engagement with Tumblr suggests that he is not always critical of the ways in which social media can also perpetuate stereotypes. For instance, Benjamin seems to engage critically with "Reclaiming Latina" and how the blog motivates

viewers to rethink their assumptions about Hispanic women's sexualities, but he does not seem to engage critically with "LGBTQ Laughs" and how the blog might perpetuate stereotypes of heterosexuals who might be allies for LGBTQ individuals. As Benjamin's report illustrates, the impact of social justice pedagogy on students' abilities to "recontextualize" knowledge of social justice in new contexts, in general, and to social media platforms, in particular, is a work in progress, and its transfer is uneven. In Chapter 7, I will explain how we might harness digital narratives for cultivating students' acquisition of a critical media literacy in the writing about literature classroom and why it's important for teaching for social justice.

Nicole (a former student in English 200) confessed during the focus group session that she also believes that Tumblr is conducive to engaging with social justice informally. Nicole shares that she has a Tumblr page and follows several bloggers. Tumblr, she reported, is also the platform that alerted her to the death of Trayvon Martin: "And so, obviously, that reflects the Black Lives Matter and police brutality and stuff like that, so it's something I actually see commonly. And sometimes, before I see it on Facebook and large legitimate news sites and stuff like that" (1:04:21-1:04:35, personal interview). Nicole regularly follows other bloggers such as Cat Blaque, a black trans-woman who frequently posts about police brutality and trans-related issues in the United States.

As my research findings show, some focal students' engagement with social media platforms seems to have enhanced their attention to social justice related topics. During my initial coding of the data, I was slightly concerned that students were only engaging with social justice because of social media. Therefore, for Thomas's interview (a former student in English 242), I had the opportunity to ask if he would still be attentive to these issues without social media or if his attention to these issues is because of social media. He responded, "It's *because*

of [social media]” (42:06, personal interview, speaker’s emphases). Thomas also contextualized how he intellectually developed in regard to engaging with social media: “I think that before, I would have seen just, like, outrage that’s just, like, misplaced. But now, I see, ‘Oh, they don’t really have a right to do that and tell them what they can wear and what they should wear’ because I don’t know, they’re not them” (40:36-40:51, personal interview). Although it is unclear to me what current news story Thomas is referencing with “them,” I assume he intends to say that marginalized groups are often seen as hostile subjects, especially by mainstream news agencies. For instance, while explaining how social media alerts him to socially relevant topics, Thomas references a more recent event in Seattle—the interruption of Bernie Sanders at a presidential campaign rally in Westlake by Black Lives Matter activists.⁸⁴ Thomas retrospectively reports that he was initially confused by this incident and was not sure why Black Lives Matter activists would interrupt a presidential candidate who, he believed, to be progressive on racial issues. Upon further investigation of the incident, Thomas concluded that Seattle is “still not as progressive as it’s supposed to be. Like, Seattle’s, like, suppose [sic] to be one of the progressive cities. Seattle’s, like, one of the whitest cities in the country. So, for all as progressive as Seattle is, it doesn’t seem like they talk about race as much as other issues” (43:17-43:46, personal interview). Rather than dismiss the interruption of Sanders’ speech by disgruntled activists, Thomas retrospectively reports that he investigated the reasons why Black Lives Matter activists interrupted a presidential candidate in a city that deems itself to be, in Thomas’ words, “progressive.”

⁸⁴ For more on Black Lives Matter’s interruption of Bernie Sanders, see Jamelle Bouie’s “Black Lives Matter Protests Matter” (2015) and Conor Friedersdorf’s “A Conversation about Black Lives Matter and Bernie Sanders” (2015). For video of the event, see “Bernie Sanders Seattle Rally- Black Lives Matter Interruption” (August 8, 2015) posted on *YouTube.com*.

While all of my focal students reported engagement with social media as it relates to social justice, Jeffrey (a former student from English 111) offered insight into *why* students' relationships to social media platforms might be so influential for fostering students' social and cultural awareness. Although Jeffrey is skeptical of being absorbed by social media, he reports that he does believe that

social media has made it more possible for alternative viewpoints to be widely shared because a lot of news coming from the mainstream media is very biased and not representative of most people's opinions. It just shows a certain opinion.

And so I appreciate that about social media. (54:32-54:54, focus group transcript)

Despite his reported appreciation, Jeffrey believes that social media "still has its issues also, so I don't know" whether social media enhances or impedes the advancement of social justice principles (54:55-55:01, focus group transcript).

Like Thomas's interview above, I asked focus group participants if they would keep up with current news and events if it were not for social media. Almost all focus group participants responded that, in fact, they would not be able to stay current on issues and events related to social justice. Tonya perhaps summarizes it best: "Most of my news is from my friends, which sounds ridiculous. But especially since ----'s been gone. I just don't know what's been going on in the world (laughs)" (53:45-53:54, focus group transcript).⁸⁵

Given the importance of social networking for college students, it is not surprising that so many undergraduates rely on friends and close acquaintances to stay socially, culturally, and politically aware. However, what is surprising though is the extent to which social media impacts students' world-views about social justice, which includes reinforcing and/or dismantling

⁸⁵ I have deleted the name of Tonya's friend to protect the student's identification.

stereotypes. At the time of the individual interviews and focus group session with focal students, it was not completely clear to me to what extent social media played a role in constructing students' views of social justice. The focus group, however, illuminated how social media platforms are primary mediators of stereotypes for most (if not all) of our students. Earlier in Chapter 4, I analyzed how students' retrospectively reported world-views might be categorized as either naïve, resistant, or appreciative of social justice pedagogies, in particular, how students conceptualized social justice for themselves prior to my courses. To re-emphasize, many of them retrospectively reported that certain stereotypes were prominent in constructing their cognitive schemas of social justice before the course. Jeffrey's point about the 'social justice warrior' leads me to believe that social media platforms may either reinforce social and cultural stereotypes or dismantle them, as many students now come of age with social media applications in the palms of their hands. As Mark put it in his interview, "[D]epending on where you go, especially on the Internet, you'll find a lot of negative stereotypes for some of the, uh, sort of social justice-y people" (34:03-34:17, personal interview).

Much research has already shown that a Facebook newsfeed or other social media platform may reinforce an individual's world-view (Funk, Kellner, & Share 2016). Cognitive scientists have determined that an individual's newsfeed has a direct influence on how he or she interprets new information. Called a "confirmation bias," social media newsfeeds often allow individuals to maintain their world-views by reinforcing pre-conceived notions and stereotypes.⁸⁶ Although social media platforms were not a component of my curriculum, the interviews suggest that focal students were able to transfer some skills acquired in my courses to how they engaged with social media, such as close-reading skills, rhetorical analysis, and close scrutiny of evidence

⁸⁶ See Scott Bixby's "How Facebook Deepens Millenials' Confirmation Bias" (2016) and Jon Elster's *Explaining Social Behavior: More Nuts and Bolts for the Social Sciences* (2007).

and assumptions. By recontextualizing (Nowacek 2011) the skills cultivated by my pedagogy of insurgency, some students' reports suggest that they may have become more attentive to social justice when engaging with social media.

For instance, Annalisse's observation of social media as a tool for mediating social justice suggests how social media may become a tool for pedagogies of empowerment, especially if we wish for students to take up social justice in their everyday lives: "I feel like when it comes to, like, social justice, just, like, talking to other people about it...[B]ecause I feel, like, our generation is so social media savvy. And it's, like, there and ready for us. So I feel, like, that's what I'm more engaged in and that's how I learn more" (21:41-21:59, personal interview). Social media allows for most students like Annalisse to remain aware of social justice beyond the classroom. Only one focal student, Naomi, stated that she would be attentive to social justice after the course had ended regardless of social media. However, to what extent this would be the case would warrant further investigation. Moreover, while Thomas's interview may suggest a correlation between his ability to interrogate social media and his cultivation of new skills (e.g., close-reading and scrutiny of evidence), Annalisse's interview does not offer enough evidence to make this claim. This gap in the research data warrants more investigation into how pedagogy of insurgency impacted students "recontextualization" (Nowacek 2011) of skills acquired in my classes to their use of social media platforms.

Although we certainly wish for students to actively seek current news information for themselves rather than rely on social media newsfeeds, my research findings show that some students report being able to exercise close scrutiny and critical analysis of media reports regardless of the platform in which it appears. In light of this data, an active incorporation of social media platforms into the social justice curriculum offers both teachers and students

another pathway for advancing pedagogies of empowerment vis-à-vis social justice. If we wish for students to cultivate the kinds of critical close-reading and critical thinking skills we purport to teach, we will need to consider to what extent we incorporate multiple kinds of information into our classroom and to what extent this information enables students with not just a critical literacy, but, indeed, a *critical media literacy*, a pliable framework that explicitly teaches students how to transfer close-reading and critical thinking skills from the classroom to the dorm room.

Bridging the Great Divide: STEM and the Humanities

Throughout this chapter, I have examined how my pedagogy of insurgency may have informed focal students' abilities to recontextualize (Nowacek 2011) social justice within new learning environments, both formal, academic environments and informal environments that students encounter in their everyday lives. Despite the intellectual development of some focal students' knowledge about social justice, many of the focal research subjects were not able to connect social justice to their majors in STEM fields—science, technology, engineering, and mathematics. This unexpected finding enriches the analysis of the data and provides one pathway for how we might scaffold interventions into the curriculum that might enable students to make better connections for themselves in our courses and beyond them. First, I will discuss the STEM focal students—Mark and Adam, both former students in English 111, and Nicole and Naomi, both former students in English 200. Then, I will pivot to the Humanities students—Jeffrey, Catherine, and Tonya, all former students in English 111—and focus on the ways in which they apply social justice to their concentrations. Tonya, an Environmental Science major, was already cued for social justice, as she reported that she is interested in environmental justice and global

humanitarian projects. Therefore, I find it fitting to include her with the Humanities students because she is able to apply social justice to her major and her minor in French Studies. Because Benjamin and Annalisse were able to recontextualize social justice in relation to their respective majors in music performance and Sociology/American Ethnic Studies, much of this data will focus on Catherine, Jeffrey, and Tonya.

While a significant portion of my data has focused on students' abilities to successfully transfer knowledge to new contexts, this section illuminates a gap in some students reported knowledge, a gap that is exacerbated by a national emphasis, in general, and an institutional emphasis, in particular, on STEM fields. To begin, all participants in both the focus group and the individual interviews were asked to what extent have they continued studying topics discussed in their courses with me in both formal and informal learning environments, and if so, why or if not, why not. When in formal settings, Adam reports that he has not been able to pursue social justice in his coursework for his major in chemical engineering "just because of not having time to take electives right now, and not having, you know, not being able to [engage in social justice] in an academic setting; [to] learn about these things" (1:01:26-1:01:34, personal interview). He is able to relate the course though to "like the environment and, like, sustainability and stuff like that" (1:01:58, personal interview). But as an aspiring chemical engineering major, he is not able to pursue these topics in his coursework nor has he encountered them in the curriculum. In fact, as he made clear in his interview with me, he unknowingly marginalizes the issue of social justice to "electives," those courses that exist outside of the 'core' courses that students are required to take for obtaining their degrees. Adam's marginalization of social justice to "electives" implicitly demonstrates that he has not yet fostered the intellectual capacity to transfer social justice to his engineering courses.

In a similar way, Naomi does not recognize the ways in which social justice and feminism might be connected to nursing and the wider medical community. During her interview with me, she reports, “I mean, [the class] really made me want to take more classes about social justice...whether I will or will not is kind of a different story just because of my, um, what I want to do with my degree” (47:54-48:03, personal interview). This gap is rather surprising given how Naomi reports practicing everyday feminism (a thread I discussed earlier) and the importance of the Humanities for her:

Um, a lot of people, I mean, myself included, before this class. I mean, Humanities are cool, they don’t have that much relevance to like getting a job or you know, just being in the real world. *But they really do* because they teach you *how to be a thinker*. Like, biology and stuff (laughs)...Biology and chemistry and things, those are important in their own right. But, um, in college especially, just learning *how to think* is so important. And it’s just a good place to do it because you’re with other people who want that and you’re being taught by people who want to help you, you know, grow as a thinker, not just get you to a job or like a grad program, you know. (48:02-48:35, personal interview, emphases added)

As shown here, Naomi’s intellectual development lends itself to the value of the Humanities for students despite one’s major. Moreover, Naomi articulates a common sentiment—that the Humanities and ‘living a life of the mind’ does not materialize into a lucrative career and other tangible benefits and skills that students can use to earn gainful employment.⁸⁷ This sentiment hinges upon a strident anti-intellectualism on a national level, when more and more university

⁸⁷ For more on this discussion, see Jonathan Cole’s *Toward a More Perfect University* (2016) and Cole’s extended interview featured on NPR’s *OnPoint with Tom Ashbrook*, “Fixing America’s Universities” with guest host Ray Suarez (March 23, 2016). Also see Fareed Zakaria’s *In Defense of a Liberal Education* (2015) and his extended interview featured on NPR’s *OnPoint with Tom Ashbrook*, “The Enduring Value of a Liberal Arts Degree” (March 30, 2015).

programs and fields of study are seen as frivolous expenditures by state and federal governments.⁸⁸ Framed within the rhetoric of neoliberalism, the push for the privatization of higher education, and the systemic dismantling of the humanities and liberal arts education, we can see how students take up anti-intellectualism at the expense of learning how to think critically. However, Naomi rejects this viewpoint, as she puts it, “just learning *how to think* is so important” (48:21-48:26, personal interview, emphases added). Because of her disposition and genuine interest in learning and academic inquiry, she believes she has gained more from the course than she initially expected: “I ended up gaining a more greater appreciation for college, in general (laughs). Yeah, there’s just a lot of potential for growth *as a thinker* because of classes like this” (48:42-48:50, personal interview, emphases added).

Despite practicing everyday feminism and understanding the value of the Humanities for undergraduate students, Naomi was not able to relate feminism or social justice to her major in nursing during our interview. However, as I have shown above, she *is*, in fact, able to find the relevance of feminism and the Humanities for students. In this way, Naomi either views social justice as external to the STEM fields or she has not yet considered how social justice applies to nursing and the medical field. Although I did not ask her explicitly to relate feminism to her major, I view this gap in her interview as both a missed opportunity to engage her in how she might view feminism within her concentration and sparking her interest to pursue this idea. For instance, Naomi reports learning about social justice, in general, and feminism, in particular, to reading: “I read *The Atlantic* sometimes (laughs). I wished I could read a lot more than I do. I

⁸⁸ For more on budget restrictions and its impact on the continued dismantling of liberal arts education, see Patricia Cohen’s “A Rising Call to Promote STEM Education and Cut Liberal Arts Funding” (2016); Aaron Rupa’s “Scott Walker is ‘Proud’ of Gutting University of Wisconsin Budgets” (2016); Nico Savidge’s “Changes to Tenure, Budget and Regents Show Extent of Scott Walker’s Impact on UW” (2016); Rebecca Schuman’s “The End of Research in Wisconsin” (2016); Dan Berrett’s “The Day the Purpose of College Changed” (2015); Alia Wong’s “The Governor Who (Maybe) Tried to Kill Liberal-Arts Education” (2015); Scott Jaschik’s “Obama vs. Art History” (2014); Tracy Mueller’s “The Famous Obama Apology Note and the Truth about Art History” (2014); and Heidi Tworek’s “The Real Reason the Humanities Are ‘in Crisis’” (2013).

really like reading, but school's getting me down (laughs)" (34:11-34:39, personal interview).

While Naomi practices everyday feminism in informal environments and pursues social justice outside of her coursework, she, like Adam, perhaps has not cultivated the intellectual capacity to connect how the medical profession, in general, and nursing, in particular, might advance social justice principles, especially to under-served and impoverished communities that are in desperate need of access to quality health care.

Similar to Adam and Naomi, Mark explains to me during his interview that the coursework in his mathematics major largely impedes his ability to investigate issues related to social justice. He explains, "[S]ome of those philosophy classes regarding mortality are sort of related. Uh, especially human rights. You could certainly make the argument for, um, actually it was pretty related. The intro to ethics, not so much" (33:57-34:11, personal interview). Mark could use the information he learned about the atrocities of Hurricane Katrina in English 111 and how people of color and poor communities were disproportionately affected by the disaster to his course on human rights. Despite having classes in the Humanities that allow him to utilize this storehouse of information, he does not encounter such ideas in his coursework for his major: "I guess in the academic setting I do have classes that are sort of related. But, uh, yeah, well, I might even run into it in classes. Uh, but, not really with math (laughs)" (35:34-35:42, personal interview). I did not ask Mark to elaborate on these classes in which he found correlations, although I assume he intends to mean philosophy courses (a constant theme throughout our interview). As shown previously with Adam and Naomi's interviews, Mark marginalizes social justice to be external to his concentration in mathematics.

As a biochemistry major, Nicole (a former student in English 200) offers us another look at how STEM majors view social justice as external to their fields of study. Unlike the previous

students, Nicole presented a more robust explanation during the focus group session for how she understood social justice applying to STEM:

I guess it's kind of hard when you're a STEM major because a lot of your classes are, like, science-based or math-based. So, it's really kind of hard to, like, apply what you've learned in, like, an English [class] or, like, those kinds of classes, to, you know, like, science classes. Like, a lot of what I apply it to is, yeah, outside of the academic sphere, which is kinda like what I've talked about which is mainly on social media. Yeah, it's more of like in a general, like, not as academic sense, I guess, more casual. (1:32:49-1:33:28, focus group transcript)

Nicole makes a few moves here that are pertinent to my discussion of the data and how most STEM students understand social justice to not be applicable to their fields of study. First, Nicole couches “science-based” and “math-based” courses as not needing a social justice-oriented approach when applying methods and skills learned in math and science to the real-world context. Second, she is not able to “bridge” (Perkins & Salomon 1988) the connections between English courses to the sciences, which might also include Nicole’s inability to apply skills and tools acquired in English courses beyond social justice (for instance, writing skills). Finally, and perhaps more importantly, Nicole locates her engagement with social justice only within a “casual” learning environment (e.g., social media platforms). Following the interview protocol with Adam, Mark, and Naomi, I did not pose the question about explicit application of social justice to her major. Thus, more research would need to be conducted to understand how Nicole might apply social justice to her field of study if she were cued to do so.

In response to Nicole’s point about STEM majors and social justice, Jeffrey, an international studies major, related an event he had attended several weeks prior to the focus

group session. Jeffrey reports that the event included the current president of Ireland, Michael D. Higgins, who spoke about the issues affecting social justice and its intersection with STEM fields. Jeffrey explains,

Yeah, he was here a couple of weeks ago, and he gave a speech about climate change. But he gave a bit about, he was trying to address more, like, science students and, like, STEM students to try and, like, encourage them to take back science because he thought science and technology and technological development had been taken [away by corporate interests] and was being used not to benefit humanity as a whole, but to benefit only rich people or it's only accessible to rich people. And so, just kind of what [Nicole] said. Like, how to apply it to science and stuff. And so, I think, he was trying to tell science students that he thinks you have a responsibility also when it comes to issues of social justice and kind of, like, take science and use it for helping other people instead of just making rich countries richer while, like, not addressing world-wide poverty.

(1:33:32-1:34:45, focus group transcript)

Jeffrey's summation of President Higgins' speech encapsulates the extent to which STEM students should attend to social justice and how they might wrest science and technology away from corporate interests in order to better serve impoverished populations. As Jeffrey explains above, science, technology, and the pursuit of technological advancement have indeed become the (in)vested interest of corporations, as more and more global consumers become 'plugged-in' to various devices and as more and more pharmaceutical companies participate in corporate inversions.⁸⁹ Earlier in this chapter, Benjamin's discussion of Martin Shkreli's acquisition of life-

⁸⁹ For recent attempts at corporate inversions in the pharmaceutical industry, see Diana Furchtgott-Roth's "Free Pfizer! Why Inversions Are Good for the U.S." (2016); Renae Merle's and Carolyn Y. Johnson's "Pfizer, Allergan

saving cancer and AIDS medicines offers us one recent case of the pharmaceutical industry significantly decreasing the affordability of life-saving medications. Moreover, Jeffrey's point about how STEM students should take responsibility to wrest power away from corporate interests is keenly observed as a point of contention that is too often marginalized within university campus culture, especially given the hyper-competitiveness and hyper-individualism that fuels students' pursuits of STEM degrees and "prestigious" majors (Binder et al. 2015).

Tonya's response builds upon Jeffrey's point: "That's one thing I really like about my environmental sociology class. Like, what I really want to do. I originally went for Bio, and then I switched to environmental science because I really want to help people" (1:34:26-1:34:34, focus group transcript). Her awareness of helping others emerges from her belief that "there's environmental racism because low-income families live next to shitty places and there's more [sic] likely for there to be land-fills that are leaking and damaging the water and that kind of stuff" (1:34:47-1:35:08, focus group transcript). Tonya reports that she understands that environmental issues are systemic rather than isolated incidents: "[W]e don't emphasize that [enough]. And I think that's, for me, that's a huge problem in, like, the education system is, like, 'yeah, this is great,' but *why* are you doing science if not to protect and promote the human species and better everybody's lives and all that kind of stuff. What's the point of doing science?" (1:35:46-1:36:04, focus group transcript, speaker's emphasis)

As I discussed earlier in Chapter 4 with students' world-views, it is quite possible for us to relate Tonya's understanding of environmental science and its impact on human beings to her disposition and appreciative world-view, especially the fact that she has volunteered with numerous organizations since high school. However, Tonya's point about education is crucial to

call off \$160 billion merger after U.S. moves to block inversions" (2016); and Rob Davies' and Dominic Rushe's "Pfizer takeover: what is a tax inversion deal and why are they so controversial?" (2015).

emphasize here, especially given the emphasis on STEM courses on a national level. To be clear, I am not faulting students with the inability to make the connection between their majors and social justice, as students are not always capable of making these connections without explicitly being cued by instructors. Rather, the inability of students to make the connection between their STEM majors and social justice is, in large part, because of the way in which education on both a state and federal level too often frames STEM courses within a profit margin. In “Career Funneling: How Elite Students Learn to Define and Desire ‘Prestigious’ Jobs” (2015), Amy Binder, Daniel B. Davis, and Nick Bloom investigate how academic and career advisors track students at elite universities into certain high-status professions (e.g., the financial sector (business-related majors) and high-tech fields). With the insight of Pierre Bourdieu’s theoretical framework for understanding institutional structures, Binder et al. focus on how elite universities work structurally and hierarchically in conditioning students’ career aspirations. They explain how the university serves as reinforcement to the family and primary schooling, what Binder et al. call “fields of power that students encounter,” the “organizational realities” (Binder et al. 3) that structure students’ experiences. The authors conclude that the university plays a central role in students’ career goals. They concede though that they “do not deny the influence of class background on students’ career aspirations. However, we think it is imperative to recognize the campus environments, or university fields of power, have a large independent role in the production and reproduction of social inequality” (Binder et al. 16). The important take-away here for my research findings is how elite institutions, such as the UW, serve as an important site for understanding “how culture and organization combine to create definitions of worthy careers at one of the key sources of occupational stratification—elite campuses, where elite educations are leveraged into elite occupations” (Binder et al. 16). The university’s emphasis on STEM

majors combined with the national emphasis on STEM education alerts students to the value placed on some majors over others (*Engage to Excel* 2012). This has a direct impact on how students engage with social justice in and beyond the university classroom due to the rhetorical and cultural implications of such emphases.⁹⁰

Although I find it important for students to consider the practical aspects of obtaining a degree in any field, especially given my emphasis on the “utility value” of literary studies (Engle et al 2012) in Chapter 3, I argue that we might consider how institutional structures and dominant cultural discourses condition students to view science, research, and technology in such a manner that forecloses the possibility for advancing social justice. Moreover, we might understand that students’ lack of connection between their respective concentrations and social justice might be simply because the curriculum in STEM courses rarely (if ever) focus on social justice. Indeed, the organizational structures of focal students’ respective majors in STEM fields—chemical engineering, mathematics, nursing, and biochemistry—may limit their engagement with social justice, as many of these courses direct students to focus on particular topics and ideas, few of which are focused on finding solutions for those who are the most disenfranchised and under-served by scientific and technological advances. Thomas and Catherine, also biochemistry majors, did not make this connection between their major and social justice either. However, Catherine’s second major in medical anthropology allows her to explore social justice within a formal learning environment, which she stated was a direct result of her English 111 course (1:30:02, focus group transcript). This finding in the data warrants more investigation (one that exceeds the boundaries of my research), as I find it especially

⁹⁰ For examples of universities and colleges that explicitly tie together STEM, the Humanities, and creating real world/social justice-oriented solutions, see Julio Ottino’s and Gary Morson’s “Building a Bridge Between Engineering and the Humanities” (2016), Paul Basken’s “Teaching Young Engineers to Find Problems, Not Just Solve Them” (2016), and Paul Basken’s special collection on essays in *Is University Research Missing What Matters?* (2016)

troubling that so many STEM students, despite cultivating a critical awareness towards social justice in my courses, are unable to consider *how* social justice affects their majors and *how* their respective majors might advance social justice principles. As such, bridging the great divide between STEM students and Humanities students as it relates to social justice is one area for significant improvement in the future, a point I will return to in Chapter 7.

Conclusion

Throughout this chapter, I have presented research findings into how focal students “recontextualize” (Nowacek 2011) social justice in and beyond the university classroom. The emerging patterns—*interrogating disciplinary knowledge, practicing everyday feminism, understanding the real-world relevance now, kick-starting the cycle, interrogating social media, and bridging the great divide* that exists between STEM students and Humanities students—all instantiate how focal students were influenced by their encounter with my pedagogy of insurgency and transferred the knowledge acquired to other formal and informal learning environments. With an emphasis on pedagogical memory, I have presented data into some of the long-term effects of my pedagogy of insurgency and how it informs students over time and across multiple contexts. Because many of the focal students completed my course prior to the interviews and focus group session (in some cases, often years prior to my field work), I find the data in this chapter to be especially promising for re-envisioning the social justice curriculum in order to bridge connections for students in STEM fields which may encourage them to possibly transfer the knowledge acquired about social justice to their respective majors. I also find the data in this chapter to be useful for understanding how we might foster students’ abilities to make connections to possible transfer opportunities throughout the quarter. However, as the

research findings show us, students will, in fact, make unforeseeable connections between the course curriculum and other contexts despite, rather than because of, our scaffolding procedures. For instance, Benjamin's understanding of classism in my English 242 class and Annalisse's interrogation of her disciplines Sociology and American Ethnic Studies were both exciting discoveries that helped illuminate "interdisciplinary cognition" (Boix-Mansilla 2010, 288). However, STEM students' inability to understand how their majors might be conducive to social justice research offers one spot for tremendous improvement in the future, a point I will return to in Chapter 7 when discussing the implications of my research. The take-away here for me though is how we might be proactive to the possible connections that students' make and how we might facilitate the process of knowledge transfer in order to promote better learning outcomes within our classrooms and beyond them.

In summary, this chapter examined:

- ✓ How students have "recontextualized" the lessons learned about social justice for interrogating disciplinary knowledge formation and knowledge production and the ways in which knowledge production occurs in a variety of disciplines. As I discussed with Benjamin and Annalisse's interviews, interdisciplinary work exists as an important transfer opportunity, especially if we wish for students to transfer social justice across the curriculum.
- ✓ How students continue to learn about social justice in their everyday lives, which includes practicing everyday feminism as shown with Annalisse and Naomi. As former students in English 200, both students cultivated a keen awareness that might be adequately described as a feminist literacy (Felski 2003). With a newly cultivated

feminist literacy, Annalisse and Naomi both reported that they understand the intellectual and political stakes of feminism for themselves and other students.

- ✓ How my classes ‘kick-started the cycle’ for students to cultivate a global perspective. Adam’s interview offered key evidence for how his perspective was informed by pedagogy of insurgency in English 111, in particular, pedagogy of insurgency’s emphasis on the formal processes of inquiry development, argumentation, and rhetorical analysis. This motivated Adam to think about both local and international politics related to social justice from a “bird’s eye view” and shift to a global paradigm of understanding how politics and legislation impact people’s lives.
- ✓ How students understand the real-world relevance now. Naomi’s reported change in her perspective about the value of the Humanities made apparent for her the importance of learning and critical thinking.
- ✓ How to interrogate social media and how digital narratives circulate for either advancing social justice principles or impeding social justice. Although pedagogy of insurgency did not make explicit use of social media, students reported frequent engagement with social media platforms which offers us a new aspect for reinforcing lessons learned in the classroom as they relate to social justice. With the aid of social media platforms, we may instill students with a critical media literacy that exceeds formal learning environments and the boundaries of the classroom.
- ✓ How students and teachers might participate in bridging the great divide that exists between STEM students and Humanities students. By enabling students from all disciplines with the critical capacities to read and intervene into social injustices, we

may bridge the divide between STEM students and the Humanities students and how they each take up social justice.

These patterns suggest that focal students are not only impacted by my pedagogy of insurgency, but students are also given the capabilities to transfer knowledge acquired in my classroom to other contexts, despite the divide that might exist between STEM students and Humanities students. In the final chapter, I discuss the implications of my pedagogy of insurgency on close-reading practices and the teaching of literature discussed in Chapters 1, 2, and 3 as well as examine the implications of the research data presented in Chapters 4, 5, and 6.

CHAPTER SEVEN
Texts that *Teach*; Texts that *Transform*
Implications of the Research

Throughout this dissertation, I have illustrated how my pedagogy of insurgency functions as a vehicle for social justice in the writing about literature classroom. My endeavor began with the Introduction where I presented readers with the theoretical underpinnings of pedagogy of insurgency and how it draws from women of color feminism and intersectionality as central principles. In Chapters 1 and 2, I mobilized the principles of pedagogy of insurgency and advanced the concept of *affective counter-narratives* and divulged how *affective counter-narratives* in *Abeng* and *Lucy* influence readers cognitively and emotionally. Chapter 3 wedded the theoretical underpinnings of pedagogy of insurgency to a *practice* of pedagogy of insurgency and presented *scaffolding for justice* as a pragmatic rubric for scaffolding a curriculum that fosters students' critically edged capacities in the writing about literature classroom. This chapter also bridged the theory of pedagogy of insurgency presented in the Introduction and Chapters 1 and 2 to a practice of pedagogy of insurgency presented in Chapters 4, 5, and 6. Chapter 4 presented my research design, data collection methods, methodology, and introduced ten focal students as well as their retrospective accounts of prior knowledge. Chapter 5 examined the extent to which my pedagogy of insurgency formed new "*impressions*" (Ahmed 2004) of social justice in students' cognitive schemas. And Chapter 6 moved us beyond the writing about literature classroom and investigated how focal research subjects' "recontextualized" (Nowacek 2011) knowledge acquired in my courses within both formal learning environments (e.g., the university classroom) and informal learning environments (e.g., the dorm room).

In this final chapter, I offer several implications that can be generalized for both general education and upper-division courses. First, my dissertation sheds light on the importance of

teaching literary texts to undergraduate students that disrupt the taken-for-granted assumptions held by the average American reader. If we accept the notion that most students in the U.S. receive a “patriotic education” (Sheth 2013) that conditions them for “patriotic correctness” (Giroux 2006), then we will need to re-think the types of texts we teach and how those texts disrupt students’ truncated schemas (Bracher 2013). *Affective counter-narratives* presented in Chapters 1 and 2 have allowed me to do just that. Thus, I conclude that *affective counter-narratives* function as a vehicle for social justice by intervening into the totalizing stereotypes that circulate vis-à-vis unjust narratives. Pedagogy of insurgency privileges the theme of education; as such, focusing specifically on colonial education in *Abeng* and *Lucy* allows me to extrapolate for readers how literary texts re-animate pedagogy of insurgency’s theoretical underpinnings. For instance, Michelle Cliff’s character Mr. Powell instantiates how insurrectionary pedagogies, such as those described with *scaffolding for justice* in the Introduction and Chapter 3, can be taught within the classroom. While teaching the curriculum endorsed by the British Empire, Mr. Powell supplements the students’ education with black writers of the Harlem Renaissance; Mr. Powell’s choices promote student empowerment and self-actualization. Or, to take an example from Jamaica Kincaid’s *Lucy*, Annie Potter (Lucy’s mother) instantiates an insurrectionary pedagogy by countering the heteronormative logic that seizes control of women’s reproductive rights in both the colonial West Indies and the U.S. By teaching her daughter how to craft herbal abortifacients, Annie empowers Lucy with the knowledge to control her own body in the United States. These moments in *Abeng* and *Lucy* recast how pedagogy of insurgency equips students with similar tools for self-empowerment and cultivates undergraduates critical thinking skills, such as ethical close-reading practices and employing writing as a tool for self-empowerment.

Moreover, *Abeng* and *Lucy* also have important implications for how we might go about teaching undergraduate students an anti-progress narrative of education, in general, and higher education, in particular. As I discussed in the Introduction, pedagogy of insurgency aims to instill students with a critical skepticism of education, especially since so many characterize education as a beckon of hope for society's ills. Teaching texts such as *Abeng* and *Lucy* allows me to illustrate to students how education can be both empowering *and* disempowering. In this way, I hope to show students the importance of understanding how education functions as both a tool for empowerment and disempowerment.

Furthermore, what I learned from my research in Chapters 1 and 2 is how and why literary texts are influential for cultivating students' critical awareness of social injustices. By focusing on the "*impressions*" (Ahmed 2004) made by texts, I am more aware of the importance of selecting texts that radically intervene into students' resistant and naïve world-views. Moreover, my research has taught me the importance of taking stock of students' emotions and how they manifest in relation to reading and writing about literature. The theoretical frameworks of Sara Ahmed's *The Cultural Politics of Emotion* (2004) and *The Promise of Happiness* (2010) coupled with Mark Bracher's *Literature and Social Justice* (2013) and other scholarship in cognitive literary studies empowers me with the knowledge necessary to design and construct effective curricula that aims to challenge and, possibly, transform students' affective relationship to literary texts.

In acknowledging the transformative potential of literature, I am also more attentive to how literature, in general, and transnational women's literature, in particular, contain affective components that influence both a reader's cognition and emotions for better or for worse. Such insight has motivated me to revise guided questions in my curricula. For instance, in my most

recent composition class “*Laughing for Justice: Comedy as Social and Cultural Critique*”

(Appendix 10), I included two questions for Chelsea Handler’s “Chelsea Does Racism,” a docu-series produced exclusively for *Netflix*. Questions for Handler’s episode includes

- What function do personal stories serve in the film? In your opinion, how do personal stories affect viewers?
- How did you feel while viewing the film? Did your attitude toward Handler change at all? What about your attitude towards her topic?

With these questions as a guide, I explicitly cue students to consider the importance of personal narratives in Handler’s episode. The first question also asks students to contemplate how personal stories influence viewers for better or for worse. In Handler’s episode, she interviews a diverse cohort of individuals, two of whom includes Walter Scott’s parents.⁹¹ The second question though cues students to be metacognitive and introspective, as I wish for them to chart their reactions to specific moments in Handler’s film. For example, one scene in the film includes the footage of Walter Scott being killed by a white police officer. Handler’s episode allows me to engage students in the uncomfortable discussion regarding the unlawful murder of black women and men at the hands of state actors. Perhaps more importantly, I include the question because I wish for students to consider their attitudes and beliefs about race and racism and whether their perspectives are informed by Handler’s approach to racism.

Second, my research into historically contextualized close-readings of *Abeng* and *Lucy* combined with my qualitative research into how pedagogy of insurgency affects student learning also lends insight into students’ pedagogical memories of course content in social justice-oriented courses. These courses have the potential to condition students’ emotions and cognitive

⁹¹ For more, see Oliver Laughland’s “Walter Scott: silence and tears as parents visit site of shooting for first time” (2015).

abilities during and after the courses have ended. As Chapter 4 illustrated, a student's affective relationship to course content is largely dependent upon his or her disposition to social justice. Moreover, the student's world-view fostered by his or her many years of schooling, familial environment, interpersonal relationships, and engagement with social media seems to have a profound impact on how his or her world-view is shaped. My understanding of the "naïve," "resistant," and "appreciative" world-views allowed me to categorize the ways in which students view social justice. While many students often express resistance to the course and/or articulate naïve understandings of social justice, students must be open-minded to new information and willing to consider new perspectives despite his or her ideological investments. Without an open-minded perspective, the student will continue to embody resistance and possibly express a lack of motivation or unwillingness to engage with topics and materials found unfamiliar and in conflict with his or her world-view.

One way that I now encourage students to maintain an open-minded perspective is by explicitly framing social justice content as an opportunity for them to engage in uncomfortable ideas. For instance, to revisit my composition course "*Laughing for Justice*" (Appendix 10), I introduce students to 'safe spaces,' 'trigger warnings,' and the 'coddling' of undergraduate students in higher education. The first sequence of this class utilizes Caitlin Flanagan's "That's Not Funny!" and Greg Lukianoff and Jonathan Haidt's "The Coddling of the American Mind" (2015), both of which appeared in the September 2015 issue of *The Atlantic*. I extrapolate for students one of the core messages articulated throughout both articles—that presenting students with uncomfortable ideas should be central to any university's mission.⁹² Explicitly framing comedy and political satire with Flanagan and Lukianoff and Haidt allows me to teach students

⁹² Although these authors are helpful for framing why uncomfortable ideas are important for undergraduate students' intellectual growth, they fail to attend to trauma.

how comedy can function as a vehicle for social justice. Such pedagogical choices foreclose the possibility of students' engaging in ideological critique (with some exceptions).

Moreover, given my research on *affective counter-narratives* in Chapters 1 and 2 and my revision of guided questions for my curricula, I find that negative affect in the classroom offers me an opportunity to teach students the *power of discomfort*. Critical pedagogy, in general, and intersectional feminist pedagogy, in particular, inevitably sparks polarizing affective orientations in undergraduate students, especially when course materials focus explicitly on race, gender, sexuality, and immigration. Students' affective orientations to these topics often manifest in the form of resistance. In "Negotiating Tensions" (2002), Anne Donadey argues that resistance to course material "is often linked to feelings of defensiveness in the face of a perceived personal attack" (218). Student resistance can also be viewed as "a refusal to give up the privileges one has begun to acknowledge as one's own. The fear of losing one set of privileges when one experiences oppression on another level may be a reason for refusing to take responsibility for fighting all oppressions" (219). As Donadey points out, over-represented students' resistance to discussions that de-center whiteness and interrogate power and privilege are, in fact, rooted within discomfort and "fear" of losing power. Thus, I now consider how and why negative emotions arise in students, especially in over-represented white able-bodied middle-class heterosexual students who stand to lose power and who often find conversations about social justice disempowering *for them*. These students wrongfully assume that "everyone who supports cultural diversity wants to replace one dictatorship of knowing with another, changing one set way of thinking for another. This is perhaps the gravest misconception of cultural diversity" (hooks 1994, 32-33). If we support the idea that discomfort is essential for cultivating students' critical awareness of social justice, then implementing a pedagogy of discomfort in the classroom

allows us to teach students how to engage with emotional discomfort and cognitive dissonance as points of entry for critical academic inquiry and research.

As such, employing a pedagogy of discomfort in the classroom carries great risks, but also great rewards. In light of recent conversations about the creation of safe spaces on college campuses and the inclusion of trigger warnings on course syllabi, a pedagogy of discomfort requires an ethics of care when engaging students in social justice content. This ethics of care is synonymous with what bell hooks (1994) calls an “engaged pedagogy,” a pedagogy that considers students as intellectual equals and maintains rigorous academic standards that holds all students accountable to learning. As she puts it, the concept of engaged pedagogy

is more demanding than conventional critical or feminist pedagogy. For, unlike these two teaching practices, it emphasizes well-being. That means that teachers must be actively committed to a process of self-actualization that promotes their own well-being if they are to teach in a manner that empowers students. (hooks 1994, 15)

When education ventures into the realm of “troublesome knowledge” (Meyer & Land 2004), I now consider how social justice becomes an inconvenient truth for many students. The push for trigger warnings by some undergraduates is a cause for concern, especially by those who simply feel discomfort (as opposed to psychological trauma) by course materials. As I mentioned much earlier in Chapter 4 with Mark’s interview, we should be mindful of the “backfire effect” (Nyhan & Reifler 2010, 307)—those feelings of ambivalence, resistance, and general discomfort from students who maintain their belief systems and naïve/resistant world-views.

A third revision I have made to my pedagogy of insurgency is how I emphasize to students the importance of collaborative learning in the classroom. This includes knowing that

students must demonstrate a willingness to be taught by other students. Jeffrey's earlier point deserves to be re-emphasized here: "I feel like sometimes I have a hard time, at least with certain subjects...I feel like I'm well informed about, I feel like it can be hard to be open-minded to letting other people teach you or you feel like they don't have anything to teach you" (41:58-42:12, focus group transcript). Thomas, Adam, Naomi, and Tonya all reported how they benefitted from collaborative learning environments, especially small group and large group discussions. These students represent the minority of students in the sample size, as the other six focal students represented in my study did not report that collaborative learning was beneficial for their learning experiences. In fact, many of them found collaborative learning to be an additional task that they had to attend to while completing their own work in the course.

Because of this data finding, I now understand the importance of creating constructive collaborative learning environments for undergraduates. For instance, I now frame peer review sessions as an opportunity for students to develop professionally and to cultivate critical thinking skills. Indeed, *constructive* collaborative learning vis-à-vis the peer review process disrupts a model of hyper-individualism that pervades the culture of the neoliberal university. The fact that many undergraduates (especially in STEM fields) compete for coveted spots in their fields of study at the UW is perhaps one institutional factor that works against constructive collaborative learning environments, as many students define 'success' through the neoliberal ethics of hyper-competitiveness, hyper-individualism, and the obtainment of prestigious degrees in STEM fields. As such, I have revised my peer review assessment sheet to include a statement that explains to students the purpose of peer review:

As an exercise in critical thinking and professional development, peer review is a highly-valued process in academic writing for various stages of the writing

process and is an essential feature of academic writing courses such as English 131. Why peer review? Because peer review offers you an opportunity to have your essays reviewed by a peer and receive immediate feedback. Peer review is also a chance for *you* (the student) to see how other students are approaching writing assignments. The purpose of peer review is *not* to close-read your peer's assignment and point out only the weaknesses; rather, peer review is an opportunity for you to critically engage with your peer's work and offer your own assessment of the strengths and weaknesses of an assignment. Furthermore, peer review is an opportunity for you to develop professionally by collaborating with your peers in the service of developing your writing and critical thinking skills.

(Appendix 10)

This statement intends to make the peer review process more productive for students, especially for those who are skeptical of the peer review process. Annalisse's reported sentiments sum up students' attitudes towards peer review: "[A]t the end of the day, like, I get what you're saying, but, like, you're not the one grading it" (13:41-13:50, personal interview). Jeffrey also articulated a similar stance: "...when you do peer review, people feel obligated to do something, but often it's not worth being said. So, like, a lot of the times, [I'm thinking] I'm not actually gonna change this" (39:37-39:49, focus group transcript). Annalisse and Jeffrey represent many students in general education courses who are skeptical and resistant to peer review. Although I now frame peer review in the classroom as an opportunity for students to learn from others, the inherent organizational structure of large educational institutions such as the UW might not be conducive to constructing collaborative learning environments despite our best efforts.

For these reasons, I consider more creative ways for integrating constructive collaborative learning environments into my curriculum such as the revisions I have implemented to peer review sessions discussed above. Such changes can also be implemented in large lecture halls. In “Small Group Pedagogy: Consciousness-Raising in Conservative Times” (2009), Estelle Freedman discusses how she implemented consciousness-raising sessions for a large lecture course on feminist studies at Stanford University. These small groups met outside of class time and recorded their meetings in journals. Freedman explains that the purpose of these groups was to initially “enhance classroom learning and not necessarily to achieve political conversion,” but, as she writes,

the two seemed to happen simultaneously. The intellectual challenge of readings, discussions, and papers certainly contributed to the process, but consciousness-raising provided something that traditional academic work could not: a safe space for discussing personal differences and connecting these differences to gender inequality. (139)

Freedman shares one student’s response to the small groups: the student writes that she “expected these consciousness-raising sessions to change each of us, the rate and degree to which it occurred surprised and inspired me” (139). Essentially, the small groups allowed undergraduates to engage more with the class material and to personalize the issues for themselves, as Freedman’s pedagogical aim was “to move students from silence to speech, from isolation to community, and sometimes from political ambivalence to political commitment” (121). Because so many of my students arrive to the classroom largely apolitical and resistant to social justice, I find it important for myself to evaluate how constructive collaborative learning environments like Freedman’s experiment foster students’ learning.

A fourth implication of my research suggests that my classroom's organizational structure and my teacher persona may affect students' learning experiences. Naomi's point is keen here:

It was the first time I felt that the teacher was truly a facilitator. Like, a lot of times, teachers are...or professors, I should say, are really intent on, like, getting what they think it's about and, like, digging that into your head. And, you know, sometimes, it's not the most helpful because, like, well, what about what we think? People don't engage as well unless they really, like, have a say or feel like they can have a say in [sic] the topic. (21:51-22:17, personal interview)

The teacher as facilitator is indeed important for learning environments that are "co-intentional" (Freire 1970). The style of the seminar course is most conducive to this, as all my courses involved 32 students or less. Naomi's observation leads me to consider how my persona may directly impact students' learning experiences in the course. To be clear, I am not advocating a position that places the instructor as the sole responsible party for a student's learning; as my research has shown, a student's disposition plays a pivotal role in how he or she learns. But, while a student's disposition is important, I conclude that classroom management skills and my persona both play significant roles in facilitating students' learning. For instance, I consider how I engage students in classroom discussions and office hours, especially with regard to how that engagement builds a rapport with my students. I also evaluate how I pose questions during class discussions rather than deliver answers to my students. In other words, I am mindful of *when* and *how* I provide interpretations for undergraduates, and I allow students more independence in producing their own interpretations. Now, I pose questions in the form of a devil's advocate. This is not to say that I do not include my interpretations; instead, I frame them as a devil's

advocate rather than a ‘sage on the stage.’ As I discussed in Chapter 3, open-ended guided questions offer students an “invitation” to share in their readings and to become knowledge producers in the classroom with me (“The Poetry of Political Inclusion”). Before my fieldwork, I strived to steer students in a particular direction for interpreting literary texts because I thought this pedagogical choice was helpful in fostering critical consciousness. My research findings, however, suggest otherwise—that withholding my interpretation allows students to cultivate the necessary skills to read and intervene into social injustices.

With this knowledge gleaned from the qualitative data, I now incorporate more open-ended guided questions, reader response essays, and small group discussions throughout the quarter because these aspects of the curriculum allow undergraduates to maintain power over their own learning. Some may argue that feminist educators are ‘indoctrinating’ their students; as Rita Felski (2003) explains about reading criticism of her own scholarship: “When I’m not ushering in the apocalypse, I am being cast as a member of the thought police. I am told that I indoctrinate my students, ruthlessly crush any expression of dissent, and execrate anything written by a dead white male” (*Literature After Feminism* 1). In *Becoming Right: How Campuses Shape Young Conservatives* (2013), Amy Binder also claims that conservative politicians, television personalities, and radio talk-show hosts often view university educators as leftist-oriented and indoctrinating their students. And in “The Academic and Social Value of Ethnic Studies” (2011), Christine Sleeter makes clear that conservatives too often view social justice, in general, and ethnic studies, in particular, as “‘divisive,’ un-American, and teaching racial separatism and even overthrow of the U.S. government” (5). But, as my research has shown in Chapters 4, 5, and 6, my classes informed how some students incorporate multiple perspectives into their arguments, understand the relevance of social justice for our current

moment, interrogate social media platforms, among other aspects. Moreover, as the neoliberal university continues to emphasize the business model of education, maintaining the conversational style of the seminar course might become more difficult, especially when looming budget cuts rely upon expanding class sizes and stretching instructors to become flexible labor.

A fifth revision to my pedagogy of insurgency is how I stress the importance of writing in the classroom. Throughout the qualitative data analysis, I have learned that writing is an important facet of learning at the university. Similar to Smit (2004), I believe more emphasis should be placed on writing in courses *across the university curriculum*, both in general education classes and upper-division courses. As I discussed in Chapter 3, *writing for justice* is integral to a pedagogy of insurgency. The efficacy of *writing for justice* is illustrated in Chapter 5. In that chapter, Annalisse retrospectively reported that writing assignments were important for fostering her intellectual development in my course. The use of writing in Annalisse's other classes at the UW paled in comparison to English 200. This stands as an important reminder to privilege writing because it increases students' personal and political consciousness. As a consciousness-raising technique, writing allows students to navigate the difficult terrain of social justice in our contemporary moment. Some focal subjects also retrospectively reported that a few writing assignments allowed them to work through their affective relationship to texts and other course materials under consideration. The genre of the response paper in particular seems to provide students with an opportunity to digest and synthesize course materials, which is rarely given in other courses. Simply put, the data suggests that both critical and reflective writing through the use of metacognition may have proven to be valuable catalysts for training students how to navigate the course material and their affective relationship to it.

A sixth revision to my pedagogy of insurgency involves placing more emphasis on genre. My own assumption led me to believe that students cultivated a critical genre awareness and that they would be able to understand the rhetorical and cultural implications of genres, especially in film. And as I presented in Chapter 3, pedagogy of insurgency includes ‘*doing genre*’ for justice which privileges a multi-genre approach to teaching literature. But when I queried students about the importance of genre during their courses, many of them were unable to recall a *specific* genre. In fact, many of them were not able to understand what I meant by genre and most (if not all the respondents) needed clarification on the word ‘genre’ itself. This gap in my research suggests that many students lack the rhetorical sensitivity to name explicit genres. As the research on genre studies has already demonstrated, students lack a critical awareness of genre, even when genre is explicitly taught (Bawarshi & Reiff 2011; Tardy 2007). In my data findings, Annalisse reported that she believed popular culture content enabled her to learn more effectively about feminism and how feminism manifested contemporaneously. However, Adam thought José Antonio Vargas’ documentary *Documented* (2014) made more of an impact on his intellectual development than Chimamanda Ngozi Adichie’s novel *Americanah* (2013). Despite *Americanah*’s cultural, social, and political relevance, the visual text of the documentary impacted Adam’s intellectual development more, including his critical awareness of the failures of immigration policies in the U.S. But Annalisse and Adam were not able to tease out what I meant by genre despite the fact that Annalisse’s class (English 200) was titled “Genres of Feminism” (Appendix 4).

Notwithstanding the fact that most students are often unable to name specific genres (both reading and writing genres), I believe that genre does, indeed, matter for how students take up social justice. For instance, Annalisse reported that her interest in feminism was conditioned

vis-à-vis popular culture, in general, and the film *Miss Representation* (2011), in particular.

Additionally, Adam reported that José Antonio Vargas' film *Documented* changed his perception towards immigration policies in the U.S. In fact, one of Adam's reported 'ah ha' moments was explicitly related to Vargas' film: "I think that if there was one piece of material that was the most impactful to me...[it] was the documentary" (3:35-3:47, personal interview). Although I teach through a multi-genre approach, I now consider the cultivation of a critical *media* literacy important in order to prepare students to critique both new and old media genres as they intersect with social justice (Funk, Kellner, & Share 2016). Earlier arguments about critical literacy and reading processes have advanced similar claims about students' reading habits, especially given the variety of genres that students read today, from text *messages* to *textbooks* (Carillo 2015; Gay 2000; Shor 1999). And as I discussed in Chapter 3, pedagogy of insurgency already includes '*doing genre*' *for justice* as a core aspect. But now, I am more conscious of the extent to which I must foster students' abilities to cultivate a critical genre awareness that includes critical media literacy, as undergraduates learn to articulate the similarities and differences between old and new media genres. Moreover, I am now more conscious of the need to teach students *why* genres are important and how they affect audiences for better or for worse.

Finally, the last two revisions I have made in my curricula based upon my research data includes a Google activity and a revision to the final in-class reflection essay for my classes. As my data has shown, many students must be cued in order to develop the critical capacities to read and intervene into social injustices. As I illustrated in Chapter 6, a deep divide exists between Humanities students and STEM students when engaging with social justice in their coursework. For instance, Nicole (a former student from English 200) aspires to attend pharmacy school, but she was not able to verbalize how her major in biochemistry and pre-pharmacy intersect with

social justice. The most recent example of Martin Skreli profiting from the price-surfing of life-saving cancer and AIDS medicines represents one case where Nicole might have employed a social justice-oriented lens, as Benjamin (a former student from English 242 who majors in music) demonstrated in his interview. Other cases where STEM students might engage in social justice is with the most recent water crisis in Flint, Michigan, which was first discovered by Marc Edwards, a Virginia Tech civil-engineering professor (Kolowich 2016). In “Teaching Young Engineers to Find Problems, Not Just Solve Them” (2016), Paul Basken offers a third example where interdisciplinary pedagogies are currently being employed in STEM classes at institutions across the country, including Olin College, Rose-Hulman Institute of Technology, Agnes Scott College, among others. These institutions teach STEM majors how to find problems in under-served communities. Regardless of his or her disposition and world-view, students in STEM fields may not be able to transfer this knowledge of social justice to their own coursework without being explicitly cued to do so. As Richard Miller, the president of Olin College, puts it, “The concept of social value remains the most difficult aspect of problem-solving...It’s relatively easy to teach students to consider feasibility and the viability of a project idea... Adding the human dimension—that is, determining whether a solution will be seen as acceptable and desirable—takes much more work” (Basken).

Indeed, motivating engineering students and other STEM majors to ‘buy in’ to social justice might take much more work, especially given the fact that so many students view prestige and monetary gain as more important than advancing social justice principles. As I discussed in Chapter 6, universities and campus culture participate in the funneling of students into high power and high earning career fields, such as the technology industry, as students often feel pressured to obtain ‘prestigious’ jobs (Binder et al. 2015, 12). What is valuable for the

implications of my research is how the university can “transform students’ orientations in the world” (Binder et al 3). Because my research has already shown how Humanities majors transfer social justice to their concentrations and engage with it explicitly, as both Annalisse and Benjamin reported in their interviews, we therefore need to reconsider how we explicitly engage STEM students in social justice content, especially if we wish to wrest science and technology away from corporate interests.

Since discovering this trend in my data findings, I have incorporated two revisions into my curricula. The first is a free-write activity that asks students to consider how social justice links to their fields of study. To give readers an idea of what this looks like in practice, I ask students to free-write about social justice and discuss to what extent social justice is relevant to their majors. After five minutes of critical reflection, many students are not able to find explicit ways to link social justice to their concentrations. So, I prompt students to use their laptops or their smartphones to Google the keyword “social justice” and their major. For instance, an engineering major would Google “social justice and engineering.” Or a chemistry student would Google “social justice and chemistry” or “social justice and physics.” What students often discover is the extent to which social justice does, indeed, apply to their fields of study. What many students also discover is the vast amount of research on social justice as it applies to specific concentrations in STEM fields. In turn, students learn the real-world relevance of social justice for their majors and *how* they might apply what they are learning in my classes to their majors. Edward, one of my most recent students from English 111 in Winter 2016, instantiates why this activity was impactful:

As an engineering major, my first thought was my connection to social justice was that I had no connection, and this was something I had never particularly

thought about. Sure enough, after some googling, I came upon a book about how some people in STEM fields don't feel the need to join the conversation about social justice, and I was slightly shocked to see how accurately this described myself. After this exercise, I kind of brushed it off, but through reading *Abeng*, *Lucy*, and watching *Chelsea Does* I started to consider this. The final nail in the coffin was Bonilla-Silva's *Rethinking Racism: Toward a Structural Interpretation*, and his novel *Racism without Racists*. (Portfolio, Introduction)

As his introduction to his final portfolio for English 111 illustrates, Edward recognizes first, his initial disinterest in social justice as an engineering student, and second, how the sustained engagement with key texts from the course transformed his way of thinking about social justice for the better. By “bridging” (Perkins & Salomon 1988) the gap between STEM and social justice, I was able to facilitate Edward's intellectual understanding of the course's real-world relevance. Moreover, Edward's response reveals that I was able to create a sustained engagement with social justice from the beginning of the quarter to the end.⁹³

The Google activity inspired another revision to my curriculum—the final in-class reflection essay and the keywords utilized in the prompt. The reflection essay provides students with an opportunity to reflect on the course content and provide substantial feedback on the course curriculum.⁹⁴ Below, **Artifact 7.1** represents the reflection essay prompt disseminated to my English 242, English 200, and English 111 courses in academic year 2014-2015. Initially, I assumed that the essay would give students ample time to reflect on the course content and provide adequate feedback on materials. Instead, I received essays from students that focused

⁹³ In *Beyond the White Negro* (2012), Kimberley Davis argues, “[M]ore reading and viewing of black-topic texts seemed to correlate significantly with *more empathetic and anti-racist* reading” (151, author's emphases). Simply put, a sustained engagement with anti-racist reading practices produced better results for motivating students' interest and enabling anti-racist reading practices.

⁹⁴ This reflection essay has been adapted from the English 108 curriculum with minor changes.

primarily on writing. In fact, regardless of the course topic and content, most students wrote about writing and how they navigated the difficult terrain of the writing process.

In this final essay, you will tell me the story of your experience taking this course.

This essay positions you as the *insider*—you know what you have done in the class, what you have learned, and how you’ve overcome obstacles in your own learning throughout the quarter. The goal for this essay is to simply reflect on what you still need to work on for your own intellectual development. As the outsider to your intellectual progress, I’ll know more about you and the progress you have made than I did when we began the course—but I won’t know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has *or* has not made for you as a writer and learner. Remember the goals, questions, and anxieties you had on the first day of class? What has happened since? What goals have you achieved or begun to achieve? What hopes, questions, and anxieties do you have going forward into the winter quarter and beyond? Have you discovered any useful strategies for addressing these questions and anxieties?

This is an opportunity for self-reflection, for you to again practice metacognition. The more honest, thoughtful and convincing you are about the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Artifact 7.1—Reflection Essay Prompt for ENGL 111 Section L (Fall 2015)

After observing this pattern emerge in the qualitative data analysis during Fall 2015, I coded the prompt and discovered that most of the assignment does, in fact, only cue students to focus on writing rather than the primary and secondary course texts. Thus, much of my data for the reflection essays were writing focused rather than content focused.

In Fall 2015, I had the rare opportunity to teach two sections of English 111. Because of this, I decided to revise the final reflection essay prompt. One course section, Section L, received **Artifact 7.1**. Coincidentally, after discovering the divide between STEM and Humanities majors, Section L was also the course section that inspired my free-write activity. The other course section, Section D, received **Artifact 7.2**. Unlike Artifact 7.1, **Artifact 7.2** contains keywords taught in the course and explicitly cues students to focus on both content and writing.

While briefing Section D students on the prompt during class, I reminded them of specific concepts we had discussed throughout the quarter and how they might relate those concepts to the essay. For instance, I reminded students about course texts such as Patricia Hill Collins' "Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought" (1986), Michelle Cliff's *Abeng*, and Jamaica Kincaid's *Lucy*. I also reminded them of key take-aways discussed for each of the course texts. Section L did not receive this same briefing.

In this final essay, you will tell me the story of your experience taking this course.

This essay positions you as the *insider*—you know what you have done in the class, what you have learned, and how you've overcome obstacles in your own learning throughout the quarter. This is also an opportunity to reflect on what you still need to work on for your own intellectual development. As the outsider to your intellectual progress, I'll know more about you and the progress you have made than I did when we began the course—but I won't know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has *or* has not made for you as a reader and writer. Think carefully in regard to the course material and content. What are the most important aspects that you have learned? To what extent have you improved upon your reading and writing strategies? Do you envision these aspects that you have learned to transfer to other learning environments, both formal and informal? To what extent will you look at literature and texts differently, and how will you approach writing about literature moving forward? How has the "outsider within" impacted your own intellectual development in regard to race, class, gender, sexuality, colonialism, immigration, and/or international and domestic human rights laws and policies? To what extent have the texts impacted your knowledge of social justice? If so, *how so*? If not, *why not*?

This essay is scaffolding for self-reflection in your final portfolio project and an opportunity for you to practice metacognition and discuss the course content. The more honest, thoughtful and convincing you are about the course content and the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Artifact 7.2—Reflection Essay Prompt for ENGL 111 Section D (Fall 2015)

Because of this revision, Section D students' essays were radically different from Section L. While Section L students focused primarily on writing, Section D students focused primarily on both reading *and* writing. In fact, Section D students explicitly linked much of the course material to their intellectual progress in the course, especially Hill Collins' (1986) concept of the

“outsider within.” The preliminary data offers valuable insight into how we might design and revise a social justice-oriented curriculum that attends to teaching for transfer.

Section	Writing Focused	Content Focused
Section L (Artifact 7.1)	71%	29%
Section D (Artifact 7.2)	13%	87%

Table 7.1—Student Responses to Original Prompt and Revised Prompt

Although these changes have been made to the reflection essay prompt, I remain mindful that students will make the connection to social justice in their own ways despite (rather than because of) my scaffolding procedures. To re-emphasize, all focal students made the connection to social justice during my courses; however, the only course that utilized the keyword “social justice” was English 200 in Winter 2015, which included the key term in my course syllabus (Appendix 4). This does not, however, usurp the power of scaffolding and cueing students to focus on social justice as a critical lens for analysis. In fact, I would argue that explicit cueing may simply cultivate students’ critical capacities more effectively and perhaps might make it easier for some to make the cognitive leap to understanding the sociocultural implications of advancing social justice. Students are not individual actors but, rather, are *products of particular organizational structures and institutions* (Binder 2013; Binder et al. 2015). With revisions to our curricula such as the ones I have described throughout this chapter, we may be more

effective in transforming students' mind-sets beginning at the micro-level of the curriculum and the keywords featured in our writing assignments.

The study of pedagogy of insurgency's impact on student learning and its importance for teaching for the transfer of social justice from formal contexts to informal ones will be continued in future research projects, as I am eager to explore other texts that serve as vehicles for advancing social justice and how students are affected by them. First, I envision expanding my examination of *affective counter-narratives* in transnational women's literatures with other texts that make similar interventions in dismantling stereotypes of the 'Third World' woman.

A second project will investigate undergraduate student populations and their learning experiences with a pedagogy of insurgency in the writing about literature classroom. This project will continue the work began in Chapters 4, 5, and 6 by focusing more extensively on students' experiences with social justice texts and how they are affected by them, both emotionally and cognitively. My work will therefore continue to focus on student affect, including how students' construct alternative world-views and to what extent students' transfer their knowledge of social justice to other contexts. I also wish to include a focus on what might inspire students to action, such as attending protests or becoming more politically engaged with various groups (e.g., Black Lives Matter, among other social justice affiliates).⁹⁵ Much of my research in my dissertation is concerned with informing students of social justice; thus, to continue studying pedagogy of insurgency, I wish to understand how to move students to action and affect social change for bettering the lives of all stakeholders.

Given more time to conduct my fieldwork, I would have re-interviewed a few focal students to inquire about their current coursework and to what extent they have encountered

⁹⁵ See, for instance, Nancy Thomas' and Adam Gismondi's "A New Era of Student Unrest?" (2017).

social justice. For instance, I would have re-interviewed Adam and Naomi, as I am interested in investigating to what extent they might have changed in relation to social justice and their respective majors. As STEM majors, both reported in Chapter 6 that they have not been able to link social justice to their possible careers (Adam aspires to be an engineer, and Naomi was on track to complete a nursing degree). I also wonder to what extent the recent election of Donald Trump has changed focal students' awareness of social justice. Because my qualitative interviews took place in the Fall of 2015, this lapse in time (roughly a year and a half) coupled with Trump's rise to power and the resurgent discriminatory policies and rhetoric that impact the livelihoods of the disempowered might facilitate a compelling longitudinal study of focal students' awareness of social justice and whether they might have been moved to action as so many have been recently.⁹⁶

Despite these weaknesses in my research, my qualitative fieldwork has allowed me to develop a skill-set that generated a framework for analyzing students' emotions and cognition vis-à-vis their encounters with pedagogy of insurgency. What I learned about qualitative research, grounded theory, and working with student populations in the completion of Chapters 4, 5, and 6 are that I need to craft more pointed questions that gauge students' emotional reactions to the texts that animate my curricula. I have also learned that my future research would need to begin much sooner in order to account for students' prior knowledge. Thus, to continue studying pedagogy of insurgency's impact on student learning, I intend to interview students at the beginning of the semester and at the end of the semester in order to understand what changes (if any) occur throughout the course. The trials and tribulations encountered in my

⁹⁶ See Marty Beckerman's "I'm a First-Time Protestor" (2017); Susan Chira's "From Raising Consciousness to Raising Hell" (2017); the Seattle Times' "Stirred Out of Our Complacency" (2017); Emily Siner's "As Trump Attracted First-Time Activists, So Has the Women's March in Nashville" (2017); Neeti Upadhye's "After Success of Women's March, a Question Remains: What's Next?" (2017); and Barbara Demick, Matt Pearce, and Adam Elmahrek's "Many Trump protestors say this is the first time they've protested anything" (2016).

fieldwork illustrates that taking stock of students' incomes (including their attitudes and belief systems) early in the research process is crucial for understanding how society and culture impacts students' world-views and how we might go about changing them.

One of the changes I have made to facilitate this process is I now circulate a student incomes assessment sheet on the first day of class. This incomes assessment sheet serves as a baseline to gauge students' world-views at the beginning of each semester. One of the questions included on the handout queries students about their attitudes toward social justice and what prior experience or background knowledge they have about social justice. For my most recent Fall 2016 composition courses, most students reported that they did not have prior experience with social justice and did not have any sort of orientation towards the topic. Moving forward, I envision that students' final reflection essays for the course might include returning their incomes' assessment sheets and asking them to compose a critical reflection on their initial world-views and what changes (if any) have occurred since the first day of class. I look forward to implementing these revisions in my next courses.

To conclude, I wish to end with three suggestions for teacher-scholars in critical cultural studies and the future training of graduate students in literary studies. First, what I have learned throughout my research process is how students are informed and sometimes changed by literary texts that focus on social justice in the writing about literature classroom. As I discussed in the Introduction, English departments have made significant improvements to the curriculum, beginning in the 1980s and 1990s with the re-envisioning of the canon (Graff 1992; Melamed 2011). However, how students are trained to engage with literary texts has changed very little. Moreover, the category of "English" is no longer culturally relevant for the type of work students and scholars produce in English departments. Because the number of English majors has been on

a steady decline in recent decades (our own department serves as one example), connecting the contents of the curriculum to its cultural and social relevance is important for motivating students to pursue literary studies. This is not to say that English departments should cease teaching certain topics, such as Shakespeare or the Victorian novel; rather, this is to say that English departments will need to consider the *cultural and social relevance* of Shakespeare and the Victorian novel for the contemporary moment. My research findings in Chapters 5 and 6 underscore the importance of literature's cultural and social relevance for students. Thus, I now understand how the cultural and social relevance of transnational, diasporic, feminist, and critical ethnic studies were made relevant for students vis-à-vis their connections to social justice, in general, and their interventions into stereotypes, in particular. This provides me with valuable insight into how students create entry points into the curriculum for themselves and suggests how I might frame the content of my curriculum with its social and cultural relevance.

Additionally, pursuing qualitative research for the latter half of my project affected how I came to view the space of the writing about literature classroom as a platform for rigorous research and experimentation with my curricula. Beyond the ubiquitous course evaluation, interviewing former students provided me honest and open feedback about my courses and how I might make improvements to my curricula for future students. As such, the classroom environment and the genres of the personal interview and focus group session provided me ample opportunities to evaluate the efficacy of my curricula and to reflect on how my teaching practices influence my students. To that end, I encourage other teacher-scholars to pursue qualitative research into the efficacy of their curricula, especially when these opportunities allow us to consider to what extent our teaching practices and protocols affect our students and to what ends our course materials achieve the kinds of change we hope to see in our undergraduates.

Third, my dissertation raises important concerns for the future training of graduate students in literary studies. As I discussed in the Introduction, my scholarly training includes little engagement with literary pedagogy. While some graduate seminars may engage with pedagogy, the attention given to the teaching of literature by faculty in literary studies is uneven at best. Although I understand that this is changing, I still contend that the vast majority of graduate students pursuing PhDs in English Literature programs around the country receive very little pedagogical training in the teaching of literature. For instance, in *Securing a Place for Reading in Composition: The Importance of Teaching for Transfer* (2015), Ellen Carillo investigates how most instructors often teach reading protocols either through a “rhetorical reading” or “rhetorical analysis” model. Unlike the training that graduate students receive for writing pedagogy, training graduate students to teach close-reading practices receives almost no attention. Carillo argues

that as the field of composition renews its commitment to thinking about reading’s place in writing instruction, it becomes crucial to reanimate reading research in order to better understand how instructors can prepare their students to effectively read beyond their first year, and to provide these instructors with the means for doing so. (16-17)

As Carillo’s argument makes clear, few graduate students are equipped with the necessary skills to teach literature and critical reading practices through process-based pedagogies, which have been endorsed in Composition Studies since the early 1970s (Crowley 1998). Despite my extensive training in writing pedagogy, I have received little training in literature pedagogy. Many graduate students share this dissatisfaction with our pedagogical training because we lack a coherent protocol for teaching literature and critical reading practices as processes of inquiry

development. This gap in our pedagogical training deserves attention, especially when so many undergraduates lack the necessary skills to both critically write *and* critically read.

To summarize, this conclusion to my dissertation articulated the implications of my research, the revisions I have made to my curriculum, and how I might continue to study pedagogy of insurgency and its impact on student learning in my future research.

- ✓ First, from my investigation into social justice and pedagogy of insurgency, I have learned that teaching literary texts that disrupt the taken-for-granted assumptions held by the average American reader informs and sometimes transforms readers' affective relationship to social justice content sometimes for the better. *Affective counter-narratives* in particular offer me an effective methodology for constructing transformative learning experiences and forming new "*impressions*" (Ahmed 2004) in students' cognitive schemas. This includes employing literary texts by writers that dismantle the stereotypes that students bring with them to my classroom. This insight informs my revision of classroom activities such as the guided questions that I implement throughout the quarter. Now, I take much more care with crafting guided questions that gauge students' affective relationship to the course material. This includes engaging students in their prior knowledge and world-views of social justice—the attitudes and belief systems that students bring with them to the classroom. Actively working to inform resistant and naïve attitudes and beliefs requires careful attention to student incomes.
- ✓ Second, I now consider the importance of explicitly teaching students how to maintain an open-minded perspective when engaging uncomfortable ideas in the classroom. This includes being mindful of the extent to which I incorporate a pedagogy of discomfort in the classroom. Building upon the current conversations on safe spaces and trigger

warnings, I find it important to consider how negative affect arises in my class, especially from over-represented students who benefit from power and privilege and thus may feel disempowered by discussions about social justice. Therefore, a pedagogy of discomfort requires one to exercise an ethics of care in the classroom, what bell hooks calls an “engaged pedagogy.” In revising my pedagogy of insurgency, I now take into careful consideration the role of discomfort and its importance in challenging students to rethink their assumptions towards social justice content for future courses.

- ✓ Third, I understand the importance of framing constructive collaborative learning in the classroom as an opportunity for students to develop critical thinking skills and professionalism. While pedagogy of insurgency always privileged collaborative learning in the classroom, students’ attitudes toward collaborative learning were not always made apparent. With insight from the data findings, I aim to create constructive collaborative learning environments, which includes revising how I frame peer review sessions and the peer review assessment sheet. This handout now includes a framing statement that explains to undergraduates my rationale behind conducting peer review sessions and its value for academic research and inquiry development. This revision to the peer review also included how I frame peer review sessions as an opportunity for students to learn from others in the classroom.
- ✓ Fourth, before my research into social justice and my pedagogy of insurgency, I did not consider how my persona impacted students learning. Now, with knowledge gained from the qualitative research, I now consider how my persona impacts students learning in the classroom, which includes building a stronger rapport with each student. As my research has shown, the teacher’s persona may affect how students learn; thus, I am more mindful

of adopting the role of facilitator in the classroom. Additionally, rather than give interpretations to students, I now perform the active role of a devil's advocate, which allows students to come to their own conclusions. The devil's advocate role also grants students the freedom to develop independent critical thinking skills in relation to course texts.

- ✓ Fifth, based upon my research, some focal students were impacted by both *reading for justice* and *writing for justice*. In the Introduction, I explained to readers how pedagogy of insurgency privileges close-reading practices. In Chapter 3, I introduced readers to both *reading for justice* and *writing for justice*, both of which serve as vehicles for fostering students' critical thinking skills in relation to social justice content. My qualitative research proves the efficacy of both aspects. However, I was surprised at the extent to which *writing for justice* influenced students' affective relationship to social justice content. As discussed with focal students, writing functions as a vehicle for learning about social justice in the classroom; writing also allows students to personalize the issues for themselves vis-à-vis metacognition, the higher order thinking skills that are needed for students to become critical thinkers. Now, I am much more mindful of explicitly framing for students the importance of writing in the classroom and how it facilitates their intellectual development.
- ✓ Sixth, I introduced readers to '*doing genre*' for justice in the Introduction and Chapter 3. While I intended to show readers the efficacy of this for pedagogy of insurgency, my data findings revealed that much more improvement is needed in this category. As I discussed above, most students were not able to recall the importance of genre or specific genres, including students from English 200 (which explicitly used 'genre' in its theme for the

class). Such findings demand more attention be paid to cultivating genre awareness in the writing about literature classroom, especially if we wish for students to hone their skills in exercising critical media literacy when evaluating both old and new media.

- ✓ Seventh, another gap in the research data revealed that students in STEM fields are not able to transfer knowledge of social justice to their respective disciplines. Thus, pedagogy of insurgency now emphasizes the importance of rhetorically cueing undergraduate students to link social justice to their respective majors. The Google activity is one such classroom activity that explicitly aims to do just that. My former student Edward instantiates the need to re-train how STEM majors engage with social justice content in both the writing about literature classroom and beyond it. By linking social justice to their prospective majors, students like Edward can connect what they are learning in my course to their future careers, and hopefully, engage in affecting radical social change.
- ✓ The eighth revision I have implemented in my courses includes the final reflection essay prompt and the keywords emphasized in the assignment. Before my revision, the prompt only emphasized writing and learning in general terms. After my revision, the prompt now emphasizes key words from the course and major concepts covered. My preliminary data illustrates that if students are cued explicitly for key words and concepts in the prompt, they are more likely to discuss the relevance of the course content for their intellectual development. Although this data is preliminary and lacks longitudinal qualitative analysis, I remain hopeful that the final in-class reflection essay prompt will impress upon students the importance of engaging with social justice and advancing social change for the better.

- ✓ Given more time to conduct my fieldwork, I would have re-interviewed a few focal subjects such as Naomi and Adam in order to examine to what extent they may have changed in their abilities to transfer knowledge of social justice to their majors in STEM fields. Additionally, because my research took place in the fall quarter of 2015, I would also inquire to what extent the recent election of Donald Trump in November 2016 may have moved focal subjects to action. Returning to the field with this research inquiry may have allowed me to conduct a longitudinal study into the efficacy of social justice pedagogy. Despite these weaknesses in the research, my qualitative study allowed me to develop a generative framework for analyzing how students are impacted by a pedagogy of insurgency and how I might continue to make improvements on my pedagogical apparatus for future courses and research projects.
- ✓ My qualitative research has also taught me the importance of investigating students' prior knowledge at the beginning of the course. Recording this information early in the semester with a student incomes-assessment handout is imperative for reporting observations of any changes in a student's mind-set. Pursuing qualitative research also allowed me to view the classroom as a space for rigorous research and experimentation with my curricula. Specifically, individual interviews, the focus group session, and students' sample writings provided me with rich feedback on the extent to which my curricula facilitated and supported student learning. For my future research, I will continue investigating a pedagogy of insurgency with individual interviews, focus group sessions, and focal students' sample writings because these methods offer me valuable insight into the efficacy of my pedagogy of insurgency and its impact on student's

abilities to “recontextualize” knowledge about social justice in both formal and informal contexts.

- ✓ Finally, I raised three important concerns for teacher-scholars in critical cultural studies and the future training of graduate students in literary studies. First, we should be mindful of the extent to which we teach culturally and socially relevant texts. In an age when English majors are in decline, attending to the cultural and social relevance of the texts we select for our curricula is an important consideration if we wish to affect social change and motivate students to advance social justice. Second, I encourage other teacher-scholars to pursue qualitative research into the efficacy of their curricula and to what extent students are informed by it. The insight gleaned from my own qualitative data analysis cannot be over-stated, especially given the fact that student interviews and a focus group session provide a more sustained and honest engagement with the contents of my curricula and how I might go about revising them for future students. Finally, my dissertation raises important concerns for the future training of graduate students. As I discussed above, most graduate programs in English have made tremendous strides in teaching graduate students how to teach writing. However, little improvement has been made in teaching graduate students how to teach undergraduates critical reading practices. Given this gap in pedagogical training, I suggest careful consideration of how graduate programs in English might bridge ethical close-reading practices with composition instruction and its emphasis on the explicit process-oriented teaching of writing.

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Appendix 1- Syllabus and Assignments for Narratives of Hurricane Katrina

ENGL 111I: Composition/Literature: Narratives of Hurricane Katrina
 Winter 2013
 Tuesday/Thursday, 10:30 A.M.-12:20 P.M.
 FSH 108

Professor: Shane McCoy
 Email: smccoy3@uw.edu (not checked on the weekends, between Friday 5PM and Monday 9 AM)
 Office: Padelford B-12
 Office Hours: Wednesday, 11:30 AM-1:30 PM and by appointment
 Class URL: <https://catalyst.uw.edu/workspace/smccoy3/35444/>



Course Description

Welcome to English 111! This class is first and foremost a *writing* intensive class where we focus on writing and the ways in which writing can be employed, deployed, and analyzed. As an offering within the Expository Writing Program (EWP), this class is intended to provide a sound basis for the elements of writing in multiple (and across) disciplines. In the first half of the quarter, we will focus on Dave Eggers' *Zeitoun*. We will spend much of our time on learning how to write and how to engage with literature and other texts in order to produce complex claims in written assignments. The second half of the quarter will focus on other representations of Hurricane Katrina in film and critical responses to the disaster and its aftermath. The goal of the class will be to focus on *how to write* academic arguments and present lines of inquiry into the materials brought to bear, and by the end of the quarter, you will be able to transfer the "good" writing habits developed in this course and effectively demonstrate them in future courses.

Course Objectives

- To learn how to write and how to engage with complex texts in order to produce complex claims in written assignments.
- To develop an awareness of multiple strategies writers' use in various contexts
- To learn how to discern between ineffective arguments and arguments that matter in academic contexts.
- To understand the writing process, which is the ability to produce, revise, edit, and proofread one's own writing as well as the rhetorical choices made in one's own writing.
- To focus on *how to write* academic arguments and present lines of inquiry into the materials brought to bear,
- To understand what consists of "good" writing habits
- To effectively demonstrate course outcomes in critical reflections on writing assignments. You will learn that surface level questions are not enough and that oppositions buttressed by effective arguments are appreciated in academic contexts.

Key Words

Revision
 Stakes
 Critical Thinking

Metacognition
 Argument
 Rhetorical Analysis

Required Materials (in other words, you MUST BUY these texts)

Acts of Inquiry: A Guide to Reading, Research, and Writing at the University of Washington. Eds. Allison Gross, Annie Dwyer, David Holmberg, and Anis Bawarshi. Boston: Bedford, 2011.
 Eggers, Dave. *Zeitoun*. New York: Vintage, 2010.
 Kitalong, Karla Saari and Marcia F. Muth. *Getting the Picture: A Brief Guide to Understanding and Creating*

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MLA Handbook for Writers of Research Papers 7th Edition. Modern Language Association. 2009.

***A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).

***Other readings will be made available as a Course Reader available at Ave Copy or made available on-line.

Recommended Materials

Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

Student Responsibilities

As a student in this class, you are responsible for processing and understanding the course material as well as finding out *how* to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I will often send you reminder emails, changes to the syllabus, etc. We are only in class two days a week and it is vital that you check your UW account regularly. *Although changes may or may not be announced in class, you will still be held accountable for them. I will always give you advance notice of any changes made to the syllabus either in class or via e-mail. It is your responsibility to be aware of these changes.*

Coursework and Grading

Because this course is designed to reflect a student's success in the writing process, grades will not be given throughout the course of the quarter. Your grade is contingent upon your ability to demonstrate the outcomes outlined by the Expository Writing Program in your final portfolio. I will provide you with written feedback on short assignments and other writing activities throughout the quarter. **70%** of your grade is based on your final portfolio and the other **30%** is based upon your participation in class.

*****Late Paper Policy and Incomplete Papers**

Failure to turn in a paper on time will result in the deduction of participation points from your final grade. **Late papers and Incomplete papers will not receive written feedback.** If you have an unforeseen circumstance that arises, please contact me via e-mail no later than 24 hours before an assignment is due. In the unlikely event that your paper is late or incomplete, you will need to visit me during office hours in order to receive verbal feedback.

******Extra Credit******

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the "higher order" concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Portfolio (70% of your final grade)

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a

time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: one of the two major papers, three to five of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Participation (30% of your final grade)

30% of your final grade will be based on your participation in class. This includes (but not limited to) coming to class and engaging with your peers, turning in assignments on time, attending conferences (two times a quarter) with me, coming to class on time, going to the writing centers, attending lectures at the Simpson Center, visiting me during office hours, taking notes in class, participating in peer review, etc.

Things that will negatively impact your participation grade include (but not limited to) texting in class, talking in class when another person is speaking, not taking notes in class, not participating in peer review, not attending conferences with me, not speaking in class and engaging with peers, not attending class, arriving late to class, turning in assignments late, resubmitting assignments due to not conforming to prompt requirements, not attending office hours, etc.

At any time during the quarter you are worried about your participation grade, I highly encourage you to visit me during office hours.

Submission Guidelines

All short assignments and major papers will be submitted via Catalyst Tools. Submission guidelines for short assignments and major papers:

- Times New Roman 12 pt. Font,
- 1" margins
- correct MLA citations (Outcome 2)
- correct MLA formatting (Outcome 2)
- Works Cited page on ALL assignments

For short assignments, required page lengths are 2-3 pages EXCLUDING bibliography; for major assignments, 5-7 pages, EXCLUDING bibliography. **All assignments are double-spaced.

Class Attendance

This class will move fairly quickly over the course of the quarter. Attendance is necessary in order to participate. I will use class activities (i.e., quizzes, free-writing exercises) to determine attendance. In the event that you must miss class, you are responsible for obtaining the notes for that class and delivering any assignment due that day to me. ******Please do not arrive late to class or leave early. Both are considered distractions and will negatively impact your participation grade.***

Student Conferences

You are **required** to visit me during my office hours at least twice this quarter. In the event that you cannot attend office hours, I will make myself available when possible to discuss class-related questions. If you are unsure where you stand in the class in terms of your grade, please do not wait until the end of the semester to come see me. Also, do not wait until the portfolio is due to speak with me (as it will be too late to save your grade). I *highly* encourage you to use my office hours to come speak with me about any concerns you might have about the course.

Civility in the Classroom

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Computer-Integrated Classroom Rules (CIC)

- DO NOT BROWSE THE INTERNET DURING CLASS! You will have time to research and brainstorm during lab days – Facebooking, skypeing, twittering, etc... do not count as research.
- No typing while another student is talking.
- No eating by computers. Water in resealable bottles is fine.
- No online chat programs.
 - If you are caught doing any of the above, you will lose participation points. The 2nd time you are caught, I will dismiss you from class that day.
- Remember to ALWAYS back up your work, either via an external hard drive (USB) or emailing it to yourself.
- ALWAYS log off your computer after class AND shut down the computer.
- Never unplug any of the cables connected to the computer. If you're having trouble with your computer, notify your instructor.

Plagiarism

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Complaints

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing staff in Padelford A-11:

- Director Anis Bawarshi, (206) 543-2190 or bawarshi@uw.edu
- Assistant Director Taylor Boulware, taylorjb@uw.edu
- Assistant Director Mandy Hobmeier, ahobmeie@uw.edu
- Assistant Director Kirin Wachter-Grene, kkwg@uw.edu

If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Gary Handwerk, (206) 543-2690.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/admin/dso/>.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling

and/or safety resources. TTY or VP callers, please call through your preferred relay service.

- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center **(206) 543-1240** or stop by the Center at 40 Schmitz Hall. Or visit their URL:<http://counseling>.

COURSE OUTCOMES

1. To demonstrate an awareness of the strategies that writers use in different writing contexts.

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary - for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

PORTFOLIO GRADING RUBRIC

Outstanding Portfolio 3.7-4.0

This portfolio exhibits outstanding proficiency in all outcomes categories-academic argumentation, purposeful use of texts, rhetorical awareness, and revision, editing, and proofreading-outweighing its few weaknesses. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument. The selected major paper and shorter texts offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

Strong Portfolio 3.1-3.6

The strong portfolio exhibits strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories, perhaps strong in academic argumentation, purposeful use of texts, and rhetorical awareness, but slightly less in revision, editing, and proofreading. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio. The selected major paper and shorter texts, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

Good Portfolio 2.5-3.0

The good portfolio also exhibits strengths outweighing weaknesses, but may show less strength in two of the outcomes categories, perhaps strong in academic argumentation and purposeful use of texts, but less so in revision, editing, and proofreading and rhetorical awareness. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer's own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument. The selected major paper and shorter texts effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

Acceptable Portfolio 2.0-2.4

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. The strengths and weaknesses are about evenly balanced, but should be slightly stronger on academic argument and purposeful use of texts, as these represent key facets of academic writing. Some parts of the selected texts may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display rhetorical awareness or control over revision, editing, and proofreading. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses. There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

Inadequate Portfolio 1.0-1.9

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in academic argument, purposeful use of texts, and revision, editing, and proofreading (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.) Alternatively, this portfolio may be error free, yet does not adequately demonstrate the other outcomes. The critical reflection will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so. The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

Incomplete Portfolio 0.0-0.9

The incomplete portfolio covers the range, from no portfolio turned in (0.0), to the portfolio that includes only part of the required work for the class, a portfolio missing significant portions of the work of the course.

ENGL 111- WINTER 2013
(SUBJECT TO CHANGE WITH ADVANCE NOTICE)

WEEK 1	IN-CLASS ACTIVITIES	HOMEWORK
Tues 1/8	First Day of Instruction Syllabus Overview Course Goals and Outcomes	Read: <i>Acts of Inquiry</i> , Chapter 1 “Habits of Mind” (briefly skim) and Chapter 3, pg: 33-54 (skip sample essays) *Remember: read to get the gist of what the chapter is saying. Begin reading Zeitoun
Thur 1/10	De-briefing on Chapters 1 and 3 Practice for SA1 Rhetorical Analysis Outcome 1- Audience	Write: SA 1 Read: <i>Zeitoun</i> , pg: 1-100
WEEK 2		
Tue 1/15	Strategies for Peer Review-What to Look For... SA 1 Draft for in-class Peer Review	Write: Revise SA 1 Read: <i>AI</i> , Chapter 9: “Formulating and Developing a Claim”- pgs 155-171 (briefly skim sample essay pgs 161-164)
Thur 1/17	SA 1- Due in Dropbox by 5 PM In-class Activity on Claim Development Using the original claims for SA 1 In-class viewing on Blurbs- Develop Claims on Sample Blurbs	Read: <i>AI</i> , pg: 64-74--- ethos, pathos, and logos Read: <i>Zeitoun</i> , pg: 101-201
WEEK 3		
Tue 1/22	SA 2- ‘Blurb’ Draft	Read: <i>AI</i> , Chapter 8- Identifying Issues and Forming Questions pgs: 137-153 Write: Revise SA 2
Thur 1/24	SA 2- Due in Dropbox by 5 PM De-brief Acts of Inquiry	Read: <i>Zeitoun</i> , pg: 202-302
WEEK 4		
Tue 1/29	SA 3- Rhetorical Analysis of a Passage- Draft Due	Read: <i>Acts of Inquiry</i> Ch: 7, 116-127- Identifying Claims and Analyzing arguments
Thur 1/31	SA 3 Due in Dropbox by 5 PM	Read: <i>Zeitoun</i> , pg: 303-the end... Write: MP 1
WEEK 5		
Tue 2/5	MP 1 Draft- In Class Peer Review	Write: Revise MP 1
Thur 2/7	Conferences- No Class (Conferences in my office) What to bring to conference: Your claim for MP 1 and questions about your major paper	Write: MP 1 Read: <i>Getting the Picture</i> , pages 33-49
WEEK 6		
Tue 2/12	NOTE: MP 1 Final Due in Dropbox by Monday, 2/11 at 12 PM (noon) In-class viewing for <i>Trouble the Water</i> (95 minutes run time)	Read: <i>Getting the Picture</i> , pages 33-49 Read: <i>Acts of Inquiry</i> , Chapter 10- Summarizing and Documenting Sources

Thur 2/14	Discussion of the Film Drawing Connections between the Film and the Book Introduction to SA 4- letter to the editor Samples of Letters to the editor (on commonspace) Using Sources	Read: <i>Acts of Inquiry</i>, Read: “The Broken Contract” and article on post-traumatic stress (on Commonspace) Write: Letter to the Editor
WEEK 7		
Tue 2/19	SA 4 Due for Peer Review (email copy to yourself) Library Day in Class	Write: Revise SA 4
Thur 2/21	In-class viewing <i>Stop Loss</i> SA 4 Due in Dropbox by 5 PM	Write: Proposal for MP2 Read: <i>Acts of Inquiry</i>, Chapter 12- Introductions, Paragraphs, and Conclusions
WEEK 8		
Tue 2/26	MP2 Proposal Due in Dropbox by Sunday, 2/24 at noon Work on Introduction and Conclusions Outcome 2- Intertextuality Meet in MGH 082 (all two hours)	Write: MP2
Thur 2/28	Portfolio Powerpoint Walk-Through	Write: MP2
WEEK 9		
Tue 3/5	NOTE: MP 2 Final Due, Monday, 3/4 at noon Review Portfolio Presentation on Commonsplace E-Portfolio Workshop Day with Lilly Campbell In MGH 082 from 11:30-12:30 PM *Conferences upstairs in Mary Gates 9:30-11:00 AM	Revise: 2 short assignments for Thursday’s class (bring laptop or hard copies)
Thur 3/7	Portfolios- reviewing 3 short assignments	Revise: 1 Major Paper and 1 short assignment for Tuesday’s class (bring laptop or hard copies)
WEEK 10		
Tue 3/12	Reviewing Selected Major Paper Final Selected Short Assignment Fill out Evaluations for Class	Revise Essays/prep for conference
Thur 3/14	Conferences- No Class (Conferences in my office)	Revise Essays

Holidays: MLK Day– Mon 1/21

President’s Day – Mon 2/18

Last Day of Instruction: Fri 3/15

Finals Week: Mon 3/18 – Fri 3/22

Portfolio Due Date: Monday, 3/18 at 12 PM (noon)

Grades Posted: Tuesday, March 26th at 5 PM

Scaffolding of Writing Assignments

Short Assignment 1: Rhetorical Analysis of a Passage

Jan. 15th- Draft Due for In-class Peer Review

Jan. 17th- Final Draft Due before 5 PM in Dropbox

We've been discussing in class how to analyze a text rhetorically and how to think about literature in the context of producing written assignments. This assignment will also give you a chance to practice claim development. These skills will be important for completing your essays for this class, and (hopefully) this assignment will also allow you to begin to understand your approach to Eggers' *Zeitoun* and the issues surrounding Hurricane Katrina.

Task:

- Perform a rhetorical analysis of a passage you find interesting in **pages 1-100** of the text. *Note: this passage should be no more than 2 pages in length.* (If longer, please consult me first.)
- Review your annotations for this passage.
- Develop a **claim** on the **purpose** of this passage. How does the passage function in the text? In other words, what might be the purpose (significance) of the passage? Remember: your claim doesn't come until the final paragraph in short assignments! Take your time to unpack the passage and really get to the deeper meaning behind the words on the page.
- *Briefly describe why you chose this particular passage.* What did you find interesting? What in the passage appealed to you as a reader? Refer to your annotations to track your own thoughts about the passage.

Things to include in your analysis:

- **Contextual background** on the passage.
- A **claim** that attempts to analyze the passage.
- Pay attention to **tone** in your essay. Although this is a reader-response critique, I want you to demonstrate a **formal** writing style.

Format:

Refer to the syllabus.

Outcomes Targeted:

1 and 3

Short Assignment 2: Blurb for *Zeitoun***January 22nd - Draft Due for Peer Review****January 24th- Final Draft Due by 5 PM in Dropbox**

“Blurbs” are short, enticing partial summaries of works of literature that give potential readers a glimpse of aspects of the story such as character, plot, setting, tone, and style. Their goal is both to tell the reader what the book will be like and to encourage the reader to buy the book. Thus, blurbs are informative and enthusiastic.

This assignment is two-fold: the first involves challenging your ability to write succinctly and make particular choices. The second fold requires you to **critically analyze** your own writing choices and how your writing might **affect** a potential reader of the book.

Task:

- 1) Write a short blurb for the back cover of Eggers’ *Zeitoun* (roughly 90-110 words in length).
- 2) Then, write an analysis of your own blurb. ***Remember to use the questions posed in class as guiding sentences:** What did you include in your blurb? What did you decide to omit? Who is the audience for your blurb? What trigger words did you use in order to sell the book?

For help with writing blurbs, refer to the sample handout on the course commonspace on Catalyst.

Format:

Refer to syllabus.

Outcomes Targeted:

1

Short Assignment 3: Rhetorical Analysis of a Passage

January 29th- Draft Due for In-class Peer Review

January 31st- Final Draft Due before 5 PM in Dropbox

We've been discussing in class how to analyze a text rhetorically and how to think about literature in the context of producing written assignments. This assignment will also give you a chance to practice claim development. These skills will be important for completing your essays for this class, and (hopefully) this assignment will also allow you to begin to understand your approach to Eggers' *Zeitoun* and the issues surrounding Hurricane Katrina.

Task:

- Perform a rhetorical analysis of a passage you find interesting in **pages 205-325** of the text. Note: this passage should be no more than 2 pages in length. (If longer, please consult me first.)
- Review your annotations for this passage.
- Develop a **claim** on the **purpose** of this passage. **How** does the passage function in the text? In other words, **what** might be the purpose (**significance**) of the passage? Take your time to unpack the passage and really get to the deeper meaning behind the words on the page. Remember to use direct quotes from the passage to help support your analysis (this is **close-reading**).
- Briefly describe why you chose this particular passage. What did you find interesting? What in the passage appealed to you as a reader? Refer to your annotations to track your own thoughts about the passage.

Things to include in your analysis:

- A brief **contextual background** on the passage.
- A **claim** that attempts to analyze the passage.
- Direct quotes from the essay
- **Metacognitive** paragraph(s) using **first-person singular "I"**
- Pay attention to **tone** in your essay. Although this is a reader-response critique, I want you to demonstrate a **formal** writing style.

Format:

Refer to the syllabus.

Outcomes Targeted:**1 (audience, metacognition) and 3 (the stakes- "so what?")**

Short Assignment 4: Letter to the Editor SA 4

February 19th- Draft Due

February 21st- Final Draft Due by 5 PM

In this short assignment, I want you to respond to either Michael Ignatieff's article "The Broken Contract" from *The New York Times* or Susannah Breslin's "After Hurricane Katrina, Years of Post-Traumatic Stress," either in agreement or disagreement with the author's argument. Remember, for letters to the editor, something has to motivate you to write the letter. So, what is *your* motivation for writing to the article's author?

Some things to include:

- (1) Provide a summary of the article, picking out specific points the author makes.
- (2) Explain why you agree/disagree with the author.
- (3) What are the social implications of the argument made in the article? Meaning, what impact could this article potentially have in society, if any at all?

Remember:

- Provide a **context** for your response.
- Consider your **purpose and motivation** for writing your letter. This could also be your **claim** for why you like or dislike the article.
- Consider your **audience**--- who are the potential readers of your letter?

Format:

See syllabus for format.

Outcomes Targeted:

1, 3

Major Paper 1: Critical Essay on Dave Eggers' *Zeitoun***Draft Due: February 7th (in-class peer review)****Final Due: February 11th by 12 PM (noon)**

In this first major paper, I want you to offer a critique of Eggers' *Zeitoun*. First, you will select two passages from the text and perform a close-reading of these two passages. Then, you will **make a claim for how** these two passages operate in the text. **What** do these two passages illuminate about the text? **How** do these two passages demonstrate your argument? Also, **what** might be missing from the text *or* what does Eggers neglect?

Task:

(1) Choose a **topic/theme/idea** on *Zeitoun* for your paper and **develop an overarching question on your topic/theme/idea**.

(2) Construct **three (3) subclaims** for your question. Remember: these subclaims will be key points for body paragraphs in your essay.

(3) With your over-arching question in mind, develop an **arguable claim** for your paper. Your claim should be based on how you interpret Eggers' *Zeitoun*.

(4) Choose **at least two (2) passages** that support your claim.

(5) Perform a **close-reading** of your passages. Limit the focus of your paper to these two passages. *Please note: although you should limit your focus to a sustained interpretation of two passages, you are allowed to point to other places in the book that make a similar point or points.*

Remember:

- Choose a **topic/theme/idea**
- Your paper should have an **arguable claim** based on your interpretation
- Choose at least **two (2) passages**
- **Close-read** the passages
- **First-person singular "I"**
- **Formal academic writing**

Format:

MLA format, 1" margins, Double-spaced, 5-7 pages in length EXCLUDING bibliography

Outcomes Targeted:

1, 3

Major Paper 2: Research Paper—Finding the ‘Stakes’ in Hurricane Katrina**DRAFT DUE: Tuesday, May 21st in class for peer review****FINAL DRAFT DUE: Sunday, May 26th in Dropbox by 5 PM**

The goal for this second major paper is for you to be able to hone your skills in **Outcome 2** (Intertextuality) and **Outcome 3** (Stakes). You, the writer, will determine the ways in which you approach this assignment and define what you believe are the ‘stakes.’ In other words, why does your topic matter? How are people affected? Why should we recognize your topic as an important one? Indeed, this major paper will be your chance to be creative with this assignment, and it will also be an opportunity for you to be philosophical with your writing.

Task

1. Research your general topic. *I strongly recommend referring to the library day worksheet on the Commonsplace.* Note: Although Wikipedia cannot be a source for your paper, Wikipedia is helpful for generating ideas for your paper and has useful bibliographies.
2. Collect at least **5 secondary sources that help support your argument**. You can use texts from class (Dave Eggers’ *Zeitoun*) and documentaries presented (*Trouble the Water*, etc) as **primary** sources. The sources you select should be a mix of both academic *and* popular sources.
3. Using the **line of inquiry guideline**, **compose an argument** that you want to make about your topic. What is important about your argument and what are the **stakes/significance** of your argument?

Content:

1. **One over-arching question and 2-3 subclaims posed as questions.**
2. A **complex claim** that articulates the **stakes of your argument** (“so what”? *Why does this matter?*)
3. **Engage with the material.** Don’t simply offer surface readings in your paper; you should explicitly explain your argument for why what you’re researching matters in a larger context (explicitly Outcome 2 and Outcome 3)
4. **Questions to think about:** “what does this have to do with the broader picture? Why does it matter that we should notice this issue?”
5. **Formal, academic writing:** 1st person singular “I” and 3rd person “we/us/our”; **No second person “you”**

Format:

Times New Roman font; 6 pages (minimum) to 9 pages (maximum) in length (not including the MLA Works Cited page); MLA parenthetical citations; MLA Works Cited page

Outcomes Targeted:

1, 2, 3

Appendix 2- Syllabus and Assignments for Racing ‘America’

ENGL 111H: Composition/Literature
 “Racing ‘America’: Reading Race in the Age of Obama”
 Spring 2015

Monday/Wednesday, 10:30 AM-12:20 PM
 MGH 076 (Monday, computer lab) and MGH 074 (Wednesday, traditional classroom)

Professor: Shane McCoy

Email: smccoy3@uw.edu

Office: Padelford B417

Office Hours: Wednesday, 9-10 AM and
 12:30-1:30 or by appt.

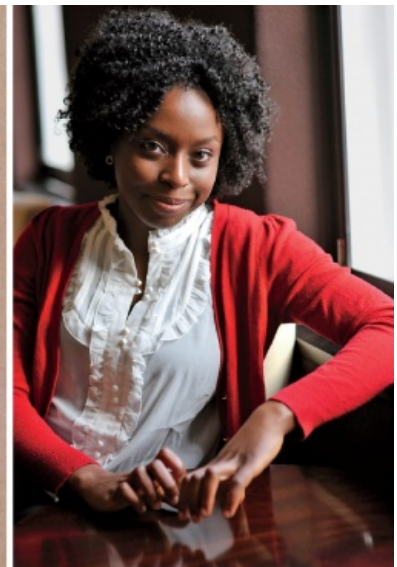
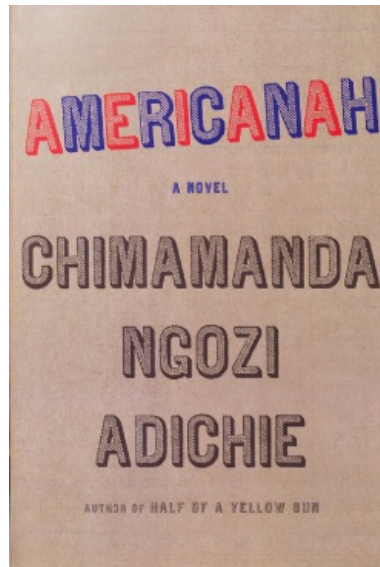
Class URL:
<https://canvas.uw.edu/courses/964909>

Course Description

The course entitled "Racing 'America': Reading Race in the Age of Obama" will cover topics that deal centrally with the question of race and ethnicity in both the United States and transnationally. The critical questions for this class: how does one engage with questions of race in the age of Barack Obama and how does race impact the U.S. in our contemporary moment? Furthermore, how does colorblindness, white privilege, and a "post-racial" America complicate our notions of race and ethnicity in the U.S.? And what is the role of new 'American' literature in mediating a white/black racial dichotomy? For sequence one, we will focus our attention on Nigerian writer Chimamanda Ngozi Adichie's acclaimed novel *Americanah* (2013). We will engage with theoretical readings by prominent scholars in anthropology, sociology, linguistics, history, feminist theory, legal theory, and public intellectuals to frame our discussions on race and ethnicity in the U.S. and transnationally as captured in *Americanah*. Selections include sociologist Eduardo Bonilla-Silva's "Rethinking Racism"; linguist/anthropologist H. Samy Alim's and Geneva Smitherman's "Articulate While Black"; and public intellectual Ta-Nehisi Coates's "Fear of a Black President." The second sequence will focus on Jose Antonio Vargas' *Undocumented* (2014). This second sequence will include legal theorist and historian Hiroshi Motomurai's "Americans in Waiting."

This class is first and foremost a writing intensive class where we focus on writing and the ways in which writing can be employed, deployed, and analyzed. ***The emphasis of the class is to practice evidence-based thinking, which is the use of evidence to instantiate claims and arguments. Thus, you will be assessed on how well you provide evidence for your thinking in written assignments throughout the quarter and in your portfolio.*** As an offering within the Expository Writing Program (EWP), this class is intended to provide a sound basis for the elements of writing in multiple (and across) disciplines. We will spend much of our time on learning how to write and how to engage with literature and other texts in order to produce complex claims in written assignments.

Finally, the goal of the class will be to focus on how to write academic arguments and present lines of inquiry into the materials brought to bear, and by the end of the quarter, you will be able to transfer the “good” writing habits developed in this course and effectively demonstrate them in future courses. In addition, this class is specifically a



Computer-Integrated Classroom (CIC), thus specific rules of the class will be explained in the syllabus.

Course Objectives

- To understand how race operates in the contemporary U.S.
- To learn how to write and how to engage with complex texts in order to produce complex claims in written assignments.
- To develop an awareness of multiple strategies writers’ use in various contexts
- To learn how to discern between ineffective arguments and arguments that matter in academic contexts.
- To understand the writing process, which is the ability to produce, revise, edit, and proofread one’s own writing as well as the rhetorical choices made in one’s own writing.
- To focus on **how to write** academic arguments and present lines of inquiry into the materials brought to bear
- To understand what consists of “good” writing habits
- To effectively demonstrate course outcomes in critical reflections on writing assignments

Required Materials (you must purchase these texts)

Adichie, Chimamanda Ngozi. *Americanah* (2013)

Contexts for Inquiry: A Guide to Research and Writing at the University of Washington (2013)

MLA Handbook for Writers of Research Papers 7th Edition. Modern Language Association. 2009.

***A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).

***Other readings will be made available online via the course Common Space website.

Recommended Materials

Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

Student Responsibilities

As a student in this class, you are responsible for processing and understanding the course material as well as finding out **how** to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I will often send you reminder emails, changes to the syllabus, etc. We are only in class two days a week and it is vital that you check your UW account regularly. ***Although changes may or may not be announced in class, you will still be held accountable for them. I will always give you advance notice of any changes made to the syllabus either in class or via e-mail. It is your responsibility to be aware of these changes.***

Coursework and Grading

Because this course is designed to reflect a student’s success in the writing process, grades will not be given throughout the course of the quarter. Your grade is contingent upon your ability to demonstrate the outcomes outlined by the Expository Writing Program in your final portfolio. I will provide you with written feedback on short assignments and other writing activities throughout the quarter. **70%** of your grade is based on your final portfolio and the other **30%** is based upon your participation in class.

Portfolio (70% of your final grade)

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence.

You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: one of the two major papers, three to five of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Participation (30% of your final grade)

30% of your final grade will be based on your participation in class. This includes (but not limited to) coming to class and engaging with your peers, turning in assignments on time, attending conferences (two times a quarter) with me, coming to class on time, going to the writing centers, attending lectures at the Simpson Center, visiting me during office hours, taking notes in class, participating in peer review, etc.

Things that will negatively impact your participation grade include (but not limited to) texting in class, talking in class when another person is speaking, not taking notes in class, not participating in peer review, not attending conferences with me, not speaking in class and engaging with peers, not attending class, arriving late to class, turning in assignments late, resubmitting assignments due to not conforming to prompt requirements, not attending office hours, etc.

At any time during the quarter you are worried about your participation grade, I highly encourage you to visit me during office hours.

Submission Guidelines

All short assignments and major papers will be submitted via Catalyst Tools. Submission guidelines for short assignments and major papers:

- Times New Roman 12 pt. Font,
- 1" margins
- correct MLA citations (Outcome 2)
- correct MLA formatting (Outcome 2)
- Works Cited page on ALL assignments

For short assignments, required page lengths are 2-3 pages EXCLUDING bibliography; for major assignments, 6-8 pages, EXCLUDING bibliography. **All assignments are double-spaced.

Late Paper Policy and Incomplete Papers

Failure to turn in a paper on time will result in the deduction of participation points from your final grade. **Late papers will not receive written feedback.** If you have an unforeseen circumstance that arises, please contact me via e-mail no later than 24 hours before an assignment is due. In the unlikely event that your paper is late or incomplete, you will need to visit me during office hours in order to receive verbal feedback.

Extra Credit

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the "higher order" concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Class Attendance

This class will move fairly quickly over the course of the quarter. Attendance is necessary in order to participate. I will use class activities (i.e., quizzes, free-writing exercises) to determine attendance. In the event that you must miss class, you are responsible for obtaining the notes for that class and delivering any assignment due that day to me. ***Please do not arrive late to class or leave early. Both are considered distractions and will negatively impact your participation grade.***

Student Conferences

You are **required** to visit me twice for student conferences during the quarter. **In the event that you cannot attend your scheduled conference time, you must notify me 24 hours in advance to make alternative arrangements.** If you are unsure where you stand in the class in terms of your grade, please do not wait until your scheduled conference time to see me. Also, do not wait until the portfolio is due to speak with me (as it will be too late to save your grade). **I highly encourage you to use my office hours to come speak with me about any concerns you might have about the course.**

Email Etiquette

When emailing me (and other teachers), please include a salutation and your name in the email. Do not email me to discuss your papers and revisions for essays or questions that have already been answered during class and in the syllabus. I am a firm believer in face-to-face interaction as the best type of communication. If you are unable to attend office hours, you should email me a time/times that you are available to meet.

Civility in the Classroom

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Computer-Integrated Classroom Rules (CIC)

- Do not browse the internet during class. You will have time to research and brainstorm during lab days.
- No eating by computers. Water in resealable bottles is fine.
- No online chat programs.
 - If you are caught doing any of the above, you will lose participation points. The 2nd time you are caught, I will dismiss you from class that day.
- Remember to always save your work, either via an external hard drive (USB) or emailing it to yourself.
- Always log off your computer after class and shut down the computer.
- Never unplug any of the cables connected to the computer. If you're having trouble with your computer, notify your professor.

Plagiarism

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Complaints

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing staff in Padelford A-11:

- Director Candice Rai, (206) 543-2190 or crai@u.washington.edu
- Assistant Director AJ Burgin, (206) 543-9126 or aburgin@u.washington.edu
- Assistant Director Yasmine Romero, (206) 543-9126 or yromer@uw.edu
- Assistant Director Ann Shivers-McNair, (206) 543-9126 or asmcnair@u.washington.edu

If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/admin/dso/>.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center (206) 543-1240 or stop by the Center at 40 Schmitz Hall.

EXPOSITORY WRITING PROGRAM COURSE OUTCOMES**1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary - for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

QUARTERLY CALENDAR
(SUBJECT TO CHANGE WITH ADVANCE NOTICE)

WEEK 1	IN-CLASS ACTIVITIES	HOMEWORK
Monday 3/30	• Introductions • Overview of class and syllabus • Close-Reading Skills and Rhetorical Analysis • Introduction to SA 1, “My Writing Life”	Read: <i>Americanah</i>, Chapters 1-5 Write: SA 1, “My Writing Life” Recommended: Chapter 1 in <i>Contexts for Inquiry</i>, “Analyzing Rhetorical Situations” and Chapter 9, “Initiating a Line of Inquiry”
Wednesday 4/1	• Outcome 1- “Audience” • Discussion of <i>Americanah</i> • Introduction to SA 2: Rhetorical Analysis of a Passage and Sample Assignment • Introduction to Grading Rubric	Read: Eduardo Bonilla-Silva, “Rethinking Racism” (available on Canvas) Read: <i>Americanah</i> Chapters 6-10 Write: SA 1 (due tomorrow in dropbox by 12 PM noon) Write: SA 2 Write: Homework for Bonilla-Silva
WEEK 2		
Monday 4/6	• SA 2--Rhetorical Analysis of a Passage Due for Peer Review • Discuss <i>Americanah</i> • Discuss Bonilla-Silva, “Rethinking Racism” • Outcome 2- “Intertextuality”	Read: <i>Americanah</i>, Chapters 10-15 Revise: SA 2
Wednesday 4/8	• SA 2 Due in Dropbox by 4/9 (Thursday) at Noon • Genre and Audience Awareness; Sample of SA 2 • Sample Blurbs • Discuss <i>Americanah</i>	Read: <i>Americanah</i>, Chapters 16-21 Write: SA 3 “Blurb” for peer review on Monday Read: Chapter 10 in <i>Contexts for Inquiry</i>, “Creating a Complex Claim”
WEEK 3		
Monday 4/13	• Peer Review SA 3 “Blurb” for <i>Americanah</i> • Discuss <i>Americanah</i>	Read: <i>Americanah</i>, Chapters 22-33 Revise: SA 3, “Blurb”
Wednesday 4/15	• SA 3, “Blurb” Due in Dropbox by Thursday, 4/16 at Noon • Discuss <i>Americanah</i>	Read: <i>Americanah</i>, 34-43 Read: Hiroshi Motomura, “Who Belongs?” (on Canvas) Recommended: <i>Contexts for Inquiry</i>, Chapter 12, “Making Persuasive Arguments”
WEEK 4		
Monday 4/20	• Discuss Motomura, “Who Belongs?” • Discuss Sample Complex Claims (Outcome 3)	Read: <i>Americanah</i> 44-50 Begin: Major Paper 1 Recommended: Chapter 6 in <i>Contexts for Inquiry</i>, “Reading Intertextually”
Wednesday 4/22	• Outcome 2, Intertextuality	Read: <i>Americanah</i>, Chapters 51-55 Write: MP 1 for Peer Review on Monday
WEEK 5	End Sequence 1/ Begin Sequence 2	

Monday 4/27	- Finish Discussing <i>Americanah</i> - Peer Review MP 1	Read: <i>Contexts for Inquiry</i> , Chapter 3 “Enhancing Genre Awareness and Reflective Practice”
Wednesday 4/29	- In-class viewing of <i>Undocumented</i> (2014) (90 minutes run time) - MP 1 due tomorrow in dropbox by 12 PM (noon)	Read: Ta-nehisi Coates, “Fear of a Black President” (on Canvas) Read: Chapter 11 in <i>Contexts for Inquiry</i> , “Analyzing Evidence and Assumptions”
WEEK 6		
Monday 5/4	- Lecture: Chapter 11, “Analyzing Evidence and Assumptions” - Discuss Ta-nehisi Coates, “Fear of a Black President” Library Day in Class	Recommended: <i>Contexts for Inquiry</i> , Chapter 13, “Constructing Effective Organization”
Wednesday 5/6	- Lecture: Chapter 13, “Constructing Effective Organization” - Discuss Ta-nehisi Coates, “Fear of a Black President” - Sample SA 4- “Letter to the Editor”	Write: Draft Major Paper Write: SA 4—Letter to the Editor
WEEK 7		

Monday 5/11	- Workshop Introductions and Conclusions - SA 4 due today by 5 PM!	Write: MP2
Wednesday 5/13	- Peer Review for MP 2 - MP 2 due Friday in dropbox by 12 PM (noon)	Recommended: Chapter 14 in <i>Contexts for Inquiry</i> , “Developing Strategies for Revision”
WEEK 8	End Sequence 2/ Begin Portfolio Sequence	
Monday 5/18	- Introduction to Portfolios on Canvas—Workshop with Ann Shivers-McNair today from 11:30-12:20 PM - Norm Sample Portfolio	Write: Revise two short assignments for peer review Recommended: Chapter 15 in <i>Contexts for Inquiry</i> , “Editing and Proofreading”
Wednesday 5/20	- Peer Review two short assignments of your choice - Norm Sample Portfolio	Write: Revise a third short assignment of your choice for peer review and Major Paper of your choice
WEEK 9		
Monday 5/25	University Holiday—No Class Today	Write: Revised short assignment and MP
Wednesday 5/27	Peer Reviews of final short assignment and MP of your choice	Write: Revise MP for peer review
WEEK 10		
Monday 6/1	- Reflection Essay (in class writing; no makeups will be allowed) - Disseminate Evaluations	Write: Portfolio Due June 10 th at 12 PM (noon) PST!
Wednesday 6/3	Class Cancelled for Conferences! Times TBA	Write: Portfolio Due June 10 th at 12 PM (noon) PST!

Holidays: Memorial Day Holiday—5/25

Last Day of Instruction: Friday, June 5th

Portfolio Due Date: Wednesday, June 10th by 12 PM Noon (PST)

Finals Week: June 8th-12th

Grades Due: June 16th

Scaffolding of Writing Assignments for Racing ‘America’**Short Assignment 1: My Writing Life: Who I Am As a Learner, and How I Got This Way**

Prompt: This assignment asks you to tell me the story of how you came to be the writer and reader you are today. This is something you know a lot about—even if you haven’t thought much about it—but about which I know exactly nothing. Yet as your teacher for the next ten weeks, it would really help me to know you better—to know what kind of reading and writing you’ve done, and especially what problems you have had. In reading and writing terms you are here an ‘insider’ to a knowledge (your own experience), and I am an ‘outsider’ to that same knowledge. Your job is to give me an insider’s look at what you know about yourself as a writer and how you came to be that way.

Pre-writing: In thinking about what to write, think about distinct moments in your reading and writing life—a time a particular assignment was due, say, and you were stuck. What were you writing, and why were you unable to make progress? Or a time when you found writing easy—when was that? What were you writing? What is your affective relationship to reading and writing? For instance, would you say you are a good writer? What have you written in your life? Has all your writing been for school? Is it online? Is writing part of your social life? Have you ever really wanted to write something? What? When? How? With what results? Do you like writing? Do you hate it? Fear it? If not, did you ever? What happened that made you like it less? What is it about your writing that has brought you to this class? If you’re in this class pretty much just because you are here, then think about your affective relation to writing.

Summary: In other words, tell me the story of yourself as a writer by recounting **two or three** different events in your writing life that exemplify who you are as a writer, how you have come to feel about writing, and what you see your challenges to be. Your purpose is to help me get to know you as a learner, and to help me understand the kinds of things we will need to work on during the next ten weeks.

Length: 2 pages minimum, 3 pages maximum

Format: 12-pt Times New Roman font, double-spaced, 1-inch margins, MLA header

Outcomes Targeted: 1, 3

Short Assignment 2: Rhetorical Analysis of a Passage**Draft Due for in-class peer review: Monday, April 6th****Final Draft due on Canvas: Thursday, April 9th by 12 PM**

We've been discussing in class how to analyze a text rhetorically and how to think about literature in the context of producing written assignments. This assignment will also give you a chance to practice claim development. These skills will be important for completing your essays for this class, and this assignment will also allow you to begin to understand your approach to Adichie's *Americanah*.

Task:

- Perform a rhetorical analysis of a passage you find interesting in Chapters 1 through 15 of *Americanah*. **Note: this passage should be no more than 4 pages in length.** (If longer, please consult me first.)
- Review your annotations for this passage. What stood out to you as important or significant in this passage?
- Develop a **claim** on the **purpose** of this passage. How does the passage function in the novel? In other words, what might be the purpose (significance) of the passage? Remember: Take your time to unpack the passage and really get to the deeper meaning behind the words on the page.
- In a final concluding paragraph, briefly explain why you chose this particular passage. What did you find interesting? What in the passage appealed to you as a reader? Refer to your annotations to track your own thoughts about the passage.

Things to include in your analysis:

- **Contextual background** on the passage.
- A **claim** that attempts to analyze the passage.
- Pay attention to **tone** in your essay. Although this is a reader-response critique, I want you to demonstrate a **formal** writing style.

Format:

Refer to the syllabus.

Outcomes Targeted:

1,3

Short Assignment 3: Blurb for *Americanah***Peer Review Draft Due—Monday, April 13th****Final Draft Due on Canvas—Thursday, April 16th by 12 PM**

“Blurbs” are short, enticing partial summaries of works of literature that give potential readers a glimpse of aspects of the story such as character, plot, setting, tone, and style. Their goal is both to tell the reader what the book will be like and to encourage the reader to buy the book. Thus, blurbs are informative and enthusiastic.

This assignment is two-fold: the first involves challenging your ability to write succinctly and make particular choices. The second requires you to **critically analyze** your own writing choices and how your writing might **affect** a potential reader of the book.

Task:

1) Write a short blurb for the back cover of Adichie’s *Americanah* (roughly 90-110 words in length).

2) Then, write an analysis of your own blurb. ***Remember to use the questions posed in class as guiding sentences:** What did you include in your blurb and why? What did you decide to omit and why? Who is the audience for your blurb and why? What trigger words did you use in order to sell the book and why?

***For help with writing blurbs, refer to the sample handout on the course commonspace on Canvas.**

Format:

Refer to syllabus.

Outcomes Targeted:

1

Short Assignment 4: Letter to the Editor— Response to Ta-nehisi Coates’ “In Fear of a Black President”**Final Draft due on Canvas—Monday, May 11th at 5 PM**

In this short assignment, I want you to respond to Ta-nehisi Coates’ article “In Fear of a Black President,” either in agreement or disagreement with the author’s argument. Remember, for letters to the editor, something has to motivate you to write the letter. So, what is *your* motivation for writing to the editor of *The Atlantic*?

Some things to include:

- (1) Provide a summary of the article, picking out specific points the author makes. This summary should be kept very brief (5-6 sentences).
- (2) Explain why you agree/disagree with the author.
- (3) What are the social implications of the argument made in the article? In other words, what impact might have in society, if any at all?

Remember:

- Provide a **context** for your response.
- Consider your **purpose and motivation** for writing your letter. This could also be your **claim** for why you like or dislike the article.
- Consider your **audience**--- who are the potential readers of your letter?

Format:

See syllabus for format.

Outcomes Targeted:

1, 3

Major Paper 1: Critical Essay on Chimamanda Ngozi Adichie’s *Americanah***Draft Due: Monday, April 27th (in-class peer review)****Final Due: Thursday, April 30th by 12 PM**

In this first major paper, I want you to offer a critique of Chimamanda Adichie’s *Americanah*. First, you will select two passages from the text and perform a close-reading of these two passages. Then, you will **make a claim for how** these two passages operate in the text. **What** do these two passages illuminate about the text? **How** do these two passages demonstrate your argument? Also, **what** might be missing from the text *or* what does Adichie neglect?

Task:

(1) Choose a **topic/theme/idea** on *Americanah* for your paper and **develop an overarching question on your topic/theme/idea**.

(2) With your over-arching question in mind, develop an **arguable claim** for your paper. Your claim should be based on how you interpret Adichie’s text.

(3) Construct **two or three subclaims** for your over-arching claim. *Remember: these subclaims will be key points for body paragraphs in your essay.*

(4) Choose **at least two (2) passages** that support your claim. These two passages should be chosen based on how well they instantiate the claim you want to make.

(5) Perform a **close-reading** of your passages. Limit the focus of your paper to these two passages. *Please note: although you should limit your focus to a sustained interpretation of two passages, you are allowed to point to other places in the book that make a similar point or points.*

Remember:

- Choose a **topic/theme/idea**
- Your paper should have an **arguable claim** based on your interpretation
- Choose at least **two (2) passages**
- **Close-read** the passages through a sustained engagement
- Formal academic writing
- First person (singular) or third person (plural); no second person “you”

Format:

MLA format, 1” margins, Double-spaced, 5-7 pages in length excluding bibliography

Outcomes Targeted:

1, 3

Major Paper 2: Finding the ‘Stakes’ in “Racing ‘America’: Reading Race in the Age of Obama”**Peer Review Draft Due: Wednesday, May 13th****Final Draft Due: Friday, May 15th by 12 PM****Context:**

The goal for this major paper is for you to be able to hone your skills in **Outcome 2** (Intertextuality) and **Outcome 3** (Stakes). You, the writer, will determine the ways in which you approach this assignment and define what you believe are the ‘stakes’ in our course, “Racing ‘America.’” Some questions to consider: why does defining ‘America,’ and by extension matter, defining ‘American,’ matter? Why does your topic matter? How does the genre you’ve chosen allow you to launch a critique? How do you plan to explain the significance of your topic and line of inquiry in relation to your primary source?

Task:

1. Choose **one** of the primary sources from the course syllabus.
2. Using your line of inquiry guideline, compose an argument that you want to make about your primary source and the writer’s/director’s handling of your topic. What is important about your argument and what are the stakes/significance of your argument in relation to the primary source? *Please note that your argument will change throughout your research and writing process. You are **not** wedded to your initial argument.*
3. Research your topic. *I strongly recommend referring to the library day worksheet on the Commonsplace.* Note: Although Wikipedia cannot be a source for your paper, Wikipedia is helpful for generating ideas for your paper and has useful bibliographies.
4. Collect at least 3 additional secondary sources that help support your argument about your primary source. The sources you select should be a mix of both academic *and* popular sources that have not been used in the course.

Content:

1. One over-arching question and 2-3 subclaims.
2. A complex claim that articulates the stakes of your argument (“so what”? *Why does this novel/documentary/personal essay matter?*)
3. Sustained engagement with the primary and secondary sources. Don’t simply offer surface readings in your paper; you should explicitly explain your argument for why your research paper matters in a larger discussion about the primary source (explicitly Outcomes 2 and 3)
4. Questions to think about: “what does this have to do with the broader picture? Why does it matter that we should notice this issue?”
5. Formal, academic writing: 1st person singular “I” and 3rd person “we/us/our”; No second person “you”

Format:

Times New Roman font; 5-7 pages in length (excluding bibliography); MLA parenthetical citations; MLA Works Cited page

Outcomes Targeted:

1, 2, 3

In-class Reflection Essay: Reflecting on English 111H

In this final essay, you will tell me the story of your experience taking this course.

Similar to the pre-test at the beginning of the quarter, this essay positions you as (once again) the insider—you know what you have done in the class, what you have learned, and how you’ve overcome obstacles in your own learning throughout the quarter. This is also an opportunity to reflect on what you still need to work on for your own intellectual development. Again, I am the outsider. I’ll know more about you and the progress you have made than I did when we began the course—but I won’t know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has or has not made for you as a writer and learner. Remember the goals, questions, and anxieties you had on the first day of class? What has happened since? What goals have you achieved or begun to achieve? What hopes, questions, and anxieties do you have going forward into the winter quarter? Have you discovered any useful strategies for addressing these questions and anxieties?

This is an opportunity for self-reflection, for you to again practice metacognition. The more honest, thoughtful and convincing you are about the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Appendix 3- Syllabus and Assignments for Reading Contemporary Transnational Literature

ENGL 242C: Reading Prose Fiction
“Beyond the Nation Form: Reading Contemporary Transnational Literature”
Fall 2014
Class Meetings: Monday-Thursday, 10:30-11:20 A.M.
DEN 304

Professor: Shane McCoy

Email: smccoy3@uw.edu

Office: Padelford B417

Office Hours: Wednesday & Thursday, 9:00-10 A.M. and by appointment

Class URL: <https://catalyst.uw.edu/workspace/smccoy3/46477/>



Course Description

In his book *Modernity at Large* (1998), Arjun Appadurai writes, “The United States, always in its self-perception a land of immigrants, finds itself awash in...global diasporas, no longer a closed space for the melting pot to work its magic, but yet another diasporic switching point. People come here to seek their fortunes, but they are no longer content to leave their homelands behind” (172). Appadurai points to the ways in which the United States has become increasingly home for emerging global diasporas. These diasporas have been instrumental in shaping U.S. culture and history. Thus, this course takes up the central concern of reading contemporary transnational literature in our present moment. To that end, we will study several texts published in the post-9/11 era and take up central questions that deal with the ambiguity of race, ethnicity, class, gender, sexuality, and national belonging in a variety of ways. The critical questions for this class: how does transnational literature mediate U.S. national belonging and claims to citizenship? How does this grouping of texts complicate the boundaries of the U.S. nation-state? What roles might imperialism and Empire-building play in the production of nationalism and by extension, the mediation of national belonging? Furthermore, what new ‘imagined communities’ might this literature create?



Course Objectives

1. Students are expected **comfortable** and **confident** in discussing and writing about literature.
2. Students are expected to become familiar with **campus resources** and **library-based research and writing**.
3. Students are able to better understand (at least conceptually) **race, class, and gender** within a transnational context.
4. Through the use of **intensive writing and reading**, students should become proficient in writing skills through the purposeful use of course texts in development of claims and arguments situated in political, social, historical, and cultural contexts.
5. Students are expected to become **insider experts** and contribute to the burgeoning field of contemporary transnational literature.



6. Students should understand the investments, contexts, and effects of the kind of close/critical reading skills or approaches under study/use by the field of contemporary transnational literature.
7. Students have an appreciation for and knowledge of the field of contemporary transnational literature and its relationship to history, culture, society, and politics.
8. Students are able to *critically reflect* on their reading practices in written assignments and develop **metacognition**. Loosely speaking, metacognition is "thinking about thinking," or "self-reflection." But it is also a very powerful way to build your self-assessment, transfer, and self-efficacy skills, each critical to your becoming a successful writer and reader.

Required Materials:

Novels:

- Lahiri, Jhumpa. *The Namesake* (2003)
- Diaz, Junot. *The Brief Wondrous Life of Oscar Wao* (2007)
- Mengestu, Dinaw. *The Beautiful Things That Heaven Bears* (2008)
- Adichie, Chimamanda Ngozi. *Americanah* (2013)

Other Materials Needed:

- *MLA Handbook for Writers of Research Papers 7th Edition*. Modern Language Association. 2009.
- A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).
- Course Packet—available at Ave Copy Center.

Recommended Materials:

Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

Student Responsibilities:

As a student in this class, you are responsible for processing and understanding the course material as well as finding out *how* to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I will often send you reminder emails, changes to the syllabus, etc. We are only in class two days a week and it is vital that you check your UW account regularly. ***Although changes may or may not be announced in class, you will still be held accountable for them. I will always give you advance notice of any changes made to the syllabus either in class or via e-mail. It is your responsibility to be aware of these changes.***

Evaluation:

Your final course grade will be divided and weighed accordingly based on a 4.0:

Response Papers—10 total.....	20%
Participation in class.....	10%
Paper 1 (4-5 pages).....	20%
Paper 2 (4-5 pages).....	20%
Revised Paper.....	20%
In-class critical reflection.....	10%
Total= 100%	

Criteria for Graded Essays:

Six Criteria for Graded Writing in This Class

- 1) **Central Purpose:** Are the reasons for your writing clear, appropriate, and fully responsive to the prompt?
- 2) **Details:** Do you offer your readers sufficient details and examples that are both relevant and effective in developing and supporting the paper's central purpose?
- 3) **Organization:** Can your reader easily follow and understand your paper from beginning to end? Are there writing elements, like transitions and topic sentences, which maintain a coherent, narrative flow?
- 4) **Fullness:** Do you do enough to carry your case? Is the document substantial enough to leave the desired impression upon the reader?
- 5) **Fluency:** How fluid, sophisticated, and effective is your writing at the sentence and paragraph level? Are sentences and word choices varied, clear, and appropriate?
- 6) **Presentation:** Is your paper well-edited and spell-checked? Have you reviewed your verb tense/agreement, punctuation, and other grammatical elements? Have you followed all guidelines pertaining to formatting, citation standards, and other rules of appearance as they are described in the course syllabus

The Grid:

On papers for this class you'll find in addition to comments a set of six numbers, like:

CP:3 O:1 D:2 Fu:3 Fl:4 Pr:2

These numbers correspond to each of the criteria described above in "Six Criteria for Writing in This Class" (i.e., the first number is the score for criteria item 1, "Central Purpose," the second number is a score for "Details," and so on). In general, all count equally towards the final grade for the assignment.

The point of these numbers is to give you a quick mini-grade on each of the criteria we use to score papers. You can get a score from 1 (not very good at all) up to 6 (as good as it gets) in each category. The number represents our judgment about how well your paper has done on that one category, as measured against both our general sense of how well 100-level students ought to perform, and the performances of other students in the class. As we assign each number, we have in mind the following general sense of what they mean:

- 1 Not enough sense of this category to be functional in college level work. (e.g., a paper that hasn't any specific details to explain or clarify the argument.)
- 2 A sense of what this category is asking for, but not much more. (e.g., a paper that offers specific details, but doesn't explain or develop them sufficiently to be effective.)
- 3 Functional success with this category, but not yet showing full control. (e.g., some exploration of a few details, for example, but without fullness, or without consistency.)
- 4 Functional success with this category, with some lapses and/or inconsistencies. (e.g., full exploration of details, for example, but not with all, or without consistency or clear relevance.)
- 5 Success with this category but a success not rhetorically integrated throughout the draft. (e.g., a paper with a good sense of how to use details and to develop them far enough to make them useful to the argument, but not well deployed throughout the paper.)

6 Full success with this category. (e.g., a paper with insightful and well-developed details, all relevant and effectively informative.)

The relationship between these numbers and the final score you get will not always be exact (we don't just add them up), but there is a very strong correlation. Six 6's, for example, would undoubtedly earn a 4.0.

Criteria for In-Class Writing, Critical Response Papers, and Reflection Essays:

Engaged Critical Intelligence (ECI)

Unless otherwise noted, all shorter assignments will be graded based on your demonstration of “Engaged Critical Intelligence” (ECI). These assignments won't be graded based on whether or not you provided the “right” answer but for the level of engagement they show:

Fully responsive and thoughtfully undertaken: check +

Responsive but less completely thought through: check

Marginally responsive, or not well thought through: check –

You will always receive credit when you turn in your assignment, but the ECI you demonstrate will factor into your participation grade in this class.

Late Paper Policy and Incomplete Papers:

Failure to turn in a paper on time will negatively impact your grade. For each day your paper is late, I will deduct .5 from your total score. Thus, if you turn in a paper late, the best you will score is a 3.5. If you have an unforeseen circumstance that arises, please contact me via e-mail **no later than 24 hours before an assignment is due**.

Submission Guidelines for Graded Essays:

All graded essays will be submitted via Catalyst Tools. Submission guidelines for these essays:

- **Correct MLA header**
- Times New Roman 12 pt. Font,
- 1” margins (be sure to check the default—it is often set to 1.25” instead of 1”)
- correct MLA citations
- correct MLA formatting
- Works Cited page on ALL assignments
- Double-spaced

Class Participation and Attendance Policy:

Class participation is essential to successful completion of this class. This includes (but not limited to) coming to class and engaging with your peers, turning in assignments on time, attending conferences (two times a quarter) with me, coming to class on time, going to the writing centers, visiting me during office hours, taking notes in class, participating in peer review, etc.

Things that will negatively impact your participation grade include (but not limited to) texting in class, talking in class when another person is speaking, not taking notes in class, not participating in peer review, not speaking in class and engaging with peers, not attending class, arriving late to class, and turning in assignments late.

If for some reason you are not able to attend class, it is your responsibility to contact peers and ask what you may have missed. **DO NOT** contact me (your instructor).

At any time during the quarter you are worried about your participation grade, I highly encourage you to visit me during office hours.

Civility in the Classroom:

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Plagiarism:

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Important Campus Resources:

MLA Guidelines and Formatting

Purdue OWL is an excellent resource for MLA formatting guidelines and citations. Visit their website here:
<https://owl.english.purdue.edu/owl/>

Writing Centers

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the “higher order” concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Classroom Support Services

Need a laptop or video equipment for a class? CSS allows students to borrow equipment for free! To reserve equipment, please visit their website 24 hours in advance: <http://www.css.washington.edu/STFEquipment> They are located in the basement of Kane Hall.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/admin/dso/>.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.

- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center (206) 543-1240 or stop by the Center at 40 Schmitz Hall. Or visit their [URL:http://counseling](http://counseling).

FIUTS (The Foundation for International Understanding Through Students)

Provides opportunities for students from all over the world to connect. Consider going to a *FIUT's Friday*: Every Friday during the summer, FIUTS organizes a Friday outing for students and friends (canoeing and visiting Discovery Park were two recent excursions). You do not have to make a reservation in advance, and there are two outings left, on August 30th and September 5th. See what event is planned at <http://www.fiuts.org/events/calendar>

Q Center

The University of Washington Q Center is a primarily student run resource center dedicated to serving anyone with a gender or sexuality: UW students, staff, faculty, alum, and community members. It hosts student groups and regular programming events, as well as includes a queer centered library, and Student Blog. You can access the Q Center website at <http://uwqcenter.wordpress.com/> or stop by 450 Schmitz hall Monday-Friday between 9am-5pm.

ENGL 242C- AUTUMN QUARTER 2014 (Subject to change with advance notice!)

WEEK 1	in-class activities	homework
Wed 9/24	First Day of Class Overview of Syllabus Important Dates, Grading Rubric Writing for Literature: Low Stakes and High Stakes Writing Assignments	Read: “Guide to Effective Reading” on Commonsense Prepare: Brainstorm for “My Reading Life”
Thur 9/25	In-class Pre-Test: “My Reading Life”	Read: Inderpal Grewal, “Becoming American: The Novel and the Diaspora” and Benedict Anderson, “Imagined Communities” (both in course pack) Write: Response Paper #1, due Monday (in class hard copy)
WEEK 2		
Mon 9/29	Contemporary Transnational Literature: Context and Criticism Close-Reading and Cultural Studies: A Brief Overview Due Today: Response Paper #1 (hard printed copy)	Read: <i>The Namesake</i> , Chapters 1-3
Tue 9/30	Jhumpa Lahiri’s <i>The Namesake</i>	Read: <i>The Namesake</i> ,

	Context and Criticism	Chapters 4-5
Wed 10/1		Read: <i>The Namesake</i> , Chapters 6-7
Thu 10/2		Read: <i>The Namesake</i> , Chapters 8-9 Write: Response Paper #2
WEEK 3		
Mon 10/6	Due Today: Response Paper #2	Read: <i>The Namesake</i> , Chapters 10-11
Tue 10/7		Read: Roderick Ferguson, “Immigration and the Drama of Affirmation” (on commonspace)
Wed 10/8	Discuss Ferguson	Read: <i>Brief Wondrous Life</i> , Prologue and Chapter 1
Thu 10/9	Junot Diaz’s <i>The Brief Wondrous Life of Oscar Wao</i> Context and Criticism	Read: <i>Brief Wondrous Life</i> , Chapters 2 and 3 Write: Response Paper #3
WEEK 4		
Mon 10/13	Due: Response Paper #3	Read: <i>Brief Wondrous Life</i> , Chapter 4
Tue 10/14		Read: <i>Brief Wondrous Life</i> , Chapter 5
Wed 10/15		Read: <i>Brief Wondrous Life</i> , Chapter 6
Thu 10/16	Introduction to Library Research	Read: <i>Brief Wondrous Life</i> , Chapter 7 Read: Etienne Balibar, “The Nation Form” (in course pack) Write: Response Paper #4
WEEK 5		
Mon 10/20	Due: Response Paper #4	Read: <i>Brief Wondrous Life</i> , Chapter 8 until the end
Tue 10/21	How To Write an Introduction Sample Introductions in class	Read: Kwame Anthony Appiah, “The Trouble with Culture” (on commonspace)
Wed 10/22	Discuss: Appiah, “The Trouble with Culture” How to Do a Peer Review Order of Importance in High Stakes Writing	Norm: Sample Essay on Commonsplace
Thu 10/23	Norming Session for Essay 1 Criteria Scores and Explanation	Write: Essay 1 for In-Class Peer Review on

		Monday Write: Response Paper #5
WEEK 6		
Mon 10/27	In-class Peer Review of Essay 1 Due: Response Paper #5	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapters 1-3 Write: Revise Essay 1; Due tomorrow on Catalyst by 10:30 A.M.
Tue 10/28	Dinaw Mengestu's <i>The Beautiful Things That Heaven Bears</i> (2008) Context and Criticism Essay 1 Due Today in Catalyst Dropbox by 10:30 AM!	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapters 4-6 Read: Eduardo Bonilla-Silva, "Rethinking Racism" and Ian Haney Lopez, "The Social Construction of Race" (both in course pack)
Wed 10/29	Discuss: Bonilla-Silva, "Rethinking Racism" and Ian Haney Lopez, "The Social Construction of Race"	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapters 7-9 Write: Mid-term course evaluation
Thu 10/30	Due today: Mid-term course evaluations	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapters 10-12 Read: Etienne Balibar, "Is There a Neo-Racism?" (in course pack) Write: Response Paper #6
WEEK 7		
Mon 11/3	Due: Response Paper #6	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapters 13-15
Tue 11/4		Read: Arjun Appadurai, "Patriotism and Its Futures" (in course pack)
Wed 11/5	Discuss: Appadurai, "Patriotism and Its Futures"	Read: <i>The Beautiful Things that Heaven Bears</i> , Chapter 16
Thu 11/6		Read: <i>Americanah</i> , Chapters 1-7 Write: Response Paper #7

WEEK 8		

Mon 11/10	Chimamanda Adichie's <i>Americanah</i> (2013) Context and Criticism Due: Response Paper #7	Read: <i>Americanah</i> , Chapters 8-13
Tue 11/11	UNIVERSITY HOLIDAY—NO CLASS	Read: <i>Americanah</i> , Chapters 14-18
Wed 11/12	Discuss: <i>Americanah</i>	Read: H. Samy Alim and Geneva Smitherman, “A.W.B” (in course pack) Read: <i>Americanah</i> , Chapters 19-24
Thu 11/13	Discuss: Alim and Smitherman, “A.W.B”	Read: <i>Americanah</i> , Chapters 25-33 Write: Response Paper #8
WEEK 9		
Mon 11/17	Chimamanda Adichie, “We Should All Be Feminists” Due: Response Paper #8	Read: <i>Americanah</i> , Chapters 34-38 Read: Peggy McIntosh, “White Privilege” (in course pack)
Tue 11/18	Discuss: McIntosh, “White Privilege”	Read: <i>Americanah</i> , Chapters 39-45
Wed 11/19	Peer Review Today of Essay 2	Read: <i>Americanah</i> , Chapters 46-50
Thu 11/20	Essay 2 due today in Catalyst Dropbox by 10:30 AM!	Read: <i>Americanah</i> , 47- 55 Write: Response Paper #9
WEEK 10		
Mon 11/24	Due: Response Paper #9 In class viewing: Chimamanda Adichie, “Why We Should All Be Feminists”	
Tue 11/25	Revision Tips and Strategies for Successful Writing	Write: Start Revising a Paper of Your Choice
Wed 11/26	Student-Teacher Conferences	
Thu 11/27	UNIVERSITY HOLIDAY—NO CLASS	Write: Response Paper #10
WEEK 10		
Mon 12/1	Due: Response Paper #10	
Tue 12/2	Revision Workshop on Final Paper	Prepare: Brainstorm for your in-class Reflection Essay
Wed 12/3	In-class Post-Test: Reflection Essay	
Thu 12/4	Final Day of Class Course Evaluations	Revision of A Paper of Your Choice Due in Catalyst Dropbox by Saturday, 12/6 at noon!

Holidays: Veteran's Day—November 11th; Thanksgiving Holiday—November 27th and 28th

Last Day of Instruction: Friday 12/5

Finals Week: Saturday 12/6-Friday 12/12

Final Paper Due: Saturday, 12/6 at NOON (12 PM)

Scaffolding of Writing Assignments

In-class Essay for Day 2: Snapshot of a Moment in Your Life as a Reader

For your first in-class written assignment, you will be writing “My Reading Life”—an essay in which you tell the story of how you have come to be the reader you are.

To get started, today I would like you to write a preliminary essay—spending at least 45 minutes writing—in which you tell me about one distinct moment in your reading life—a time a particular essay was due and perhaps you were stuck and unable to write your essay about a piece of literature. What were you writing, when, and why were you unable to make progress? Maybe this was in high school? Or was it early in your schooling?

Or, similarly, you might write about a time when you found writing about literature easy—when was that? How old were you? What were you writing? Who do you think now that it was “easy” to do? That it came without a lot of hard work on your part?

Do your best here, but don’t worry a lot about “how good” it is—this is a first step towards a more finished product and won’t be graded per se. In assigning this I want to help you get started on thinking critically about your reading practices, but I also want to get some sense of you—a snapshot, as it were—of you as a reader as this course begins. That way, I will have a base-line comparison point against which to reflect on the progress you make over the next 10 weeks in this course.

This is an ungraded essay, but I will read and comment on it as a way to help you get started on becoming a more critical reader *and* writer.

Response Paper Prompt: Criteria for Response Papers**Due date: Every Monday****Length Requirement: 250-500 words****Your task:**

Each week you will compose a response paper of roughly 250-500 words in which you situate the course texts for the upcoming week within a **line of inquiry**. A line of inquiry should begin with a central question or concern you have about the course texts for that week. For example, a line of inquiry may begin with a “how,” “what,” or “why” question or set of questions. These response papers are intended to provide you with both talking points for class discussions and a way to facilitate your thinking about an upcoming paper. Therefore, you should treat these papers as *formal, academic assignments* in which you pursue your line of inquiry in conjunction with close-readings of a text and/or theoretical essay(s).

How I will evaluate these assignments:

These assignments will be evaluated based on the Engaged Critical Intelligence criteria. I will not grade you on whether or not you provided the “right” answer, but I will grade you for the level of engagement you demonstrate in your assignment. Thus, the ECI criteria is as follows:

- Fully responsive and thoughtfully undertaken: check + (full credit, 2%)
- Responsive but less completely thought through: check (partial credit, 1.5%)
- Marginally responsive, or not well thought through: check – (half credit, 1%)

Please note: you will always receive credit when you turn in your assignment, but the ECI you demonstrate will factor into the amount of credit you receive for the assignment.

Format: See Syllabus, page 4**Outcomes Targeted:** 1, 4, and 6

Essay 1: Literary Analysis of a Novel**Timeline for Research and Writing:****Introduction to Library Research:** Thursday, October 16th**Introduction to Essay Due:** Wednesday, October 22nd for peer review workshop (OWRC)**Full Draft Due for in class Peer Review:** Tuesday, October 28th (hard or digital copy)**Final Draft Due in Dropbox:** Wednesday, October 29th at 10:30 A.M.**Context:**

The goal for this first major paper is for you to be able to hone your skills in **close-reading** and **claim development**. You, the writer, will determine the ways in which you approach this assignment and define what you believe to be important about either Jhumpa Lahiri's *The Namesake* or Junot Diaz's *The Brief Wondrous Life of Oscar Wao*. In other words, why does either novel matter, in general, and why does your topic matter, in particular? How do you plan to explain the significance of your topic and **line of inquiry**? Indeed, this essay will be your chance to explore any of the topics discussed in class as well as topics not discussed in class.

Task:

1. So far, we've discussed multiple topics and issues in relation to *The Namesake* and *Brief Wondrous Life*. Take up only **ONE** of these issues in only **ONE** of these novels in your essay.
2. **Research** your topic and collect **at least 2 additional secondary sources that help support your argument** about your primary source. I strongly recommend referring to the library day worksheet on the Commonsplace.
Note: Although Wikipedia cannot be a source for your paper, Wikipedia is helpful for generating ideas for your paper and has useful bibliographies.
3. Next, pick **one theorist** from the secondary class readings to support your claim and close-reading. If you believe another secondary reading might be more applicable for your topic, you **MUST** seek out approval from me before pursuing the topic.
4. Then, choose **TWO** passages from the novel that **instantiates** your topic. These two passages will serve as **evidence** for your argument. Use the **Tools for Close-Reading** to explicate each passage and develop a **subclaim** about each passage.
5. Finally, using your **line of inquiry guideline**, **compose an argument** that you want to make about your chosen novel and the author's handling of your topic. What is important about your topic and what are the **stakes/significance** of your argument in relation to the novel? *Please note that your argument will change throughout your research and writing process. You are **not** wedded to your initial argument.*

Content:

1. A **line of inquiry** that explores your topic.
2. An **argument** that articulates the **stakes** of your topic. ("so what"? *Why does this novel matter?*)
3. **Critically engage** with the novel and the secondary materials. Don't simply offer surface readings in your paper; you should explicitly explain your argument for why your research paper matters in a larger discussion about the novel
4. **Questions** to think about: "what does this have to do with the broader picture? Why does it matter that we should notice this issue?"
5. **Formal, academic writing:** 1st person singular "I" and 3rd person "we/us/our"; No second person "you"

Format:

Times New Roman font; 4 pages (minimum) to 6 pages (maximum) in length (not including the MLA Works Cited page); MLA parenthetical citations; MLA Works Cited page

Objectives Targeted:

1, 2, 3, 4, 5, 6, 7

Essay 2: Literary Analysis of a Novel**Timeline for Research and Writing:****Full Draft Due for in class Peer Review:** Thursday, November 20th (hard or digital copy)**Final Draft Due in Dropbox:** Friday, November 21th at midnight**Context:**

Similar to your first essay assignment, this second essay assignment requires you to close-read a novel of your own choosing and stake a claim about the novel. You can choose either Dinaw Mengestu's *The Beautiful Things that Heaven Bears* OR Chimamanda Ngozi Adichie's *Americanah*. Questions to consider: why does either novel matter, in general, and why does your topic matter, in particular? How do you plan to explain the significance of your topic and **line of inquiry**? Review the line of inquiry guideline to guide you in the development of your questions.

Task:

1. So far, we've discussed multiple topics and issues in relation to *The Beautiful Things that Heaven Bears* and *Americanah*. Take up only **ONE** of these issues in only **ONE** of these novels in your essay.

2. **Research** your topic and collect **at least 2 additional secondary sources that help support your argument** about your primary source. I strongly recommend referring to the library day worksheet on the Commonsplace. **Note:** Although Wikipedia cannot be a source for your paper, Wikipedia is helpful for generating ideas for your paper and has useful bibliographies.

3. Next, **in addition to the two additional secondary sources you've chosen, you must pick one theorist from the secondary class readings to support your claim and close-reading. Your chosen theorist is the 'lens' by which you read the novel.** If you believe another secondary reading might be more applicable for your topic, you **MUST** seek out approval from me before pursuing the topic.

4. Then, choose TWO passages from the novel that **instantiate** your topic. These two passages will serve as **evidence** for your argument. Use the **Tools for Close-Reading** to explicate each passage and develop a **subclaim** about each passage. **Questions to consider:** How does each passage operate in the context of the novel? What is the author 'doing' with each passage? How does each passage contribute to your over-all claim you want to make about the novel?

5. Finally, using your **line of inquiry guideline**, **compose an argument** that you want to make about your chosen novel and the author's handling of your topic. What is important about your topic and what are the **stakes/significance** of your argument in relation to the novel? *Please note that your argument will change throughout your research and writing process. You are **not** wedded to your initial argument.*

Content:

1. A **line of inquiry** that explores your topic.
2. An **argument** that articulates the **stakes** of your topic. ("so what"? *Why does this novel matter?*)
3. **Critically engage** with the novel and the secondary materials. Don't simply offer surface readings in your paper; you should explicitly explain your argument for why your research paper matters in a larger discussion about the novel

Format:

Times New Roman font; 4 pages (minimum) to 6 pages (maximum) in length (not including the MLA Works Cited page); MLA parenthetical citations; MLA Works Cited page

Objectives Targeted:

1, 2, 3, 4, 5, 6, 7

In-class Reflection Essay: Reflecting on English 242

In this final essay, you will tell me the story of your experience taking this course.

This essay positions you as (once again) the insider—you know what you have done in the class, what you have learned, and how you’ve overcome obstacles in your own learning throughout the quarter. This is also an opportunity to reflect on what you still need to work on for your own intellectual development. Again, I am the outsider. I’ll know more about you and the progress you have made than I did when we began the course—but I won’t know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has or has not made for you as a writer and learner. Remember the goals, questions, and anxieties you had on the first day of class? What has happened since? What goals have you achieved or begun to achieve? What hopes, questions, and anxieties do you have going forward into the winter quarter? Have you discovered any useful strategies for addressing these questions and anxieties?

This is an opportunity for self-reflection, for you to again practice metacognition. The more honest, thoughtful and convincing you are about the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Appendix 4- Syllabus and Assignments for Genres of Feminism and Public Scholarship

ENGL 200A: ~~#WeDon'tNeedFeminism~~
 Genres of Feminism and Public Scholarship
 Winter 2015

Class Meetings: Monday-Thursday, 9:30-10:20 A.M.
 DEN 304

Professor: Shane McCoy

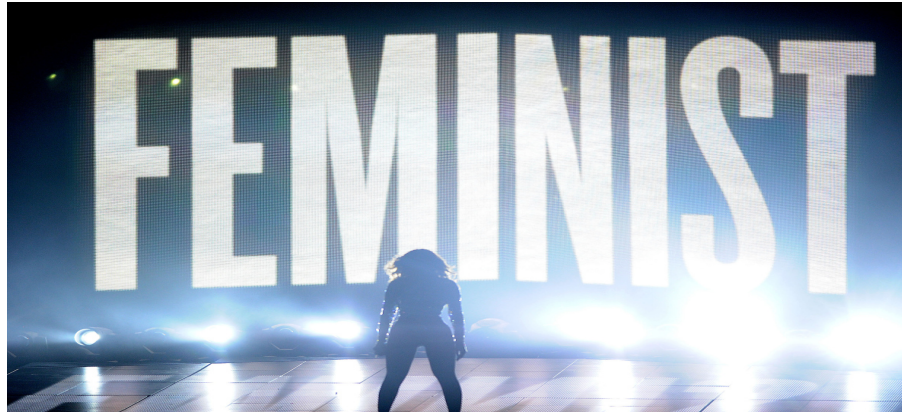
Email: smccoy3@uw.edu

Office: Padelford B417

Office Hours: Tuesday and Thursday, 10:30-11:30 (in lobby of Parrington Hall) and by appointment

Class URL:

<https://catalyst.uw.edu/workspace/smccoy3/47971/351772>



Course Description

In a recent *Time Magazine* online poll, readers were called upon to “vote another word off the island” of acceptable words to use in public and private spaces for the year 2015. This prompted inevitable backlash by many readers, including activist Robin Morgan, who argues in an op-ed for *Time* that “feminist is a 21st century word.” Such engagement with the word “feminist” prompts various orientations. In fact, in a recent poll by the Huffington Post, only 20% of adults in the U.S. identify as “feminist” despite 82% of adults believing that “men and women should be social, political, and economic equals” (“Poll: Few Identify as Feminists”). Thus, this course is intended to provide students with an overview of post-1965 feminisms in a diverse range of genres, both historical feminisms and cultural productions produced by historical feminisms. Our orienting questions will be how has feminism changed historically in the post-1965 era? What new debates have emerged in our contemporary moment, where public figures like Beyoncé and Chimamanda Ngozi Adichie both claim feminism as an ideological standpoint while others claim #WeDon’tNeedFeminism? How do these standpoints shape contemporary feminism? How have the public discussions of feminism shaped the dynamics of feminism in the academy and the public? What are the stakes of this movement in the here and now and how does this in turn motivate new publics to (re)engage with feminism and its social justice causes? Finally, what stakes might students have in these conversations about feminism?

In this course, we will employ a variety of primary and secondary sources to generate thoughtful conversation and pursue intellectually driven lines of inquiry into feminism as a social justice movement. The course will be divided between two sequences. The first sequence will involve foundational texts from the end of second-wave feminism into third-wave feminism; this first sequence will serve as a frame for reading texts in sequence two. Texts for Sequence One include Ntozake Shange’s *For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf* (1975); Angela Davis’ *Women, Race, and Class* (1981); bell hooks’ *Ain’t I A Woman* (1981); Audre Lorde’s *Zami: A New Spelling of My Name* (1982) and *Sister Outsider* (1984); and Rebecca Walker’s “Becoming the Third



Wave.” In Sequence Two, we will move to the contemporary moment and look at current publications that take up the question of feminism in 2014 and what many are calling the ‘fourth wave’ of feminism. These texts might include Piper Kerman’s *Orange Is the New Black* (2011); Jesmyn Ward’s *Men We Reaped* (2013); Chimamanda Adichie’s TED Talk “Why We Should All Be Feminists” (2014); and Roxane Gay’s *Bad Feminist* (2014).

Students are expected to write critical response papers every week (total of 8) and write two critical research papers for the course, one of which will be a collaborative research project. Weekly response papers will also be at the start of each week. This class will be collaborative in nature, and students are expected to engage with both the materials presented in class and their colleagues.

Course Objectives

1. Students are expected to **comfortable** and **confident** in discussing and writing about literature.
2. Students are expected to become familiar with **campus resources** and **library-based research and writing**.
3. Students are able to better understand (at least conceptually) **race, class, gender, and sexuality** within feminism.
4. Through the use of **intensive writing and reading**, students should develop independent critical thinking skills and become proficient in writing skills through the purposeful use of course texts in development of claims and arguments situated in political, social, historical, and cultural contexts.
5. Students are expected to become **insider experts** and contribute to the burgeoning field of feminist studies.
6. Students should understand the investments, contexts, and effects of the kind of close/critical reading skills or approaches under study/use by the field of feminist theory and feminist studies.
7. Students have an appreciation for and knowledge of the field of feminism and its relationship to history, economics, culture, society, and politics.
8. Students are able to *critically reflect* on their reading practices in written assignments and develop **metacognition**. Loosely speaking, metacognition is "thinking about thinking," or "self-reflection." But it is also a very powerful way to build your self-assessment, transfer, and self-efficacy skills, each critical to your becoming a successful writer and reader.

Required Materials:

Primary Texts:

- Angela Davis, *Women, Race, and Class* (1981)
- bell hooks, *Ain't I A Woman* (1981)
- Audre Lorde *Zami: A New Spelling of My Name* (1982)
- ---. *Sister Outsider* (1984)
- Rebecca Walker, “Becoming the Third Wave” (1991) (online)
- Chela Sandoval, “U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World” (1991) (online)
- Piper Kerman, *Orange Is the New Black* (2011)
- Jesmyn Ward, *Men We Reaped* (2013)
- Roxane Gay, *Bad Feminist* (2014)

Other Materials Needed:

- *MLA Handbook for Writers of Research Papers 7th Edition*. Modern Language Association. 2009.
- A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).

Recommended Materials:

Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

Student Responsibilities:

As a student in this class, you are responsible for processing and understanding the course material as well as finding out

how to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I will often send you reminder emails, changes to the syllabus, etc. We are only in class four days a week and it is vital that you check your UW account regularly. ***Although changes may or may not be announced in class, you will still be held accountable for them. I will always give you advance notice of any changes made to the syllabus either in class or via e-mail. It is your responsibility to be aware of these changes.***

Evaluation:

Your final course grade will be divided and weighed accordingly based on a 4.0:

Response Papers—8 total.....	16%
Participation in class.....	14%
Paper 1 (4-6 pages).....	20%
Paper 2 (4-6 pages).....	20%
Revised Paper.....	20%
In-class critical reflection.....	10%
Total= 100%	

Criteria for Graded Essays:

Six Criteria for Graded Writing in This Class

- 1) **Central Purpose:** Are the reasons for your writing clear, appropriate, and fully responsive to the prompt?
- 2) **Details:** Do you offer your readers sufficient details and examples that are both relevant and effective in developing and supporting the paper's central purpose?
- 3) **Organization:** Can your reader easily follow and understand your paper from beginning to end? Are there writing elements, like transitions and topic sentences, which maintain a coherent, narrative flow?
- 4) **Fullness:** Do you do enough to carry your case? Is the document substantial enough to leave the desired impression upon the reader?
- 5) **Fluency:** How fluid, sophisticated, and effective is your writing at the sentence and paragraph level? Are sentences and word choices varied, clear, and appropriate?
- 6) **Presentation:** Is your paper well-edited and spell-checked? Have you reviewed your verb tense/agreement, punctuation, and other grammatical elements? Have you followed all guidelines pertaining to formatting, citation standards, and other rules of appearance as they are described in the course syllabus

The Grid:

On papers for this class you'll find in addition to comments a set of six numbers, like:

CP:3 O:1 D:2 Fu:3 Fl:4 Pr:2

These numbers correspond to each of the criteria described above in "Six Criteria for Writing in This Class" (i.e., the first number is the score for criteria item 1, "Central Purpose," the second number is a score for "Details," and so on). In general, all count equally towards the final grade for the assignment.

The point of these numbers is to give you a quick mini-grade on each of the criteria we use to score papers. You can get a score from 1 (not very good at all) up to 6 (as good as it gets) in each category. The number represents our judgment about how well your paper has done on that one category, as measured against both our general sense of how well 100-level students ought to perform, and the performances of other students in the class. As we assign each number, we have in mind the following general sense of what they mean:

- 1 Not enough sense of this category to be functional in college level work. (e.g., a paper that hasn't any specific details to explain or clarify the argument.)
- 2 A sense of what this category is asking for, but not much more. (e.g., a paper that offers specific details, but doesn't explain or develop them sufficiently to be effective.)
- 3 Functional success with this category, but not yet showing full control. (e.g., some exploration of a few details, for example, but without fullness, or without consistency.)
- 4 Functional success with this category, with some lapses and/or inconsistencies. (e.g., full exploration of details, for example, but not with all, or without consistency or clear relevance.)
- 5 Success with this category but a success not rhetorically integrated throughout the draft. (e.g., a paper with a good sense of how to use details and to develop them far enough to make them useful to the argument, but not well deployed throughout the paper.)
- 6 Full success with this category. (e.g., a paper with insightful and well-developed details, all relevant and effectively informative.)

The relationship between these numbers and the final score you get will not always be exact (we don't just add them up), but there is a very strong correlation. Six 6's, for example, would undoubtedly earn a 4.0.

Late Paper Policy:

Failure to turn in a major paper on time will negatively impact your grade. For each day your paper is late, I will deduct .5 from your total score. Thus, if you turn in a paper late, the best you will score is a 3.5. In addition, late response papers **WILL NOT** be accepted. It is your responsibility to be in class the day response papers are due. If you have an unforeseen circumstance (illness, death in the family, etc.) that arises, please contact me via e-mail **no later than 24 hours before an assignment is due and provide adequate documentation.**

Submission Guidelines for Graded Essays:

All graded essays will be submitted via Catalyst Tools. Submission guidelines for these essays:

- **Correct MLA header**
- Times New Roman 12 pt. Font,
- 1" margins (be sure to check the default—it is often set to 1.25" instead of 1")
- correct MLA citations
- correct MLA formatting
- Works Cited page on ALL assignments
- Double-spaced

Class Participation and Attendance Policy:

Class participation is essential to successful completion of this class. This includes (but not limited to) coming to class and engaging with your peers, turning in assignments on time, coming to class on time, going to the writing centers, visiting me during office hours, taking notes in class, participating in peer review, etc.

Things that will negatively impact your participation grade include (but not limited to) texting in class, talking in class when another person is speaking, not taking notes in class, not participating in peer review, not speaking in class and engaging with peers, not attending class, arriving late to class, and turning in assignments late and/or not at all.

If for some reason you are not able to attend class, *it is your responsibility* to contact peers and ask what you may have missed. DO NOT contact me (your instructor).

At any time during the quarter you are worried about your participation grade, I highly encourage you to visit me during office hours.

Email Etiquette:

In addition to not emailing me response papers and/or if you missed class on a particular day, you are also encouraged to not email me about revisions for essays or questions that have already been answered during class and in the syllabus. I am a firm believer in face-to-face interaction as the best type of communication. If you are unable to attend office hours, you should email me a time/times that you are available to meet.

Civility in the Classroom:

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Plagiarism:

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Important Campus Resources:

MLA Guidelines and Formatting

Purdue OWL is an excellent resource for MLA formatting guidelines and citations. Visit their website here:
<https://owl.english.purdue.edu/owl/>

Writing Centers

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the "higher order" concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Classroom Support Services

Need a laptop or video equipment for a class? CSS allows students to borrow equipment for free! To reserve equipment, please visit their website 24 hours in advance: <http://www.css.washington.edu/STFEquipment> They are located in the basement of Kane Hall.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/admin/dso/>.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center (206) 543-1240 or stop by the Center at 40 Schmitz Hall. Or visit their [URL:http://counseling](http://counseling).

FIUTS (The Foundation for International Understanding Through Students)

Provides opportunities for students from all over the world to connect. Consider going to a *FIUT's Friday*: Every Friday during the summer, FIUTS organizes a Friday outing for students and friends (canoeing and visiting Discovery Park were two recent excursions). You do not have to make a reservation in advance, and there are two outings left, on August 30th and September 5th. See what event is planned at <http://www.fiuts.org/events/calendar>

Q Center

The University of Washington Q Center is a primarily **student run** resource center dedicated to serving anyone with a gender or sexuality: UW students, staff, faculty, alum, and community members. It hosts **student groups** and regular programming **events**, as well as includes a queer centered **library**, and **Student Blog**. You can access the Q Center website at <http://uwqcenter.wordpress.com/> or stop by 450 Schmitz hall Monday-Friday between 9am-5pm.

COURSE CALENDAR (SUBJECT TO CHANGE WITH ADVANCE NOTICE)

WEEK 1		
Mon 1/5	NO CLASS TODAY!	
Tue 1/6	First Day of Class Dissemination of Course Syllabus	Read: <i>Women, Race, Class</i> beginning to pg: 87

		(Chapter 5) Read: Audre Lorde, <i>Sister Outsider</i> , “Age, Race, Class, and Sex: Women Redefining Difference”
Wed 1/7	Discuss <i>Women, Race, Class</i> Context and Criticism	Read: <i>Women, Race, Class</i> , pgs: 87-137 (Chapter 9)
Thu 1/8	Criteria for Response Papers	Read: <i>Women, Race, Class</i> pgs: 137-222 (Chapter 13) Listen: NPR Podcast on Catalyst Website Write: Response Paper #1
WEEK 2		
Mon 1/12	Due: Response Paper #1 (hard copy)	Read: <i>Women, Race, Class</i> pgs: 222-end
Tue 1/13		Read: bell hooks, <i>Ain't I A Woman?</i> Chapters 1 and 2
Wed 1/14		Read: bell hooks, <i>Ain't I A Woman?</i> Chapters 3 and 4
Thu 1/15		Read: bell hooks, <i>Ain't I A Woman?</i> Chapter 5 Read: bell hooks, “The Oppositional Gaze” Read: Audre Lorde, <i>Sister Outsider</i> , “Poetry...,” “Transformation...,” “Uses of the Erotic,” “An Open Letter to Mary Daly” Write: Response Paper #2
WEEK 3		
Mon 1/19	UNIVERSITY HOLIDAY—NO CLASS	Read: Audre Lorde, <i>Sister Outsider</i> , “An Interview...,” “The Master’s Tools,” “The Uses of Anger,” and “Learning from the 60s”
Tue 1/20	Due: Response Paper #2 Discuss hooks and Lorde	Read: Audre Lorde, <i>Sister Outsider</i> , “Eye to Eye: Black Women, Hatred, and Anger” and “Grenada Revisited”
Wed 1/21		

Thu 1/22	In-class viewing: Ntozake Shange, <i>For colored girls who have considered suicide/When the rainbow is enuf</i>	Write: Response Paper #3
WEEK 4		
Mon 1/26	Due: Response Paper #3 In-class viewing: Finish Ntozake Shange, <i>For colored girls who have considered suicide/When the rainbow is enuf</i>	Read: <i>Zami</i> , beginning to page 68 (Chapter 10)
Tue 1/27		Read: <i>Zami</i> , pgs: 68-118 (Chapter 17)
Wed 1/28	Writing Workshop: Norming Session for Essay 1	Read: <i>Zami</i> , pgs: 118-183 (Chapter 24)
Thu 1/29	Writing Workshop: Introduction to Library Research Meet in Mary Gates Hall, Room TBD Concept Maps	Read: <i>Zami</i> , pgs: 183-the end Read: Chela Sandoval, "U.S. Third World Feminism" (on Catalyst Website) Write: Response Paper #4 Begin: Essay #1
WEEK 5		
Mon 2/2	Due: Response Paper #4 Discuss: <i>Zami</i> and Sandoval End of Sequence 1	Read: Rebecca Walker, "Becoming the Third Wave" (on Catalyst Website)
Tue 2/3	Begin Sequence 2 Discuss: Rebecca Walker, "Becoming the Third Wave"	Write: Essay #1 for in-class Peer Review (bring hard or digital copy)
Wed 2/4	Writing Workshop: Peer Review for Essay #1	Revise: Essay #1 (due on Catalyst Dropbox 2/5 at 9:30 AM) Read: <i>Orange is the New Black</i> , Chapters 1-4
Thu 2/5	Begin: <i>Orange is the New Black</i> Context and Criticism	Read: <i>Orange is the New Black</i> , Chapter 5-8
WEEK 6		
Mon 2/9	No Response Paper Due Today! Discuss: <i>Orange</i> , Chapters 5-8	Read: <i>Orange is the New Black</i> , Chapters 9-11
Tue 2/10		Read: <i>Orange is the New Black</i> , Chapters 12-15
Wed 2/11	Writing Workshop: Essay Skeleton	Read: <i>Orange is the New Black</i> , Chapters 16-18
Thu 2/12	Finish Discussion of <i>Orange is the New Black</i>	Write: Response Paper #5 Begin: Roxane Gay, <i>Bad Feminist</i>

WEEK 7		
Mon 2/16	UNIVERSITY HOLIDAY—NO CLASS	
Tue 2/17	Due: Response Paper #4 In-class film: <i>Miss Representation</i> (2011)	
Wed 2/18	In-class film: <i>Miss Representation</i> (2011)	
Thu 2/19	Discussion of Film	Read: <i>Bad Feminist</i> , “Introduction” and “Me” Read: Nancy Fraser, “How Feminism Became Capitalism’s Handmaiden” (On Catalyst Website) Write: Response Paper #5
WEEK 8		
Mon 2/23	Due: Response Paper #5 Begin <i>Bad Feminist</i> Discuss Nancy Fraser’s “How Feminism Became Capitalism’s Handmaiden”	Read: <i>Bad Feminist</i> , “Gender and Sexuality” pgs: 47-136 Read: “Feminism and Race: Just Who Counts as a ‘Woman of Color’”
Tue 2/24	Discuss <i>Bad Feminist</i> and “Feminism and Race”	Read: <i>Bad Feminist</i> , “Gender and Sexuality” pgs: 137-206
Wed 2/25		Read: <i>Bad Feminist</i> , “Race and Entertainment” and “Politics, Gender, and Race”
Thu 2/26		Read: <i>Bad Feminist</i> , “Back to Me” Read: Jennifer Baumgardner, “Is There a Fourth Wave? Does it Matter?” (on commonsense) Write: Response Paper #6 Begin Planning: Essay #2
WEEK 9		
Mon 3/2	Due: Response Paper #6 Finish Discussion of <i>Bad Feminist</i>	Write: Essay #2
Tue 3/3	In-class viewing: Chimamanda Ngozi Adichie, “Why We Should All Be Feminists”	Write: Essay #2 Read: Brittney Cooper,

	Discuss TEDTalk	“Feminism’s ugly internal clash: Why its future is not up to white women” (on commonspace)
Wed 3/4	Writing Workshop: Peer Review of Essay #2	Revise: Essay #2 (due in Catalyst Dropbox on Thursday, 3/5 at 9:30 AM)
Thu 3/5	Discuss Cooper’s “Feminism’s Ugly Internal Clash”	Write: Response Paper #7
WEEK 10		
Mon 3/9	Due Today: Response Paper #7 Writing Workshop: Introductions and Conclusions	
Tue 3/10	Writing Workshop: Introductions and Conclusions	
Wed 3/11	In-class writing: Critical Reflection (10%) *No make-up essays will be allowed.	
Thu 3/12	Final Class Disseminate Evaluations for Course	Write: Revised Paper of Your Choice Due in Catalyst Dropbox on Saturday, March 14 th at 12 PM (noon Pacific Standard Time!)

Holidays: Monday, Jan. 19th (Martin Luther King Day) and Monday, Feb. 16th (Presidents’ Day)

Last Day of Instruction: Friday, March 13, 2015

Finals Week: Saturday, March 14th- Friday, March 20th

Final Paper Due: Saturday, March 14th at 12 PM (noon, PST)

All Extra Credit Opportunities Due: Sunday, March 15th at 12 PM (noon PST)

Scaffolding of Writing Assignments

Criteria for Response Papers

Due date: Every Monday (unless otherwise noted by syllabus)

Length Requirement: 250-500 words

Your task:

Each week you will compose a response paper of roughly 250-500 words in which you situate the course texts for the upcoming week within a **line of inquiry**. A line of inquiry should begin with a central question or concern you have about the course texts for that week. For example, a line of inquiry may begin with a “how,” “what,” or “why” question or set of questions. These response papers are intended to provide you with an opportunity to develop independent critical thinking skills, talking points for class discussions, and a way to facilitate your thinking about an upcoming paper. Therefore, you should treat these papers as *formal, academic assignments* in which you pursue your line of inquiry in conjunction with close-readings of a text and/or theoretical essay(s).

How I will evaluate these assignments:

These assignments will be evaluated based on the **Engaged Critical Intelligence** criteria. I will not grade you on whether or not you provided the “right” answer, but I will grade you for the **level of engagement** you demonstrate in your assignment. Thus, the ECI criteria is as follows:

- Fully responsive and thoughtfully undertaken: check + (full credit, 2%)
- Responsive but less completely thought through: check (partial credit, 1.5%)
- Marginally responsive, or not well thought through: check – (half credit, 1%)

Please note: you will always receive credit when you turn in your assignment, but the ECI you demonstrate will factor into the amount of credit you receive for the assignment.

Format: See Syllabus, page 4

Late Papers: Will not be accepted nor should you email your response paper if you are not in class the day it is due

Outcomes Targeted: 1, 4, and 6

Response Paper #4 Prompt: Reflecting on *Orange is the New Black***Reflective Practice**

Now that we've finished reading *Orange is the New Black*, I want you to trace (in writing) the trajectory of your reading habits. Start with how you began reading the book and end with what impression the book leaves with you. You might also comment on reading strategies, character development, and/or anything that resonated with you as the reader. For instance, you might discuss what components of the text you focused on the most and/or whether or not you found the main character likeable or unlikable. Or alternatively, you might discuss what you *did not* notice in the beginning of the book, but upon reflection, are able to gain a deeper understanding of the text. This writing exercise is intended to provide you ample reflective time to not only think about how you've read this particular text, but also, how you might read future texts both inside and outside of this course.

Questions to consider:

- What reading strategies have you developed over the course of the past week?
- What strategies have you found to be helpful in reading *Orange is the New Black*?
- To what extent might these strategies enable you to read future texts both in class and outside of class?
- What impression does the main character leave with you as the reader?

Response Paper #5 Prompt: Reflecting on *Miss Representation***Reflective Practice**

Now that we've finished watching *Miss Representation*, I want you to trace (in writing) the trajectory of your viewing habits. Start with how you began viewing the film and end with what impression the film leaves with you. You might also comment on viewing strategies and/or anything that resonated with you as an audience member. For instance, you might discuss what components of the film you focused on the most and/or whether or not you found the film appealing. Or alternatively, you might discuss what you *did not* notice in the beginning of the film, but upon reflection, are able to gain a deeper understanding of the film and the 'bigger picture'. This writing exercise is intended to provide you ample reflective time to not only think about how you've viewed this particular film, but also, how you might think critically and reflectively about your thinking process in this class and other courses.

Questions to consider:

- What viewing strategies have you developed over the course of the past week?
- What strategies have you found to be helpful in watching *Miss Representation*?
- To what extent might these strategies enable you to read future films both in class and outside of class?
- What impression does the film leave with you as an audience member?

Essay 1 Prompt: Foundational Texts for Feminism**Timeline for Research and Writing:****Introduction to Library Research:** Tuesday, January 27th**First Draft Due for in class Peer Review:** Wednesday, February 4th (hard or digital copy)**Final Draft Due in Dropbox:** Friday, February 6th at 12 PM noon PST**Context:**

The goal for this first major paper is for you to be able to hone your skills in **close-reading** and **claim development**. You, the writer, will determine the ways in which you approach this assignment and define what you believe to be important the foundational texts we've read for Sequence 1. Questions to guide your research: why do these foundational texts matter for feminist inquiries? And why does your topic matter, in particular? How do you plan to explain the significance of your topic and, more importantly, your argument? Indeed, this essay will be your chance to explore any of the topics discussed in class as well as topics not discussed in class.

Task:

1. So far, we've discussed multiple topics and issues in relation to feminism. Take up only **ONE** of these issues in your paper.
2. Next, pick **two texts** from the primary class readings to explore your topic. Situate your topic *within* the two texts you've chosen to close-read and offer substantial evidence that discusses your topic.
3. **Research** your topic and collect **at least 2 additional secondary sources that help support your argument**. I strongly recommend referring to the library day worksheet on the Commonsplace.
4. Finally, **compose an argument** that you want to make about your chosen texts and how the authors approach your topic and support your claim. Consider: what is important about your topic and what are the **stakes/significance** of your argument in relation to your topic? *Please note that your argument will change throughout your research and writing process. You are **not** wedded to your initial argument.*

Content:

1. A **line of inquiry** that explores your topic.
2. An **argument** that articulates the **stakes** of your topic. ("so what"? *Why does this topic matter?*)
3. **Critically engage** with the two primary texts you've chosen and the secondary materials. Don't simply offer surface readings in your paper; you should explicitly explain your argument for why your research paper matters in a larger discussion about the foundational texts you've chosen.
4. **Questions** to think about: "what does this have to do with the broader picture? Why does it matter that we should notice this issue?"
5. **Formal, academic writing:** 1st person singular "I" and 3rd person "we/us/our"; No second person "you"

Emphasis of this assignment:

The emphasis of this assignment asks you to put two texts in conversation with one another and provide secondary research to support your close-readings of those two texts. The goal for you in this essay should be to demonstrate this skill and to hone your skills in argumentation.

Format:

Times New Roman font; 4 pages (minimum) to 6 pages (maximum) in length (not including the MLA Works Cited page); MLA parenthetical citations; MLA Works Cited page

Objectives Targeted:

1, 2, 3, 4, 5, 6, 7

Essay 2: Feminism Now**Timeline for Research and Writing:****First Draft Due for in class Peer Review:** Wednesday, March 4th (hard or digital copy)**Final Draft Due in Dropbox:** Thursday, March 5th at 9:30 AM in Catalyst Dropbox**Context:**

The goal for this second major paper is for you to be able to hone your skills in **close-reading** and **claim development**. You, the writer, will determine the ways in which you approach this assignment and define what you believe to be important for the texts and films we've read for Sequence 2. Questions to guide your research: why do these texts matter for feminist inquiries? How do you plan to explain the significance of your topic and, more importantly, your argument? Furthermore, how does genre mediate feminist political commitments?

Task:

1. So far, we've discussed multiple topics and issues in relation to feminism in Sequence 2. Take up only **ONE** of these issues in your paper.
2. Next, pick **ONE primary text** from the primary class readings to explore your topic. Situate your topic *within* the text you've chosen to close-read and offer substantial evidence that discusses your topic.
3. **Research** your topic and collect **at least 3 additional secondary sources that help support your argument**. I strongly recommend referring to the library day worksheet on the Commonsplace.
4. Finally, **compose an argument or claim** that you want to make about your chosen text and how the author treats your topic in her text. What is important about your topic and what are the **stakes/significance** of your argument in relation to your topic? *Please note that your argument will change throughout your research and writing process. You are **not** wedded to your initial argument.*

Content:

1. A **line of inquiry** that explores your topic.
2. An **argument** that articulates the **stakes** of your topic. ("*so what*"? *Why does this topic matter?*)
3. **Critically engage** with the primary text you've chosen and the secondary materials. Don't simply offer surface readings in your paper; you should explicitly explain your argument for why your research paper matters in a larger discussion about the text you've chosen.
4. **Questions** to think about: what does the author want to convey with her work? How does the genre of the text mediate political feminist commitments? what does this have to do with the broader picture? Why does it matter that we should notice this issue?
5. **Formal, academic writing:** 1st person singular "I" and 3rd person "we/us/our"; No second person "you"

Emphasis of this assignment:

The emphasis of this assignment asks you to treat a primary text with close-reading and provide secondary research to support your close-readings of your chosen **primary text**. The goal for you in this essay should be to demonstrate this skill and to hone your skills in argumentation in relation to discussing a piece of literature.

Format:

Times New Roman font; 4 pages (minimum) to 6 pages (maximum) in length (not including the MLA Works Cited page); MLA parenthetical citations; MLA Works Cited page; MLA formatted margins

Objectives Targeted:

1, 2, 3, 4, 5, 6, 7

In-class Writing: Reflecting on English 200

In this final essay, you will tell me the story of your experience taking this course.

This essay positions you as the insider into your own learning process—you know what you have done in the class, what you have learned, and how you’ve overcome obstacles in your own learning throughout the quarter. The goal for this essay is to simply reflect on what you still need to work on for your own intellectual development. As the outsider to your intellectual progress, I’ll know more about you and the progress you have made than I did when we began the course—but I won’t know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has *or* has not made for you as a writer and learner. Remember the goals, questions, and anxieties you had on the first day of class? What has happened since? What goals have you achieved or begun to achieve? What hopes, questions, and anxieties do you have going forward into the spring quarter and beyond? Have you discovered any useful strategies for addressing these questions and anxieties?

This is an opportunity for self-reflection, for you to again practice metacognition. The more honest, thoughtful and convincing you are about the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Appendix 5: WebQ Survey

Are you 18 years of age or older?

If you are under 18 years old, you are not eligible to participate in this study. **Please do not complete the survey.**

Background Information

1. Age: *multiple choice – one answer:*

18; 19; 20; 21; 22; 23; 24; 25+

2. What is your gender identity?

3. Where have you lived in your life (include any place you have lived for a significant amount of time)?

4. What languages do you speak (include any home languages, dialects or languages you have studied in school)?

5. What major do you study/intend to study at UW?

6. What writing and literature courses have you taken at UW?

English 111, English 200 and/or English 242 Experience

8. Why did you choose to enroll in English 111, English 200 and/or English 242?

9. Before the course, what did you expect to learn in English 111/200/242? What was your prior knowledge of literature, the course topic, and its relation to social justice?

10. After completing the course, what do you think are the most important things you learned in English 111/200/242?

11. If you were going to recommend my English 111/200/242 to a friend, what would you say about the course?

Experience with UW Coursework

12. How much writing have you done in your UW courses? What kind of writing?

13. What skills and strategies from English 111/200/242 have helped you in your coursework at UW?

14. How much of this coursework looked at social justice as a theme or topic?

B. CONTACT INFORMATION (for those interested in continuing in the study)

The Section A survey is part of a larger research study investigating how my English 111, English 200 and/or English 242 curriculum prepares students to become successful college writers and how it contributes to student learning. In the next phase of the study, which will also take place during Fall Quarter 2015 and Winter Quarter 2016, I will select at least 6 of the survey respondents (of those indicating a willingness to continue in the study) to participate in two one-on-one interviews and a student focus group.

If you are interested in being interviewed for my research and participating in a student focus group, would you please include your name and email address here so that we may contact you? If so, we will contact you within two weeks to discuss the study further, ask questions, and consent to further participation.

Name:

last first

Email: _____

(Please note that we cannot guarantee the confidentiality of any information sent by email.)

Appendix 6: Reflection Essay Prompt for 2014-2015 Academic Year

Name: _____

2015 English 200A: Genres of Feminism and Public Scholarship**In-class Writing: Reflecting on English 200A**

In this final essay, you will tell me the story of your experience taking this course.

This essay positions you as the insider into your own learning process—you know what you have done in the class, what you have learned, and how you’ve overcome obstacles in your own learning throughout the quarter. The goal for this essay is to simply reflect on what you still need to work on for your own intellectual development. As the outsider to your intellectual progress, I’ll know more about you and the progress you have made than I did when we began the course—but I won’t know it as you know it.

Prompt: As you look back on all the work you have done these past 10 weeks (feel free to consult your notes), think about what kinds of difference this class has *or* has not made for you as a writer and learner. Remember the goals, questions, and anxieties you had on the first day of class? What has happened since? What goals have you achieved or begun to achieve? What hopes, questions, and anxieties do you have going forward into the spring quarter and beyond? Have you discovered any useful strategies for addressing these questions and anxieties?

This is an opportunity for self-reflection, for you to again practice metacognition. The more honest, thoughtful and convincing you are about the challenges you will still be facing as you leave this class, the better positioned you will be to practice self-efficacy throughout the academic year.

Appendix 7: Protocol for Individual Interviews

Protocol for Individual Student Interview

These initial individual interviews with students are intended to be individual follow-ups to the information they provide in the WebQ survey. At that time, students, if consenting, will bring copies of their writing from English 111, English 200 and/or English 242. Based upon their written work and their desire to participate further in my research, I will invite up to 6 consenting students to participate in a focus group discussion.

An important component of my research is to let students speak about their experiences of being in a literature course. In using Grounded Theory as a method of analysis, my interview questions will come from the themes I identify in Phase One and Phase Two of the study, student survey responses, from the student focus group, and from individual student papers.

Before the interview begins:

I will give the student a copy of his or her consent form and allow ample time to for the student to review it, ask any questions, and keep a copy for his or her records. I will remind the student that the study is entirely voluntary and they may opt-out at any time. I will let the student know that their interviews are confidential and will only be heard by me.

If the student still agrees to be interviewed, I will then turn on the recorder and begin the interview.

These interviews will focus on three areas:

- I. What prior knowledge students have before taking the course (Prior Knowledge)
- II. What new knowledge students acquire from a social justice-oriented literature curriculum (Acquisition of New Knowledge)
- III. How students are using this knowledge over time (Knowledge Transfer / Pedagogical Memory)

Questions and Categories:

Prior Knowledge

- To what extent did you recognize social justice in your course? What helped you recognize it? If you did not recognize it during the course, why? (Prior Knowledge)
- At what point did you make the connection to social justice? (Prior Knowledge)

Acquisition of New Knowledge

- What class activities or assignments were most beneficial for you as a learner in ENGL 111, ENG 200, and/or ENG 242? What class activities were the least helpful for you? (Acquisition of New Knowledge)
- How did you come to understand key terms in the course? In other words, how did the course impact your own intellectual development and understanding about race, class, and gender? (Prior Knowledge and Acquisition of New Knowledge)
- How beneficial was collaborative learning for you in ENG 111, 200, and/or 242? For instance, peer review or small and large group discussions. (Acquisition of New Knowledge)

Knowledge Transfer / Pedagogical Memory

- What courses are you currently enrolled? (Knowledge Transfer / Pedagogical Memory)
- In the WebQ survey, the questions attended mostly to social justice and writing. This question, however, attends to *reading*. To what extent did the readings in your class with me prepare you for reading in other courses and/or in everyday life? (Knowledge Transfer/ Pedagogical Memory)
- How much reading about social justice have you done in informal settings? In other words, to what extent are you attentive to social justice outside of your classes? If so, how? If not, why? (Knowledge Transfer/ Pedagogical Memory)
- To what extent did genre play a role in your course? What specific genres (if any) do you remember? Give examples. (Knowledge Transfer / Pedagogical Memory)
- To what extent has the class changed you intellectually? If so, why? If not, why not? (Knowledge Transfer / Pedagogical Memory)
- To what extent have you continued learning about discussed in your course with me in both formal and informal learning situations? If so, why so? If not, why not? (Knowledge Transfer / Pedagogical Memory)

Appendix 8: Protocol for Focus Group

Focus Group Protocol

These focus group discussions have two goals: first, to have students describe what they learned in English 111, English 200 and/or English 242 in their own words, reflecting upon the types of skills learned in the course, class activities, and their knowledge of course key terms (e.g., race, class, gender). The second part of this focus group is to have students reflect on the skills they've learned in the course and discuss how those skills have transferred to other contexts. My study focuses on what skills we teach in literary studies are applicable to other contexts. Therefore, I want students to be able to speak for themselves about their experience of being in a literature course at the University of Washington. In using Grounded Theory as a method of analysis, my focus group questions will come from the themes I identify in student survey responses and initial student interviews.

The questions below are a sample of topics that I will raise in the one-on-one individual with each student. To begin the interview, I will have each student introduce himself or herself to the group and discuss his or her major or intended major.

These questions will focus on three areas:

- I. What prior knowledge students have before taking the course (Prior Knowledge)
- II. What new knowledge students acquire from a social justice-oriented literature curriculum (Acquisition of New Knowledge)
- III. How students are using this knowledge over time (Knowledge Transfer / Pedagogical Memory)

Questions and Categories:

Prior Knowledge

- To what extent did you recognize social justice in your course? What helped you recognize it? If you did not recognize it during the course, why? (Prior Knowledge)
- At what point did you make the connection to social justice? (Prior Knowledge)

Acquisition of New Knowledge

- What class activities or assignments were most beneficial for you as a learner in ENGL 111, ENG 200, and/or ENG 242? What class activities were the least helpful for you? (Acquisition of New Knowledge)

- How did you come to understand key terms in the course? In other words, how did the course impact your own intellectual development and understanding about race, class, and gender? (Prior Knowledge and Acquisition of New Knowledge)
- How beneficial was collaborative learning for you in ENG 111, 200, and/or 242? For instance, peer review or small and large group discussions. (Acquisition of New Knowledge)

Knowledge Transfer / Pedagogical Memory

- What courses are you currently enrolled? (Knowledge Transfer / Pedagogical Memory)
- In the WebQ survey, the questions attended mostly to social justice and writing. This question, however, attends to *reading*. To what extent did the readings in your class with me prepare you for reading in other courses and/or in everyday life? (Knowledge Transfer/ Pedagogical Memory)
- How much reading about social justice have you done in informal settings? In other words, to what extent are you attentive to social justice outside of your classes? If so, how? If not, why? (Knowledge Transfer/ Pedagogical Memory)
- To what extent did genre play a role in your course? What specific genres (if any) do you remember? Give examples. (Knowledge Transfer / Pedagogical Memory)
- To what extent has the class changed you intellectually? If so, why? If not, why not? (Knowledge Transfer / Pedagogical Memory)
- To what extent have you continued learning about discussed in your course with me in both formal and informal learning situations? If so, why so? If not, why not? (Knowledge Transfer / Pedagogical Memory)

Appendix 9: Final Portfolio Prompt for ENGL 111

ePortfolio Project

Due date: Wednesday, June 5th

Submission Protocol:

ePortfolio URL submitted to Canvas



Prompt:

For your final project in ENGL 111, you will build an ePortfolio showcasing your best work for each of the four course outcomes. This ePortfolio should demonstrate your mastery of the four course outcomes through a display of your collected essays.

Task:

- (1) **Revise** your chosen four assignments (at least three must be SAs and at least one must be a MP) taking into consideration the outcomes targeted in the assignment prompt, my feedback, and peer feedback.
- (2) After you've revised each of your assignments and attached them to specific outcomes, critically **reflect** on how well you've achieved each of the four course outcomes. Use textual evidence from the assignments you've chosen to support your claims throughout your critical reflections of the four course outcomes.
**Note: I recommend typing your critical reflections in a Word document. Then, copy and paste your critical reflection within your Canvas portfolio as "Rich Text Content". Each of the five assignments you choose for your portfolio must be used at least once in your critical reflections.*
- (3) After you've completed the critical reflections for each of the four course outcomes, **compose** an introduction and a final reflection for your ePortfolio.
- (4) **Upload** your revised assignments to the appropriate course outcomes in your ePortfolio.
- (5) After you've completed your introduction and final critical reflection for your eportfolio, you should attach all assignments for the quarter in a Compendium of Work. *All assignments must be completed in order to receive credit for your compendium.*
- (6) Finally, **submit** your URL to Canvas before the due date.

Content:

- (1) Four revised assignments.
- (2) Critical reflections for each of the four course outcomes, the introduction page, and the final reflection page. **Note:** outstanding critical reflections often range from 600-700 words in length. *The more metacognitive you are in your reflections, the stronger and more outstanding your portfolio will be.*

Appendix 10- Syllabus and Teaching Artifacts for Laughing for Justice

ENGL 1010: Composition/Exposition
“Laughing for Justice: Comedy as Social and Cultural Critique”
Fall 2016

Section 027: 12:45-2:10 PM (Tuesday/Thursday) / SRB 352

Section 018: 2:20-3:45 PM (Tuesday/Thursday) / SRB 353

Professor: Shane McCoy

Email: Shane.McCoy@VolState.edu

Office: Adjunct Faculty Room on the 3rd floor of the SRB Humanities Building

Office Hours: By appointment only

Course Description:

Laughing for Justice:
 Comedy as Social and Cultural Critique

“I’m not surprised by the response to any comedy taken out of context. Comedy is all about context. If you think about the things that you say to your friends or to people you know, if a stranger hears them they would think you’re the most horrible human being in the world. When you know someone, that’s when it becomes comedy. That’s exactly what comedy is: It’s a familiarity that is combined with you breaking down a commonly held belief.”

—Trevor Noah, *Fresh Air* with Terry Gross

Since ancient Greece, comedy has been employed as a primary art form for interrogating social and cultural aspects of everyday life. From Aristophanes’ *Lysistrata* in 411 B.C. to Amy Schumer’s *Trainwreck* in 2015, comedy has historically operated as a vehicle for social and cultural critique, not so much to rile anger and hysteria in the masses as much as it is to raise one’s consciousness and perhaps even affect social change. Comedy, however, has been the subject of passionate debate among students on college campuses, some of who have increasingly disinvited comedians to their campuses. In an interview with *New York Magazine*’s Frank Rich, Chris Rock explains that he “stopped playing colleges, and the reason is because they’re too conservative...Not in their political views—not like they’re voting Republican—but in their social views and their willingness not to offend anybody....You can’t even be offensive on your way to being inoffensive” (“In Conversation: Chris Rock” 2014). As such, this class takes up the role of comedy in our present moment and focuses on whether or not the art form mobilizes forms of cultural and social critique for consciousness-raising. To what extent might comedy affect social and political change? And can comedy become a vehicle for social justice? Or does comedy simply lack the nuance needed to initiate social and



political change and influence viewers to adopt a social justice-oriented lens? Finally, what might be the stakes of these conversations for students today and in the future? We will engage with these orienting questions as a starting point for reading, viewing, and writing about comedy for the purposes of critical academic inquiry and engaging civic dialogue.

Finally, this class is first and foremost a writing intensive class where we focus on writing and the ways in which writing can be employed, deployed, and analyzed. The emphasis of the class is to practice evidence-based thinking, which is the use of evidence to instantiate claims and arguments. Thus, you will be assessed on how well you provide evidence for your thinking in written assignments throughout the quarter and in your portfolio. Additionally, the course is intended to provide a sound basis for the elements of writing in multiple (and across) disciplines. Therefore, we will spend much of our time on learning how to write and how to engage with texts in order to produce complex claims in written assignments.

Trigger warning! We will be discussing (and laughing about!) social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged! However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will be heard. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated in our classroom.

Course Objectives

- To learn how to engage in civic dialogue with others.
- To learn how to write and engage with texts in order to produce complex claims in written assignments.
- To practice *evidence-based thinking* in written assignments.
- To develop critical awareness of the strategies writers' use in various contexts
- To learn how to discern between ineffective arguments and arguments that matter in academic contexts.
- To understand the *writing process*, which is the ability to produce, revise, edit, and proofread one's own writing as well as the rhetorical choices made in one's own writing.
- To learn *how to write* academic arguments and present *lines of inquiry*.
- To effectively demonstrate course outcomes in critical reflections on writing assignments.

Required Primary Texts

These texts are available on D2L, with the exception of *Dear White People* (available for purchase on Amazon.com) and *Chelsea Does* (available with a paid subscription to Netflix).

Sequence 1 (Weeks 1-5):

- Caitlin Flanagan, "That's Not Funny!"
- Greg Lukianoff and Jonathan Haidt, "The Coddling of the American Mind"
- Recommended Reading: Erica Hellerstein and Judd Legum, "The Phony Debate About Political Correctness"

Sequence 2 (Weeks 6-11):

- Justin Simien, dir. *Dear White People* (2015)
- Chelsea Handler, *Chelsea Does*, episode 3: "Chelsea does racism" (2016)
- Jessica Williams and Phoebe Robinson, *Two Dope Queens*, episode 10: "Feedback" (2016)
- *Charlie Hebdo*, "How Did We End Up Here?"

Other Required Materials

These texts are available in the campus bookstore. You must buy these texts in order to be successful in this class.

- Kathleen Green and Amy Lawlor, *Read, Write, Connect: A Guide to College Reading and Writing* (2014)
- Diana Hacker and Nancy Sommers, *The Bedford Handbook*, ninth edition (2015)

Recommended Materials

These texts are widely available on Amazon.com and may be helpful throughout the semester.

- Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.
- Gill, C.M. *Essential Writing Skills for College and Beyond*. Cincinnati: Writer's Digest, 2012.

Student Responsibilities and Conduct

As a student in this class, you are responsible for processing and understanding the course material as well as finding out *how* to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I may send you reminder emails, changes to the syllabus, etc. We are only in class two days a week and it is vital that you check your Volunteer State account regularly. *Note: I will always give you advance notice of any changes made to the syllabus in class. It is your responsibility to be aware of these changes.*

Coursework and Grading

This course is designed to reflect a student's success in the writing process. Grades will be given throughout the course of the quarter; however, your final grade for the course is contingent upon your ability to demonstrate the course outcomes in your work (located on page 6 of this syllabus). I will provide you with extensive verbal and written feedback on your assignments throughout the semester.

Passing grades in this course are **A, B, and C**. The following grade scale will be used:

- A = 3.7-4.0
- B = 2.7-3.6
- C = 1.7-2.6
- D = 0.7-1.6
- F = 0.0-0.6

I will assign a grade that reflects my assessment of your work based on the Grading Rubric for Essay Assignments.

Student Evaluation

Your final course grade will be divided and weighted accordingly based upon completion of these assignments:

I. End-of-semester Conference (Portfolio Oral Exam).....	10%
II. Drafts of 3 short essay assignments (6% each).....	18%
III. Draft of Position Paper.....	10%
IV. Class Participation.....	10%
V. In-class reflection essay	7%
VI. Homework Assignments.....	20%
VII. Final Portfolio Project.....	25%
A. 2 Revised Short Essays & Revised Position Paper.....	15%
B. Cover Letter for Portfolio.....	10%

Total= 100% (4.0)

Extra Credit Opportunities

Occasionally throughout the semester, I will upload ‘Extra Credit Opportunities’ to the course homepage. These ‘Extra Credit Opportunities’ are intended to provide you with other relevant topics and sources that pertain to our course topic. For extra credit you will be required to write a reflection essay (2-3 pages) on the source and contextualize it within the course topic.

Additionally, the Language Center in SRB 205 is available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please take a draft of your paper and the assignment prompt with you. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the “higher order” concerns of your writing rather than your ability to demonstrate correct grammar. To earn the extra credit for Language Center visits, you will need to write a reflection essay (2-3 pages in length) on your visit and what you learned from working with your tutor on your assignment. For more on the Language Center, see <http://www.volstate.edu/LanguageCenter/>.

Cell Phone Policy

If caught using your cell phone during my class, I reserve the right to dismiss you. Using your cell phone during class (texting, using social media, etc) signals to me that you would rather spend your time elsewhere. Furthermore, using your phone during class is disruptive and does not allow you to fully engage with information covered during class, class discussions, and workshops. *Failure to offer your full and undivided attention in class will result in a much lower participation grade for the course.*

Email Etiquette

When emailing me (and other professors), please include a salutation and your name in the email. Do not email me to discuss your papers and revisions for essays or questions that have already been answered during class and in the syllabus. I am a firm believer in face-to-face interaction as the best type of communication. If you are unable to attend office hours, you should email me a time/times that you are available to meet.

Submission Guidelines for Essays

All assignments and major papers will be submitted on Canvas. Submission guidelines for assignments and major papers:

- Times New Roman 12 pt. Font,
- 1” margins
- correct MLA citations (Outcome 2)
- correct MLA formatting (Outcome 2)
- Works Cited page on ALL assignments

All short essay assignments are 3 pages minimum, 4 pages maximum in length, excluding bibliography. The position paper is 7-8 pages in length, excluding bibliography. *All assignments must be double-spaced.*

Late Paper Policy

Papers turned in late receive an automatic .5 deduction from the over-all score (0.0-4.0 grading scale). In other words, if you turn in a paper late, the best you will score is a 3.5 (B+). For each day after the due date, 1.0 will be deducted from the over-all score. After 3 days, I will no longer accept the paper and you will receive a 0 for the essay. If you have an unforeseen circumstance that arises, contact me via e-mail no later than 24 hours before an assignment is due and provide sufficient documentation (e.g., doctor’s note, police report, etc).

Plagiarism

Volunteer State defines plagiarism as “using other people’s ideas as your own, copying all or parts of someone else’s work, having another person write the assignment, getting too much assistance in writing, or failing to document accurately the use of source material” (*Volunteer State Community College Handbook* 14). You will find

yourself engaging other writers' ideas and conducting some basic research in this class, and when you reference others' ideas and research findings, you must give those writers credit for their ideas (whether or not you use their exact words). Effective college writing engages others' ideas in a sort of scholarly conversation. If you do not make clear whose ideas you engage in your writing, you risk committing plagiarism, that is, borrowing other writers' ideas and words so as to give the appearance that they are your own. If you ever have questions about attribution (giving other writers credit for their ideas and words) and documentation/citation (showing the source from which you are borrowing another writer's ideas/words each time you do it), please come see me—I'm happy to help answer questions and share strategies for avoiding plagiarism. Be sure to provide proper citation (in **MLA** style) when you reference others' work. I do expect your words and the ideas they express to be your own except when you clearly signal and name another source.

Class Attendance and Absences

This class will move quickly over the course of the semester. Attendance is necessary in order to participate and to do well in the course (10% of your final grade). Each class, I will disseminate a daily sign-in sheet to check attendance. In the event that you must miss class, you are responsible for obtaining the notes for that class and delivering any assignment due that day to me. You should not email me if you must miss class unless it is to inform me of an excused absence (e.g., doctor's note, police report, etc). *Please do not arrive late to class or leave early. Both are considered distractions and will negatively impact your participation grade.*

End-of-semester Student Conference

You are required to visit me at least once this semester. This conference will be held towards the end of the semester at a designated time. *In the event that you cannot attend your scheduled conference time, you must notify me 24 hours in advance to make alternative arrangements.* If you are unsure where you stand in the class in terms of your grade, please do not wait until your scheduled conference time to see me. Also, do not wait until the portfolio is due to speak with me (as it will be too late to save your grade). I *highly* encourage you to make an appointment with me if you have any concerns you might have about your grade in the course.

Inclement Weather Policy

In the event of inclement weather, a decision regarding the cancellation of classes at off-campus locations will be announced on the College radio station, WVCP (88.5 FM), and other local radio and television stations by 3:00 p.m. or as soon thereafter as possible. This decision may vary due to weather conditions within a specific county. Students may contact the Division of Off-Campus Services for specific information at 230-3742. Dismissal of classes at off-campus locations will be the prerogative of the President, Director of Off-Campus Sites in consultation with the Assistant Vice President of Academic Affairs, Vice President of Academic Affairs, and officials at individual sites. In any case, faculty and students should not jeopardize their personal safety to reach an off-campus teaching site.

Equal Opportunity Statement

Volunteer State Community College is an equal opportunity institution and ensures equal opportunity for all persons without regard to race, color, religion, sex, national origin, disability status, age, or sexual orientation or status as a qualified veteran with a disability or a veteran of the Vietnam era.

Financial Aid Statement

Students who are receiving Title IV financial assistance (Pell Grant, Student Loan, or SEOG Grant) must regularly attend class or be subject to repay PART or ALL of the Federal Financial Aid received for the semester.

Accommodations

It is the student's responsibility to self-identify with the Office of Disability Services to receive accommodations and services in accordance with Section 504 of The Rehabilitation Act and The Americans with Disabilities Act/Amendments Act (ADA/AA). Only those students with appropriate documentation and who are registered with the Office of Disability Services will receive accommodations. For further information, contact the Office of

Disability Services at (615) 230-3472, online by visiting <http://www.volstate.edu/disability>, or visit the office which is located in Room 108, Wood Campus Center.

Outcomes for English 1010

1. **To demonstrate an awareness of the strategies that writers use in different writing contexts.**
 - The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
 - The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
 - The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
 - The writer articulates and assesses the effects of his or her writing choices.
2. **To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**
 - The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
 - Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
 - The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
 - The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
 - The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.
3. **To produce complex, analytic, persuasive arguments that matter in academic contexts.**
 - The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
 - The stakes of the argument, why what is being argued matters, are articulated and persuasive.
 - The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
 - The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
 - The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.
4. **To develop flexible strategies for revising, editing, and proofreading writing.**
 - The writing demonstrates substantial and successful revision.
 - The writing responds to substantive issues raised by the instructor and peers.
 - Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

Course Calendar: Major Due Dates

You will prepare other smaller, mostly informal assignments, but these are the due dates for the major assignments in English 1010.

Week 2

Monday, August 29th: SA 1 Draft 1, “My Writing Life”

Week 4

Wednesday, September 14th: SA 2 Revised Draft, “Letter to the Editor”

Week 7

Friday, October 7th: SA 3 Draft 1, “Reflecting on *Dear White People*”

Week 11

Friday, November 3rd: Position Paper Revised Draft

Week 13

Tuesday, November 15th and Thursday, November 17th: Portfolio Oral Exam

Finals Week

Tuesday, December 6th: Final Portfolio Project

ENGL 1010- Fall 2016 Calendar

(Subject to change with advance notice!)

WEEK 1	Sequence 1- Developing Rhetorical Awareness	Assignments
Tuesday, 8/23	Welcome to English 1010! Ice-Breaker Activity Disseminate Syllabus and Survey of Student Incomes Introduce SA 1—My Writing Life	Write: Survey of Student Incomes (turn in to your professor on Thursday) Begin: SA 1 Draft 1 (due online next Monday by 5 PM) Read: <i>Read, Write, Connect</i> Part 1- “Getting Into a College Mind-Set” Write: Brief summary of Part 1- “Getting into a College Mind-Set”
Thursday, 8/25	Discuss Outcome 1- Audience and Rhetorical Awareness Discuss Part 1- “Getting into a College Mind-Set”	Begin: SA 1 Draft 1 (due online next Monday by 5 PM) Read: Caitlin Flanagan, “That’s Not Funny!” (located on our class website) Write: Answers to Guided Questions Read: <i>Read, Write, Connect-</i> Chapter 6, “Audience, Purpose, and Topic”
WEEK 2		
Tuesday, 8/30	Discuss Part 3- “Putting Ideas Into Writing” Discuss Flanagan with Guided Questions	Read: <i>Read, Write, Connect-</i> Chapter 3- “Putting Ideas into Writing”
Thursday, 9/1	Introduce SA 2—Letter to the Editor Finish Discussion of Flanagan with Guided Questions	Read: Lukianoff and Haidt, “The Coddling of the American Mind” (located on our class website) Write: Answers to Guided Questions for “The Coddling

		of the American Mind” Read: <i>Read, Write, Connect-</i> Chapter 2- “Active and Critical Reading,” pgs: 36-41 Begin: SA 2 Draft 1
WEEK 3		
Tuesday, 9/6	Begin discussion of “The Coddling of the American Mind”	Begin: SA 2 Draft 1 Norm: Sample SA 2 (Letter to the Editor)—come to class on Tuesday with your score for the essay!
Thursday, 9/8	Finish Discussion of “The Coddling of the American Mind” Writing Workshop: Norming Session of SA 2	Finish: SA 2 Draft 1 for Peer Review on Tuesday (bring electronic copy with you for peer review) Read: <i>Read, Write, Connect-</i> Chapter 17, “Giving and Receiving Feedback”
WEEK 4		
Tuesday, 9/13	Writing Workshop: Peer Review of SA 2 Draft 1 with Peer Review Assessment Sheet Note: bring electronic copy to class with you for peer review today!	Revise: SA 2 Draft 1 (due online Wednesday by 5 PM) Read: <i>Read, Write, Connect-</i> Chapter 15, “Introductions and Conclusions”
Thursday, 9/15	Writing Workshop: Introductions and Conclusions	Read: <i>Read, Write, Connect-</i> Chapter 12, “Topic Sentences and Paragraphs” and Chapter 13, “Essay Organization and Outlining”
WEEK 5		
Tuesday, 9/20	Writing Workshop: Constructing Effective Organization	Listen: Interview with Justin Simien and Terry Gross (link to podcast is located on our website)
Thursday, 9/22	Introduce SA 3—Reflection Essay Begin <i>Dear White People</i> (2014) with Guided Questions	Review: Guided Questions for <i>Dear White People</i>
WEEK 6	Sequence 2- Synthesis and Stakes	
Tuesday, 9/27	Finish <i>Dear White People</i> (2014)	Write: Answers to Guided Questions for Thursday’s class
Thursday, 9/29	Discuss <i>Dear White People</i> with Guided Questions	Write: SA 3 Draft 1- Reflection Essay for <i>Dear White People</i> Listen: Two Dope Queens, episode 10, “Feedback” with Guided Questions
WEEK 7		
Tuesday, 10/4	Discuss <i>Two Dope Queens</i> with Guided Questions	Write: SA 3 Draft 1 Read: <i>Read, Write, Connect-</i> Chapter 10, “Thesis and Main Idea”
Thursday, 10/6	Writing Workshop: Complex Claim Development	Finish: SA 3 Draft 1 (due tomorrow by 5 PM) Read: <i>Read, Write, Connect-</i> Chapter 19, “Research”

		Reminder: No Class on Tuesday!
WEEK 8		
Tuesday, 10/11	No Class Today—Fall Break Holiday	Finish Reading: <i>Read, Write, Connect-</i> Chapter 19, “Research”
Thursday, 10/13	Introduce Annotated Bibliography and Major Paper Writing Workshop: Library Research Day and Source Evaluation	Begin: Homework for Annotated Bibliography
WEEK 9		
Tuesday, 10/18	In-class viewing: Chelsea Handler, <i>Chelsea Does...</i> , episode 3: “Chelsea Does Racism”	Write: Answers to Discussion Questions for Chelsea Handler Continue: Annotated Bibliography Begin: Position Paper Draft 1
Thursday, 10/20	Discussion of Handler with Guided Questions	Read: <i>Read, Write, Connect-</i> Chapter 11, “Argument” Continue: Annotated Bibliography Continue: Position Paper Draft 1
WEEK 10		
Tuesday, 10/25	Writing Workshop: Outlining a Skeleton Essay	Read: <i>Charlie Hebdo</i> , “How Did We End Up Here?” with Guided Questions Continue: Annotated Bibliography (due Thursday on D2L at the beginning of class!) Continue: Position Paper Draft 1
Thursday, 10/27	Discuss <i>Charlie Hebdo</i> , “How Did We End Up Here?” Due Today on D2L: Annotated Bibliography	Continue: Position Paper Draft 1 Norm: Sample Position Paper
WEEK 11		
Tuesday, 11/1	Norming of Sample Position Paper	Finish: Position Paper Draft 1 for Peer Review on Thursday (bring electronic copy with you to class!)
Thursday, 11/3	Writing Workshop: Peer Review of Position Paper Draft 1 (bring electronic copy to class with you!)	Revise: Position Paper Draft 1 (due online Friday by 5 PM) Norm: Sample Portfolio #2—come to class prepared to share your score with your peers! (link provided on our course website)
WEEK 12	Sequence 3- Revision and The Portfolio	
Tuesday, 11/8	Introduce Portfolio Prompt Portfolio PowerPoint Presentation Norm Sample Portfolios (come to class prepared to share your score with your peers!)	Revise: Two Short Assignments for Peer Review on Thursday Read: <i>Read, Write, Connect-</i> Part 4: “Revising, Editing, and Proofreading”

Thursday, 11/10	Writing Workshop: Peer Review of two revised Short Assignments	Revise: One Short Assignments for Peer Review on Tuesday Prepare: Script or Gameplan for Portfolio Oral Exam (check website for your conference time)
WEEK 13		
Tuesday, 11/15	Class Cancelled Today for Portfolio Oral Exams Note: Check sign-up sheet located on our website for your exam time!	Prepare: Script or Gameplan for Portfolio Oral Exam
Thursday, 11/17	Class Cancelled Today for Portfolio Oral Exams Note: Check sign-up sheet located on our website for your exam time!	Revise: Major Paper for Peer Review on Tuesday, 11/22
WEEK 14		
Tuesday, 11/22	Writing Workshop: Peer Review of Revised Major Paper	Continue: Portfolio—Due Tuesday, December 6th Begin: Portfolio Cover Letter
Thursday, 11/24	No Class Today—Thanksgiving Holiday	Prepare: in-class Reflection Essay on Tuesday!
WEEK 15		
Tuesday, 11/29	In-Class Writing: Reflection Essay *Make-up essays will not be allowed*	Continue: Portfolio Due Tuesday, December 6 at 5 PM CST! Finish: Draft of Cover Letter for Peer Review tomorrow in class
Thursday, 12/1	Course Evaluations Peer Review of Portfolio Cover Letter	Finish: Portfolio Due Tuesday, December 6 at 5 PM CST!

Important Dates:

August 22—Classes Begin
 September 5—Labor Day Holiday
 October 10-11—Fall Break Holiday
 November 23-25—Thanksgiving Holiday
 December 2—Last Day of Instruction for Fall Semester
 December 3-8—Final Exams for Fall Semester

December 6—Portfolios due today by 5 PM!

Guided Questions for Chelsea Handler's *Chelsea Does...*, episode 3: "Chelsea Does Racism" (2016)

Similarly with previous primary sources, these guided questions are intended to provide you with a framework for Chelsea Handler's "Chelsea Does Racism," an episode that discusses the social and cultural relevance of race and racism in our contemporary moment. For class discussion, we will touch upon each of these questions as well as discuss other points of interest featured in the film. Although you are not required to turn in a formal assignment, I expect you to be able to intellectually engage with each question posed below.

1. What specific intervention(s) does Handler make in her film? In other words, what is her 'central purpose' or main argument?
2. *How* does Handler expose stereotypes? *Note:* Explain her method (type of information collected for her topic) and methodology (her relationship to her topic).
3. What might be the significance of Handler's genre? How does this specific genre become a vehicle for discussing racism? And *why* would this be important to consider?
4. What function do personal stories serve in the film? In your opinion, how do personal stories affect viewers?

5. What might be some of the consequences of racial hierarchies and the historical genealogy of racism?
6. Who might be Handler's audience? And why would her audience matter?
7. What are some stakes of the film? How might you relate these stakes to other texts that we've discussed and read?
8. How did you feel while viewing the film? Did your attitude toward Handler change at all? What about your attitude toward her topic?

Peer Review Assessment Rubric

Name of Reviewer: _____ Assignment: _____ Date: _____

Context and Rationale: As an exercise in critical thinking and professional development, peer review is a highly valued process of academic writing for various stages of the writing process and is an essential feature of academic writing courses such as English 1010. Why peer review? Because peer review offers you an opportunity to have your essays reviewed by a peer and receive immediate feedback. Peer review is also a chance for *you* (the student) to see how other students are approaching writing assignments. The purpose of peer review is *not* to close-read your peer's assignment and point out only the weaknesses; rather, peer review is an opportunity for you to critically engage with your peer's work and offer your own assessment of the strengths and weaknesses of an assignment. Furthermore, peer review is an opportunity for you to develop professionally by collaborating with your peers in the service of developing your writing and critical thinking skills.

*Note: do not discard peer review assessment sheets because they will serve as your database for the end-of-quarter portfolio assignment.

Higher Order Issues

1. Is the draft complete? (Check for missing Works Cited page, citations missing, parenthetical citations with page numbers, etc) Draft is a full 2 pages minimum and 3 ½ maximum for short assignments. For major papers, a full 6 pages minimum, 9 maximum.)

2. Comment on the draft's strengths. What is the writer doing well?

3. Comment on the draft's weaknesses. What does the writer need to improve upon for the revision?

4. What is the writer’s main claim or what is the writer’s purpose for writing the assignment?

5. Does the draft conform to the specific outcomes targeted in this assignment? Please an X in the corresponding space for each outcome targeted in the assignment. Note: these outcomes are listed on the bottom of each prompt. Comment on the writer’s demonstration of the outcomes. *If not, briefly explain to the writer how she or he can go about demonstrating the specific outcomes targeted in the assignment.*

	Outstanding	Strong	Good	Acceptable	Inadequate
Outcome 1					
Outcome 2					
Outcome 3					
Outcome 4					

Lower Order Issues

1. Use this space to discuss lower order issues. For instance, you might note any additional comments that relate to style, clarity of sentences, length of sentences, and other proofreading and grammatical issues in the essay.