

2022
TEACHING GUIDE

**DEMOCRATIZING
RACIAL JUSTICE
ETHNIC STUDIES
EDUCATORS' ACADEMY**

Image Information

COVER

1. Denise Oliver Velez, a political activist & community organizer in the Civil Rights movement, women's movement, & AIDS activism movement, member of both the Young Lords Party & the Black Panther Party in the late 1960s & early 1970s (top right)
2. A young Brown Beret at La Marcha De La Reconquista, Sacramento, CA, 1971 (top right)
3. Early pickets during by UC-Berkeley's Third World Liberation Front , January 1969 (third down from top right)
4. Dolores Huerta with bullhorn (center left)
5. Abuelita Maristany at a Young Lords and community march to free the Panther 21, 1969 (center middle)
6. Don McAllister in custody after being severely beaten by San Francisco PD. Led by the Black Student Union and Third World Liberation Front, students at San Fran State held a campus strike that lasted five months for ethnic studies. The SFPD Tactical Squad used excessive force against the students. (center right)
7. Clipping from Chicano newspaper, La Cucaracha honoring Los Seis de Boulder, 1978. Los Seis were Chicano activists and students killed in bombings in Boulder, Colorado in 1974. (bottom left)
8. A Black Student Union leader speaks to a crowd during the San Fran State strike, December 1968 (bottom left)
9. Rally at San Fran State to defend the funding of the College of Ethnic Studies, March 2020 (bottom right)

BACK COVER

1. Clipping from cover of the Third World Liberation Front's pamphlet, Solidarity!, 1969 (top right)
2. Members from the Third World Liberation Front walking through Sather Gate at UC Berkeley, (top right)
3. Coachella Grape Boycott Pickets, 1976 (top left)
4. A Chicana student protesting cuts in the Chicano Studies student program at Claremont Colleges, 1975 (center left)
5. UC Davis students protesting, 1990s (center)
6. Chicano protesters at Denver West High School, 1969 (center right)
7. San Francisco Police arrest Black Student Union member John Cleveland, 1968. (center bottom)

DEMOCRATIZING
— RACIAL
JUSTICE —

 Mellon
Foundation

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WHO WE ARE

This Teaching Guide is a resource tool created from the Ethnic Studies Educators' Academy (ESEA), a project of the "Democratizing Racial Justice" (DRJ) grant funded by the Mellon Foundation. The DRJ grant was awarded to the Women's Studies Institute (WSI) and the Department of Race, Ethnicity, Gender and Sexuality Studies (REGSS) at the University of Texas at San Antonio (UTSA) in 2021. This three-year grant supports community partnerships that center racial justice. It brings together the Esperanza Peace and Justice Center, Alamo Colleges District (ACD), Mexican American Civil Rights Institute (MACRI), UTSA Libraries, and Syracuse University to envision and realize racial justice.

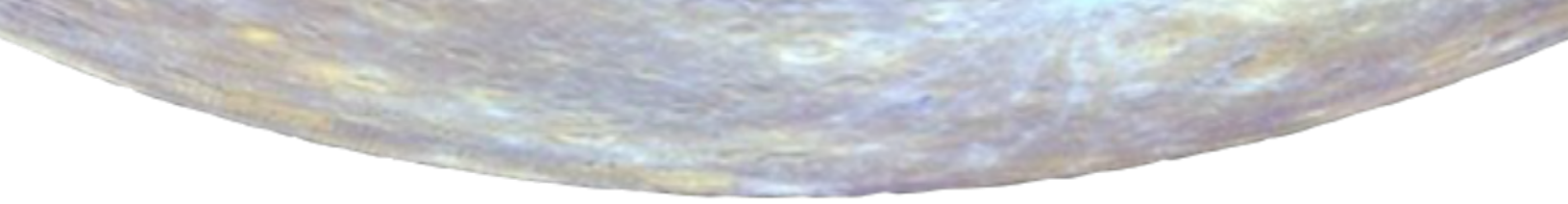
There are two main components of the grant – the People's Academy and the Ethnic Studies Educators' Academy. The ESEA is the collaboration between the Alamo Colleges District (Northwest Vista, San Antonio and Palo Alto Colleges) and the University of Texas at San Antonio (UTSA) faculty to confront our racialized past and present, and to promote racially just futures. The ESEA creates space for the exchange of transformative pedagogies in Ethnic Studies at community colleges and community non-profits across the region. As stated in the DRJ grant application, this grant project "elevates co-created community knowledge for just societies, transforms access to the academy for people of color and first-gen students, and propagates transformative pedagogies in Ethnic Studies and the humanities."¹

The 2022 Ethnic Studies Educators' Academy (ESEA) and Teaching Guide

The 2022 ESEA was the second of a multi-year collaboration between the University of Texas at San Antonio (UTSA) and the Alamo Colleges District (ACD). Under the leadership of the ACD Mexican American Studies (MAS) program coordinators and in collaboration with UTSA DRJ, WSI, and REGSS faculty and staff, a select group of Ethnic Studies educators across a range of higher education institutions met virtually in the summer of 2022. These educators addressed issues of racial inequality in order to enhance curricular efforts at their respective institutions and in their classrooms.

The 2022 ESEA built upon the work of the 2021 ESEA, which centered the City of San Antonio's *Resolution Declaring Racism a Public Health Crisis*² as a guiding document. While this resolution is specific to the City of San Antonio, systemic and institutionalized racism is not exclusive to San Antonio. Therefore, the resulting teaching guide was intended to be applicable to all geographical spaces.

The theme of the 2022 ESEA was "Fighting Racial Injustice: Activist Educators and Ethnic Studies." This academy honored the roots of Ethnic Studies in the United States. In the 1960s, young people of color fought not only for a curriculum that included their histories and lived experiences, but also demanded that colleges and universities advocate for their communities. And while many Ethnic Studies departments and programs honor and recognize this history today through a continued presence in the community, the research and teaching methods historically used by Ethnic Studies educators continue to face attacks from critics. In this academy, we focused on



strengthening the relationship between Ethnic Studies educators, students, and community activists in the name of racial justice.

Building on our first academy, the aim of the 2022 academy was to offer a clear path toward using Ethnic Studies as an anti-racist pedagogy and praxis in the form of activism and social action. During the 2022 ESEA, as with the previous year, educators shared their experiences teaching the topic of racial justice, revised class assignments to center racial justice, and had the opportunity to listen to inspiring presentations about the challenges facing communities of color. After the ESEA, a select group of ESEA participants met to produce a collective ethnic studies teaching guide. As educators with diverse backgrounds, institutional contexts, disciplinary emphases and experiences, but a common commitment to racial justice, we offer this teaching guide to colleagues teaching in the field of Ethnic Studies, Social Sciences, and Humanities who are committed to being agents of change through their teaching.

In our teaching guide meetings we discussed themes, issues, challenges, and dreams for an anti-racist pedagogy. In the next several pages, we follow the principles of Ethnic Studies, striving to create a teaching guide that is truly activist-minded, student-centered, intersectional, and decolonial. We highlighted community voices and experiences via creative multi-modal activities and assignments and recognized our own diversity of socioeconomic positions and contexts. We are confident that the dialogue and collaborative work among our committed group of Ethnic Studies educators has produced a strong teaching guide committed to anti-racist pedagogies and that is highly adaptable to different classrooms, institutions, and disciplines. We hope the process of collaboration amongst ourselves inspires readers to dialogue and build on the lessons provided here in an effort to dismantle racially inequitable systems and practices.

How to Cite this Ethnic Studies Teaching Guide

If you use one or more of these assignments in your course(s), we ask that you cite this source as follows in your assignment(s): Ethnic Studies Educators' Academy Teaching Guide Group, *Democratizing Racial Justice: Ethnic Studies Educators' Academy, 2022 Teaching Guide*,
<https://racialjustice.utsa.edu/community-projects/educators-academy.html>

Download the Teaching Guide

You can find and download the teaching guide here:
<https://racialjustice.utsa.edu/community-projects/educators-academy.html>

FRAMEWORK

“Our aim is to form clearer conceptualizations of our collective condition and, more pointedly, to contribute to the liberation of African-descended peoples, and all others, from socially constructed limitations and diminished life chances. We believe that teaching and the production of insurgent knowledge is itself one form of ‘resistance’; however, we struggle to push our work past discourse to praxis. We seek total transformation through both aspects of our work.”

- Edmund “Ted” Gordon in *The Austin School Manifesto: An Approach to the Black or African Diaspora* (2007)³

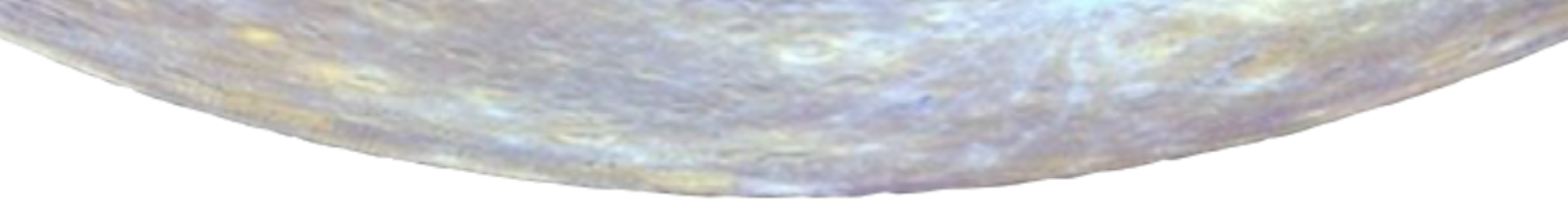
“Chicanismo draws its faith and strength from two main sources: from the just struggle of our people and from an objective analysis of our community’s strategic needs. We recognize that without a strategic use of education, an education that places value on what we value, we will not realize our destiny. Chicanos recognize the central importance of institutions of higher learning to modern progress, in this case, to the development of our community. But we go further: we believe that higher education must contribute to the formation of a complete person who truly values life and freedom.”

- *El Plan de Santa Barbara: A Chicano Plan for Higher Education* (1969)⁴

The theme of this teaching guide is moving ethnic studies beyond the classroom and into the communities where people of color have historically struggled against racial oppression. This decision speaks to several elements. First, moving beyond the classroom is a progression from our first teaching guide which focused on the material consequences of racial inequality. Whereas the first guide offered Ethnic Studies educators a map for teaching to material inequality, this guide is intended to offer a map for teaching in a way that helps imagine and activate solutions to this oppression. Without seeking to upend racial injustice, we are complicit in its persistence.

Second, we are conscious of the escalating attacks against Ethnic Studies across the nation by those seeking to discredit the valuable contributions of our educators who work tirelessly to rehumanize those who have historically been dehumanized in the United States. In this moment, we recommit ourselves to the social struggles within and across our communities as a vehicle to enhance higher order thinking skills. Now is not the time to cede territory to this bad-faith attack on our research and teaching commitments. We, therefore, seek to fortify our position as Ethnic Studies educators by revisiting one of the foundational elements of Ethnic Studies: social praxis.

It was not enough for the first wave of Ethnic Studies educators to teach to our lived experiences; theirs was a call to bring the knowledge accrued in the classroom back to the community to combat the categorical exclusion of racial and ethnic minorities from institutions of higher learning. This is an exclusion that remains today as a consequence of the racial inequalities in health, media, and other areas to which our first teaching



guide speaks. We believe that today, as then, Ethnic Studies educators must be at the forefront of seeking transformational change for racialized, working-class, gender non-conforming, and other marginalized peoples through a strong Ethnic Studies presence in the community.

It is important to recognize that in the U.S., Ethnic Studies programs emerged from liberation and radical movements waged by Puerto Rican, Black, Native American, Asian American, and Chicano communities. Many of these movement activists joined academia and were the first to establish Ethnic Studies programs, introducing anti-colonial frameworks and critical pedagogies that extended beyond the classroom and into the community. This collaborative approach is important more than ever today in higher education, particularly in neoliberal institutions that do not incentivize deep community relationships or engagement in social movements that lead to long-term structural change. As such, the curricular and pedagogical work that educators have shared in this teaching guide is critical in imagining how we as Ethnic Studies educators can contribute to intersectional forms of racial justice beyond the classroom and within the communities we teach and learn from.

Overview of Ethnic Studies Programs in Texas

We have fought long and hard for Ethnic Studies at institutions of higher learning. The table below reflects our reach while also demonstrating how far we have yet to go. At the community college level, only 11 out of 115 colleges offer associate degrees in Mexican American Studies (MAS) in a state with a majority Mexican American student population. There are no community colleges to date that offer associate degrees in African American Studies (AfAmS), Asian American Studies (AsAmS), Native American Studies (NAS), or Ethnic Studies (ES).

Eight out of 92 universities offer bachelor's (BA) degrees, and 19 offer minors as stepping stones to BAs. Two offer MAs and one offers a Ph.D. in MAS. Eight universities offer BAs (two recently inaugurated their BA's in AfAmS, including UTSA), which speaks to the importance of African American Studies in a state that has historically neglected Black history in its state curricular standards, and that continues to perpetuate anti-Black violence. We also want to note that only one university offers an undergraduate certificate in Native American / Indigenous Studies, and two offer undergraduate minors in a state where Indigenous people have been displaced by genocidal wars waged by U.S. and Spanish settlers. The invisibility of Native American Studies is part and parcel of the racial and colonial violence Indigenous people experience today.

Continuing the legacy of Ethnic Studies, students continue to play a vital role in demanding Ethnic Studies at institutions of higher education. For instance, in Spring 2022, Asian American students at Texas A&M - College Station organized an initiative to create an Asian American Studies program at a campus with a rising Asian and Southeast Asian student population.

We hope that this brief overview inspires educators in higher education to continue growing Ethnic Studies courses and programs, as well as frameworks and pedagogies within and outside our institutions. Ethnic Studies programs play an important role in awakening new generations to issues of racial inequity and the need for radical change.

We are excited to offer this teaching guide as a roadmap for Ethnic Studies educators committed to moving their classroom into the community in the pursuit of racial justice.

Ethnic Studies Programs at Four-Year Colleges and Universities

Field of Study	Certificate	Minor Concentration	Bachelor's Degree	Master's degree	Graduate Certificate/Portfolio	Doctoral Programs
Mexican American Studies	1	19	8	2	3	1
African American Studies	2	13	8	0	3	1
Asian American Studies ⁵	0	1	1	0	0	0
Native American Studies	1	1	0	0	1	0
Ethnic Studies	0	3	0	0	1	0

Ethnic Studies Programs at Community Colleges

Field of Study	Certificate	Associate's degrees
Mexican American Studies	1	15
African American Studies	0	0
Asian American Studies	0	0
Native American Studies	0	0
Ethnic Studies	0	0

Hallmarks of Ethnic Studies Pedagogy

Ethnic Studies is rooted in the social movements, histories, lived experiences, and aspirations of Black, Indigenous, Chicanx, and other People of Color in the United States. As a liberatory praxis, Ethnic Studies is committed to pedagogical practices that humanize, dignify, and heal our communities after centuries of racial, linguistic, sexual, cultural, psychological, spiritual, and economic violence.

As Ethnic Studies educators, we draw from the Ethnic Studies hallmarks outlined by Christine Sleeter and Miguel Zavala⁶. These hallmarks serve as a philosophical guide to our pedagogical and political commitments as we re-center students' histories, realities, and the cultural wealth they bring with them when they enter their classrooms:

- Curriculum as Counter-Narrative
- Criticality
- Reclaiming Cultural Identities
- Intersectionality and Multiplicity
- Pedagogy that is Culturally Responsive and Culturally Mediated
- Students as Intellectuals

Curriculum as Counter-Narrative

The narratives of students of color have historically been erased, ignored, distorted, omitted, and silenced in U.S. schools. Ethnic Studies explicitly and intentionally centers the epistemologies of students of color, including working-class, im(migrant), diasporic, women, and queer narratives within the context of U.S. settler colonialism and nation building. These counter-narratives unveil the historical and pervasive patterns of systemic racism experienced firsthand by communities of color.



Criticality

Ethnic Studies is committed to cultivating a critical lens where students can question the ways in which race, class, gender, and sexual oppression, to name a few, contribute to unjust relations of power in our society. This requires that we create a space where students and teachers can name systems of privilege and oppression, question why they exist, and work toward envisioning futures to oppressive systems like capitalism, heteropatriarchy, racism and white supremacy, which are at the foundation of the making of Texas and U.S. society.

Reclaiming Cultural Identities

People of Color have contended with centuries of colonization and colonial logics that have led to the erasure of knowledge, languages, and identities. Schools, in particular, have played a major role as a colonizing project and forced students to abandon their identities, a process referred to as “deculturalization”⁷ and “subtractive schooling,”⁸ the latter referring to the many ways schools divest young people of their identities and knowledge and sever them from their histories and cultural practices. Rather than erasing students’ cultural knowledge, Ethnic Studies honors this knowledge in the classroom.

Intersectionality and Multiplicity

Our histories reflect centuries of resistance, cultural coalescence, and our ancestors’ remarkable ability to shift and create new identities in the face of colonial repression, genocide, and displacement. Ethnic Studies recognizes that students’ identities are not fixed or static. Students’ identities, as well as our own, are in constant motion as we navigate multiple worldviews and experiences. Ethnic Studies also recognizes that race intersects with other axes of power, like gender, social class, language, and sexual orientation to shape our social identities and positions within relations of power.

Pedagogy that Is Culturally Responsive and Culturally Mediated

Ethnic Studies pushes us to think beyond content and deepen our pedagogy—our ability to reach students through culturally responsive and culturally mediated spaces. This means shifting from transmission of knowledge to creating student-centered teaching/learning where we center who they are, what they bring, and how their community cultural wealth – to borrow from Tara Yosso⁹ – might leverage academic learning.

Student as Intellectuals

Educational institutions have historically treated students of color as intellectually deficient—an ideology and practice rooted in white supremacy. Ethnic Studies recognizes that students of color are “holders and creators of knowledge,”¹⁰ validating their cultural backgrounds and lived experiences that they bring with them into the classroom.

Endnotes

¹ Principal Investigators. "Democratizing Racial Justice" UTSA Revised Mellon Grant Narrative. Women's Studies Institute, University of Texas at San Antonio. n.d.

² City of San Antonio. *A Resolution Declaring Racism a Public Health Crisis and to Establish Stronger Efforts to Promote Racial Equity in San Antonio*. August 20, 2020. <https://www.sanantonio.gov/gpa/News/ArtMID/24373/ArticleID/19335/City-Council-Officially-Declares-Racism-a-Public-Health-Crisis>.

³ Edmund T. Gordon. "The Austin School Manifesto: An Approach to the Black or African Diaspora." *Cultural Dynamics*, vol. 19, no. 1, 2007, pp. 93–97.

⁴ *El Plan de Santa Barbara: A Chicano Plan for Higher Education*. Oakland, CA: La Causa Publications, 1969.

⁵ At the time of this publication, the University of North Texas (UNT) was working towards building an AsAmS program.

⁶ Christine E. Sleeter and Miguel Zavala. *Transformative Ethnic Studies in Schools: Curriculum, Pedagogy, and Research*. (New York, NY: Teachers College Press, 2020).

⁷ Joel Spring. *Deculturalization and the Struggle for Equality: A Brief History of the Education of Dominated Cultures in the United States*, 8th ed. (New York, NY: Routledge, 2016).

⁸ Angela Valenzuela. *Subtractive Schooling: U.S.-Mexican Youth and the Politics of Caring* (Albany, NY: State University of New York Press, 1999).

⁹ Tara J. Yosso. *Critical Race Counterstories along the Chicana/Chicano Educational Pipeline* (New York, NY: Routledge, 2005).

¹⁰ Dolores Delgado Bernal. "Critical Race Theory, Latino Critical Theory, and Critical Raced-Gendered Epistemologies: Recognizing Students of Color as Holders and Creators of Knowledge," *Qualitative Inquiry* 8, no. 1 (2002): 105–26.

ASSIGNMENTS FORMAT

These assignments provided in this teaching guide have been developed for undergraduate college courses with the intention that they can be adapted as needed by the instructor. For example, assignments can be made more advanced or simplified based on the course and student needs. Additionally, all assignments can be adapted to an online learning environment.

The assignments are stand-alone assignments that engage activist pedagogy focused on the topic of racial justice. Each assignment contains the following components:

- Assignment Overview
- Student Learning Outcomes
- Assignment Description
- Discussion Questions
- Materials/Resources
- Grading Rubric

Adapting to Online Environment

Assignments can be adapted to online learning environments for online, and synchronous and asynchronous remote courses with the understanding that some resources may have to be modified/omitted with regard to online availability. The instructor can use a learning management systems platform such as Canvas, Blackboard, and Moodle in combination with other platforms such as Zoom, Padlet, Slack, Teams, and/or Flipgrid to complete the assignment as would be done in a face-to-face setting.



Assignment Title: “Guiding Students to Write for Social Change”
By Robin Brooks, Ph.D.

Assignment Overview

In an effort to make progress towards achieving racial justice, this course assignment emphasizes taking action regarding issues that impact the lived experiences of marginalized U.S. populations. Underscoring students’ capability of being agents of social change, the assignment calls for students to identify and engage critical social issues within our society via writing an op-ed article. One aim of the assignment is to facilitate students’ research on public policy issues and other matters affecting the quality of life of Black, Indigenous, and people of color (BIPOC). A related aim is to develop greater motivation among students about participating in different kinds of activism and becoming better aware of how they can make positive change. This student-centered assignment is meant to provide an affirming and transformative experience for students, and addresses the following hallmarks of Ethnic Studies pedagogy: “Students as Intellectuals,” “Criticality,” “Intersectionality and Multiplicity,” and “Pedagogy that is Culturally Responsive and Culturally Mediated.”

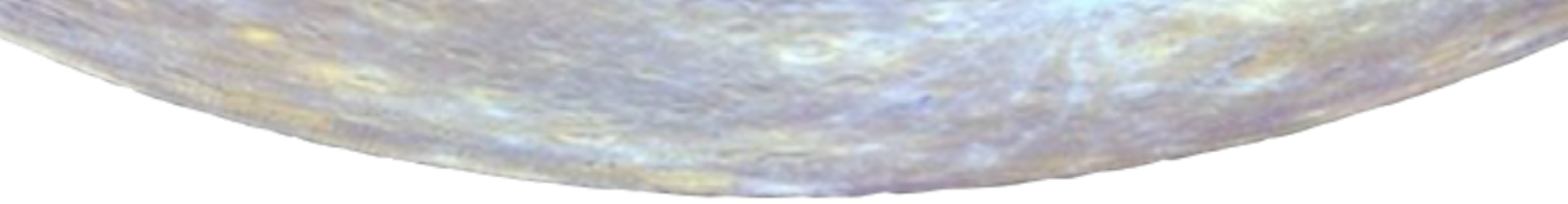
Student Learning Outcomes

Students will be able to do the following:

1. identify one critical/major issue affecting BIPOC that is or that should be linked to public policy and learn in-depth components of that issue, including how it impacts the lived experiences of BIPOC;
2. demonstrate knowledge of related critical issues that intersect with the identified major issue and situate all the issues within cultural, sociopolitical, economic, and global (if applicable) contexts; and
3. learn to be solution-oriented concerning a critical/major issue in order to contribute to dismantling racial and related hierarchies by suggesting realistic solutions and expounding on circumstances causing and resulting from the identified major issue.

Assignment Description

In this individual student assignment requiring students to engage with a current, major issue related to themes in an Ethnic Studies course, students will write an op-ed or a piece of writing that provides their research-driven opinion. Broad examples of relevant course themes include structural inequality, immigration, and sexuality. With course themes in mind, students will conduct research on one critical/major issue affecting BIPOC that is or that should be linked to public policy in order to address existing inequities, disparities, or inequalities related to BIPOC. It will be both a creative and critical endeavor in which students write an 800 to 1200-word op-ed to be published in a news media outlet (e.g., local newspaper, student newspaper, national newspaper, etc.) or a specific class-generated outlet (e.g., a course blog, medium.com, etc.).



If the instructor wants students to submit final drafts of their op-eds to news media outlets, the instructor should recommend possible outlets and inform students of the process for submitting an op-ed to the particular outlets. The assignment can be expanded or condensed based on the instructor's preference, and students can complete different parts of the assignment during class or for homework.

Part 1: Introduce the topics of racial and social justice to students through a class discussion that includes the below-listed discussion questions. During the discussion, be sure to provide students with clear definitions of the concepts, which are available in the recommended instructor resources. At the end of the discussion, students should decide on their critical/major topic either during class or for homework.

Part 2: Explain to students the op-ed genre and specify the basic, general components of an op-ed. Instructors can use the recommended sources for detailed explanations of the components. Based on the course level, instructors can decide on the level of language they want to use when explaining the components to students (e.g., lede versus "a catchy opening"). Students should outline their op-ed based on these components. In general, instructors should inform students to consider the audience for whom they are writing; open with a catchy/appealing hook; explain the issue; provide a clear thesis/argument; use examples, facts, statistics, etc. to support claims; address the counter-argument; conclude with a major takeaway or call to action; and use short paragraphs. To ensure students use credible sources, instructors can specify a number of sources that students must use. Instructors should discuss the significance and impact of writing op-eds, particularly given that some students regularly receive only snippets of info and news about current events from social media. Explaining the politics involved in publishing op-eds is also critical, so instructors should discuss possible effects of publishing op-eds as well.

Part 3: Practice annotating published op-eds based on the previously explained components together as a class. Instructors may be interested in using the tool <http://web.hypothes.is>, which allows people to annotate any page on the internet. Instructors should visit the hyperlinks in the sample articles so that students become familiar with how to properly use the hyperlink feature of op-eds. Be sure to explain to students that they will do research to become better informed about their topic and to help them better formulate their perspective concerning the topic. Note that they will not necessarily include all of this research in the op-ed.

Part 4: After students write a draft of their op-ed during the allotted time that the instructor specifies, students can peer review one another's rough drafts using the grading rubric. The instructor can choose to review a second rough draft of the students' op-eds after peer review suggestions are taken into account. This may be helpful to students, especially if the plan is ultimately to submit the final draft to a news outlet.

Discussion Questions

1. What comes to mind when you hear the concepts of racial justice and social justice?
2. Considering pop culture or social media, can you generate current thoughts or perspectives regarding racial justice and social justice?
3. What are some (other) current events linked to racial justice and social justice?
4. How are any of these issues that students just noted interconnected?
5. What are some things we can do to address these noted issues?

Materials/Resources

For Educators:

- Adams, Maurianne, and Ximena Zúñiga. "Getting Started: Core Concepts for Social Justice Education." *Teaching for Diversity and Social Justice*, 3rd ed., edited by Maurianne Adams, et al., Routledge, 2016, pp. 95-130.
- Evans, Stephanie Y., et al., editors. *Black Women and Social Justice Education: Legacies and Lessons*, SUNY Press, 2019.
- Harris, Angela P., and Carmen G. Gonzalez. "Introduction." *Presumed Incompetent: The Intersections of Race and Class for Women in Academia*, edited by Gabriella Gutiérrez y Muhs, et al., Utah State University Press, 2012, pp. 1-14.
- "Racial Justice." *Equal Justice Initiative*, <https://eji.org/racial-justice/>. Accessed 13 Oct 2022.

For Educators and Students:

- "How to Write an Op-Ed or Column." Harvard Kennedy School Communications Program (www.hkscommprog.org), Harvard University, n.d., https://projects.iq.harvard.edu/files/hks-communications-program/files/new_seglin_how_to_write_an_oped_1_25_17_7.pdf. Accessed 13 October 2022.
- "Op-Ed Guidelines." College Relations, Smith College, n.d., <https://www.smith.edu/about-smith/college-relations/news-office/op-ed-guideline>. Accessed 13 October 2022.
- Pomeroy, Dan, and MIT Communication Lab. "Op-Ed." Broad Institute of MIT and Harvard – MIT Communication Lab, Massachusetts Institute of Technology, n.d., <https://mitcommlab.mit.edu/broad/commkit/op-ed/>. Accessed 13 October 2022.
- "Writing Effective Op-Eds." *Duke University Communicator Toolkit*, Duke University Communications, n.d., <https://communicators.duke.edu/writing-media/writing-effective-op-eds/>. Accessed 13 October 2022.

Grading Rubric

Category	Scoring Criteria	Total Points	Score
Op-Ed Features (25 points)	The op-ed abides by the word count.	5	
	The op-ed has a catchy/appealing opening.	5	
	The op-ed engages readers with a unique voice and tone (appropriate to audience).	3	
	The op-ed is persuasive and convinces the reader of the topic's importance.	7	
	The conclusion presents a major takeaway or call to action.	5	
Content/Analysis (60 points)	The thesis/argument is clear in meaning and focuses on a major issue affecting BIPOC.	15	
	Student situates the major identified issue within relevant contexts (e.g., cultural, sociopolitical, economic).	15	
	Student mentions intersecting/related issues to the identified major issue.	7	
	Student includes supporting examples, facts, statistics, etc. that are from legitimate sources.	8	
	Student suggests realistic solutions and/or expounds on circumstances causing and resulting from the identified major issue.	15	
Mechanics/Effort (15 points)	The work has no grammatical/mechanical errors.	6	
	The required number of sources are present.	6	
	The work shows an overall excellent effort and thoughtful narrative that is effective in highlighting the topic.	3	
Score	Total Points	100	



Assignment Title: “Social Issues Investigation Through Altered Books”
By Lilia Cabrera

Definition of Terms

Altered Books: An altered book is when the artist uses mixed media approaches to change a book from its original form into something different, altering the appearance and what it represents.

Mixed Media: A combination of different forms of media to create a single creative piece.

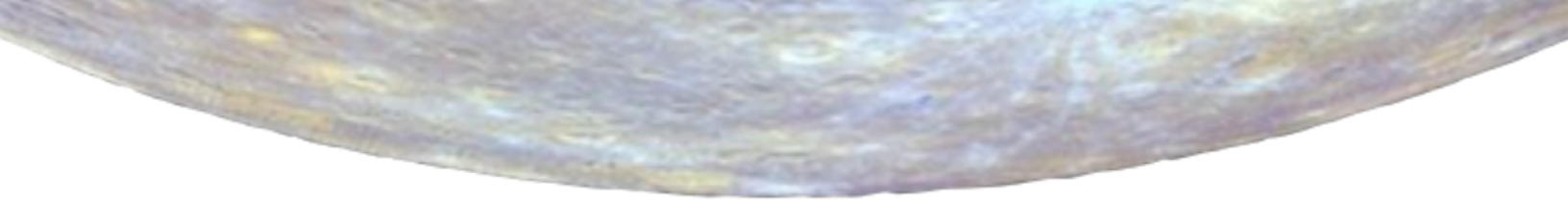
Assignment Overview

This altered book assignment challenges racial injustice and promotes social change by making pre-service teachers aware of the multitude of familial and situational experiences of their childhood within the context of early education. This project is intended to have students reflect on the social issues that affect/ed them in their early childhood years within educational systems, and how they may have disrupted learning due to limited resources, support, and/or guidance. Participants can achieve this by using personal experiences with racism and stories that directly/indirectly affected them during their educational path. It is important that students recognize how societal issues may significantly affect their peers even though they themselves may not be directly affected by these same issues. As such, students are able to hear their peers’ stories based on personal experiences.

Students will collectively create several altered books visually depicting scenes through illustrations, collage-like imagery, newspaper cutouts, sewing, or other methods that they feel most comfortable utilizing. Participants will decide how to depict the social issue through different phases that may include the hardship or circumstance that set the tone in escalating the negative impact. It is possible to have multiple participants working on the same issue, however, everyone will have a different testimony of how it affected them.

Student Learning Outcomes

1. Engage their peers in a discussion about social issues that have surfaced in K-12 educational systems that have the potential to disrupt the flow of learning in early childhood-age children. Through discussion with their peers, the pre-service teacher will be able to recognize a variety of scenarios and be better equipped to empower their future students.
2. Isolate one social issue that they consider to be most relevant based on their family history, and/or experiences. Through this action the participant will have the confidence to speak up for others that are experiencing similar situations.



Studying their peers' projects will assist in educating themselves about how to approach an issue in a productive way.

3. Negotiate different non-traditional forms of media with art making, and make decisions on the best approach for a visual representation of the social issue they chose. When experimenting with multiple media, participants will discover the feasibility of using certain items that may prove to be more effective due to the symbolism that is attached.

Assignment Description

1. Begin with an overview of social issues and offer an opportunity for students to summarize the introduction with a paragraph. The paragraph will include their interpretation of a social issue, an everyday observation that presents evidence of a social issue conflict directly related to struggles related to racism and racial injustice, and an example of how these can be overlooked and accepted as normal parts of life in any particular region.
2. After viewing examples of altered books and altered art projects, participants will start to provide examples of how they would present their social issue as a non-traditional art project. They will be guided through different approaches and how to manipulate materials to create a project that represents five scenarios, depicting their social issue.
3. Participants will create a written or visual blueprint of what they are planning with their materials. This is considered to be a rough draft and serves as a working sketch for participants to refer back to as a guide.
4. Participants need not have an artistic background to create an altered book. Books are utilized in order to establish a familiar base. Approximately 2-3 studio days will be incorporated as workshop sessions where participants bring in materials and begin building their altered book or altered art project. The end result can be a 2D or 3D artwork. As participants start to work with different material, they will be working alongside others with strengths in different media use. The instructor is there to facilitate the use of materials and offer suggestions regarding aesthetics and problem-solving.
5. At the end of the second studio day, participants will gather for a critique and final exchange of ideas to help each other in the completion phase of their project.
6. Once the projects are finalized, they will be put on display in a pre-arranged location. Possibilities include department lobby area, student workroom, library case, or art gallery.. This project can be repeated yearly and locations can be chosen based on the target audience. This project has the potential to travel as a presentation and workshop component (e.g., counseling centers, principals' offices, or community engagement offices).
7. For an alternative approach, participants can do a project presentation in which they record themselves talking about their project by going through the visuals and detailing the symbolism that may be involved. This will allow them to talk about the art-making process and materials used as well.

Discussion Questions

1. How can art-making provide a platform for awareness of social issues and racial injustice?
2. Can you think of a current event that is covered in the media outlets that poses a high potential for immediate responses against a specific population in your environment?
3. Are you able to recognize examples from everyday life, where you saw art being used as a tool for fighting social injustice and/or racial inequality?
4. How do you see yourself using this artistic artifact as a base for future advocacy efforts in your community or workplace? As a final project, where would you consider displaying or presenting your project? Please highlight a symposium, or exhibition opportunity where you would show your work.

Grading Rubric

40 points possible. Students that score under 20 points will have to initiate an alternate project make-up proposal.

	Sophisticated 10 pts	Proficient 7 pts	Competent 5 pts	Not Met 0-3 pts
<p><u>Criterion 1:</u> Student research and application to work.</p> <p>Does the altered book clearly state the social issue that is addressing a racial injustice topic?</p>	<p>Work reflects a very high level of conceptual understanding of project objectives, and additionally shows outstanding originality above and beyond the outlined objectives within their execution. The work illustrates an understanding of all topics within their research and project execution. The</p>	<p>Work reflects a very high level of conceptual understanding of project objectives, and additionally shows strong originality, working beyond minimal objectives of the project. The work illustrates a strong understanding of the topics as displayed within their research and project execution. The content of the work suggests a curiosity and</p>	<p>Work reflects a satisfactory level of conceptual understanding of project objectives. The content of the work suggests little curiosity and engagement with the content, and the proposed social issue topic. The student participates at an average level within the discussions on each topic in the discussion</p>	<p>Work reflects less than satisfactory conceptual understanding of project objectives. The content of the work suggests little or no curiosity and engagement with the content. Arguments are not supported or are supported with opinions or minimal references to readings or discussions.</p>

	Sophisticated 10 pts	Proficient 7 pts	Competent 5 pts	Not Met 0-3 pts
	content of the work suggests curiosity and engagement with the content indicative of a student interested in advancing the field and the construction of new knowledge.	engagement with the content indicative of a student interested with possible desire to know more about the topics they proposed.	forum. Displays some originality and improvement	Student does not meet minimum objectives of the project, shows little concentration or participation within the discussions, displays little originality.
<p><u>Criterion 2:</u> Execution and technique.</p> <p>Craftsmanship of the book: Is there evidence showing that more than 2 media utilized? Was there flexibility with experimenting with new media?</p>	Work reflects a very high level of explored choices before selecting one, generated many ideas, tried unusual combinations or changes, used problem-solving skills, and conceptual understanding of course content.	Work reflects that the student tried a few ideas before selecting one or based the work on someone else's idea. The student made decisions about medium after referring to one source, or discussion suggestion.	Work reflects that the student tried an idea, but it lacked originality, might have copied work, substituted "symbols" for personal expression, significant internet influence without supported content, or necessary references.	Work reflects that the student attempted to fulfill the requirements of the project but provided no evidence of trying anything of their own original thought process.
<p><u>Criterion 3:</u> Personal Expression.</p> <p>Did the creator of the book have personal input? At what</p>	Work shows exceptional understanding of the proposed social issue they selected. They were able to provide	Work shows proficient understanding of their proposed social issue. They made connections	Work shows a developing understanding of the impact in student performance with regards to social issues	Work does not show an understanding of social issues awareness in an educational setting. There

	Sophisticated 10 pts	Proficient 7 pts	Competent 5 pts	Not Met 0-3 pts
level did they showcase that?	examples from family, friends, and acquaintances. They were able to recognize evidence regarding the potential implementation of relevant topics in art-based lessons.	with examples mostly from their peers' discussions rather than their own. They have intentions of implementing the topic in the classroom.	that are immediately affecting their environment.	is no intention in initiating lessons that have relevant topics that related to the immediate needs of a student.
<u>Criterion 4:</u> Organization. Is the book organized in a way that "flows" nicely? At what level does the book show one section easing into the next?	Work is successfully executed from concept to completion, with a novel and original approach. The "flow" of the book is natural.	Work is successfully executed from concept to completion. Unique and original with some evidence of intentional organization for better visual communication.	Work is not successfully executed from concept to completion with some unique aspects. Mild effort was made to finish quickly with disregard to project purpose.	Work was begun, but never completed. What work was done highly derivative of the samples or other students' work.

Materials/Resources

- Davis- Undiano, Robert C. *Mestizos Come Home!: Making and Claiming Mexican American Identity*. Norman: University of Oklahoma Press, 2017.
- Muchow, Ashley N., and Catalina Amuedo-Dorantes. "Immigration Enforcement Awareness and Community Engagement with Police: Evidence from Domestic Violence Calls in Los Angeles." *Journal of Urban Economics*, 2020, Vol. 117, DOI 103253.
- Olshefsky, Alisa M., et al. "Promoting HIV Risk Awareness and Testing in Latinos Living on the U.S.-Mexico Border: The Tú No Me Conoces Social Marketing Campaign." *AIDS Education and Prevention*, 2007, Vol.19, no. 5, pp. 422-435.
- Robles-Ramamurthy, Barbara. "15.2 The Latino Social Justice Trainee Psychiatry Perspective." *Journal of the American Academy of Child and Adolescent Psychiatry*, 2016, Vol. 55, no. 10, S23, DOI: <https://doi.org/10.1016/j.jaac.2016.07.762>.



Assignment Title: “Mapping the Strange Career of William Ellis”
By Enrique Dávila, Ph.D.

Assignment Overview

This is a story mapping exercise to be used in conjunction with a book focused on one person or family. It can be applied to a number of books, but for this specific exercise, students will read *The Strange Career of William Ellis: The Texas Slave Who Became a Mexican Millionaire* (W.W. Norton & Co., 2016) by Karl Jacoby. The book centers on William Ellis, a U.S. citizen, born into slavery in South Texas, who after emancipation, traveled to a number of places within Texas, the United States, Mexico and beyond. Students will map Ellis’s travels and create entries for each city he visited, reflecting on how place and time influenced his ability to move in the world and how he adapted to each situation.

His story highlights a core lesson of Ethnic Studies, which teaches us that identities are not fixed, but rather can change and adapt when faced with an oppression that was as powerful as it was illogical. Students will see how Ellis took advantage of people’s assumptions about race by adopting multiple identities —e.g., a Mexican in Texas, a Cuban in Mexico—to get around legal and social codes that were aimed at regulating the lives of Black and Mexican people in Texas.

The exercise gives educators the opportunity to discuss how race and ethnicity have changed over time, and how their students’ ideas about race and ethnicity may differ from those held by people living in different places. The goal is for educators to relate this information to coalition building. What obstacles to coalition-building might these different conceptions present and how can we overcome them? How can we interrogate our own (un)conscious assumptions about race, ethnicity, and racial justice in order to see how they might differ from those of people living in different places or living under different circumstances. Students will learn that uniting around the goal of social justice and anti-racism requires understanding that people may have competing definitions about racism and social justice. Nevertheless, the goal should be to work through those different conceptions in order to create solidarity.

Student Learning Outcomes

Through this assignment students will:

1. Analyze the way structural characteristics like demographics, time period, region, and economy affected the way racialized people were forced to live. They should identify the policies and institutions that were in place in different locations.
2. Apply a historical lens by being attentive to change over time and using historical events to enrich their understanding of complex ideologies like racism and oppression.

3. Combine story mapping software with their historical imaginations to create shareable reflections on the academic literature that will help them think about the different forms of oppression in their own neighborhoods/cities/regions.
4. Describe the way identity – gender, citizen, worker, racial, regional, ethnic – all intersect and influence the way people both live and are understood.

Assignment Description

The length of this project will depend on the time students need to complete the book. For example, if fifty pages per week is comfortable, then the assignment can be spread out over four weeks (or two weeks at 100 pages per week). Each week, students will map Ellis’s travels using StoryMapJS, an online tool that allows users to locate specific places in the world and add data to each location. Students will create an entry for each location Ellis visited. For those entries they will be asked to conduct cursory research into his destinations (much of it provided in the book) and describe the place he traveled to (population size, rural versus urban, north or south etc.). They will also consider the time period, highlighting in their entries any specific historical events they think are important. Finally, they will reflect on how they think place and time influenced his ability to move in the world and how he adapted to each situation. They should also consider how they might apply their observations to the present. How does moving from one area to another affect the way people are viewed in society? What institutions and ideologies might be more important in certain areas but not in others? We encourage teachers to give students freedom to be creative with these entries. They can add images, video, music, and play with design color to produce their reflections.

Part 1: Read the book and take notes on places. As a group, educators and their students will read *The Strange Career of William Ellis: The Texas Slave Who Became a Mexican Millionaire* by Karl Jacoby. As they read, ask students to list five to eight places (place can be city, region, state, country) Ellis visited as described in the book. They should also take notes on what information the author provides about each place.

Part 2: Create “slides” using StoryMapJS. Each student will create a story map using Northwestern University’s free, open-source story mapping software, StoryMap JS. The software allows students to locate specific places in the world and create a “slide” to attach text, images, and videos to each locale.

Part 3: Add reflections to each slide. If possible, educators can introduce basic research practices to students (library and internet), but the book provides sufficient data to get them started. Using the information from the book, and individual research, students will create a reflection on each of Ellis’s destinations. We encourage educators to work with students to set the guidelines of each reflection to best suit their needs. As a model, below is an example set of questions to help guide their reflections. The first two help students think of time and place. The next two encourage them to add their own thoughts and imaginations.

Discussion Questions

1. Using the book and your own research into the subject, what can you tell us about the city Ellis visited? Did it have a big population compared to other cities? Did people live close to one another, or not? What type of work did people do? Did they work on farms, in factories, down in mines? Do we know anything about the ethnic and racial makeup of the population (Mexican, Black, German etc.)?
2. Thinking about the period this book covers, were there any new laws, historical events, or big changes that might have affected people living and visiting the place (e.g. End of Civil War, new irrigation technology, railroad construction, 1910 Mexican Revolution, 1924 Immigration Act)? How did these changes affect ideas about race and/or create racial tensions?
3. Was Ellis allowed to move and live his life freely? If not, what factors influenced the way he lived his life? If he was in a different place, would life have been the same? Why or why not?
4. Using the limited information available, try to imagine a day, or even a moment, Ellis might have experienced. Don't worry about giving a perfect answer, just use whatever information you have and your historical imagination to guide your reflection. What challenges might he have faced in his effort to adopt a different racial identity?
5. As a summary question, when students have finished the book: How does his story inform the way you think of race from past to present? Are there any takeaways from studying his story that might inform the way you pursue racial justice? Use this final question as an entry point into a larger conversation about different ideas about social justice and racism.

Materials/Resources

For Students:

1. Access to StoryMapJS via a computer (preferable to smartphone). *StoryMapJS*. Northwestern University Knight Lab, 2016, <http://orangeline.knightlab.com/templates/pages/storymap.html>. 24 October 2022.
2. Copy of the book: Jacoby, Karl. *The Strange Career of William Ellis: The Texas Slave Who Became a Mexican Millionaire*. W.W. Norton, 2017.

For Educators:

1. Ellis' chronology roughly follows the path of South Texas—Greater Texas—Greater U.S. and Mexico. The author, Karl Jacoby, has created a website that has additional resources about Ellis's life that can be found here. See, Jacoby, Karl. *The Strange Career of William Ellis*. <https://www.williamhellis.com/>. Accessed 24 October 2022.

2. There are a number of tutorials on YouTube for *StoryMap JS*. This tutorial is a good one to get you started. See, Weisman, Sam. “*StoryMapJS* Tutorial.” YouTube, uploaded by House Divided Project at Dickinson College, Summer 2012, <https://www.youtube.com/watch?v=rSw3ZO8gDgc>.
3. Here is a short *Vox* video that can be used to start a conversation about the idea that race is not a fixed identity. See, Desmond-Harris, Jenée. “The Myth of Race, Debunked in Three Minutes.” *YouTube*, uploaded by *Vox*, 13 January 2015, <https://www.youtube.com/watch?v=VnfKgffCZ7U>.

Grading Rubric

Below is a possible rubric to use as a jumping off point, but in an effort to make this assignment align with our goals of re-thinking traditional forms of pedagogy, we encourage educators to work collaboratively with students to form grading criteria for the assignment. For example, an educator might ask students to take a vote on what percentages should be assigned to each section. Or, they might even ask students to work as a group to create their own rubric that will be presented to the instructor.

100-point system using the following rubric:

- 1) Completion of assignment (50%)
 - a. Mapping the places
 - b. Providing a short description for five to eight places
- 2) Adding data about the place using book and personal research (20%)

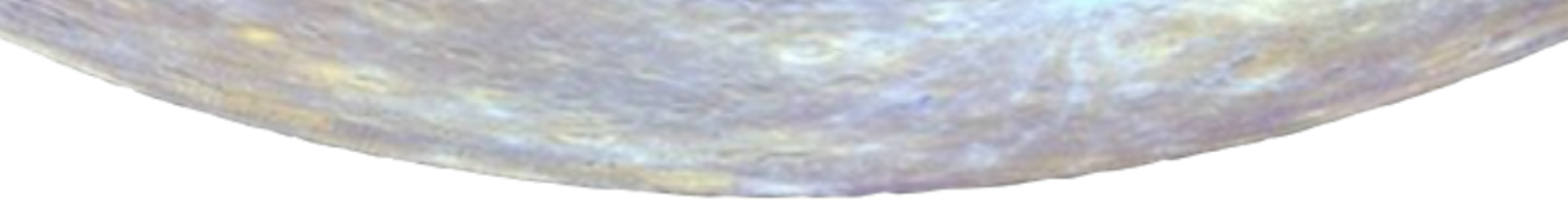
Dates, events, laws, demographics, context
- 3) Adding personal reflections to each entry (20%)

What might a day for him have looked like? What would be different if he lived somewhere else. How does place and time affect our lives? How might it be different from someone living in [educator fill in the blank]?
- 4) Writing (10%)
 - a. Creativity
 - b. Grammar, typos, structure

Milestones

Are students grasping the major concepts of the lesson? Points 2 and 3 of the rubric are where educators can evaluate if the learning outcomes are being met. Here are a few questions to ask.

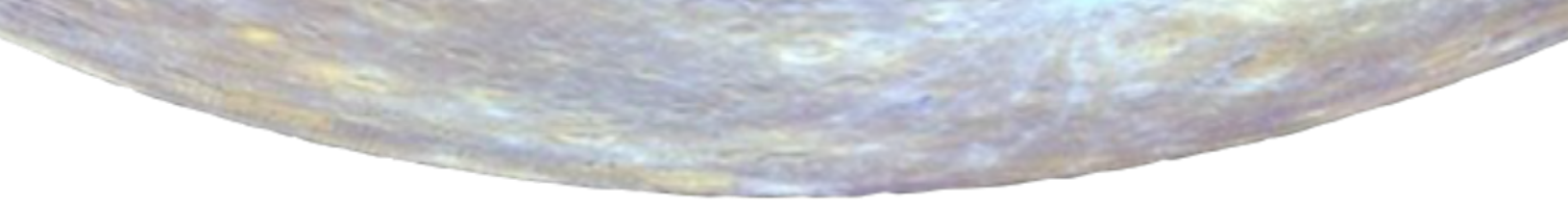
For example, when evaluating point 2: Does the student notice how ideas about race in 1865 Victoria, Texas (right after emancipation) differed from those in 1888 San Antonio (Reconstruction is over and railroad arrives to South Texas), or 1898 New York City (Ellis is now in an urban, East coast city versus a southern and western region). They should be paying attention to both time and space.



When evaluating point 3: Are they using their observations about the different regions and time periods to consider how living in their city affects their perceptions about race, ethnicity, class, even gender?

Final Discussion

At the end of the project, have an open conversation about the different ideas about race, racism, and prejudice that exist in our society. How might people, living at the border (Laredo, Texas), experience prejudice differently from those living in Denver, Colorado? How do people living in a city experience racism differently from people living in rural areas? How might prejudice play out differently for people working in offices from people working in factories or plants? Then proceed to consider how such differences might create obstacles to coalition-building and what might be done to overcome them. Stress to students that building solidarity requires meeting people where they are at, and finding common ground with potential allies. At this point, the conversation can go in a number of different directions. See which way the students take it. Good luck!



Assignment Title: “Impact of Racial Bias in Education”
By Uchenna Emenaha, Ph.D.

Assignment Overview

Educators devote themselves to teaching the next generation, so it might be presumed that teachers approach their practices free of bias. However, research shows this is not the case (Starck et. al., 2020). In the classroom setting, teachers can fall victim to implicit bias which has been shown to create a lack of equity amongst students of color, resulting in harsher discipline and unfair grading practices (Copur-Gencturk, 2020; Grossman & Porsche, 2014). The purpose of this lesson is to support pre-service teachers (PSTs) with the conceptual knowledge needed to recognize and mitigate impacts of implicit racial bias in their classroom settings.

Assignment Overview

This lesson emphasizes an important component of culturally responsive teaching practices, to be intentionally reflective in one’s approach to teaching and learning (Gay & Kirkland). In this lesson activity PSTs will explore their own implicit biases, define relevant key terms (i.e., implicit bias, explicit bias, racism), and develop an anti-racist teacher positionality statement.

Student Learning Objectives

1. PSTs will be able to define and distinguish between different types of biases (implicit racial bias and explicit racial bias).
2. PSTs will be able to identify and develop teaching practices that can be used to mitigate racial biases, such as identifying one’s positionality and the use of reflective and introspective teaching practices.
3. PSTs will be able to develop a written positionality statement that incorporates their commitment to racial justice.

Assignment Description

The goal of the lesson is to allow students to utilize various multimodal resources to understand the implications of implicit racial bias within the classroom setting. At the conclusion of the lesson students will develop an anti-racist teaching statement utilizing knowledge gained during instruction. The lesson can be broken down into three ninety-minute teaching sessions (session one: steps 1-3, session two: steps 4-6, session three: step 7). Guiding questions can be used to facilitate class discussions. Students should be able to respond to guiding question 1 during session one, guiding question 2 during session two, and guiding question 3 during session three.

Prior to teaching the lesson consider watching, “A Conversation on Hidden Bias Part 1: Introduction and Howard J. Ross Presentation” to gain more insight in the concept of implicit racial bias and the unconscious imprinting of negative racial stereotypes.

1. Share the riddle “A Riddle About Bias” found in the article, “Unconscious Bias – What Is It?” (See teacher resources) with PSTs. Ask PSTs to solve

- the riddle independently, without sharing aloud, so those who already know the answer do not reveal it to others. Once PSTs have had an opportunity to attempt to solve the riddle, reveal the answer to the whole class. Have PSTs consider how hard or easy it was to solve the riddle.
2. Next, have PSTs complete Harvard Implicit Racial Bias Test (see teacher resources). They do not have to share their results. This activity supports PSTs in developing a deeper understanding of their own implicit or unconscious biases.
 3. At this point in the lesson, it is important to distinguish between the following terms: racism, explicit racial bias, and implicit or unconscious racial bias. Show the following video: “Implicit Bias: Peanut Butter, Jelly, and Racism” (See teacher resources). Have PSTs compare the differences between implicit and explicit bias either as a whole group or in smaller groups.
 4. Have PSTs read the article, “*Teachers Are People Too: Racial Bias Among American Educators*” (See teaching resources).
 5. PSTs can now watch the YouTube video, “*Students Speak Up: What Bias Means to Them*” (See teacher resources). Have PSTs brainstorm how implicit racial bias might impact student learning.
 6. In cooperative groups have students read, “*Four Ways Teachers Can Reduce Implicit Bias*” (See teacher resources). Next, have groups create a poster or infographic defining implicit bias and listing strategies teachers can use to mitigate the impact of implicit bias in the classroom.
 7. Finally, task PSTs, with the goal of developing an anti-racist teaching statement to use as a guide in their future teaching practices. Encourage PSTs to use personal narratives and experiences with racial bias as well as knowledge gained from readings and videos to help support ideas in their anti-racist teaching statement (See rubric).

**Note to instructors: It is important for PSTs to recognize that implicit racial bias is not taught nor is it a product of how you were raised. Unconscious biases are a product of overt and covert messages from media, news, and society that often contradict our best intentions and or personal values.*

Discussion Questions

1. In what ways can implicit bias impact teaching and learning?
2. What role does media play in the development and /or perpetuation of implicit biases?
3. What roles can educators play in mitigating the impact of implicit bias in the classroom?

Grading Rubric

1 = Standard not met

2 = Standard partially met

3 = Standard met

4 = Exceeds expectations

Criteria or Standard	1	2	3	4	Feedback
Does the narrative describe PSTs positionality (race, gender, socioeconomic status, religion, etc.)? Does the narrative explain how their positionality has impacted their experiences with implicit bias?					
Does the narrative include ideas, statistics, and proper use of terms (i.e., implicit vs. explicit bias) from the lesson videos and readings?					
Does the narrative include specific practices that the PSTs plan to incorporate to mitigate impacts of implicit racial bias in their future teaching practice?					
Does the narrative avoid use of deficit framing, or marginalizing language to describe their efforts to address implicit racial bias?					
Does the narrative express a willingness to take ownership of their role to mitigate implicit racial bias, recognizing that implicit biases are not directly taught, but instead are the unconscious ideas that we are not aware of that can influence our interactions with others?					
Does the narrative meet the word count requirement (set by instructor), is free of grammatical errors, and is written in professional format?					

Materials/Resources

“Implicit Bias: Peanut Butter, Jelly and Racism.” *YouTube*, uploaded by Freedom Project WA, 12 April, 2019, <https://www.youtube.com/watch?v=1JVN2qWSJF4>.

Implicit Bias Test. <https://implicit.harvard.edu/implicit/user/agg/blindspot/indexrk.htm>.

Morgan, Jane. “Unconscious Bias – What Is It?” , 19 Nov. 2019, <https://genderequality.agency/unconscious-bias-what-is-it/>.

Starck, Jordan G., et al. “Teachers Are People Too: Racial Bias among American Adults.” *Brown Center Chalkboard*, 13, July 2020, <https://www.brookings.edu/blog/brown-center-chalkboard/2020/07/13/teachers-are-people-too-racial-bias-among-american-educators/>.

“Students Speak Up: What Bias Means to Them.” *YouTube*, uploaded by Education Week, 15 Sept. 2015, <https://www.youtube.com/watch?v=mx-1VPumeD0>.

Suttie, Jill. “Four Ways Teachers Can Reduce Implicit Bias.” *Greater Good Magazine*, 28 Oct. 2016 https://greatergood.berkeley.edu/article/item/four_ways_teachers_can_reduce_implicit_bias.

Citations

Batchelor, Katherine E., et al. “Pre-service Teachers’ Implicit Bias: Impact of Confrontation, Reflection, and Discussion.” *Journal of Education Research and Innovation*, vol. 7 no.1, 2019, pp 1-18.

Copur-Gencturk, Yasemin, et al. “Teachers’ Bias Against the Mathematical Ability of Female, Black, and Hispanic Students.” *Educational Researcher*, vol. 49 no. 1, 2020, pp 30–43.

Gay, Geneva, and Kipchoge Kirkland. “Developing Cultural Critical Consciousness and Self-reflection in Preservice Teacher Education.” *Theory into Practice*, vol. 42, no. 3, 2003, pp 181-187.

Grossman, Jennifer M., and Michelle V. Porche. “Perceived Gender and Racial/Ethnic Barriers to STEM Success.” *Urban Education*, vol. 49 no.6, 2014, pp 698–727.

Starck Jordan G., et al. “Teachers Are People Too: Examining the Racial Bias of Teachers Compared to Other American Adults”. *Educational Researcher*, vol. 49, no. 4, 2020, pp 273-284.



Assignment Title: “Queer Conocimiento: Digital Bridge Project”
By Olga A. Estrada

Assignment Overview

This assignment is designed for a racial justice-centered course that centers on the intersectional lives of Queer communities of color. This Queer Conocimiento assignment is a creative mixed-media digital project that allows students to engage in their individual/collective cultural and language awareness of Queer people of color embodied theories and identity politics emphasizing ethnoracial diversity. The structure of this assignment is built to engage students in finding creative, innovative, and ethical ways of storytelling, self-story-ing, and raising critical consciousness.

Student Learning Outcomes

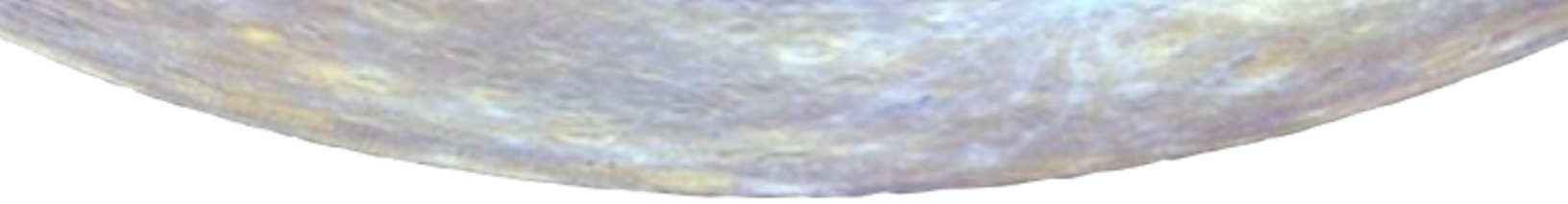
1. Students will demonstrate a critical understanding of racial justice by creating a digital artifact storytelling project on Queer and Trans people of color surrounding identity politics, history, key concepts, and terminology.
2. Students will demonstrate knowledge and understanding of intersectionality by storytelling and writing a reflection on their experience analyzing and interpreting notions of power, privilege, and identity politics for queer and gender non-conforming communities of color.
3. Students will make contemporary and historical connections in creating a digital multi-modal product that critically reflects their epistemic cultural knowledge and awareness.

Assignment Description

Inspired by *Borderlands: La Frontera* by Gloria Anzaldúa and the multi-voiced anthology *This Bridge Called My Back*, the concept of Conocimiento represents critical awareness and an exploration of one’s embodied knowledge through self/collective storytelling. This assignment blends both notions in building a bridge from the systematic educational oppression in curriculum towards liberatory critical literacy. This Queer Conocimiento assignment is adaptable for either a virtual or face-to-face class.

Assignment Instructions

In this individual/collaborative project, students will produce a creative digital storytelling artifact centered on building Queer Conocimiento (self/collective awareness). This project is an opportunity for students to share what they have found helpful or meaningful when learning about Queer and Trans communities of color and what they think is urgent and critical knowledge to share with the cultural communities of which they (be)long, such as family, community, and society. Following the Queer of color feminist storytelling traditions of remembering, archiving, oral/visual storytelling, and self-creating, students are to create a digital storytelling artifact and “bridge text” that critically reflects what they have learned and that builds awareness about queer



communities of color. Students are to identify their creative strengths and the type of mixed media approaches they will plant to cultivate a deeper understanding and awareness of Queer communities of color politics, identities, and theories.

Read This Bridge
Write what you need to say
Learn how you need to say it
Let it leap from your soul and from the souls of your ancestors
Say what you have never had a chance to say
Find what needs to be said more than anything that you have never said
Complete the assignment
This is the bridge work ahead

(Lewis, 2020, p. 271)

- Students can create the following form of digital bridge text: Podcast, video, zine, chapbook, pamphlet, flier, social media posts, curate a playlist, build a resource list, etc.
- Remember that there are limited literary sources, community resources and learning spaces where people can learn about identity politics, sexual orientation, and marginalized histories. Think of ways to create a bridge text that reflects your critical awareness that can be shared with family, community, and society.
- If doing a collaborative project, consider using the COVID-19 protocol and meeting online via Zoom and other collaborative platforms.

Note to Students: As you start queer world-ing (utilizing queer lens) and building your creative project, consider the research ethics of your project design and address the following questions:

Initial Guiding Questions

- What have you learned about Queer/Trans communities of color?
- How can you create a critical awareness of what you have learned?
- What kind of bridgework do you see yourself doing and why?

Post Check-In

- Reflect on the challenges you experienced while working individually/collaboratively and the types of responses you received sharing your digital artifact.
- If this project emotionally triggered you or your group as collaborative bridge work, what self-care measures are you taking?
- Will you consider doing future bridge work to build queer conocimiento?
- Where were you at the beginning of the project, and compare that to where you are now.

Project Deliverables

1. Creative mix-media digital artifact
2. Each person must complete a 2-page explanation of the digital artifact and the creative and intellectualizing process of building Queer Conocimiento.
3. Project will be shared via a class presentation.

Materials/Resources

Below are accessible curated materials and resources students and educators can explore to build a bridge text. Here is a list of artists, activists, scholars, and entrepreneurs that students and educators can use for creative inspiration.

Digital Bridge Tools:

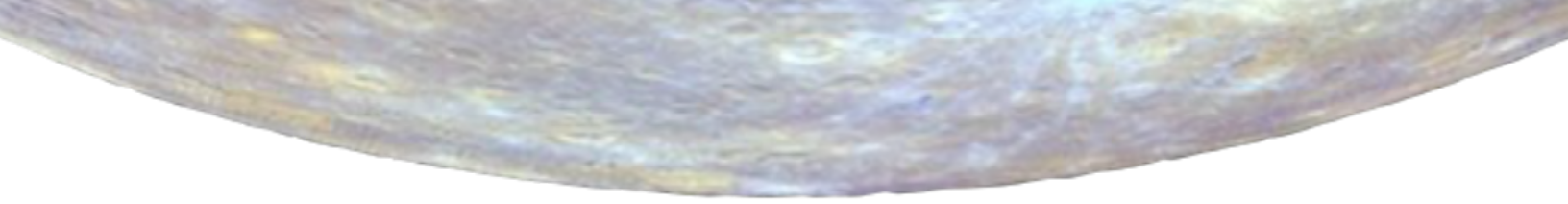
- Canva.com
- Flipsnack.com
- Adobe Express
- Adobe Rush (Video editing)
- Adobe Audition
- Adobe Scan app
- Adobe photoshop
- Audacity- Audio editing
- Notes app on (ios app has a built-in scanner)
- Padlet.com
- Bookcreator.com
- PowerPoint, Google Slides, & Prezi
- Social media content: Youtube, TikTok, Instagram, Facebook, etc.
- Spotify (student discount)

For Educators and Students:

Anzaldúa, Gloria. *Borderlands : The New Mestiza = La Frontera*. 3rd ed., Aunt Lute Books, 2007.

Anzaldúa, Gloria, and Cherríe Moraga. *This Bridge Called My Back : Writings by Radical Women of Color*. Edited by Gloria Anzaldúa and Cherríe Moraga, 4th ed., SUNY Press, 2015.

Lewis, Mel Michelle. "Bridge Work Ahead: Women of Color Liberatory Pedagogies, Then and Now." *A Love Letter to This Bridge Called My Back*, edited by gloria j. wilson et al., University of Arizona Press, 2022, pp. 267–72.



wilson, gloria j., et al., editors. *A Love Letter to This Bridge Called My Back*. University of Arizona Press, 2022.

Additional Student Resources:

“Bitter Brown Femmes.” *Episode Thirty-One // Be His Peace Not His Panic Oct 1, 2019, 11:45 PM*, created by Ruben Angel, and Cassandra Alicia, Audio Boom, 2022.

“Karleen's Story Butch Coyolxauhqui.” *YouTube*, Rainbow Health Ontario, 29 July 2015, <https://youtu.be/QJxa-y8MVLQ>.

“Ms. Peña on TikTok.” *TikTok*, Ms.Peña, https://www.tiktok.com/@litwithpena/video/7115140401572498730?is_from_webapp=1&sender_device=pc&web_id=7158166848570983982.

“Solidarity! Revolutionary Center and Radical Library.” *Solidarity! Revolutionary Center and Radical Library: Free Texts: Free Download, Borrow and Streaming: Internet Archive*, <https://archive.org/details/solidarityrevolutionarycenter>.

Grading Rubric

GRADING CRITERIA	Possible Points	Total Points
<p>QUEER/FEMINIST COMMUNITIES OF COLOR PERSPECTIVE How do students understand discourses of race, gender, sexuality, class, etc., by engaging in social issues, concepts, and terminologies discussed in class?</p>	25	
<p>CRITICAL CULTURAL ANALYSIS AND REFLECTION How have students deepened their critical cultural and linguistic awareness of race, gender, sexuality, etc.?</p>	25	
<p>COMMUNICATION What intentional creative-intellectual theoretical and methodological approaches did students explore to build critical awareness of Queer and Trans communities of color? Did students effectively explain the outcome of the project and desired audience? Did students edit your work for clear, accessible language in the one-page paper?</p>	25	
<p>CREATIVITY AND STYLE How did students center their knowledge and creative influence in building digital storytelling artifact? How well did students follow the required publication style guide? How well do they engage the guided questions?</p>	25	
<p>PRESENTATION Did students build critical awareness of Queer communities of color? Did Students effectively explain the outcome of the project and desired audience?</p>	100	
<p>GRADER COMMENTS:</p>		



Assignment Title: “Writing Our Selves: Building Theory through Autohistoria-teoría”

By Sylvia Mendoza Aviña, Ph.D.

Assignment Overview

The purpose of this assignment is to address racial justice as it pertains to knowledge production. Through this assignment, students will learn how certain types of knowledges, particularly the knowledges and theories of queer/women of color, have been subjugated within schooling institutions and the larger society. This assignment centers the knowledge production of Chicax/Latinx feminists, specifically Gloria Anzaldúa and her concept of autohistoria-teoría (Moraga & Anzaldúa, 1983; Pitts, 2016), or the process of building theory and producing knowledge by studying and reflecting on our lived experiences. Students will not only learn about the genealogy of Chicax Feminist Thought but will also practice building theory by engaging in self-reflection through writing. As such, this activity addresses the following Ethnic Studies hallmarks – Curriculum as Counternarrative; Criticality; Pedagogy that is Culturally Responsive and Culturally Mediated; and Students as Intellectuals – as a means of addressing racial and epistemic justice by inviting students to build theory and analyze power through their lived experiences.

Student Learning Outcomes

1. Students will study the impact of coloniality on knowledge production, and how the knowledges of Black, Indigenous, queer/trans communities of color have been violently and purposefully subjugated, historically and still today.
2. Students will examine the radical/queer/feminist genealogy of Chicax feminist thought/methodologies and understand how autohistoria-teoría is an example of epistemic justice.
3. Students will become versed in autohistoria-teoría and study different examples of this Chicax feminist methodology to understand how writers have used their experiences, bodies, and material realities to build theory and analyze power. Students will then practice writing their own autohistoria-teoría.

Assignment Description

This assignment can be conducted both online and in person over the course of 6 weeks.

For this assignment, you will read the works of Gloria Anzaldúa and other queer/women of color writers/philosophers who use autohistoria-teoría to not only share their experiences, but to produce knowledge and build theory about the realities of raced/classed/gendered communities. After reading these works, the facilitator will initiate a discussion about the various themes that emerged in these readings in order to identify how these narratives produced/expanded/developed/contested theory/ies related to race, ethnicity, gender, sexuality, disability, and class. For example, note how

the writers' works are specific to their lived experiences, while also recognizing their connections to the material realities of specific communities. The facilitator can also use the discussion questions outlined below to open up a discussion regarding different forms of knowledge and how various knowledges are perceived in schooling institutions and larger society. Then, students will be invited to create their own autohistoria-teoría in the form of a 4-5 page essay, double spaced, Times New Roman Font, inspired by the readings and class discussion. Students are also encouraged to be creative in developing their autohistoria-teoría by incorporating art, storytelling, poetry, imagery, lyrics, photos, multiple languages, etc.

First, the instructor can initiate discussion based on the questions provided below before introducing autohistoria-teoría and Gloria Anzaldúa in order to have students reflect on knowledge and knowledge production and what is considered to be "legitimate" knowledge by educational institutions, and whose knowledges are left out. Students will then be introduced to the work of Gloria Anzaldúa and other radical writings by women of color. Concepts introduced: coloniality, epistemic violence, epistemic justice, Chicana/Black feminist thought, women of color feminisms, theory in the flesh

Week 1: Assigned materials

- *Watch/read/discuss the following to help cover the concepts identified above:* Oral Traditions, Gloria Anzaldúa, To Live in the Borderlands Black Feminist Organizations, From *This Bridge Called My Back*: Foreword/s and Introduction, A Black Feminist Statement, Across the Kitchen Table: A Sister-to-Sister Dialogue, La Prieta

Then, after being introduced to *This Bridge Called My Back* and the concepts identified above, students will then be invited to read scholars' analyses of Anzaldúa and her methodology of autohistoria-teoría before beginning to practice writing their own in the coming weeks. Concepts introduced: feminist methodologies, autohistoria-teoría

Week 2: Assigned Materials

- *Watch/read/discuss the following:* I Walk in the History of My People, Lesbianism: An Act of Resistance, Lowriding through the Women's Movement, Earth-Lover, Survivor, Musician, who told you anybody wants to hear from you?, Revolution: It's not neat or pretty or quick

Next, as you continue finishing *This Bridge*, placing an emphasis on form and style, as students will begin drafting their own autohistoria-teoría in the coming weeks. Make clear the various forms that autohistoria-teoría can take: poetry, storytelling/narrative, essays, using multiple languages, etc. drawing from the assigned readings.

Week 3: Assigned materials

Watch/read discuss the following: The Master's Tools Will Never Dismantle the Master's House, Invisibility is an Unnatural Disaster, Dreams of Violence, Gloria E. Anzaldúa's *Autohistoria-Teoría* as an Epistemology of Self-Knowledge/Ignorance

Next, model (through outlining on the board) the process of preparing to write by creating an outline (does not have to be a traditional outline) to help students identify what important theme/s their autohistoria-teoría will speak to and how. For example, what will be the main focus; how will the readers understand/know that this is the main focus; in what form will the writing be; how will the writing be in line with Chicana/Black feminist thought; is there a specific theory you will be writing with/from/against; how is this autohistoria-teoría an example of epistemic justice, what knowledge/s does it center?.

Week 4: Assigned Materials

- Students choose their own readings from *This Bridge Called My Back* to finish out the book as well as read and discuss *My Autohistoria-Teoría* (Trans)Formational Experience: An Autoethnographical Case Study of a Transgender BIPOC Teacher's Experience with Racial Healing, examining how the author used autohistoria-teoría to build theory and tell their story.
- Students begin their first draft of their own autohistoria-teoría, outlining their thesis, approach (poetry, narrative, etc.), how their paper will build on Black/Chicana feminist thought and produce new knowledge. Students will come prepared the next week with a complete first draft to engage in peer review.

Week 4 - 6: Peer Review, Edits, and Final Paper/Presentation

Students and instructor/s will provide feedback for writers on their first draft via in-class peer review. The instructor should discuss feminist approaches to peer review (instructing students on what constitutes constructive feedback, how to offer suggestions, asking writers what they want focused on and what they prefer feedback on). Students will have week 5 to incorporate any feedback and make edits, with the final paper/presentation due in class on week 6.

Discussion Questions

1. What scholars/philosophers/writers/thinkers can you name that we study in school, or are commonly known, that are not tied to Europe, and are not cis-het men?
2. Were you ever told in high school or college or by an educator to never use "I" in your essays? Why do you think this is?
3. Do you think drawing from your personal lived experiences is "biased"? Is it possible to write or research without bias?

Grading Rubric

GRADING CRITERIA	COMMENTS	Possible Points	Total Points
<p>Auto-historia-teoria as Black/Chicanx feminist thought</p> <p>Does the student show awareness that they are building on Black/Chicanx feminist thought and methodologies with the goal of not only producing new knowledge, but of intentionally centering historically subjugated knowledges?</p>		40	
<p>Autohistoria-teoria as Epistemic Justice</p> <p>Does their writing reflect/speak to/mention/address disrupting silence/power as a means of centering the histories, experiences, material realities of historically oppressed communities?</p>		40	
<p>Creativity and Style</p> <p>Does the student use creative means to express themselves in the assignment? Does the student draw from the assigned readings to play with creative ways of writing their stories/experiences?</p>		10	
<p>Proofreading/Clarity</p> <p>Did the student proofread their work and review for clarity? Is the final submission edited and reviewed for punctuation, organization, flow?</p>		10	

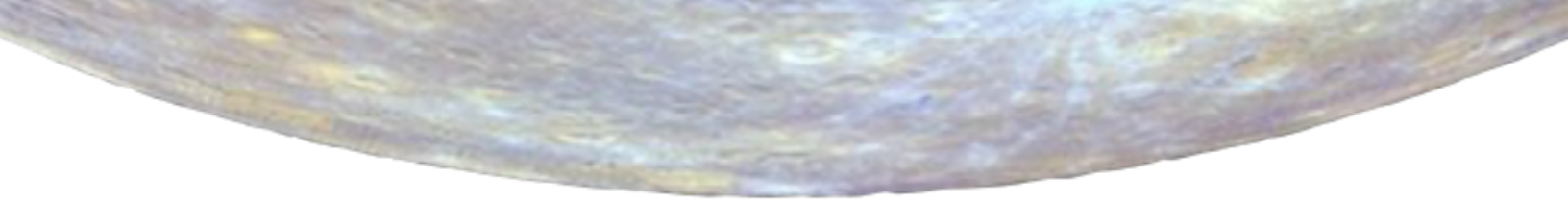


Materials/Resources

Moraga, Cherríe, and Gloria Anzaldúa, editors. *This Bridge Called My Back: Writings by Radical Women of Color*. 40th Anniversary Edition. SUNY Press, 2021.

Pitts, Andrea J. "Gloria E. Anzaldúa's *Autohistoria-Teoría* as an Epistemology of Self-Knowledge/Ignorance." *Hypatia*, vol. 31, no. 2, 2016, pp. 352–369.
<https://doi.org/10.1111/hypa.12235>.

Suárez, Mario I. "My *Autohistoria-Teoría* (Trans)Formational Experience: An Autoethnographical Case Study of a Transgender BIPOC Teacher's Experience with Racial Healing." *International Journal of Transgender Health*, 2020, pp. 1–12.
<https://doi.org/10.1080/26895269.2020.1838395>.



Assignment Title: “Ungrading as Student-Centered Praxis”
By A. Rey Villanueva

Assignment Overview

Using an “ungrading” approach to assessment, this assignment actualizes a shift from the traditional locus of power by empowering students to co-create their experience by acknowledging students as intellectuals. In this format, students are intentionally put in charge of their learning while still adhering to the fulfillment of appropriate course-level and assignment-level objectives. By constructing an assignment where students can “play to their strengths” by identifying the media most comfortable to them, students are able to engage the various forms of knowledge and abilities they have cultivated, allowing them to center racial justice both in theory and practice throughout the assignment.

The purpose of the “milestone portfolio” is to act as a significant project for the course. The goal for this course, in part, is to think as global citizens, identifying any person they interact with as someone with lived experience and wisdom. Through these practices, students can identify issues similar to their own experiences based on systems of race and racism that form our daily lives. Analyzing these topics using a racialized and ethnographic “other” often creates the emotional and academic space to critically evaluate the content while personally reflecting on the similarities and differences between similarly unequal systems and societies. By connecting with forms of racialized injustice internationally, with communities with divergent histories but often similar systems of oppression, students can idealize reactions and solutions that eventually may be revised and grafted onto their communities to deconstruct centuries of colonization. For that reason, the milestone portfolio is an opportunity for students to engage in topics they are personally interested in and how to rethink those “global,” racial, and ethnic issues with a new lens.

Student Learning Outcomes

Students will:

1. Co-construct the expectations for the assignment with the instructor.
2. Identify an international issue of racial injustice that connects to topics previously discussed in class, considered in their reflection, or a new one that may engage the course’s theories and topics.
3. Assess a variety of media and sources to determine previous “solutions” to the issue and evaluate their success with the course’s theories and topics acting as a lens.
4. Develop a “solution” to the issue that must demonstrate it is culturally-mediated and responsive.
5. Design a document and discussion to demonstrate understanding of the topic for submission and in-class conversation.

Assignment Description

The Milestone Portfolio is a combination of three smaller assignments:

1. A document (form negotiable) displaying how you connected the course's topics and concepts to a real-world issue of race, racism, and system oppression on the international stage, consider how the topical and theoretical perspectives from the course led to viewing the problem differently, and a proposal for that solution.

See discussion questions below, but providing opportunity and negotiation to identify and co-create the expectations of the document allows students to feel empowered and motivated for its creation. This is an opportunity to explain to students that the expectation of the assignment will result in a product that meets the learning outcomes/goals. In practice, students may choose to produce a ten-minute podcast, a five-page paper, or some form of mixed media that represents significant thought on the topics of race, racism, and the issues that may arise from them. Students should consider how the systems were designed, perpetuated, and resulted in the issue they are investigating. With that knowledge in mind, their proposals for change should include an awareness of the sociopolitical milieu of the area they identified and culturally mediated for that population.

2. A discussion (form negotiable) of that topic with the class.

The "discussion," separately, may be decided collaboratively by students. Some of the results may include a ten-minute in-person presentation, a pre-recorded video followed by in-class Q&A, or some variation thereupon. The goal is for students to "play to their strengths" by identifying the media most comfortable to them and accepting that a traditional western view of communication or in-class presentations is restrictive to the various forms of knowledge and abilities students have cultivated.

3. A reflection on their work.

The reflection is the primary way students will receive a grade for the assignment. It will be a two-page document self-assessing themselves based on the amount of effort, energy, and learning that took place to complete the milestone portfolio. Students will identify what grade they earned for the assignment.

Materials/Resources

Students are encouraged to individually identify the media sources, documents, etc., on a topic that interests them. While the readings, lectures, etc., are all acceptable, below is a non-exhaustive list of resources for co-creating the assignment and a list of credible news sources students may explore to expand their topic.

Learning Resources for Instructors on Ungrading and Co–Creation:

Morris, Sean Michael. “When We Talk about Grades, We Are Talking about People.” 9 June 2021. <https://www.seanmichaelmorris.com/when-we-talk-about-grading-we-are-talking-about-people/>.

Stommel, Jesse. “Ungrading: A Bibliography.” 3 March 2020. <https://www.jessestommel.com/ungrading-a-bibliography/>.

Stommel, Jesse. “Ungrading: An Introduction.” 11 June 2021. <https://www.jessestommel.com/ungrading-an-introduction/>.

Learning Resources for Students on Ungrading and Co–Creation:

Blum, Susan D. “So, You Want to Take the Grades Out of Teaching? A Beginner's Guide to Ungrading.” *Times Higher Education*. 29 June 2022. <https://www.timeshighereducation.com/campus/so-you-want-take-grades-out-teaching-beginners-guide-ungrading>.

Lesnick, Alice. “Talking with Students about Ungrading: What is the Real Deal?” *QUESTION THIS*. 1 Oct. 2020. <https://questionthis.net/talking-with-students-about-ungrading-what-is-the-real-deal/>.

Assignment News Sources:

Contreras, Russell. *Axios*. <https://www.axios.com/authors/rcontreras>.

“The Guardian International Edition.” *Guardian News and Media*, https://www.theguardian.com/international?INTCMP=CE_INT. “World News.” *Reuters*. Thomson Reuters. <https://www.reuters.com/world/>.

Assignment Historical Sources:

Blackpast. <https://www.blackpast.org/>.

Not Even Past. <https://notevenpast.org/>.

Texas Observer Print Archives. <https://archives.texasobserver.org/>.

Discussion Questions

Co-Creating the Assignment

1. Reviewing the goals for the assignment, what criteria do we want to create to meet those expectations?
2. How will you demonstrate that your work meets the objectives? Does that mean completing the assignment, demonstrating expertise (examples of essay, video, etc.)?
3. How do we assess these together to show you understand the course's concepts?

Assignment Questions

1. What are your expectations for someone coming to “help” in your community?
2. When does “help” become harmful, and how can you avoid those pitfalls?
3. How do you build a solution that responds to the needs of all members of the community?

Potential Challenges

This assignment is designed to respect our students as intellectuals in their own right; by engaging in the co-creation process, students can have “buy-in” to the project and complete it in ways meaningful to them. Fundamentally, this assignment is designed as an exercise of trust among all parties. Engaging our students as colleagues and subverting the traditional power expectations of the classroom builds a community of respect. The challenges to this process are real, and assessment of the co-creation aspect for one part of the assignment – such as the instructions, the type of documents students produce, or the rubric – may allow you to determine the efficacy of this approach for your particular classroom.

The larger the class is, the more complex and less “democratic” the co-creation may be. Still, it will hopefully provide rich conversations in which students understand and express their hesitations, needs, and desires about the assignments they create. The result, when written up and summarized for students, may result in a long list of specific items that must be included – desirable for students that thrive on structure – or a loose set of guidelines for students that prefer to express themselves creatively. The resulting assignment will be different in each classroom.

Grading Rubric

As mentioned above, the reflection is the primary means by which students will receive a grade for the assignment. It will be a two-page document self-assessing themselves based on the amount of effort, energy, and learning that took place to complete the milestone portfolio. Students will identify what grade they earned for the assignment.

Rubrics may also be co-created with the students and instructors to create a roadmap for students on the items in which they should self-assess their time, effort, and mastery of the learning objectives.

Below are sample rubrics that students have proposed:

Sample 1:

- *10% Document*
 - *Comprehensible format.*
 - *Includes sources, clearly identified problem, and solution.*
 - *Solution includes perspectives of at least three relevant groups.*
- *10% In-Class Discussion*
 - *Comprehensible format.*
 - *Classmates responded during discussion.*
- *80% Reflection*
 - *Description of the process completing assignment.*
 - *Describes process of finding sources and why groups were chosen for solution.*
 - *Success, or failure, of the in-class discussion and why.*

Sample 2:

- *30% Document*
 - *Meets minimum length negotiated by class.*
 - *Clear and easy to understand.*
 - *Solution is plausible.*
- *30% In-Class Discussion*
 - *Meets minimum length negotiated by class.*
 - *Classmates engaged with presentation.*
 - *Student responds to classmates appropriately.*
- *40% Reflection*
 - *Explains choices made, how, and why.*
 - *Explains why choices were successful or not.*
 - *Lists effort and time taken to complete assignment.*

Note: The instructor reserves the right to override any grade a student gives themselves if students attempt to under- or over-sell their learning and labor. This is especially important as data on self-assessment has shown that people of color and feminine-presenting individuals are more likely to underrate their performance.



**Democratizing Racial Justice (DRJ)
2022 Ethnic Studies Educators Academy (ESEA)
Teaching Guide Content Contributors**

Carolina Arango-Vargas

Carolina Arango-Vargas is a Feminist Anthropologist and a Postdoctoral Fellow in the Department of Race, Ethnicity, Gender, and Sexuality Studies and the Women's Studies Institute at the University of Texas at San Antonio. She holds a Ph.D. in Anthropology and a Certificate in Advanced Studies in Women's and Gender Studies from Syracuse University (2018) and was a Visiting Assistant Professor at Drew University until 2021. She works at the intersection of the humanities and the social sciences to study political agency among organized urban and rural grassroots women of the Colombian Women's Movement. In her work, she employs ethnographic and women of color feminist methodologies to explore how marginalized women use popular feminisms as a political tool to resist multiple oppressions. Carolina's research interests extend to the significance of feminist activism in the Global South through a transnational and decolonial feminist lens. As a Latin American working in U.S. academia, Carolina is invested in understanding epistemic displacement, decolonizing academia, and building solidarity and coalitions across borders. She is the author of "Perched on a Parched Hill; Popular Women, Popular Feminism, and the Struggle for Water in Medellin" (2021) published in *Latin American Perspectives*, and the book chapter "No poder nombrar la violencia: posicionalidad y emociones en el campo y en la escritura etnográfica" (forthcoming 2022). She is currently working on her book project "Political Agency, Violence and Subjectivity among Popular Women and Feminist Organizations in Antioquia, Colombia."

Robin Brooks

Robin Brooks, Ph.D. is a cultural and literary analyst who explores matters concerning Black communities in the United States and the wider African Diaspora. She is an associate professor of Africana Studies at the University of Pittsburgh, and her current research focuses particularly on African American and English-speaking Caribbean populations with special attention to inequality and social justice. Dr. Brooks is the recipient of numerous awards, grants, and fellowships, and her research has been supported by the Ford Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Humanities. She has been featured in several national and local news media outlets, including *NPR*, *The Washington Post*, *The Miami Herald*, *Ms. Magazine*, and *The Pittsburgh Post-Gazette*. Her impressive record of scholarship and teaching covers topics in contemporary cultural and literary studies as well as working-class studies, Black feminist theory, postcolonial studies, digital humanities, higher education management, and education policy. Before joining the University of Pittsburgh, she was a Diversity Postdoctoral Fellow at the University of San Diego and a Provost's Postdoctoral Scholar at the University of South Florida. For the 2019-2020 academic year, she was hosted as a Ford Foundation Postdoctoral Fellow at Emory University.



Lilia Cabrera

Lilia Cabrera has been an art educator for 24 years in the Rio Grande Valley. She holds a Master's in Art Education from Texas Tech University and has taught art at various levels ranging from early childhood to university. Being part of the art education program faculty at the University of Texas – Rio Grande Valley has allowed Cabrera to explore a variety of ideas through classroom initiatives that connect to community. These collaborations fulfill unique community needs through reflective and past experiences that our future art educators encounter in their everyday lives. Although it is not unusual for students pursuing art education careers to lean towards collaborative activities, it is encouraging to see results in the form of outreach opportunities that are meant to establish a better quality of life in underserved areas. Cabrera creates opportunities in the forms of networking with non-profit organizations that align themselves with the education of regional communities lacking in art experiences and has led art education students to create art workshops for delicate, low economic, and multicultural youth in a border town. She has mimicked these experiences at the Matamoros, MX encampment, where 2-3K asylum seekers were living due to the U.S. Policy MPP. Cabrera has mentored university students in creating awarded grant proposals (CurArte and SanArte), thus, allowing for a significant reach in offering art experiences that cover many components, including therapeutic art strategies and activities for holistic trauma support.

Enrique Dávila

Enrique Dávila is the Carlos Castañeda Fellow at the University of Texas at Austin. He holds an M.A. in Latin American Studies and a Ph.D. in History from the University of Chicago. His research explores the history of reform movements in the U.S.-Mexico borderlands at the turn of the twentieth century – in particular the populist activism of Mexican and Mexican-Americans who pursued equality, dignity, and unity in a newly transformed and globalized border region. He is currently working on a book manuscript titled, *Bordering on Solidarity: Organizing Mexican and Mexican Americans in the U.S. Mexico Borderlands, 1880–1938*, which follows three generations of activism launched by one family—the Idars of Laredo, Texas. The family's history provides a window into the transnational reform networks created in response to political revolt in South Texas, revolution in Mexico, and economic transformations by international capital in both countries. Enrique's teaching interests are in Texas, Mexican American, and Latino history. A native of Texas, he was born in McAllen, raised in Houston, and earned his B.A. at the University of Texas at Austin.

C. Alejandra Elenes

C. Alejandra Elenes is Professor and Chair of the Department of Race, Ethnicity, Gender and Sexuality Studies at the University of Texas at San Antonio. She is the Principal Investigator for the Democratizing Racial Justice Project funded by the Andrew W. Mellon Foundation. Her interdisciplinary scholarship centers on the application of Anzaldúan philosophy to examine Chicana feminist epistemologies, methodologies, spirituality, and social justice. Currently she is conducting two research projects. One studies the experiences of Chicanas in women's, gender and sexuality studies and the

formation of Chicana intellectual thought. In this research project she is conducting genealogical, archival and ethnographic research. The other project is a book project on Mario Compeán, Chicano Movement organizing, and social justice. The book is based on oral histories with Compeán, his family, and movement activists and archival research. She is former co-lead editor of *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*. Her recent publications have appeared in a variety of journals such as *Aztlán*, *Frontiers*, and *Journal of Latino/Latin American Studies*. She has published chapters in anthologies on the history of women's studies, Chicana/o studies, and Latin American studies.

Uchenna Emenaha

Dr. Uchenna Emenaha is currently an Assistant Professor at the University of Texas at San Antonio (UTSA). She is an award-winning educational researcher who is the recipient of the Gerald Skoog Cup College Faculty Award awarded by the Science Teachers Associations of Texas. While completing her Ph.D. in at the University of Houston she was twice selected as a student scholar by National Conference in Race & Ethnicity. Prior to her appointment at UTSA she was a public-school science teacher in the Houston area. She has published several resources to address racial justice including, her recent article "Reimagining a Culture of Equality (R.A.C.E.) lesson: Discussing race in the science classroom published in *The American Biology Teacher* journal. Her work is informed by culturally responsive teaching practices towards the development of students' STEM identity and promoting teaching practices that mitigate racial bias through science education. At its core, her work's purpose is to produce a varied body of literature that bridges the gap between social issues, science instruction, and students' lived experiences.

Olga Estrada

Olga Estrada (They/She) is a fourth-year doctoral student in the Culture, Literacy, and Language program at the University of Texas at San Antonio. She obtained her Bachelor of Arts in Ethnic Studies from Colorado State University, Fort Collins and holds a Master of Art in Latin American and Border Studies from the University of Texas, El Paso. She is currently a Democratizing Racial Justice teaching fellow through the Andrew W. Mellon Just Futures grant. As part of the department of Race, Ethnicity, Gender, and Sexuality Studies, she teaches introductory courses in women, gender, and sexuality studies. As an Anzaldúan theorist, her research interest is centered on decolonial queer Chicana feminist epistemologies, theories, and teaching pedagogies. Her current research involves critical autoethnography to explore the experience of being a Queer Chicana/x in higher education. She has served as a summer graduate research assistant for the Mexican American Studies Teachers' Academy for three consecutive years. Olga is also currently an active board member of the Association for Jotería Arts, Activism, and Scholarship (AJAAS) and serves as a scholarship liaison. As a Jotería and Sucia/x scholar, she has created a virtual queer conocimiento book club committed to cultivating accessible, identity-inclusive spaces to build community, critical consciousness, and collective awareness.

Sandra D. Garza

Sandra D. Garza was born and raised in the ancient place called Texas, and spent her formative years in the Lower Rio Grande Valley, a militarized border zone. Garza was pushed out of high school in Harlingen, Texas, and credits Mexican American Studies, the Alamo Colleges District, and the University of Texas at San Antonio (UTSA) for helping her go from G.E.D. to Ph.D. in San Antonio. Garza's scholarship focuses on examining racism, racialization, colorism, and skin-color consciousness across dominant social structure and within Mexican American and Latino communities. From 2009-2014, Garza was the Managing Editor and Review Coordinator for *Chicana/Latina Studies: The Journal of MALCS* (Mujeres Activas en Letras y Cambio Social) and served on the Editorial Review Board from 2014-2022. Garza is the author of "Decolonizing Intimacies: Women of Mexican Descent and Colorism" (*Aztlán*, 2014). She earned a Ph.D. in Culture, Literacy, and Language and has over 15 years of experience working in Ethnic Studies. Garza currently serves as Program Coordinator and Associate Professor for the Mexican American Studies Program at Northwest Vista College.

Sylvia Mendoza Aviña

Sylvia Mendoza Aviña (she/her) was born and raised in Yanaguana/San Antonio, Texas. She is an assistant professor of Mexican American Studies in the Department of Race, Ethnicity, Gender, and Sexuality Studies (REGSS) at the University of Texas at San Antonio. Her research interests reflect her personal and professional commitment to centering the histories of Chicax communities through the use of Chicax/Latinx feminist research methodologies. She has published in the journals of *Equity & Excellence in Education*, *Urban Education*, and *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*.

Lilliana Patricia Saldaña

Lilliana Patricia Saldaña, Ph.D. is a Xicana activist scholar from Yanawana, occupied territory known as San Antonio, Texas, and is an associate professor of Mexican American Studies (MAS) at UTSA where she also serves as program coordinator for MAS and co-directs the MAS Teacher's Academy. Her research draws from Chicana/x/o Studies methodologies, decolonial theories, and Chicana feminist thought to examine teacher identity and consciousness, epistemic struggles in education, and settler and decolonial schooling practices. She has published in various journals and is co-editor of *Latinas and the politics of urban space* with Dr. Sharon Navarro. Over the past eight years, Saldaña has collaborated on statewide organizing efforts to expand MAS in Texas K-12 schools. As a local/public scholar, she also serves on the boards of local and national organizations such as the Esperanza Peace & Justice Center which promotes social justice through cultural arts programming and historical preservation, and the Mexican American Civil Rights Institute (MACRI), which is dedicated to chronicling and sharing historic and contemporary civil rights milestones.

José Villagrán

José Villagrán was born and raised on the migrant farmworker circuits between Northern California, South Texas, and Wisconsin and claims the Rio Grande Valley of South Texas as home. He completed an M.A. in Mexican American Studies from the University of Texas at Austin (UT Austin) in 2012 and a Ph.D. in Sociocultural Anthropology also from UT Austin in 2019. His dissertation research focused on migrant and seasonal farmworkers of the “Midwest stream” between South Texas and the U.S. Midwest and he continues to study Latinx labor in the U.S. His teaching experience is in Mexican American/Latinx studies with a primary focus on the material conditions within these communities. He currently works as a postdoctoral fellow for the Democratizing Racial Justice project at UTSA.

A. Rey Villanueva

A. Rey Villanueva is a Ph.D. Candidate in Anthropology at the University of Texas at San Antonio, graduating in May 2023 with an additional Certificate in Rhetoric and Composition. A queer Latinx scholar, their interdisciplinary research aims to understand the legal, political, and discursive strategies politicians, bureaucrats, and lobbyists—collectively, policymakers—use to envision, create, and perpetuate their preferred technological futures. The proud recipient of UTSA’s 2021 President’s Distinguished Diversity Award, Rey has infused their theory and praxis into DEI policy by working closely with higher education institutions to build the toolkits necessary to identify, describe, and thrive within existing political and policy structures by focusing on the close examination of policy and language that surrounds their lives. Rey has over ten years of experience in higher education as adjunct faculty, program coordinator, and assistant director, working in international programs, TESOL/EAP, and volunteer language services. They have previously served on the Board of Directors for the Society for Applied Anthropology and currently serves as interim managing editor of a multidisciplinary journal.

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