

Annotated Bibliography of Sources Selected from Jenée Crayne's "BIPOC Critical Literature Review Research"

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Overview

This annotated bibliography serves to complement the "[Corpus of Africa-Centered Literary Works, 1830-1930](#)" and the associated computational text analysis project carried out for [One More Voice](#). The sources in this annotated bibliography were drawn from an unpublished compilation of resources, "BIPOC Critical Literature Review Research," researched and constructed by Jenée Crayne (Independent Scholar). In response to the fact that the researchers on the text analysis project are white and that the *One More Voice* site is operated from an institution (the University of Nebraska-Lincoln) that has historically privileged whiteness, this bibliography uses the sources listed to make a preliminary investigation of how corpus and text analysis project might be presented in a more culturally-aware and inclusive manner.

Bibliography

1) Deirdre Johnson Burel, et al. "[Real Talk: Teaching and Leading While BIPOC](#)." *Penn GSE Perspectives on Urban Education*.

"Real Talk: Teaching and Leading While BIPOC" shares knowledge from interviews with BIPOC educational leaders, a role which requires "the continued ability to negotiate between one's own needs and the needs of the community being served. For all leaders, knowing how to shift your language, tone, and approach to meet the needs of the intended audience is paramount to the success of the school community." For BIPOC leaders, this is even more challenging. Having diverse educators in a school benefits students, particularly BIPOC students. Transitioning to online learning during the COVID-19 pandemic only made inequities in education, racist institutions, and society as a whole more obvious. BIPOC leaders bring different perspectives to the table, allowing the possibility that students of different backgrounds are represented. The BIPOC educators interviewed for the article described their approach as "culturally responsive" and relationship-based, even through the pandemic; leading in education with a focus on relationships and people allows for compassionate approach to teaching and engaging with students and their learning needs.

For *One More Voice*, this article helps think of ways that the project, the content of the project, the contributors, and the contributors themselves, can become "culturally responsive." While the project operates from an academic institution, the article may help the project consider how to build relationships with target audiences in a different way than those traditionally developed by projects like *One More Voice*.

2) Gallon, Kim. "[Making a Case for the Black Digital Humanities.](#)" *Debates in the Digital Humanities*, 2016.

Gallon's article argues that working with both digital humanities and Africana/African American/Black Studies can reveal humanities as a racialized social construction. The Black digital humanities primarily serves as a space to consider the intersections between Blackness and the digital. Given these two things, Gallon argues that connections between humanity and the digital need to be examined to see how it upholds the notion of humanity as a product of racialized systems. The "technology of recovery," the attempts to recognize the humanity of marginalized people through digital means, is evident through black academic and nonacademic work, from literary and historical recovery projects to Twitter hashtags. Digital projects exclusively created by white faculty and staff tend to reflect the racial hierarchies present in their academic fields, and many notions of humanity that digital projects perpetuate still remain entrenched in whiteness. Therefore, "the racialization of Black people's humanity...poses a fundamental problem to the digital humanities as it is generally defined." One of the key features of a Black digital humanities, then, is that "it conceptualizes a relationship between blackness and the digital where black people's humanity is *not* a given." The Black digital humanities, then, has us consider how digital projects are products of systems of power and how the digital can be a "host for racism and resistance," asks how digital humanities, when observed from a Black perspective, can be made more human and promote social and structural change and would ultimately expand our understanding of humanity.

For *One More Voice* and this computational text analysis project, this article asks us to keep in mind the systems and institutions that make digital projects like *One More Voice* possible. Because *One More Voice* is a university-based project that partly relies on grant funding, the article asks us to be conscious in how our work may reflect the hierarchies that Gallon discusses.

3) Noble, Safiya Umoja. "[Toward a Critical Black Digital Humanities.](#)" *Debates in the Digital Humanities*, 2019.

Noble's article argues that digital humanities needs to critically engage with the West's colonial past, particularly because that past is perpetuated through digital work, often exploiting people of color and the environment. Institutions have turned away from questioning the exploitation of people of color and collected products of culture from those communities. While this has provoked a digitization of culture, it has not encouraged a questioning of racist systems. As a result, the digital humanities' tendency to stay silent on current events and racist practices only further alienates Black people from participating in the field; the fact that digital work relies on "global racialized labor exploitation" and is directly linked to environmental crises needs to be addressed and resisted. Using critical race theory and critical whiteness theory are the next steps to turning towards a de/post/anti-colonial digital humanities. The article concludes by asking if the push to institutionalize digital humanities is truly worth it.

While the work of *One More Voice* focuses on the past, this article asks us to understand that the way that we present this version of history affects the present day (also see *Behind the Velvet Curtain: Academic History, Historical Societies, and the Presentation of the Past* by Gary B.

Nash) and to understand the forces beyond the university that make this work possible. The article also asks us to use critical race theory and critical whiteness theory to reflect on the presentation of data and materials and to interpret those materials.

4) Quon, Vanessa. “[Ivory-Tinted Glasses: How Westernized Academia Alienates BIPOC Knowledge](#).” *The Eyeopener*, 10 Nov. 2020.

This article discusses the Eurocentric perspective that is taught in university curriculum and advocates for a curriculum that teaches many perspectives and makes all students feel welcome. Non-western ways of thinking are generally not taught, and if they are, it is only in comparison to Western ideas. Courses about, for example, Indigenous ways of thinking, are also generally designed for non-Indigenous students. This problem extends outside of the classroom to the hierarchy of the university and often prevents these ideas from being put into practice and being taught in the classroom: politics of who decides what can be taught and how, lack of support for BIPOC students and racism towards students, faculty, and staff. All of this leads to a white savior complex being taught. Instead, we should bring non-Western ways into the classroom and treat them as equal and valid forms of experiences and of ways of knowing.

This article may help *One More Voice* reconsider how data and other information is presented so that it does not perpetuate Eurocentric thinking and acknowledges other ways of knowing.

5) Schwartz, Sarah. “[You Have Anti-Racist Curriculum Resources. Now What Do You Do?](#)” *Education Week*, 24 Sept. 2020.

Schwartz's article argues that incorporating some of the materials from countless lists of anti-racism resources for educators into the classroom – like anti-racist picture books and certain history lessons – are not enough for anti-racist teaching; incorporating certain suggestions from resource lists will not suddenly transform a classroom that has privileged a white perspective into an anti-racist classroom. While those resources help, teachers also need to ask themselves what perspectives are being presented in the lessons they are teaching, such as “what are the politics within their subject?” This is not a new idea; many of the teachers who have done this work to develop a new curriculum for their students are educators of color who have pursued this research on their own. Many students seem to want to learn about oppression and systemic racism, but there are few teachers who feel prepared to teach these subjects to their students—and who need to be asked about power and perspective in order to be able to put events and organizations, like Black Lives Matter, into historical context.

Being anti-racist means actively taking measures over time; *One More Voice* will actively need to reconsider how the project, in both content and practice, can be improved to be even more anti-racist.