

CRITICAL RACE COUNTERSTORY AS RHETORICAL METHODOLOGY:
CHICAN@ ACADEMIC EXPERIENCE TOLD THROUGH SOPHISTIC ARGUMENT,
ALLEGORY AND NARRATIVE

by

Aja Y. Martinez

Copyright © Aja Y. Martinez 2012

A Dissertation Submitted to the Faculty of the

DEPARTMENT OF ENGLISH

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

WITH A MAJOR IN RHETORIC, COMPOSITION, AND THE TEACHING OF ENGLISH

In the Graduate College

THE UNIVERSITY OF ARIZONA

2012

UMI Number: 3507744

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3507744

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Dissertation Committee, we certify that we have read the dissertation

prepared by Aja Y. Martinez

entitled Critical Race Counterstory as Rhetorical Methodology: Chican@ Academic Experience
told Through Sophistic Argument, Allegory, and Narrative

and recommend that it be accepted as fulfilling the dissertation requirement for the

Degree of Doctor of Philosophy

Adela C. Licona Date:

Maritza E. Cardenas Date:

Thomas P. Miller Date:

Victor Villanueva, Jr. Date:

Final approval and acceptance of this dissertation is contingent upon the candidate's submission
of the final copies of the dissertation to the Graduate College.

I hereby certify that I have read this dissertation prepared under my direction and recommend
that it be accepted as fulfilling the dissertation requirement.

Dissertation Director: Adela C. Licona Date:

STATEMENT BY AUTHOR

This dissertation has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this dissertation are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.

SIGNED: Aja Y. Martinez

ACKNOWLEDGEMENTS

I thank Adela C. Licon, Thomas P. Miller, Maritza E. Cardenas, and Victor Villanueva, Jr. for being a supportive, insightful, and inspiring committee. Together and individually each member of my committee has mentored, challenged, and encouraged me through both the painful and gratifying moments of scholarly development and transformation. I am especially grateful to Adela for all the “*adelantes*” along the way. I am grateful to my friends and colleagues who have provided feedback and encouragement that has at times reignited my passion for the work I do, especially during the moments of serious self-doubt and fear. To my family, especially my mom, Pat, dad, Ramon, brother, Julian, and daughter, Olivia. More than any form of rhetoric could adequately express, thank you.

Your BA and MA are for you; your PhD is for the world; go out and make a difference Mija.

Ana Patricia Martinez (aka my mom)

I first and foremost dedicate my dissertation to my *familia*, but particularly the *jovencitos* who will soon embark on their own adventures in higher education. May these stories, my work, and my efforts serve you. Second, I dedicate my dissertation to Derrick Bell (November 6, 1930 – October 5, 2011). Thank you for the stories and the inspiration.

TABLE OF CONTENTS

| | |
|----------------------------------------------------------------------------------------------------------------------------------------|----|
| LIST OF FIGURES..... | 9 |
| ABSTRACT..... | 10 |
| PROLOGUE/INTRODUCTION | |
| CHICAN@ IN ACADEMIA: THE NECESSITY TO SPEAK AND SOME STORIES TO BEGIN WITH..... | 11 |
| The Pipeline and a Story to Animate It..... | 12 |
| Updating the Numbers: What's changed and Why Should Rhetoric and Composition Care?..... | 19 |
| The Effects of a Racist Legacy in a Post-Civil Rights America..... | 21 |
| A Brief Summary of CRT and the Chapters..... | 25 |
| CHAPTER ONE | |
| CRITICAL RACE THEORY AND COUNTERSTORY METHODOLOGY: A REVIEW OF THE LITERATURES AND A CONSIDERATION OF FUTURE POTENTIAL | 29 |
| Foundations for Critical Race Theory..... | 31 |
| A Legacy of Narrative..... | 38 |
| CRT Counterstory: A Rhetorical Methodology..... | 42 |
| A Place for CRT in Rhet/Comp..... | 47 |
| Counterstory as a Rhetorical Method of Transformational Resistance..... | 52 |
| Concluding Thoughts..... | 55 |
| CHAPTER TWO | |
| CRITICAL RACE THEORY COUNTERSTORY AS SOPHISTIC ARGUMENT: THE INSTITUTION'S STOCK STORY VS. A CHICANA'S CRITICAL RACE COUNTERSTORY..... | 56 |
| A Feminist Example..... | 56 |
| Richard Delgado and Counterstory vs. Stock Story..... | 60 |

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| A Stock Story discussing a Chicana graduate student's status as qualified to proceed in her Ph.D. program..... | 63 |
| Stock Story Discussion..... | 70 |
| A Counterstory in which a Chicana graduate student discusses HER status as qualified to proceed in HER Ph.D. program..... | 73 |
| CHAPTER THREE | |
| CRITICAL RACE THEORY COUNTERSTORY AS ALLEGORY: ARIZONA'S ANTI-ETHNIC STUDIES CLIMATE AND THE QUEST FOR IMMORTALITY..... | 84 |
| Can We Write Like Plato?..... | 84 |
| Applying Allegory and Derrick Bell in Rhet/Comp..... | 84 |
| The Road to SB 2281: Inspiration for the allegory's characters and setting..... | 88 |
| La Lucha de Ahora..... | 91 |
| The Heat We Live In: Arizona's Anti-Mexican Climate as Dramatic Setting for Allegory..... | 92 |
| An Allegory About Immortality..... | 96 |
| CHAPTER FOUR | |
| CRITICAL RACE THEORY COUNTERSTORY AS NARRATED PEDAGOGY: ALEJANDRA'S LESSON ABOUT COLOR-BLIND RACISM, ASSIMILATION AND THE AMERICAN DREAM | 118 |
| Interrogating Assimilation..... | 118 |
| The Teacher-Student Dynamic in Counterstories as Narrated Pedagogy..... | 121 |
| Call Me "Rick": A Counterstory as Narrated Pedagogy..... | 123 |
| Potential for Pedagogical Application of CRT and Counterstory as a Writing Form in the Composition Classroom | 144 |
| EPILOGUE/CONCLUSION | |
| THE END OF THE PIPELINE: AN EPILOGUE TO ALEJANDRA'S FIRST CHRONICLE..... | 149 |

| | |
|-----------------------------------------------------------------------------------------------------------------------------|-----|
| Counterstory as Book Review: A CRT Method of Critique..... | 150 |
| A Counterstory as Book Review..... | 152 |
| APPENDIX A: UNIVERSITY OF MICHIGAN ADMISSIONS POINT SYSTEM | 166 |
| APPENDIX B: RACE LITERACY NARRATIVE ASSIGNMENT | 167 |
| APPENDIX C: FIRST-YEAR COMPOSITION: EMPHASIS ON CONTEMPORARY US RACISM..... | 168 |
| APPENDIX D: THIS IS HOW I’VE BEEN PORTRAYED, BUT THIS IS WHO I AM: WHY WRITE COUNTERSTORY?—A CRT FRAMED LESSON PLAN..... | 169 |
| APPENDIX E: CRITICAL RACE COUNTERSTORY: ENRICHING <i>THE</i> STORY..... | 171 |
| A GLOSSARY OF KEY TERMS..... | 173 |
| WORKS CITED..... | 176 |

LIST OF FIGURES

| | |
|----------------------------------------------------------|-----------|
| <i>Figure 1, The Chicana/o Educational Pipeline.....</i> | <i>13</i> |
| <i>Figure 2, Defining the Concept of Resistance.....</i> | <i>52</i> |

ABSTRACT

This work focuses on Chican@ identity in academia and uses CRT counterstory to address topics of cultural displacement, assimilation, the American Dream, and ethnic studies. This research considers where the field of rhetoric and composition currently stands in terms of preparedness to serve a growing Chican@ undergraduate and graduate student population. Through counterstory, I offer strategies that more effectively serve students from non-traditional backgrounds in various spaces and practices such as the composition classroom, faculty mentoring, and programmatic requirements such as second language proficiency exams. Since rhetoric and composition can confront structurally and historically specific racisms—e.g., segregation, lack of access for the racial minority to higher education, ethnocentric curricula—embedded in our field, then we, as teachers, students, and administrators, can strategize ways to achieve social justice in academia for historically marginalized groups. My dissertation is focused on Chican@ undergraduate and graduate students because this is the fastest growing population in the academy and is a group with which I feel I can draw upon my cultural intuition; however, the critical race theoretical, pedagogical, and methodological strategies I make use of in my project can be adapted to assist other historically marginalized groups in academia.

PROLOGUE/INTRODUCTION

CHICAN@¹ IN ACADEMIA: THE NECESSITY TO SPEAK AND SOME STORIES TO
BEGIN WITH

My story is grounded in both research and experience acquired through my twenty-six year academic journey. I am a Chicana², I am a student, I am a teacher, I have been hired as professor, and I am embedded in academia. However, because I am Chicana my path has been riddled with pain, anguish and what Tara J. Yosso refers to as “survivor’s guilt.” Why me? Why did I “make it” out of the Southside of Tucson, when so many of my classmates were left behind? “Why her?” Is what I have painfully come to know others—peers, family, colleagues, and professors—have wondered about me as well. During my graduate studies I have met barriers of institutional racism, sexism, and classism in courses I have taken, courses I teach and through interactions with colleagues and professors. Granted, prior to graduate school I was surely not beyond the reach of these various “-isms” however I was awakened to a certain awareness of them through the combination of my maturing into adulthood, my taking of courses in which literatures about social injustice and post colonialism were provided, and unrelenting experiences in my graduate program and experience in which my race and class were zeroed in

¹ Sandra K. Soto states that her use of the “@” ending in Chican@ “signals a conscientious departure from the certainty, mastery, and wholeness, while still announcing a politicized collectivity” (2). This “@” keystroke serves as an expression of the author’s “certain fatigue with the clunky post-1980s gender inclusive formulations” of the word and announces a “politicized identity embraced by *man* or *woman* of Mexican descent who lives in the United States and who wants to forge connection to a collective identity politics” (emphasis in original) (2). It also serves to unsettle not only the gender binary but the categories that constitute it.

² Chican@ and Chicana/o are used in my dissertation (with a few distinguished exceptions in chapters 3 and 4) synonymously with Mexican American. These terms are used in my project to refer to women and men of Mexican descent or heritage who live in the US regardless of immigration status. According to Yosso “Chican@ is a political term, referring to a people whose indigenous roots to North America and Mexico date back centuries” (16). Also see Acuña, 2004 for more on the history and origins of this term.

on by colleagues, students and professors as personal deficits when I struggled and as an unfair advantage when I succeeded.

I am compelled to describe these experiences coupled with knowledge provided by other scholars who have found it necessary to speak from a marginalized space such as mine. And because I come from a culture in which the oral tradition as taken from lived personal experience is valued as “legitimate knowledge” (Delgado Bernal and Villalpando 169), I must write my dissertation as theorized *testimonio*³ (Beverley, 1989) because I cannot leave my graduate school experience without documenting the persistence of racism in this field and the academy at large. Through a method of storytelling that “challenges mainstream society’s denial of the ongoing significance of race and racism” (Yosso 10), this project illustrates a composite portrait told through counterstory to inform our field as it faces a shifting demographic. I focus my project on Chican@s because this is the fastest growing population in the academy and is a group from which I feel I can draw upon my “cultural intuition” (Yosso 11); however, the critical race theoretical, pedagogical, and methodological strategies I make use of in my ensuing project can be adapted to assist other historically marginalized and underrepresented groups in academia.

The Pipeline and a Story to Animate It

In *Critical Race Counterstories Along the Chicana/Chicano Educational Pipeline*, Yosso illustrates the Chican@ educational pipeline as gathered from the 2000 US Census (see fig. 1). Accordingly, based on 2000 census numbers, only nine percent of Chican@s ever enroll in four-year colleges, eight percent graduate with a bachelor’s, and less than one percent graduate with a

³ Beverley asserts the *testimonio* is a resistance literature, yet a sort of literature that involves direct participant accounts “usually presented without any literary or academic aspirations” (14). Beverley emphasizes the importance of the intentionality of the narrator, and similar to composite counterstory (the form of counterstory created and used herein) the narrator of *testimonio* “speaks for, or in the name of a community or group...from the position of the excluded or the marginal” (16-17).

doctoral degree. In 2010 the U.S. Department of Education's National Center for Education Statistics released a report on enrollment and completion trends based on the 2010 census. Eight percent of Latin@s completed bachelor's degrees compared to the six percent of Latin@s who were completing bachelors in 2000,

translating to a two percentage point increase in ten years. Three percent of Latin@s completed doctorates in 2000 compared to the four percent who complete the doctorate in 2010.

If this data were disaggregated to account for Chican@s as an isolated category, then 2010 data would likely

not reflect a significant increase in completion reflective of enrollment trends. In an effort to humanize this data, my project as a whole illustrates Chican@ experience along the

educational pipeline, with a primary focus on higher education and academia, but as the pipeline above so starkly indicates, leaks occur from the start. I offer the following narrative as an introductory animation of the pipeline and as prologue to my overall project concerning Chican@ academic experience:

Going Uphill

The high school I attended sits nestled behind a small mountain range and is down the street from the city jail. The same public bus route that transports work-release inmates to their

The Chicana/o Educational Pipeline

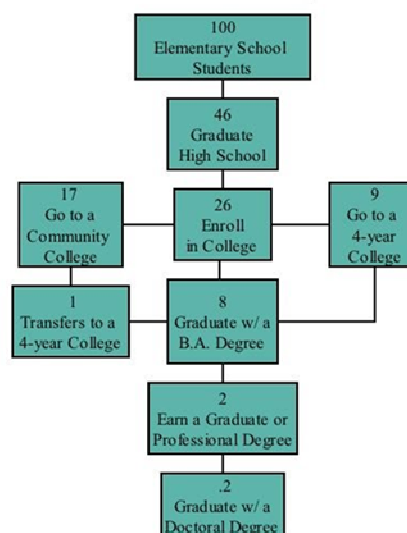


Fig. 1. The Chicana/o Educational Pipeline illustrating low academic outcomes at each point along the educational pipeline in 2000. (Sources: Yosso and Solórzano (2006), US Census Bureau, National Center for Educational Statistics, and the National Survey on Earned Doctorates.)

daily jobs also delivers students to this school. When I attended high school, there were details I missed or rather overlooked because back then they were part of the “everyday,” not really worth noting because I didn’t know any different. For example, this school was and remains in a constant state of lock-down. The wrought iron fence surrounding the school perimeter is eight feet tall and has curved edges pointing in-ward. The apparent message to students? “Do not attempt escape.”

This fenced perimeter is guarded by staff paid to monitor the grounds. Driving onto campus, no longer the high school student, but as a visitor, I find myself in immediate contact with a “monitor” (as these staff members are titled) who promptly asks my business on campus. When I say I am a representative from the university, the monitor’s eyes narrow as she takes in my casual appearance paired with my brown skin. Internally I recoil. She’s a big and tough-looking Chicana who certainly appears to be able to handle any out-of-hand situation that might occur at the school’s entrance. I think to myself, “Dress like a grown-up next time.” She then requests identification and I provide both my driver’s license *and* my university ID so as to dispel any lingering doubt she may have concerning my identity and business on campus. She records all my information in a visitor’s log, asks what teacher I’ll be meeting with and if I know where the classroom is. When I answer to her satisfaction she assigns me a visitor permit, tells me to be sure I lock my car, and waves me through to the parking lot.

As I drive through the unpaved and pothole-laden lot in pursuit of a parking spot, I notice in my rearview mirror a young Chicana on foot, approaching the monitor’s booth. She is androgynous in appearance, wearing long, baggy, khaki colored Dickies shorts, a loose-fitting white t-shirt, black Converse Chucks, and long white socks pulled up to her knees, which are invisible under the hem of the baggy and sagged shorts. Her long dark hair is held back in a slick

low ponytail and she is holding a balloon bouquet in one hand. After a brief exchange, I see the monitor shake her head at the young Chicana and point with a dismissive flick of her wrist back to the street in the direction opposite of the school. After leaving my car and on my way toward the school building, I pass another monitor and overhear the gate monitor's voice on this new monitor's walkie-talkie: "Yeah she—I guess it was a she, maybe a he—was trying to get on campus to give balloons to a student, but I was like 'no way, you can see your friend after school.'" The receiving monitor chuckles appreciatively.

Walking around campus, I come across one closed door after another, and many of these doors do not have knobs on the outside. Most doors are locked, and as I have been informed by the teacher I work with at this school, there are many doors to which teachers do not have keys. I round a corner and find myself facing the football field. There on the track, students run laps and wear the same P.E. uniforms I distinctly remember once donning myself: over-sized orange t-shirts and navy blue shorts. From this vantage point I can see both the football field and the city jail no more than a half mile away in the distance. If I squint I can just make-out some city inmates in the yard running laps—they also wear orange.

The only four-year university in town, the very university I have now come to represent, sits on the other side of the small mountain range this high school is nestled behind. If a student wished to see the university's campus, she would have to climb to the top of the landmark mountain in this range. Being that this range is small, the climb is possible; however, making it up the mountain to *access* the university would be an uphill struggle the entire way.

Color-blind: A Disclosure

As the first in my family to attend a university, I was proud of the fact that I was one out of nearly a dozen who had managed to graduate from my high school and gain admission to

college. My graduating class of two hundred and ninety consisted of a 75% students of color, split more or less between Chican@, African American, and Native American students. Of the two hundred and ninety, only thirty of us would go on to attend a four-year university because only thirty of us were granted access to the idea that a college education was an option for us. At my high school, only students in the Honors and Advanced Placement cohort were allowed to meet with the local university's minority student recruitment representative, so the thirty that I began and finished my high school career with were the only students in my grade who were ever told by the institution, "Hey, you should go to college." The assumptions made about students outside my cohort prevented them from access to the idea that college was the next logical step in their lives. Granted, the other two-hundred and sixty students knew college existed, and perhaps they even wanted to go to college, but our school's counselors and teachers did not offer the knowledge, support, or encouragement necessary for applying to college. Furthermore, information about how to pay for college tuition was not disseminated to these students, nor was counseling about how to plan a four-year high school course of study required for college eligibility relayed to them. The students outside my cohort never had a chance.

I, on the other hand, was in the cohort that began in and graduated from high school as Honors and Advanced Placement students, and I, a Chicana student, was thus guaranteed the same opportunity for access to higher education as were my white peers in this cohort. These white peers comprised only twenty-four percent of the student population, and significantly, nearly 100% of these students were in the Honors and AP courses. I was the person of color in these courses who believed the ideological myth that access and retention in higher education are achieved primarily through an individual's effort. Scholastic equal opportunity seemed a reality

for all in my cohort, and I believed those outside of it did not attend college because they “did not value education,” and they did not want to achieve the American Dream.

Seeing Color

I stand now as a graduate student, but more importantly as a college teacher, who has experienced first-hand the disparities represented in academia. Although I do not claim to be free from or outside of ideology concerning structural and systemic inequality, I am becoming aware of how not to respect it (White 11). I know people like me are not represented in large numbers in the classes I teach, nor in the classes I took, and I understand the pressure this statistic insists on the few marginalized peoples who do make it through the doors of higher education. This pressure, both implicit and explicit, involves continuing to perform the ways of assimilation that marginalized peoples learned in order to get into college in the first place. This assimilation pressures young Chican@ students to discard their own cultural and ethnic representation in the same way Richard Rodriguez in *Hunger for Memory* has described his loss of ethnic identity through the pride he felt in losing all trace of his Spanish accent and the embarrassment he felt because his parents were not educated (46-47). Likewise, many Chican@ students, when pursuing a college education, are cast into an ethnicity representation crisis that is riddled with guilt, shame, and trauma concerning who the student is culturally as this representation is juxtaposed with who the institution is pushing him or her to become (Torres 32). This crisis can in turn affect the student's very ability to maintain his or her place in academia, and if the student is successful in the institution, what has the student lost?

Intuition as Impetus: Continuing the Bridge

My story of educational strife and struggle is not unique, and other people of color⁴ have written and published strikingly similar accounts detailing backgrounds and experiences dating back to 1903 and W.E.B. DuBois' *The Souls of Black Folk*. Since the turn of the twentieth century the US population for people of color has changed, with particularly vast increases for Latin@s⁵ thus making issues of access, inclusion, and success in education for Latin@s a primary concern for activists and scholars, especially those who, like myself, identify as Latin@ and have gained access to higher education. From this position of privilege and relative power we lay down our bodies toward the vision of bridging gaps between our home communities and the Institution; the bridge is our backs (Moraga xix). Adela C. Licona expresses that "having grown up on the Mexico/U.S. border, [my] own understanding of the concept of borderlands is embodied, intuitive, psychic, and learned" (104). Likewise, I am native to the borderlands of Arizona, and I have the necessity to speak about borderlands issues of difference and resulting inequality in higher education, particular to the field of rhetoric and composition, and looking back I can say that I've always intuitively known this would be my work.

⁴ This term is used to refer to African Americans, Asian Americans, Latin@s, and Native Americans who are also groups referred to as racial "minorities" or underrepresented groups (Yosso 17).

⁵ Although "Hispanic" is the term used by the US government to describe persons of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin (Ennis et al. 2), I will use Latin@ as the umbrella term to refer to this demographic. I reject "Hispanic" because it is an invented government term for census purposes (Baca 165), and I feel it gives too much credit to Spanish and European origins while effectively ignoring the indigenous and Black ancestry that also comprises much of Latin@ identity and heritage (Anzaldúa 85). Latin@ is the more accurate and effective term for the purposes of my work because as the Latina Feminist Group asserts, Latin@ is a coalitional, not homogenizing, term that signifies connection through praxis to the rest of the Americas (5-6), which is similar to the way Tara J. Yosso understands its use when she states "[S]ome Latina/os identify as Chicana/os to acknowledge the shared struggles they engage in as marginalized U.S. groups" (16).

Updating the Numbers: What's changed and Why Should Rhetoric and Composition Care?

According to the 2010 US Census, roughly fifty million or sixteen percent of the United States population is Latin@ (Ennis et al.). Since the 2000 Census the Latin@ population has grown forty-three percent, the largest growth occurring in the Chican@ community which increased fifty-four percent. Currently sixty-five percent of the now sixteen percent US Latin@ population are Chican@, making people of Mexican origin or decent the largest Latin@ population in the US. College enrollment for Latin@s has jumped sixty-five percent since 2000 however, completion of degrees in higher education do not reflect this growth (US Department of Education).

In his 1999 article, "On the Rhetoric and Precedents of Racism," Victor Villanueva cites field-specific numbers concerning Latin@s/Chican@s in rhetoric and composition. Villanueva reports that in 1995 twenty-six of the 1,373 individuals who earned doctorates in English language and literature were Latin@ which rounds out to two percent (651). In 2010 there were a total of 1,334 doctorates in this discipline and forty were earned by Latin@s, representing three percent of degrees conferred and in all a one percent increase in fifteen years (US Department of Education). As a more representative sample of the demographics specific to rhetoric and composition, Villanueva details the break-down of CCCCs membership, reporting in 1999 that Latin@s accounted for one percent of all members. Presently Latin@ membership has risen to two percent reflecting a one percent increase in ten years (Suchor). If I were to break down any of these statistics further, I am sure that someone like me—first-generation, Chicana, single mother—is an anomaly. Because of the numbers reflecting disproportionate Latin@ enrollment to success and completion rates, institutions and their programs have serious need for

examination of the disconnect preventing entire fields from best serving this burgeoning student demographic. These statistics, literatures on Latin@ student success and retention, and my own personal experience reflect the fact that higher education and particular to this study, rhetoric and composition, is in need of theory, practice, and methods that better serve individuals from underrepresented backgrounds.

In his essay, “Working with Difference: Critical Race Studies and the Teaching of Composition,” Gary A. Olson calls for greater attention in the field of rhetoric and composition towards critical race theory (CRT) to assist writing programs and their instructors in becoming better prepared pedagogically and administratively for underrepresented students populations. Considering the rising numbers in enrollment, our campuses are changing and will continue to change with this influx of minority students. The completion rates for Latin@ college students accurately reflect the reality that composition scholarship and pedagogy does not adequately address our own preparation as a field to provide for Latin@ and particular to my focus, Chican@ students (209). Our campus and classroom colors will in the near future appear strikingly different than they have historically: predominantly white and middle class.

Despite important contributions from scholars such as Keith Gilyard, Shirley Wilson Logan, and Jacqueline Jones Royster, Latin@s in this field have but two significant influences significantly referenced for theory on race scholarship concerning Latin@s: Gloria Anzaldúa and Victor Villanueva. Even so, as Olson suggests, “[Rhetoric and Composition] has witnessed no sustained examination of race, racism, and the effects of both on composition instruction and effective writing program administration” (emphasis added) (209). Concerning the idea that we as writing program faculty and WPAs want to ready our field and selves for this changing world, I suggest, as does Olson, that we turn to CRT which is theory that challenges the status quo with

all of its deeply institutionalized injustices toward racial minorities and works to bring to light institutionalized and systematic racism as it exists and continues to prosper in US institutions. Further, critical race theory counterstory, the methodology of this project, is theorized methodology with potential for both scholarship and pedagogy in rhetoric and composition. An interdisciplinary method, CRT counterstory recognizes that experiential and embodied knowledge of people of color is legitimate and critical to understanding racism that is often well disguised in the rhetoric of normalized structural values and practices. In this project, I employ CRT counterstory as a hybrid form of scholarly inquiry and rely specifically on composite counterstorytelling. This form of counterstory differs from fictional storytelling in that it critically examines theoretical concepts and humanizes empirical data while also deriving material for composite counterstory's discourse, setting, and characters from sources including but not limited to statistical data, existing literatures, social commentary, and authors' professional/personal experiences concerning the topics addressed. As a writing form and rhetorical methodology, I argue counterstory has applications for both scholarly publication and craft in the composition classroom. However, the biggest hurdle to overcome in the present racial era resides in program and institution recognition and acceptance of the ideology responsible for structural forms of inequality alive and well in academia.

The Effects of a Racist Legacy in a Post-Civil Rights America

According to Michael Omi and Howard Winant, race in the United States is defined by social structure, human representation, and cultural representation to form a "common sense" regarding racial order, meanings, and racial formations. Race is endemic; it is deeply ingrained in American life through historical consciousness and ideological choices about race which then influence and shape societal structures such as education. Eduardo Bonilla-Silva analyzes the

rhetoric of race and “racetalk” through frames that work as tropes. These tropes serve to recognize the power “racetalk” possesses, and Bonilla-Silva views this rhetoric as a way for whites to establish and maintain their position of dominance (Villanueva “Blind” 5). Particular to this project is Bonilla-Silva’s argument that the rhetoric of “colorblind racism,” the current and dominant racial ideology in the United States, constructs a social reality for people of color in its practices that are subtle, institutional, and apparently nonracial (3). He argues further that this race rhetoric supports a hierarchical racialized status quo that maintains white privilege and superiority. Recognition and acceptance of racism as an issue still affecting the life chances of the racial minority will lead to a better understanding of the struggles based on circumstance that students from underrepresented backgrounds face when assimilation into mainstream culture is viewed as the only option towards academic, and above all, US success. Through the structural racism prevalent in the university tradition, these actions of assimilation are—implicitly or explicitly—encouraged, and as part of my greater work, I seek to critique *and* resist this ideology. I believe a step toward this resistance involves educating students, faculty, and administrators about dominant colorblind racist ideology and encouraging all to imagine and express themselves outside of the rhetoric in which the ideology manifests.

According to Bonilla-Silva, colorblind racism is an ideology that acquired “cohesiveness and dominance in the late 1960s, [and] explains contemporary racial inequality as the outcome of nonracial dynamics” (2). For example, Jim Crow racism of the pre-Civil Rights Era maintained a means in its rhetoric of explaining people of color’s social standing in biological and moral terms. Furthermore, the rhetoric of Jim Crow racism explains that people of color are underrepresented in higher education because of erroneous beliefs about this group’s inferior intelligence due to biological factors such as smaller brain size and unfavorable breeding.

However, colorblind racism does not rely on such a simplistic argument and instead rationalizes people of color's current social status as a product of "market dynamics, naturally occurring phenomena, and minorities' self-imposed cultural limitations" (Bonilla-Silva 2). Thus, colorblind racism would explain Chican@ lack of representation in academia as owing to our group's own cultural lack of valuing education. In this way, racism has shifted from "blaming the victim" practices based on *biological* shortcomings to blaming practices that focus on the victim's shortcomings rooted in culture or ethnicity⁶.

The ideology of colorblind racism relies on four frames that Bonilla-Silva terms: abstract liberalism, naturalization of race, cultural racism, and minimization of racism (26). These frames are central to this ideology and can be utilized toward interpreting and analyzing the discourse of colorblind racism that in turn influences and produces structural effects of a dominant racial ideology. Abstract liberalism is the frame that involves the use of ideas associated with political liberalism such as choice and individualism. These ideas are applied in an abstract manner to explain racial matters such as opposition to affirmative action policies because these policies involve supposed preferential treatment, which under the frame of abstract liberalism can be rationalized as a practice opposed to the principle of equal opportunity. However, as the above statistics on Latin@ achievement in higher education indicate, this claim necessitates ignoring the fact that people of color are severely underrepresented in most good jobs, schools, and universities; hence, it is an abstract utilization of the idea of equal opportunity. Another example involves regarding each person, regardless of social status, as an individual with choices, while ignoring the multiple structural and state-sponsored practices preventing marginalized peoples from making individual choices about supposed equal opportunity.

⁶ Linda M. Burton et al. define "ethnicity" as a reference to "a subset of people whose members share common national, ancestral, cultural, immigration, or religious characteristics that distinguish them from other groups" (440).

The frame of naturalization of racism allows those situated in the dominant culture to explain away racial phenomena by suggesting that they are natural occurrences. For example, groups can claim the contemporary persistence of segregation of neighborhoods and schools is natural because people from all backgrounds gravitate toward likeness citing that it is “just the way things are.” Cultural racism, as a frame, relies on culturally based arguments such as ‘Mexicans do not value education’ or ‘Blacks are violent people’ to explain the standing of people of color in society. These views, once explained as biological, have been replaced by cultural ones that are just as effective in defending the racial status quo. The fourth frame, minimization of racism, suggests that discrimination is no longer a central factor affecting marginalized peoples life chances (e.g. “It’s better now than in the past” or “There is discrimination, but there are still plenty of opportunities out there”). This frame allows society to accept facts of racially motivated acts such as the recent Jena Six case⁷. Many other cases where people of color are being accused of being “hypersensitive,” of using race as an “excuse,” or of “playing the (infamous) race card.” More significantly, this frame also involves regarding discrimination exclusively as all-out racist behavior, which given the way colorblind racism works, makes anything outside of blatantly racist behavior, whether individual or structural, “non-racist.” Contemporary racial inequality is reproduced through colorblind racist practices that are subtle, structural, and apparently non-racial, and again, in contrast to the Jim Crow era where racial inequality and segregation were enforced through explicit means (e.g. signs in business windows saying “No Niggers, Spics, or dogs”), today’s racial practices operate in often obscure and not readily detectable ways (Bonilla-Silva 3). Bonilla-Silva asserts “the ideology of

⁷ The Jena Six were six African American teenagers convicted in the beating of a white student at Jena High School in Jena, Louisiana, on December 4, 2006. The Jena Six case sparked protests because the African American youth were initially charged with attempted second-degree murder (though later reduced), and is used as an example of excessive and racially discriminatory practice in the United States.

color blindness seems like ‘racism lite,’” as it “others” softly and suggests people of color lag behind the success and achievement of whites because they do not work hard enough, do not value American ideals of success and achievement, do not take advantage of the equal opportunity available to them, and complain too much while making too many excuses for themselves based on the country’s racist past (that is assumed to be something truly of the past ending with the Civil Rights movement) (4). In response to this “new racism,” scholars of color in law created critical race theory (CRT).

A Brief Summary of CRT and the Chapters

CRT originated in the field of law and emerged as a reaction against the critical legal studies (CLS) movement due to the failure on the part of CLS to acknowledge how race is a central component to the very systems of law being challenged. It is informed, too, by civil rights scholarship and feminist thought. CRT first circulated in US law schools, bringing together issues of power, race and racism to address power imbalances particularly as these are racialized. In 1989, after continued dissatisfaction with the failures of CLS, a number of lawyers left the group and formed critical race theory. Co-founding member, Mari Matsuda defines CRT as

The work of progressive legal scholars of color who are attempting to develop a jurisprudence that accounts for the role of racism in American law and that work toward the elimination of racism as part of a larger goal of eliminating all forms of subordination. (1331)

The body of work by critical race theory scholars Derrick Bell, Richard Delgado, Kimberlé Crenshaw (Crenshaw, Gotanda, and Peller, *Critical Race Theory*) addresses the liberal notion of color-blindness and argues that ignoring racial difference maintains and perpetuates the “status quo with all of its deeply institutionalized injustices to racial minorities...[and insists]

dismissing the importance of race is a way to guarantee that institutionalized and systematic racism continues and even prospers” (Olson 211).

As an extension of and contribution to the work of scholars in critical race theory, this dissertation focuses on Chicana@ identity in academia and uses CRT counterstory to address topics of cultural displacement, assimilation, the American Dream, and ethnic studies. Chapter one reviews the literatures that support Gary A. Olson’s call to action that the field of rhetoric and composition make a sustained effort to account for the changes in our classroom and program demographics are rapidly changing. Per Olson’s invitation, I discuss in detail the foundations and contemporary treatments of critical race theory and conclude this chapter with further discussion of my methodology, CRT counterstory as a form of scholarly inquiry by which to realize goals of access and inclusion. Chapter two contrasts stock stories and counterstories. Drawing on sophistic argument, I consider two dialogues from differing perspectives, both discussing the same event: A Chicana graduate student’s status as qualified to proceed in her Ph.D. program. The dialogues in this chapter initiate the chronicles of Alejandra Prieto, a Chicana graduate student pursuing her doctorate in Rhetoric and Composition. Modeled after other CRT counterstory composite characters, Alejandra will play a recurring role in all of the counterstories in this project. Chapter three acts as an interlude to Alejandra’s experience as it traverses the realm of fantasy through allegory to raise awareness about Arizona’s anti-immigrant/Mexican climate, and pays particular attention to legislation targeted at Tucson Unified School District’s Mexican American studies (formerly known as RAZA studies) program. As a rhetorical device, the allegorical narrative in this chapter works well to dramatize the severity of consequences involved in both the colonizing effects of standardized education and in denying a people the right to an education about their past, and proposes allegorical

narrative as a more effective means for scholarly discourse about the US's imperialistic education system in the current era of color-blind racism. The fourth chapter returns to Alejandra's specific experience and explores the complexities and contradictions of Chican@ identity in academia while highlighting issues of racism, assimilation, and American Dream ideology through a narrated Platonic dialogic between a Alejandra as teacher and her student. This chapter questions the necessity of assimilation and suggests other ways, informed by Gloria Anzaldúa's concept of mestiza consciousness, for the undergraduate Chican@ to navigate the educational system with intact ethnic/racial identity. Although this third chapter is presented as narrative, it reviews pedagogical implications of CRT and offers sample lessons, materials, and discussion that can be reproduced in composition classrooms. The Conclusion/Epilogue is the final chapter in this work and takes stock of where the composite character Alejandra stands concerning identity at the completion of her graduate studies in rhetoric and composition. In this chapter Alejandra dialogues with her mentee, a Chicana who is a first-year student in the same graduate program Alejandra is completing. Alejandra answers her mentee's questions about survival and resilience in their graduate program and concludes the dialogue with a discussion of prospects for both future research and work as an assistant professor in the field of rhetoric and composition. In all, this research considers where the field of rhetoric and composition currently stands in terms of preparedness to serve a growing Chican@ undergraduate and graduate student population. Through counterstory, I offer strategies that more effectively serve students from underrepresented backgrounds in various spaces and practices such as the composition classroom, faculty mentoring, and programmatic requirements such as second language proficiency exams. I argue that CRT is the conceptual framework needed to "prepare ourselves

to be responsive to the increasingly more diverse student population” (Olsen 218) and the following chapters offer strategies in contribution toward this effort.

CHAPTER ONE

CRITICAL RACE THEORY AND COUNTERSTORY METHODOLOGY: A REVIEW OF THE LITERATURES AND A CONSIDERATION OF FUTURE POTENTIAL

“Does racism still exist?” This question expressed by one of my first-year composition students in the very first composition course I ever taught is the impetus for my work. In history courses students are taught about the Civil Rights Movement. Many come away from this experience with the idea that “racism” as a term is defined as isolated blatant acts of violence or discrimination toward *individuals* of color. The key word in this equation is “individual,” for racism is still commonly imagined as only visible behavior from one individual toward another (Bonilla-Silva 8). Or as Omi and Winant assert, racism, and the “common sense” surrounding its definition, is “generally understood in a more limited fashion, as a matter of prejudiced attitudes or bigotry...and discriminatory practices” (133). Racism has an historic visibility that very much informs the visual historic landscape more generally associated with the era of Jim Crow racism and racist policies and practices. This blatant meaning of racism forms the contemporary general understanding of what constitutes racism and in the US, students are taught in primary and secondary school that the Civil Rights Movement worked to eliminate racism as understood through these forms of derogatory and segregationist behavior in the United States (Olson 211). The Civil Rights Movement dismantled racism *de jure* and made unacceptable the visible forms, but what about the invisible racisms that form a lived reality for people of color still affected daily by prejudice, discrimination, and institutional inequities?

Michael Omi and Howard Winant contend that contemporary race as a categorization of human bodies is an unstable and “‘decentered’ complex of social meanings constantly being transformed by political struggle” (123). Further, they assert the permanence of race as a

category and describe the dimensions of race as maintained by racial projects that function to secure race as fundamental in the structuring and representing of the social world (124). Racial formation then is the theory that explains the “sociohistorical process by which racial categories are created, inhabited, transformed, and destroyed” (124). In terms of racism, both Omi and Winant, and Bonilla-Silva point to the structural features of racism in US society, post-Civil Rights. This structural racism is a product of “centuries of systemic exclusion, exploitation, and disregard of racially defined minorities” and the contemporary era of racism, titled colorblind racism by Bonilla-Silva, is best characterized by the combination of prejudice, discrimination, and institutional inequality (Omi and Winant 133).

In line with this contemporary form of racism, I felt a certain strangeness upon entering graduate school and the Rhetoric, Composition, and the Teaching of English (RCTE) program. I felt my racialized identity matter in more significant ways than ever before. I was the only person of color in my cohort. At the time there were no people of color in this program as faculty. I entered a doctoral program with only a bachelor’s degree to my name; I came to the Humanities from the Social Sciences, and I was the only parent and a single parent in my cohort. I not only *felt* different, but was. However there was something more to these *feelings*, I also *felt* unwelcome, and as if my admission to this program was suspect. The reality of my identity as different from everyone else’s, together with this sense, intuition, perception or even perhaps paranoia, registered a form of discrimination that I could not yet put my finger on let alone theorize or document.

During my third year of graduate study, the RCTE program hired Adela C. Licona and through her guidance I was introduced to the critical race theory (CRT) scholarship and literatures that continue to help me name, understand, theorize and express my experiences as a

racialized person in academia. This scholarship has roots in the fields of law, education, and sociology in particular, and my social science background in anthropology facilitated the incorporation of this work into my understandings and research interests in rhetoric and composition.

Foundations for Critical Race Theory

Crenshaw, Gotanda, Peller and Thomas cite the Legal Realist movement of the 1920s and 30s—a body of scholarship that made its case for legal interpretation being political and not neutral or objective—and Oliver Wendell Holmes 1881 observation of the judge’s “predilections and social situation” as the earliest foundations for what would during the Civil Rights Era become Critical Legal Studies (xviii). In the 1970s CLS scholars charged that the law is not and cannot be disinterested in the status quo. These scholars declared the law as established by societal power relationships and court decisions as reflective of this bias with a mask of blind legitimacy. Critical race theory (CRT) arose out of lived experiences of students and teachers in US law schools who experienced and were witness to CLS and liberal civil rights ideology that failed to address the “constrictive role that racial ideology plays in the composition and culture of American institutions” (xix).

The earliest cited event contributing to the development of CRT was the 1981 student protest, boycott, and resulting organization of an alternative course on race and the law at Harvard Law School. This course was organized in reaction to the liberal white Harvard administration’s refusal to hire a teacher of color to replace Derrick Bell who left the institution in 1980. Derrick Bell, one of only two African American law professors at Harvard Law following the Civil Rights Movement, developed and taught legal doctrine from a race-conscious viewpoint and used racial politics as the organizing concept for scholarly study. Bell’s course

textbook, *Race, and Racism and American Law* and his own opposition to the traditional liberal approach to racism are cited by CRT scholars as central to the development of the movement. However when Bell left Harvard to become Dean of University of Oregon Law School, student activists who demanded the hire of a professor of color were told by the Harvard administration that “there were no qualified black scholars who merited Harvard’s interest” (xx). “The Alternative Course” was the student response to this administrative assertion. This course encompassed a student-led continuation of Bell’s course which focused on US law through the “prism of race” (xxi). It was the first institutionalized expression of CRT and was one of the earliest attempts to bring scholars of color together “to address the law’s treatment of race from a self-consciously critical perspective” (xxii). But more importantly, the existence of this course challenged the mainstream liberal notion of what subject matters were of enough value to include in standardized curriculum and provided CRT scholars the opportunity to express viewpoints on topics not traditionally privileged in mainstream law schools (xxii).

The second event cited as owing to the foundations of CRT is the 1987 Critical Legal Studies National conference on silence and race, which as Crenshaw et al. state, “marked the genesis of an intellectually distinctive critical account of race on terms set forth by race-conscious scholars of color, and the terms of contestation and coalition with CLS” (xix). The project of CRT then became the effort to uncover how law constructed race; “the pervasive ways in which law shapes and is shaped by ‘race relations’ across the social plane” (xxv). The separation then of CRT from CLS was based in the dissatisfaction with CLS’ failure to come to terms with the particularity of race and the movement of CLS to deploy racialist critiques “from a position on race that was close if not identical to the liberalism” CRT scholars were otherwise joined with CLS scholars in opposing. However, instead of arguing (as did classical liberalism)

that race was irrelevant to public policy, CLS argued that race simply didn't exist (xxvi). This assertion found its basis in the notion that biological race was a myth, however scholars of this inclination failed to note the lived material realities of the social construction that is race.

Crenshaw et al. see CLS and CRT “as aligned—in radical left opposition to mainstream legal discourse” but the authors assert CRT is also different from CLS stating their “focus on race means that [they] have addressed quite different concerns, with distinct methodologies and traditions that [are] honored” (xxvi-xxvii).

Concerning the traditions of critical race theory, CRT is characterized by premises/themes/elements. The number of premises varies depending on how the elements are parsed out by varying CRT scholars; however, the resounding themes can be described in the following ways, first, racism is a central, permanent, and “normal” part of US society (Dixson and Rousseau 4; Solórzano and Delgado Bernal 312; Taylor 73-77). As Delgado and Stefancic state, “Because racism is an ingrained feature of our landscape, it looks ordinary and natural to persons in the culture” (xvi). Taylor asserts “assumptions of White superiority are so ingrained in political, legal, and educational structures that they are almost unrecognizable... [and] because it is all-encompassing and omnipresent, it cannot be easily recognized by its beneficiaries” (73-74)⁸. Ironically the result is that Whites cannot see or understand the world they've made and are in many cases quick to dismiss or deny inherited privilege associated with Whiteness. Bell describes racism's permanence in addition to its centrality through his assertion that “racism lies at the center, not the periphery; in the permanent, not in the fleeting; in the real lives of” people

⁸ Cornel West in his “A Genealogy of Modern Racism” traces the emergence of “the idea of white supremacy within the modern discourse in the West,” and asserts that “it is important to note that the idea of white supremacy not only was accepted by” prominent Enlightenment figures such as Montesquieu, Voltaire, Hume, Jefferson, and Hume, “but, more important, it was accepted by them *without their having to put forward their own arguments to justify it*” (emphasis in original) (105).

of color and white people (198). In contrast, people of color have experiential knowledge from having lived under such systems of racism and oppression, and thus have developed methodologies that serve as both coping mechanisms and as ways to raise awareness of issues affecting people of color that are often overlooked, not considered, or otherwise invisible to Whites.

A second premise of CRT resides in its commitment to the centrality of experiential knowledge as detailed through narrative (Solórzano and Delgado Bernal 314; Taylor 74; Delgado and Stefancic xvii-xviii). Because Whites do not often acknowledge the experiences of people of color, CRT recognizes and has developed the methodology of counterstory to relate the racial realities of people of color while also providing marginalized people a means to challenge “the myths, presuppositions, and received wisdoms that make up the common culture about race and that invariably render [minoritized people] one-down” (Delgado and Stefancic xvii). However, people of color can and do reproduce structures, systems, and practices of racism too, but by writing and speaking against the oftentimes one-sided stories existing in a White supremacist world, CRT scholars illuminate the fact that the social world is not static, but is constructed by people with words, stories, and also silences. CRT narrative recognizes experiential knowledge of the non-dominant as “legitimate, appropriate, and critical to understanding, and analyzing racial subordination” (Solórzano and Delgado Bernal 314) and a CRT scholar constructs counterstory with a deep commitment toward social justice and elimination of racial oppression as part of the broader goal of ending all forms of oppression (Dixson and Rousseau 4).

In the effort to end all forms of oppression, a third premise of CRT challenges dominant claims of race neutrality, equal opportunity, objectivity, colorblindness, and merit (Dixson and

Rousseau 4; Solórzano and Delgado Bernal 313). This challenge takes on the hard task of calling into question dominant ideology, and as Solórzano and Delgado Bernal argue, racialized ideological “paradigms act as camouflage for the self-interest, power, and privilege of dominant groups in U.S. society” (313). This self-interest has been most notably discussed by Derrick Bell through his development of interest convergence theory. Bell’s concept holds that “white elites will tolerate or encourage racial advances for [people of color] only when such advances also promote white self-interest” (xvii). The most commonly referenced example of this theory resides in the 1954 *Brown vs. the Board of Education* case, which is generally taught and remembered as a moral victory for African Americans, but as Bell has pointed out, foreign policy concerns were likely the driving force behind this decision. As Taylor recalls, this case came to light during the Cold War era when televised images of US racial brutality were more readily available to the world. Communist powers such as the Soviet Union and China sparked international sensation by bringing forth stories and images of police brutality unleashed during peaceful protest and Ku Klux Klan lynchings that effectively worked toward the undermining of the US as a model of democracy as the country strove to position itself as a leading force of anticommunism. The *Brown* decision then came to represent not a blow to American racism but to communism and was heralded by the Justice Department and the Truman administration as such (76).

Concerning education and institutional injustice, this third premise of CRT seeks to questions arguments against policies like affirmative action, and interrogates admission and hiring practices that claim neutrality in their selection of candidates, while justifying a passing over of people of color on the strict basis of merit and “fit.” As stated above, the difficulty presented in the task of this premise resides in the challenging of ideology, often met with

resistance because the challenge to abstract liberal concepts like equal opportunity are not easily examined when the ideology supporting this concept finds its foundation in racist beliefs and practices.

Because the task of challenging dominant ideology is an enormous undertaking, CRT scholars have fielded this concern through an interdisciplinary approach. A fourth premise of CRT is the valuing of an interdisciplinary perspective as scholars challenge “ahistoricism and the unidisciplinary focus of most analyses” while insisting “on analyzing race and racism...by placing them both in an historical and contemporary context using interdisciplinary methods” (Solórzano and Delgado Bernal 314). Considering CRT’s foundations in the fields of law, education, and sociology, and its development out of civil rights and feminist thought, both theory and method are shouldered by many scholars from a variety of fields who have and continue to contribute viewpoints that challenge, support, and in the end, strengthen the overall goals of critical race theory.

This project continues the endeavor established by CRT scholars, in its intent to contribute to the effort to end all forms of oppression and challenge dominant claims of race neutrality, equal opportunity, objectivity, colorblindness, and merit. I position my work in this dissertation as founded in social science interests with an active humanities perspective. In this project I have two main objectives, the first acting as vehicle by which to raise awareness through counterstory of issues toward access, retention, and success for Chican@s in higher education, specifically graduate programs, and particular to the field of rhetoric and composition. Although the counterstories within this dissertation discuss themes affecting Chican@ students in higher education, the themes and issues traversed can reverberate with experiences similarly encountered by students from various racialized backgrounds in differing programs of study.

A second objective is to create a humanities-informed “How To” guide for counterstory that has not been previously theorized by CRT scholars in education and the social sciences.

Although CRT scholars such as Richard Delgado and Tara J. Yosso have in their own bodies of work outlined the various forms of counterstory, I aim to identify the form (genre) and function (rhetorical effectiveness) of counterstory so as to situate this methodology in a rich tradition of rhetorical narrative. Rhetorical narrative is defined in this project as a communicative form that relates its purpose to the audience as story, most heavily relying on the personal as a strategy. In terms of situating this project in a rhetorical genealogy, each body chapter of the dissertation outlines and points to both classical and contemporary rhetorics that inform connections I draw between CRT scholarship and literatures in rhetoric and composition. The three main types of counterstory that will be explored in this project are: counterstory as Sophistic argument and dialogue, contemporarily demonstrated through the work of Richard Delgado; counterstory as narrative pedagogy, best known through the work of Richard Delgado and Tara J. Yosso; and finally counterstory as allegory which is attributable to the work of Derrick Bell. Each chapter is modeled after the work of the above identified CRT scholars and I primarily draw from and focus on Delgado’s “Storytelling for Oppositionists and Others: A Plea for Narrative,” Yosso’s “It’s Exhausting Being Mexican American,” and Bell’s “The Space Traders.”

Specifically, in chapter two I survey what Delgado posits as stock story vs. counterstory and situate this form of narrative in sophistic argument because of its suggestion that the audience listen to two tellings of the same event from both a dominant and non-dominant perspective. Interestingly, this genre of stock story vs. counterstory appears in a form reminiscent of Platonic dialogue and is in this way engaging for an audience familiar with classical foundations of argument. In chapter three, the form of counterstory I identify and discuss is allegory, which has

foundations and implications in both rhetoric and the humanities at large. I specifically cite Plato's allegorical works, but find the allegorical works of Christine de Pizan a good example of allegorical counterstory. In the same way CRT scholars such as Derrick Bell craft allegorical themes or characters to offer a method of discourse that provides an approach by which to critique norms "in an ironically contextualized way" (Bell *And We* 6). De Pizan's work, particularly in *The Book of the City of Ladies*, effectively expresses her feminist beliefs in a style that provides a rich, engaging, and suggestive way of reaching truth. The fourth style of counterstory I demonstrate is counterstory as narrated pedagogy in which the teacher-student dynamic is presented through a dialogue that also has foundations in Plato and his dialogues involving Socrates and pupils such as Phaedrus (Bizzell and Herzberg 84). Many counterstories engage the teacher-student dynamic and pull from a pedagogy of the Socratic Method to "uncover enduring truths" through dialogue (Bell *And We* 6). Counterstory is additionally situated in the narrative and rhetorical traditions of both African Americans and Chican@s particular to narrative forms such as the slave narrative, the *corrido*, and the *testimonio*. In all, I aim to identify elements unique to counterstory so as to create a reproducible model for compositionists who wish to employ counterstory as a form in their writing classrooms, and for scholars who wish to publish their work using this method.

A Legacy of Narrative

In third-space contexts, traditional reading, writing, and representational structures are ruptured...[t]hird-space subjects put language into play by using disruptive discursive strategies that reflect our lived experiences as fragmented, partial, real, and imagined, and always in the process of becoming. —Adela C. Licona

In *Chicano Narrative: The Dialectics of Difference*, Ramón Saldivar posits Chican@ narrative as writings that seek “systematically to uncover the underlying structures by which real [Chican@] men and women may either perpetuate or reformulate... reality” (6). According to Saldivar, Chican@ narrative writers respond to the collective ideological needs of the Mexican people of the United States, and Chican@ narratives in the tradition of Américo Paredes, José Antonio Villarreal, Tomás Rivera, Rudolfo Anaya, Rolando Hinojosa, Sandra Cisneros, Cherrie Moraga, form and conceptualize new ways of perceiving reality, and suggest significant ideological changes in the Chican@ struggle toward social justice (6). Chican@ narrative’s function then is to produce creative structures of knowledge to allow readers to see, feel, and understand their own social reality (7). This function of Chican@ narrative aligns with a form of narrative more commonly invoked in the rhetorical tradition: the slave narrative.

Like Chican@ narrative’s contemporary goals, the African American slave narrative sought to “expand the discussion surrounding [oppressive experience] and [its] relation to a variety of cultural, political, social, and class-based conditions” (Bland xiv). Bizzell and Herzberg discuss slave narratives as a genre promoted by white abolitionists⁹ to demonstrate the horrors of slavery, and produced by African American writers to “not only strike a blow against slavery, but also make known their own humanity, literacy, and philosophical views on that brutal institution” (1063). Frederick Douglass, who penned the best known of slave narratives, not only describes slavery in his narratives, but analyzes it as well. Ultimately he uses these narratives to argue that slavery hurts both the slave and the slave owner. His use of slave narrative or

⁹ I feel it necessary to pause here and reinforce the idea that the slave narrative was a genre prompted, published (for the most part), and promoted by white abolitionists as part of their anti-slavery agenda. Thus slave narrative scholars such as Norrence T. Jones (2002), encourage a critical approach to the slave narrative because of issues involved in the crafting of such texts, including questionable editing on the part of white editors/publishers, the fact that abolitionists could often be anti-black as well as anti-slavery (Davis 1981), and the feminization of men in abolitionist literature.

counterstory therefore functions rhetorically to humanize the abstraction that slavery is to an audience who has not personally experienced it. Douglass wrote for social reform and change and valued the writings of others with these same goals (Bizzell and Herzberg 1068). Aligned with this narrative form employed by African American slaves, the *corrido* as one example in the tradition of a Chican@ rhetoric and narrative form represents the “political and existential values of the community as a whole” (Saldívar 32). Spanning a hundred year period from 1836 to the late 1930s, what would become the Texas-Mexico border region experienced a time of profound violence and change (Paredes 132; Saldívar 27). As civil war, Indian raids, but particularly United States invasion became preeminent conflict in this border region, the *corrido* crystallized as a distinctive narrative genre by which to express the “sociocultural order imposed on and resisted by the Mexican American community in the twentieth century” (Saldívar 27).

Following this genre of Chican@ narrative were the autobiography, prose fiction, and other narrative discourses of Chican@ literary practice (42). While Chican@ narrative shares much with the slaves’ narrative in their goals toward expression of injustice, Chican@ narrative deviates from the slave narrative in that Chican@ narrative is not wholly Mexican, nor American, nor “yet a naïve Mexican American, but something else” (8). This “something else” as characterized by Saldívar, “is a difference that allows [Chican@ narrative] to retain its special relation to both its Mexican and American contexts, while also letting it be marked by a relation to its still-unconditioned future” (8). As both a conduit and intervention to the *corrido*, the *testimonio* is a form of knowing and telling rendered through autobiographical narrative, short stories, poems, and dialogues. These genres reveal the complexity of Latin@ identity in the US, talking *across latinidades* rather than through disciplinary studies (Latina Feminist Group 1-2). *Testimonio* offers “an artistic form of methodology to create politicized understandings of

identity and community” and is situated in feminist, but in particular Third-world feminist thought (3). Feminists of color such as Toni Morrison, Audre Lorde, Alice Walker, Maxine Hong Kingston, and Leslie Marmon Silko have narrated their own experience, and have built a canon of ethnic and feminist works.

The narratives in the following chapters follow in the legacy of the slave narrative, the *corrido*, and the *testimonio* as foundational narrative forms. My project is further inspired by contemporary narratives specific to rhetoric and composition such as Anzaldúa’s *Borderland/La Frontera*, Villanueva’s *Bootstraps*, Gilyard’s *Voices of the Self*, and Young’s *Your Average Nigga*. Each of these scholars uses a narrative voice to relate racialized experience, and as a necessary function of counterstory, these narratives serve the purpose of exposing stereotype, expressing injustice, and offer additional truths through narration of the authors’ lived experiences. My work extends this narrative trend already in use in rhetoric and composition by crafting counterstory but deviates from more familiar forms of autobiographical or biographical narrative by incorporating a composite approach to the formation of these narratives. Composite counterstory differs from other forms of storytelling in that it critically examines theoretical concepts and humanizes empirical data. Material for composite counterstory’s discourse, setting, and characters is derived from sources including but not limited to statistical data, existing literatures, social commentary, and authors’ professional/personal experiences concerning the topics addressed. This approach is most notably employed by critical race theorists Derrick Bell, Richard Delgado, and Tara J. Yosso, and constitutes the methodological basis for this project.

CRT Counterstory: A Rhetorical Methodology

Oye, Researcher... by Nicholas Retana

Oye, Researcher,

Before you go poking around the

barrio with your yellow pad

of preconceived notions

develop

an understanding

of my Mexicano

childhood fears;

El Cucuy or *La Llorona* don't just disappear

like tooth fairies.

Before you go interviewing that old Mexicano

leaning against that old painted wall

remember that his poverty is only material

but his richness

lies in his passion for ancient history

he can recite a *corrido* or two

like a Jose Alfredo Jimenez love ballad.

Before you ask that young streetwise *vato loco*

about why he dropped out of school

remember that that blue bandana on his forehead
 is there to keep his mind from exploding
 with the rage at the
 injustice of a school system that
 didn't want him to succeed.

Before you quantitate and qualitate
 my meztizo, Chicano, Mexicano, Hispanic, Latino
 lifestyle
 through your narrow lens of taco bell lunch breaks or chic collections of Frida
 Kahlo art
 remember that you will
 never see the:
 sores on my feet after a long Bataan death march,
 blisters on my hands from picking *chile verde* in the hot New Mexican sun,
 self-esteem wounds from swatting me for speaking Spanish in School.
 or
 CONFIDENCE I have developed for coping with 200 years of your
 ignorance.

Retana's poem powerfully illustrates the importance of the development and
 implementation of methodology that provides marginalized peoples a method by which to voice
 their own experience *in their own voices*. Counterstory functions as a method for marginalized
 people to intervene in research methods akin to those described above by Retana; methods that

would form “master narratives” based on ignorance and assumptions about minoritized peoples like Chican@s. Through the formation of counterstories or those stories that document the persistence of racism and other forms of subordination told “from the perspectives of those injured and victimized by its legacy” (Yosso 10), voices from the margins become the voices of authority in the researching and relating of our own experiences.

As a theoretical framework, critical race theory made way for the emergence of critical race counterstory, a methodology utilized in scholarly publications particularly by Derrick Bell with his landmark allegorical chronicles of Geneva Crenshaw (*And We Are Not Saved* 1987; *Faces at the Bottom of the Well* 1992), and Richard Delgado’s narrative dialogue Rodrigo chronicles (*The Rodrigo Chronicles* 1995). Delgado theorized counterstory as a methodology in his article “Storytelling for Oppositionists and Others: A Plea for Narrative” and defines a variety of counterstory forms and styles including but not limited to chronicles, narratives, allegories, parables, pungent tales, and dialogues (2413 & 2438). Latino critical race theory (LatCrit) scholars Dolores Delgado Bernal, Daniel Solórzano, and Tara J. Yosso further theorized and extended critical race counterstory as a necessary and legitimate method of critical inquiry for marginalized scholars, particularly those from cultures where the oral tradition is valued.

As an off-shoot of CRT, LatCrit draws on the strengths offered by critical race theory, while also emphasizing “the intersectionality of experience with oppression and resistance and the need to extend the conversation” (Yosso “Toward a Critical” 95) beyond the inadequate dualistic conceptual framework offered by the black-white binary. According to Solórzano and Bernal, LatCrit is:

concerned with a sense of a coalitional Latina/Latino pan-ethnicity and addresses the issues often ignored by critical race theorists such as language, immigration, ethnicity, culture, identity, phenotype, and sexuality...[it] is conceived as an antistatist and antiessentialist project that attempts to link theory with practice, scholarship with teaching, and the academy with the community...LatCrit theory is supplementary [and] complimentary to critical race theory [and] at its best should operate as a close cousin—related to [CRT] in real and lasting ways, but not necessarily living under the same roof” (311-312).

LatCrit scholars assert their commitment to intersectionality and counterstory serves as a natural extension of inquiry for theorists whose research recognizes that experiential and embodied knowledge of people of color is legitimate and critical to understanding racism that is often well disguised in the rhetoric of normalized structural values and practices (Solórzano and Delgado Bernal 314).

Solórzano and Yosso assert that “majoritarian” stories are generated from a legacy of racial privilege and are stories in which racial privilege seems “natural” (27). These stories privilege Whites, men, the middle and/or upper class, and heterosexuals by naming these social locations as natural or normative points of reference. A majoritarian story distorts and silences the experiences of people of color and others distanced from the norms such stories reproduce. A standardized majoritarian methodology relies on stock stereotypes that covertly and overtly link people of color, women of color, and poverty with “bad,” while emphasizing that White, middle and/or upper class people embody all that is “good” (Solórzano and Yosso 29). Whites however, can and do tell counterstories, and people of color can and do tell majoritarian stories (Bonilla-Silva 151; Martinez 586). The keepers and tellers of either majoritarian stories or counterstories

reveal the social location of the storyteller as dominant or non-dominant, and these locations are always racialized, classed, gendered. For example, Ward Connerly is African-American, from a working class background, male and a prominent politician and academic. For example, Ward Connerly is African-American, from a working class background, male and a prominent politician and academic. From his racialized position, Connerly is a minority, but speaks and represents himself from dominant gendered and present-day classed locations. From the position of an upper-class male, Connerly crafts majoritarian stories to argue against affirmative action and to deny racial inequities. On the other hand Amanda B. Wray's work studies embodied white racism and individual responsibility as a white ally. Although Wray is white, she is also a woman and from a working class background and thus speaks from a non-dominant social location, while as a white ally she uses her dominant racialized location to craft a counterstory that disrupts white denial of inherited racial prejudice.

My primary research method is a critical race methodology, a theoretically grounded research approach that draws on an interdisciplinary approach with roots in ethnic studies, women's studies, sociology, history, the humanities, and the law, and is best suited toward my career aspirations as an interdisciplinary scholar. According to LatCrit scholar Dolores Delgado Bernal, a critical race methodology challenges White privilege, rejects notions of "neutral" research or "objective" research, and exposes research that silences and distorts epistemologies of people of color (see also Chela Sandoval's *Methodology of the Oppressed*). Importantly, this methodology recognizes that experiential knowledge of people of color is legitimate and critical to understanding racism that is often well disguised in the rhetoric of normalized structural values and practices. A critical race methodology includes a range of various methods such as storytelling, family histories, biographies, *cuentos*, *testimonios*, and counterstory. Counterstory

functions as a method in which to empower the marginalized through the formation of stories with which to intervene in the erasures accomplished in “majoritarian” stories or “master narratives.”

Thus it is crucial to use a methodology that counters other methods that seek to dismiss or decenter racism and those whose lives are daily affected by it. Counterstory then is a method of telling stories of those people whose experiences are not often told. This methodology serves to expose, analyze, and challenge majoritarian stories of racialized privilege and can help to strengthen traditions of social, political, and cultural survival and resistance. I use personal stories as counterstory throughout this dissertation so as to raise awareness about ongoing and historic social and racial injustices in academia through reflection on lived experience combined with literature and statistics on the topic (Yosso 10). As referenced in the prologue, Gary A. Olson and others have called for greater attention in rhetoric and composition to critical race theory in order to better prepare as a field to be both institutionally and pedagogically prepared for students from underrepresented backgrounds. My project in counterstory suggests a method by which to incorporate CRT in rhetoric and composition, as a contribution of other(ed) perspectives toward an ongoing conversation in the field about dominant ideology and its influences on programmatic and curricular standards and practices.

A Place for CRT in Rhet/Comp

Olson’s article, “Working With Difference: Critical Race Studies and the Teaching of Composition” does foundational work for scholars in rhet/comp of tracing the movement of CRT from CLS and the taking on of CRT in education. He makes the call for the field of rhet/comp to acknowledge and incorporate this theory into composition pedagogy because of the changing demographics of our nation’s campuses from mostly white and middle class to student from first

generation and of color backgrounds. In “Diversity, Ideology, and Teaching Writing” Maxine Hairston asserts her belief that writing clearly is somehow free of ideological perspective. However a critical reading of this argument would call into question what Hairston means by clearly. The context in which she uses the word is situated in her discussion of teaching Standard English to first-year writing students. However, critical theorists and pedagogues are suspicious of terms like standard and clear when coupled with the ideas of communicating in the academic space because these terms of normalization are all ideologically constructed. Likewise, college composition curricula are not disinterested or unbiased, especially in terms of who has traditionally taught composition and the background on which the teaching of writing is founded: English literature. Gary A. Olson likens this ideology of standardization in composition to issues scholars in critical legal studies (CLS) identified with regard to the law. As Olson states, “all institutions and their agents are always already operating from within ideological perspectives and according to specific interests; indeed it is impossible to operate otherwise” (212). This concept brought forth by Olson ties into the same dissatisfaction CLS had with the law.

Composition pedagogy and curricula are founded on the ideological structure that supposes a clear and standard version of English writing and speaking. Scholars like Hairston presume the teaching of this form of English as a low-risk and pure sort of pedagogy, when in fact this is an attempt to discourage or even dismiss English varieties in the composition classroom and positions variety and even difference as problematic. As John Trimbur insightfully states in his response to Hairston’s article:

Maxine...reveals a predilection to look at differences as threatening, confrontational, and potentially violent. In many respects, this view of differences is widely held, and it’s worthwhile asking why this is so. (249)

Trimbur's critique of Hairston's aversion to discussions of difference in the composition classroom is similar to CRT's critique of CLS. While Trimbur critiques Hairston's assertion that discussions concerning difference should be off-topic as a high-risk subject-matter that creates an unsafe learning environment for our students, CRT's focus on difference is in terms of race and its resistance against colorblind ideologies that, like Hairston, take issue with difference.

Colorblindness is an ideology, as CRT would assert, with a neo-liberal agenda that claims it is better to ascribe to some imagined sameness when (as is displayed in Hairston's essay) these key terms such as standard, same, and clear are not examined for their own ideological viewpoints. When has the assertion of a standard form of English not been threatening or violent toward students who do not possess this variety? By what means are we measuring sameness? Who or what are we, who constitute the population of those who are marginalized as different, going to become the same as? And again, by what measurement are we setting terms for what constitutes "clear" communication? Presently in Arizona an effort to ban individuals who speak English with an accent from teaching English reading and writing courses in public institutions (Jordan) has come on the heels of anti-immigrant and anti-ethnic studies legislation (see chapter three for a more detailed discussion of this legislation). Is this the clarity Hairston is referencing and would she support such a measure? Clearly this legislative move in Arizona is sprung from the very sort of rhetoric that supposes a singular version of clear English communication in a standardized form which is assumingly non-ideological and agenda free.

As Trimbur states, "in a course devoted to rhetorical education, students can learn an ethos of collaborative disagreement that casts their differences as matters of negotiation instead of as fearfully violent" (249). And this is precisely where CRT finds its place in rhetoric and composition. The ideological problem with discussions of racism is that individuals have been

socially and politically urged to view race consciousness as less favorable to colorblindness (Omi and Winant 134), and to view and bring attention to or discussion of difference as a cause for fear, worry, and impending attack. As Americans, we have been encouraged to play a role in which we as members of this colorblind society pretend not to sense the underlying current of tension caused by difference until it quakes in blatant recognizable incidents few and far between, so few and far that we begin to believe our troubles with difference are healing and that racism in this country “is not what it used to be” (Bonilla-Silva 29). But what all of this colorblind agenda boils down to is that the problem we have with difference is just that: we have a problem with difference. Dave Chappelle in his stand-up comedic performance “For What It’s Worth” sums up what the ideology toward difference should be: “You may eat different food, but I’m not gonna hate you for that. It’s funny, but I’m not gonna hate you” (Lathan). In other words, why shy away from acknowledging and embracing—going beyond tolerance—difference?

According to Olson and other scholars interrogating standard practice in composition, curricula at the college level establishes the rules and procedures that allow racism to flourish and grow: standardized language practice. This enforced language standard, even in terms of dialect, pronunciation, and diction operates to reinforce hegemonic control over the very people it presumes to liberate or protect. Racial inequality in composition is shaped by and shapes curriculum and pedagogy itself. As Olson states, “consequently, critical race scholarship attempts to balance a cognizance that race is more a political than a biological category with an analysis of how this category is deployed in order to maintain and further a system of domination and subordination based on race” (213). As Olson discusses, CRT seeks to account for multiplicity of intersecting racial and other cultural differences, away from a traditional dualistic

black-white framework. I argue above that LatCrit is the more adequate framework by which to address intersectionality beyond the black-white binary; however, CRT in its contemporary development has worked to better address intersecting issues of difference.

What CRT provides for scholars in rhetoric and composition is an ability to bring to the foreground the workings of racism in the daily lives of all people, and it illustrates that we are all complicit in a system of domination and subordination, advantage and disadvantage, structured according to racial categories (Olson 215). Olson suggests a race consciousness developed through CRT to be used as an analytics tool with which to examine our own pedagogies, writing programs, and institutions—and, perhaps, to alter them for the better (Olson 216). Olson's specific advice is for WPAs to introduce readings and discussions of CRT into pedagogy and training for TAs and adjuncts (208); however, I am unsatisfied by this suggestion as it first implies an assumption that existing faculty have such issues covered and are not in need of such instruction in the same way newer inexperienced teachers are. But second, I agree with Joseph A. Harris in his assertion that the field should focus more on who has access to the composition classroom, both as students and faculty, and states a diverse mix of students and instructors of color is the more pressing task (223). This charge entails a much larger task than simply assigning readings in CRT for TA training and involves work at the institutional level regarding access, retention, and success of students from underrepresented backgrounds. So the question becomes how do we change the institution before the classroom? My suggestion is a focus on, acknowledgement of, and incorporation of the critical race methodology of counterstory.

Counterstory as a Rhetorical Method of Transformational Resistance

The counterstories I have composed for this project come with the intent toward transformational resistance. According to Solórzano and Delgado Bernal, this form of resistance puts emphasis on “the importance of working toward social justice” (316). The stories and analysis within provide a critique of social oppression and are motivated by an interest in social justice toward the possibility of social change (Solórzano and Delgado Bernal 319). Instead of choosing to leave the academy, which

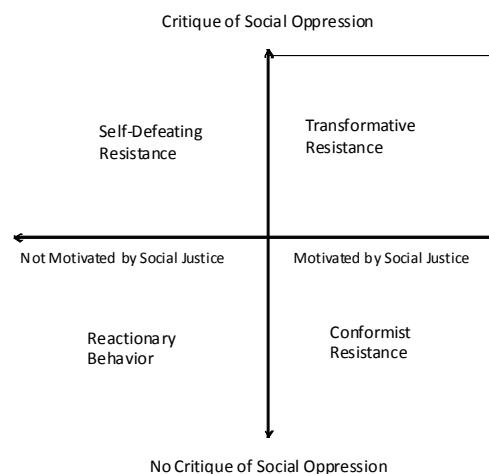


Fig. 2. Defining the Concept of Resistance.
(Source: Solórzano and Delgado Bernal (2001)).

would fall in the quadrant of self-defeating resistance (see fig. 2), or by only offering suggestions pertaining to the ways Latin@s can better prepare themselves for success in higher education—which would represent conformist resistance—I chose to resist through a project that, through counterstory, critiques the systems in place and is motivated by the belief that “individual and social change is possible” (320). Likewise, The Latina Feminist Group, a collective of Latina feminists in higher education, found it necessary to gather and “weave *testimonios*, stories of [their] lives, to reveal [their] own complex identities as Latinas” (1). As a collective they sought to resist “systemic violence and cultural ideologies that continually repositioned [them] at the margins,” and this transformational resistance of theirs is pursued through theorizing experience and relying on methodology to narrate lived realities that are otherwise silenced or censored (2 & 12). In this pursuit, The Latina Feminist Group created their collection *Telling to Live* as a space

from which to resist, but also in which to perform such painful and vulnerable disclosure safely. Previous to the creation of this text and even throughout the process of constructing the collection, many of the Latinas involved voiced the fears they felt concerning public storytelling, and in particular Gloria Cuárez is quoted as saying, “I’ve been waiting for ten years to feel comfortable enough to say this publicly. I may never say it again, so I am grateful we have created this opportunity” (14). *Papelitos guardados* are referred to by this collective as the writings “tucked away, hidden from inquiring eyes” (1) that Cuárez and other contributors pull from to create *testimonios* toward social justice. As The Latina Feminist Group expresses, the term *papelitos guardados* is characterized as such:

Papelitos guardados evokes the process by which we contemplate thoughts and feelings, often in isolation and through difficult times. We keep them in our memory, write them down, and store them in safe places waiting for the appropriate moment when we can return to them for review and analysis, or speak out and share them with others. Sharing can begin a process of empowerment. (1)

However, if sharing these stories of oppression and marginalization “begins a process of empowerment,” why do members of The Latina Feminist Group express fear in disclosure? Many of the women in this collective shared stories with one another that they never shared with anyone before, and even so some still opted to publish anonymous *testimonios* due to maintained fear and vulnerability to “professional or political consequences for [such] personal disclosures” (20). But why is this the case? Is academia so unwelcoming of these perspectives that those of us who have stories of oppression and marginalization to speak of are forced into silence? Forced to wait ten years until we sit in secure tenured positions before we can share our *testimonios* with those who will benefit from hearing/reading them? Why is it necessary that Chican@ professors

fear my own endeavor to write the experiences detailed within? They are terrified for me, so sure are they that my dissertation will be “blocked” by the (white) professors in positions of power who do not want me to speak about the instances of discrimination and racism I have encountered during my academic journey. I have been called “*loca*,” (literally) for taking on this project, I have been told to wait until I am no longer in a vulnerable position in the academic power hierarchy, but isn’t my position exactly what makes my words necessary (Anzaldúa 265)? Isn’t it people with less power who create *testimonio*? Is there no better moment than now for me to do exactly the kind of disclosure I intend?

I am not revealing “industry secrets” that should not have already been made known, and as The Latina Feminist Group and others (Anzaldúa, Bell, Delgado, Villanueva, Delgado Bernal, Yosso, etc.) demonstrate, are not already being shared in the safe spaces of edited collections or other publications from locations of assistant and associate professorships. Yet these “secrets” are nonetheless being whispered in conversations among *mujeres* of color in graduate programs and thus should occupy a space at the peak of the graduate experience which is the dissertation. The dissertation should be regarded as a safe space from which to disclose the inequalities I will present in the following chapters because I am not crafting these stories from a malicious and hurtful place with the intent to harm those who read or those written about. In the rhetorical sense, my white professors are the primary audience for this work because I want this group to learn about themselves in relation to students like me from the stories within. I write from a place of transformative resistance that seeks to illuminate institutional injustice and practices reproduced by certain individuals toward an overall commitment to social justice that will permit access, retention, and success of Chican@s and other from marginalized backgrounds to the academy.

Concluding Thoughts

Critical race theory and counterstory provide important territories for the field of rhetoric and composition to traverse. As an academic professional I know I will eventually be charged with beginning or continuing to address the curricular and mentoring needs of a growing population of people from underrepresented backgrounds in higher education. I want to be prepared to serve a diverse student population and believe that my work can be framed and adequately addressed through the use of CRT and LatCrit. In response to Olson's call for our field to focus on CRT, Joseph Harris responded by asking how this frame might help to "create programs that speak to the needs and interests of minorities and working-class students?" (223). This project provides my answer to Harris' question through the proposal of a theory and methodology that serves to name, document and express the still dominant inequities that prevent universities from recruiting, retaining, and graduating underrepresented students. However, counterstory and in particular composite counterstory, intervenes in a way that protects the writer in her disclosure. The counterstoryteller can publish with her name to the text because of features unique to composite counterstory that involve the building of narrative from lived experiences and data brought together in their similarities. As a field, scholars in rhetoric and composition should incorporate CRT and counterstory into our praxis and should work as a whole to propose, develop, and implement pedagogy and curricula critical of what has in the past been deemed standard or traditional. As Cheryl Glenn has done in her remapping project of the rhetorical canon, we too can and should call for a new map that resists traditional curriculum and institutional practice historically created for the white and the upper/middle class (287-8).

CHAPTER TWO

CRITICAL RACE THEORY COUNTERSTORY AS SOPHISTIC ARGUMENT: THE INSTITUTION'S STOCK STORY VS. A CHICANA'S CRITICAL RACE COUNTERSTORY

A Feminist Example

In *Feminist Theory: From Margin to Center*, bell hooks reflects on the changing face of feminist practice and theory during the feminist movement. She recalls white privileged women's resistance to adopting the perspective of intersectionality in feminist theory. These critics claimed placing feminist standpoints at the intersections of race-class-sexuality pulled focus from gender and were thus a threat to the entire feminist movement, and worse, radical feminists (women of color among them) who insisted on intersectionality were deemed traitors to the movement (xii). But as hooks and other feminists (Moraga and Anzaldúa) assert, women of color experience sexism from a perspective that *must* take into account the ways race, class, sexuality, etc. intersect with gender because combined, these socially constructed demographics shape "female destiny." bell hooks maintains once marginalized voices of radical feminists were taken serious and really *heard*, "many unenlightened white women broke down the wall of denial and began to examine anew how they had talked and written about gender in the past" (xiii). hooks' discussion on the shift made in the feminist movement to include a marginalized perspective of intersectionality provides example of what can be achieved when alternate realities are considered; worldviews open up to the realization that multiple truths exist that inform more than one reality.

Marginalized perspectives come from those who exist on the periphery, yet interact with central ideology. As hooks states, to be in the margin "is to be part of the whole but outside the main body" (xvi), and in rhetoric and composition some of the earliest perspectives from the

margin are those of the sophists. The sophists were *metics* or resident aliens in Athens, and possessed limited rights (Barrett 4; Poulakos 16). From this periphery space they were the outsiders looking into to Athenian society and ideological systems, able to “elude or evade the system’s integrative capacities” (Poulakos 25). Because sophists were travelers and non-citizens there was no necessity on their part to be faithful any singular perspective, loyal to a given institution, and committed to no one specific political system, which afforded them the ability to think about and argue for multiple sides of an issue. In *The Sophists: Rhetoric, Democracy, and Plato’s Idea of Sophistry*, Harold Barrett discusses Protagoras’ suggestion that for every argument there are two (and others beyond him have argued for more) opposing sides (10). According to Barrett, those in Athens who were staunch believers in known truths being unquestionable and beyond debate the notion of the possibility for competing sides was astounding and even threatening. Further, John Poulakos contends a common goal attributed to sophist thought is that of inverting perspective so that the weaker argument becomes the stronger one. When the sophists succeeded in this shift, the weaker argument held potential to disrupt the world as Athenians knew it (29). Sophists challenged fifth century Athenian belief, ideologies, and interest, and therefore disrupted from the margins. The *Dissoi Logoi* is a well-known example of sophistic argument in which Athenian cultural superiority is called into question (Poulakos 17). This argument encourages the exploration of all possible sides of an issue through examining abstract terms such as seemly and shameful, good and bad. Through sophistic argument such as the *Dissoi Logoi*, sophists present context and audience specific circumstances dealing with cultural difference and threatened Athenian truths and traditional legacies (22). In this way the sophists maintained the ability to think in doubles because they had been outside of Athens and had seen and experienced other socially constructed truths they in turn drew

comparisons from. The sophists were speaking, teaching, observing, and influencing from the outside of mainstream Athenian society.

Sophistic thought and positionality correspond to Gloria Anzaldúa's *mestiza* consciousness. In the same way sophists could be loyal, committed, and faithful to no singular idea or reality because of their *metic* status and outsider perspective, the *mestiza* is loyal, faithful and committed to multiple ideas and realities, because she exists in a marginal space and is a border-crosser ("*La conciencia*" 100-101). Anzaldúa notes "position is point of view. And whatever positions we may occupy, we are getting only one point of view: white middle-class. Theory serves those that create it" ("*To(o) Queer*" 265). There is a hierarchy when it comes to viewpoint. But rather than a linear hierarchy, there is a hierarchy of concentric circles, with the center being the view point of the majority, and the outlying circle being the perspective of those on the periphery or the margins. People on the margins are the border crossers, the *mestizas* and sophists who oscillate between worlds and from this activity of border crossing come the perspectives of dual or multiple realities. There is not only one perspective, one story, one argument, but in fact a multitude contingent upon view point. These multiple realities exist because those in the margins navigate multiple worlds, world views, and ideologies. As Anzaldúa notes above, there is a hierarchy when it comes to point of view and those in the majority establish ideology based on their own world view and circumstance, and then colonize oppressed peoples with these supposedly objective truths/realities. However the *mestiza*, like the sophist, knows objective truth is a social construct and cannot ignore this truth.

Contemporary scholarship in rhetoric and composition chronicles experiences of navigating the institution of higher education from the margins. Victor Villanueva, Jr. in *Bootstraps: From an American Academic of Color* discusses being nearly a contradiction, a

Latino English professor, which is a periphery position in a field scantily populated with Latinos. Shirley Wilson Logan addresses being the professor of color in a predominantly white institution and classroom setting, and being responsible for the instruction of people who would draw conclusions about what truths she represents based on physical markers. What the sophists did is disrupt, from the margins, supposed objective truth in the Athenian polis. I argue scholars/faculty of color are in the privileged yet still marginalized position to do the same in institutions today. This potential for scholars of color to disrupt or intervene is an especial privilege for scholars of color who have gained superstar status and are consistently brought to university campuses to speak (i.e. Gayatri Spivak, Cornel West, Walter D. Mignolo, etc. And in rhet/comp, Victor Villanueva, Jacqueline Jones Royster, Keith Gilyard, etc.). Further, when a lens such as critical race theory is applied to disrupt institutional standards, objective truth is revealed as socially constructed, and culture, not objectivity, is shown to significantly influence reality.

This chapter demonstrates through two tellings or two dialogues the stock story and the counterstory to this narrative about a composite character who can represent Chican@ students as they attempt to find a place in the academy. It is my hope that by reading both dialogues, one after the other, my audience is able to discern more than one side to the story and will come to recognize how the Chicana student is misrepresented when measured by unexamined institutional standards. But beyond this, the counterstory functions as a challenge to the stock story that precedes it by shedding light on institutional practices that are not objective and are built upon systems and legacies of racist and classist practices that have served gatekeeping functions in spaces like the University. This chapter's stock story and counterstory dialogues are inspired by Richard Delgado's article "Storytelling for Oppositionists and Others." In this essay Delgado addresses institutional practice concerning university hiring standards through placing

stock story and counterstory together and analyzing the differing realities provided by the storytellers dependent on their social locations.

Richard Delgado and Counterstory vs. Stock Story

In his foreword to Delgado's *The Rodrigo Chronicles*, Robert A. Williams, Jr., comments on Delgado's stories as being outsider stories. Williams says these stories

help us imagine the outside in America, a place where some of us have never been and some of us have always been, and where a few of us...shift-shape, like the trickster, asking the hard questions...without answers, questions about what it means to be outside, what it means to be inside, and what it means to be in-between in America. (xii-xiii)

Delgado characterizes counterstory as “a kind of counter-reality” created by/experienced by “outgroups” subordinate to those atop the racial and gendered hierarchy. While those in power, or as Delgado offers, the “ingroup,” craft stock stories to establish a shared sense of identity, reality, and naturalization of their superior position, the “outgroup aims to subvert that ingroup reality” (“Storytelling” 2412-13). Delgado describes stock stories as the stories those in positions of dominance collectively form and tell about themselves. These stories choose and pick among available facts and present a picture of the world that best befits and supports their positions of relative power (“Storytelling” 2421). Stock stories feign neutrality and avoid at all costs any blame or responsibility for societal inequality. Powerful because they are often repeated until canonized or normalized, those who tell stock stories insist that their version of events is indeed reality; and any stories that counter these standardized tellings are deemed biased and therefore not credible. Delgado suggests counterstory as a methodology that intervenes in stock stories told by the “ingroup” that dismiss or decenter racism and those whose lives are daily affected by it. Counterstory then is a method of telling stories by those people

whose experiences are not often told. The counterstory methodology serves to expose, analyze, and challenge stock stories of racial privilege and can help to strengthen traditions of social, political, and cultural survival and resistance.

Delgado outlines several styles in which counterstory can take shape: chronicles, narratives, allegories, parables and dialogues (“Storytelling” 2438). In this chapter I extend my discussion of counterstory as dialogues in the tradition of sophistic argument by presenting two tellings of the same event. The dialogue, as a literary style is more than familiar in the field of rhetoric and composition and has been most notably employed by Plato as a function of language to aid philosophical inquiry. As a style, dialogue depicts oral discourse and Plato uses dialogue to give voice to Socrates who left no written works, and in this way develops his ideas through exchanges with surrounding characters. According to Bizzell and Herzberg, Plato values oral exchange because “it responds flexibly to *kairos*, the immediate social situation in which solutions to philosophical problems must be proposed” (81). Likewise, Delgado’s specific method of placing two dialogues side-by-side provides him as author the opportunity to develop his ideas through exchanges between characters that represent and voice contending viewpoints about contemporary issues. The audience is invited to first experience a version of the events from a status quo point of view, which in the case of this chapter’s stock story is that of the institution. Following the stock story a counterstory is then presented to both develop the author’s marginalized viewpoint and to critique the view point put forth by the stock story while offering alternate possibilities for the audience to consider. I term this method of placing side-by-side two dialogues concerning the same events, “stock story vs. Counterstory.”

Beyond the styles of counterstory outlined by Delgado, Tara J. Yosso explains these styles are generally composed in the autobiographical, biographical, or composite genre (10). For

this dissertation I compose each chapter's counterstory as composites in the style of dialogue, narrative, and allegory. Composites gather material for the counterstory's discourse, setting, and characters from sources including but not limited to statistical data, existing literatures, social commentary, and authors' professional/personal experiences concerning the topics addressed. Another feature of composite counterstory is the composite character. Composite characters are written into "social, historical, and political situations that allow the dialogue to speak to the research findings and creatively challenge racism and other forms of subordination" (Yosso 11). Because these characters are written as composites of many individuals, they do not have a one-to-one correspondence with any one individual the author knows (Delgado, *The Rodrigo Chronicles* xix). In many cases the composite character is an abstraction representing cultural or political ideologies. For instance, in "Storytelling for Oppositionists and Others" Delgado crafts a stock story on the topic of rejecting a "black [male] lawyer for a teaching position at a major law school" (2418). The professor in charge of the hiring process and who is featured in the stock story's dialogue is described as white, male, tenured, mid-career, and "well regarded by his colleagues and students" (2418). The professor, through both his character's description and dialogue, represents more than just a single individual. Delgado crafts a composite character that embodies ideology, in particular institutional racism in hiring practices. Accordingly, the stock story and counterstory crafted for this chapter involve dialogues conducted among composite characters that represent university professors, a Chicana graduate student named Alejandra Prieto, and her mother. Because composite characters and composite counterstories are drawn partially from the author's personal experience, the professors have been assigned gender ambiguity so as to discourage the reader from drawing connections to real-life persons.

The dialogues initiate the chronicles of Alejandra Prieto, a Chicana graduate student pursuing her doctorate in rhetoric and composition. Modeled after Derrick Bell's recurring composite character Geneva Crenshaw, and Delgado's Rodrigo, Alejandra will play a recurring role in all of the counterstories in this project. The stock story dialogue is followed by an analysis that addresses what the story "includes and leaves out and how [the story] perpetuates one version of social reality rather than another" (Delgado, "Storytelling" 2415). The analysis of the dialogues relates to the concept of being a dual-reader as described by Anzaldúa in her essay "To(o) Queer the Writer." She states that "[r]eading skills may result from certain ethnic, class, or sexual experiences which allow her to read in non-white ways. She looks at a piece of writing and reads it differently," including her own work (273). Thus the analysis following the stock story dialogue will experiment with a dual-reader approach because like Anzaldúa, I have had "more training reading as a white middle-class academic than I [have] reading as a Chicana" (273). My analysis as a Chicana aims to read into the stock story an alternative message that is usually understood in a way that privileges the institution. This Chicana reading of the stock story is furthered through the counterstory dialogue. The counterstory, a dialogue between a Chicana mother and daughter, serves the function of analyzing the stock story through its own telling of the same events detailed in the stock story.

A Stock Story discussing a Chicana graduate student's status as qualified to proceed in her Ph.D. program.

In the particular program of this story, a qualifying exam is conducted to assess a student's potential for joining the professional conversation in the field of rhetoric and composition. This exam consists of a meeting between the student and program director at which the program director engages in a qualifying assessment of the student's records in the program

and the writing in her portfolio. The materials in the portfolio are meant to provide the program director with a detailed sense of the student's analytical and writing skills. Aspects of the student's scholarship are evaluated based on a reflective essay and other academic writing (seminar papers) by the student. These writings are used to indicate whether the student can step back from her writing and recognize her strengths and weaknesses as a scholarly writer and whether the student has developed a research trajectory indicative of her ability to perform graduate level work. In this program the qualifying examination is intended as a mentoring opportunity for the participants to have useful conversations about the student's possibilities for writing and research. This particular step in the graduate school process was chosen because it serves a programmatic gate keeping function for graduate students and can be especially problematic for underrepresented students, like the student discussed next.

The Stock Story

Setting. The program director and two professors are in a department conference room to discuss Alejandra Prieto, a Chicana graduate student who has failed her qualifying exam. In this program, as in others, if it is determined that a student does not pass the qualifying exam then a committee of professors will form to discuss the student, her portfolio, and her ability to continue in the program. The committee in this stock story consists of the program director and two professors, all of whom are white and from middle-class backgrounds. The program director, D. Mosley is white and tenured. One of the professors, F. Hayden is untenured, and the second professor J. Tanner is tenured and well published in the field of rhetoric and composition. Alejandra has completed her first full year of the Ph.D. program after entering the program with a B.A in sociology. The reason for the committee's meeting is the student's failed attempt to pass

her qualifying exam and also faculty concerns about the student's research interests, writing ability, and an assigned final grade of C in a core program course.

Mosley: Thank you both for finding the time to meet today. I know the beginning of the semester is a busy time for us all, so I'm glad we could all decide on a time at last. Now I know you are both unfamiliar with this sort of meeting, but it's official procedure after a student has failed his/her qualifying exam.

Tanner *[teasing]*: Yes Mosley, I went ahead and double-checked the program handbook to see that this meeting was a legitimate way to proceed, considering we've never experienced a student failing his/her qualifying exam, at least not in the sixteen years I've been program faculty.

Hayden: Well that's not exactly true, I recall other faculty saying some students have been of questionable qualifying status before, but I hear they usually leave the program before we have to come to this stage of committee discussion.

Mosley: Either way, Alejandra's progress and status in the program have become a concern for those of us in the room today. After reviewing her course schedule for the past two semesters, it seems she's taken all but one of her courses from each of us, all courses in rhetorical theory, and one in composition pedagogy with Dr. Beale. Of the four courses she's taken so far, Alejandra's grades are three As, and one C, which you Tanner assigned her. Now I met with Alejandra earlier this week regarding her qualifying exam, and let her know concerns had been raised about her performance in class and about her writing. I also had specific questions for her about the C she earned in your class, Tanner, to which she did not have an adequate answer. So I guess I'd like to start there, what happened in your class Tanner, what's your assessment of this student?

Tanner: Well, to be honest, she's a sweet girl, she really is. You know she even brought some sort of Mexican cake to class one day to share with everyone. Sweet girl. However, as I recall, I raised a major concern about this student when we were in committee meetings about new admits, and it's the same concern I'm raising now: Is this student a good *fit* for this program? You both served on the program admissions committee with me back when we were forming Alejandra's cohort and you both—

Hayden: Yes, Tanner we remember that you objected to her admission because she would be starting the doctoral program with only a B.A. in what you deemed an unrelated field. But I also remember she was the only minority applicant that year, and even as an undergraduate had more experience as a research assistant on nationally-funded projects than her whole cohort put together. Plus, with the direction our field needs to go concerning changing demographics of student and faculty populations, it couldn't hurt to admit a student whose focus is on social issues related to race and education rather than the same old literature and creative writing folks we usually get. We need to be more interdisciplinary, you know that.

Tanner: That aside Hayden, we're a top five ranked program, and we demand a lot from our students. Our curriculum is rigorous and our students need to be the best and the brightest *in our field*, and it does nobody any favors to admit students who can't even tell you who and what the major theorists and journals are!

Mosley: Okay, there's no reason to raise our voices. What we need is to return to the reason for this meeting, Alejandra's status as a student in this program. Talking about whether or not she should have been admitted is pointless because she's here, she's in the program, and we need to move forward and decide whether she should remain or go. Now, when I met with Alejandra for her qualifying exam, she was pretty emotional and not able to coherently discuss her progress in

the program to this point. She even asked me outright if we admitted her as some sort of “affirmative action” recruit!

Tanner: *[mumbles something incoherent under her/his breath]*

Hayden: She didn’t really ask that did she? What did you say?

Mosley: She most certainly did, and I denied it of course. This program, because of its ranking and rigors, is strictly merit-based, and I told her as much. Curiously she somehow knew she wasn’t a first priority admit and was on our second list of admits.

Hayden: Well I always thought it was a bad idea to have grad student reps on admissions committees. They gossip too much, and sometimes damaging information falls on the ears of those who were never meant to hear it.

Mosley: Yes, well, back to the original question, Tanner what happened in your class that resulted in this C on Alejandra’s record?

Tanner: Right, well, did you ask her?

Mosley: I did, but I’d like to hear your perspective on the issue too.

Tanner: Well, as I’ve said, again and again, Alejandra is just not a good fit for this program. She rarely spoke in my class, and the few times she did her comments always drew the material back to her comfort zone of social issues, and in particular race. For god’s sake, everything is *not* always about race! And then her writing! Her seminar paper was just not on par with the rest of the students, not in content or in quality. She tried, in my opinion unsuccessfully, to tie everything she read and studied in my course back to what I feel are likely recycled papers from sociology courses or projects. That aside, this attempt she makes to fuse her old discipline and ours comes across as awkward, at best, in her prose. It’s just not clear writing; there’s no focus and no connection or contribution to the field. Plus, she doesn’t even write in MLA and

seemingly makes no attempt to do so. I stand my ground and still contend that she is not a good fit for this program and feel fully justified in assigning her a C in my course.

Hayden: Ouch, Tanner, a C may as well be an F in this program, but I hear what you're saying regarding her participation in class. I experienced the same thing in the course she took with me. She rarely ever spoke, which made me begin to question whether or not she read and more so, even comprehended the material? I mean she was practically silent the whole semester.

Mosley: Did she ever miss class?

Tanner and Hayden: No.

Mosley: Yeah, she never missed a day of my course either, but I recall her silence as well. So Tanner did you ever speak to her regarding your concerns about her classroom performance or her handling of course materials?

Tanner: She knew as well as any other student that I hold an open door policy. I am always happy to assist students in any way possible, and I set office hours and appointments with students whenever needed.

Mosley: Yes I asked her during our meeting whether she had ever visited you concerning her progress in your course or if she ever discussed her grade with you. She said she hadn't.

Tanner: No, she didn't, and as I've said, my door is *always* open to students.

Mosley: Well as the handbook states, the official purpose for this meeting is for us to discuss whether the student has made satisfactory progress, has maintained a 3.5 grade point average, or has had other problems in the program. We need to assess Alejandra's potential for joining the professional conversation in our field and this is based on her record in the program, her writing in coursework, and her meeting with me as program director. After hearing both of your concerns I'm pretty sure she shouldn't continue on toward the Ph.D. I'll be meeting with her

again next week for a follow-up to her exam, and she and I will discuss a plan of what she should do next. I'm thinking it'll be in her best interest to just take the masters and go. Are there any last topics either of you would like to discuss?

[Tanner shakes her/his head no.]

Hayden: You know Mosely, I feel as if I'm pointing out the obvious but I'm surprised this hasn't come up and that you're already considering she not continue in the program...despite Alejandra's C in Tanner's course she did earn three As in yours, mine, and Beale's courses. Does this not count as satisfactory progress? And come to think of it, for all the lack of contribution she made to course discussions she did write really thoughtful and provocative reflection essays each week to the assigned reading in my course. And from what I remember, her seminar paper, while rough, was not any worse than those written by other first years who came in with their B.A.s and in fact wasn't too far off the mark from what some M.A.s turn in. But Tanner I think what makes her work...what's the word...difficult? Yes, I think her work is difficult for us to wrap our minds around because it's unconventional, probably by in large due to the fact that she approaches it from a perspective we're not accustomed to...

Mosley: Yes Hayden, I hear exactly what you're saying. In fact she did speak at least once in my course, and it was to ask what the "Eastern canon of rhetoric" is? Different perspective indeed!

Hayden: So then maybe it's not that she doesn't show potential for joining the professional conversation in our field, but perhaps that she has potential to say things we're uncomfortable with because her research interests are beyond our areas of expertise and her approach is something we've just not experienced before. Potential...I think she has it.

Mosley: Tanner?

Dr. Tanner, pick and choose from their encounters with Alejandra to create an account of how she has performed as a graduate student and are thus able to justify her failing status as a graduate student. They each discuss the various ways Alejandra has caused them discomfort (her silence, her unconventional research interests, her failure to visit office hours), and Tanner repeatedly asserts Alejandra is not a “good fit” for the program. At first glance the dialogue seems to be standard procedure for the purposes of discussing a struggling student. The professors all appear generally pleasant and even concerned about Alejandra, whom Tanner condescendingly describes as a “sweet girl.” The dialogue follows a sequence in which the professors discuss their interactions with Alejandra and their overall perception of her as a student and their opinions on whether or not she should remain in the graduate program. Without Alejandra’s presence at the meeting to offer explanation or alternate accounts, the audience reading the stock story is lead to accept the professors’ assessment of her. For instance Professors Tanner and Hayden take issue with Alejandra’s silence and do not pause to reflect on their own assumed understandings of it.

Silence in many instances has been utilized by women and people of color in the academy as a means of survival. Chicana historian Yolanda Chávez Leyva asserts silence is not necessarily the absence of something, but rather contains within it the choice to speak or not. Chávez Leyva urges individuals like Tanner and Hayden to explore the contours and textures of silence so as to understand it, so as to understand the ways in which silence can limit the Chicana but also protects her (429-432). However the professors default to their dominant understandings of silence that do not explore silence-as-strategy. They instead misinterpret Alejandra’s silence in line with an observation made by Ana Castillo: “although dominant society has rendered us powerless and silent, it does not naturally equate that we are indeed powerless (inconsequential)

and silent (stupid)” (17). Instead of questioning why their own beliefs have led them to believe silence equals lack of comprehension, the professors view Alejandra’s silence as an inability to grasp material or contribute to course discussion. The professors then reason that if Alejandra is unable to perform up to unquestioned graduate seminar standards, then she must also be unfit for graduate study.

Through the course of the meeting each professor has the opportunity to tell their own story relating their interactions with Alejandra and Tanner continually references the meritocratic argument insisting the only problem s/he has with Alejandra is on a strict merit basis and if Alejandra is experiencing any difficulties in the program these are the student’s difficulties alone. Tanner expressly states s/he feels s/he and her/his fellow faculty have done all they possibly can to help this student be successful in the program. What Tanner fails to acknowledge is brought up by Hayden that Alejandra has done fairly well in all but Tanner’s course and while her research interests and writing style are unconventional, they are not sub-par when compared with many of her peers. However, all three professors, by citing each other’s stories about Alejandra, seem to have drawn the same conclusion that she would be better off not continuing in the program. In addition, her absence from the program would also provide them added time to focus on their own careers and students who do not need the help they project Alejandra will need to complete the program. Now, by emphasizing other details, shifting perspective, and giving the event a slightly different interpretation, a quite different picture emerges as is demonstrated in the next counterstory.

A Counterstory in which a Chicana graduate student discusses HER status as qualified to proceed in HER Ph.D. program.

The counterstory reveals, while covering the same topics discussed in the stock story, Alejandra's distinctly different version of events. As are common features of counterstories, Alejandra reflects on specific incidences of racial microaggressions on the part of her professors (Yosso 132), while also calling attention to cultural differences she has observed and experienced during her course of study. According to Sue et al., racial microaggressions are "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights toward people of color" (271). While Alejandra acknowledges her professors and peers who commit these microaggressions against her are likely unaware they are doing so, she verbalizes the pain and discomfort she feels every time an interaction like this occurs.

While racial microaggressions are recounted by Alejandra as specific incidents shared between her and professors or peers, her main focus in the dialogue concerns the overall culture shock she experiences while attempting to situate her race, class, and ethnic identities in this graduate program. The counterstory draws the audience's attention to the same topic of silence as discussed by the professors in the stock story and her explanation for what her professors interpret as lack of contribution to classroom discussion is in fact a learning technique Alejandra has acquired through her upbringing in a Catholic and working-class Mexican-American household, none of which the professors bothered to consider. During traditional Catholic mass, dialogue is not part of the ceremony and in general the learning is top-down in that the lector or priest does the speaking and specifically the priest discusses and contextualizes the gospel for the congregation. Further, Jean Anyon and other scholars in education have conducted studies citing

the learning styles encouraged in educational settings separated by class. According to Anyon's study, while middle and upper class children are encouraged in the classroom, from an early age, to think critically and contribute their ideas to class discussions, children who attend working-class schools are often instructed to be silent and obedient (76). Also, as Tara J. Yosso asserts, "Chicana/o students who feel silenced by the curriculum and class discussion may maintain strategic silence in the classroom, and refrain from speaking until a moment when they believe others will acknowledge their remarks" (132-133). Alejandra is more confused than anything else about the "culture" of graduate school and comments on her observations of peers speaking for the sake of hearing their own voices, and feeling completely alienated in Professor Tanner's course. While she did not enter her graduate school experience radicalized in her research interests and her identification as a Chicana, she has come to cling to both in defiance. The counterstory details an alternate reality when compared to the same events as experienced by the professors as well as a different description, in Alejandra's terms of who she really is.

A Counterstory

Setting. Alejandra has just left the office of D. Mosley, program director, after their follow-up meeting. The meeting consisted of Mosley recounting various talking points from the committee meeting (described in the stock story) and asking for Alejandra's response to the concerns raised by each professor in that meeting. The meeting lasted nearly an hour and results in Mosley suggesting Alejandra consider finishing the program with the M.A. and perhaps seeking the Ph.D. in another program or field. Tearfully Alejandra calls her mother to discuss the meeting.

Alejandra: *¿Hola mamá como estas?*

Mamá: *¿Estas llorando hija? ¿Que paso? Was it your meeting?*

Alejandra: Yes. S/he told me I should just take the masters and go—

Mamí: Go? Go where? What did s/he say to you? Oh I could shake that wo/man—

Alejandra: No mom, don't go there, it's not even worth it, plus s/he's right, I don't think I'm cut out for this program, maybe not even for grad school, I don't know...

Mamí: Would you listen to yourself? *No es cierto mija*, you have every right to be in that program, and you've worked too damn hard to start telling yourself "no" now—

Alejandra: I'm not telling myself "no" mom, they are.

Mamí: Maybe not, what exactly did s/he say? What went on during that meeting?

Alejandra: Well, Dr. Mosley started by letting me know s/he'd met with two other professors who I've had coursework with during the past year, to discuss my "progress and potential" in the program.

Mamí: Who were the professors? Did s/he tell you?

Alejandra: Yes, but it wouldn't be hard to guess who they were either, I mean I've only taken four courses so far and Dr. Beale who I had composition pedagogy with is on sabbatical for the semester. S/he's in Brazil or something so it couldn't have been her/him, and beside Dr. Mosley the only other faculty I've had coursework with are Dr. Hayden and Dr. Tanner.

Mamí: Tanner? That *babosa* who gave you a C?

Alejandra: Yes her/him...

Mamí: Oh great.

Alejandra: So anyway, s/he said they all discussed various aspects of my work in the program, and they all "really like me as a person." H/e even said Dr. Tanner mentioned something about how sweet I am because I brought Mexican cake to class one day to share with everyone—

Mamí: Ha-ha, you did?

Alejandra: No I didn't, it was left-over cornbread from a barbeque place I went to the night before. I figured I'd bring it in to share rather than throw it away. S/he apparently assumed it was "Mexican cake" and told Dr. Mosley about it, how they got on that topic I don't know.

Mamí: What?! And because you're probably the only Mexican s/he's ever met or had as a student, it becomes "Mexican cake"? Didn't you say s/he's from the South? How can s/he not recognize cornbread when she sees it?

Alejandra: I don't know Mamí, I think it was just Dr. Mosley's awkward way of beginning the meeting with me, anyway s/he said each professor had specific concerns over things like my writing, my research interests, my classroom participation, and my overall "fit" for the program. What's crazy is that some of the things s/he mentioned...well I guess I have a really different perspective on...

Mamí: Like what? What do you mean?

Alejandra: For instance my research interests. Her/His complaints about my research interests were really confusing because at first s/he asked how I think the fields of sociology and rhetoric and composition are related, but before s/he let me answer, s/he asked another question which was "Do you think the discussion of 'race' really has a place in this field?" I told him/her it definitely has a place. I don't know if you remember but one of the most racist things that ever happened to me occurred in Dr. Mosley's class.

Mamí: Refresh my memory—

Alejandra: Mosley supplied us with a list of fifteen theorists s/he'd selected to pass around amongst the fifteen students in the course. We were to select one of these folks and lecture the rest of the class about her/his major contributions to our field. Now I don't know if people of color gravitate toward likeness, but the two of us in Mosley's class (me and this woman from St.

Lucia) sat in the back corner, and by the time the list got to us we looked at who was left and then both looked at each other with ironic grins. Guess who was left for us colored folks to choose from?

Mamí: Who?

Alejandra: Frederick Douglass and Gloria Anzaldúa. You know who Douglass is right?

Mamí: *Sí*, the black abolitionist, but I've never heard of Anzaldúa, ¿era Mexicana?

Alejandra: *Tejana* to be more specific and s/he identifies as Chicana, but isn't that crazy? Lou is from St. Lucia, so s/he looks like what we'd in this country classify as "black," but s/he's not African American. S/he's from the Caribbean and speaks French just as well as English, and me, well I'm definitely not *Tejana* and I've never called myself Chicana, funny enough it was Dr. Mosley who called me Chicana during our meeting today. S/he said, "with your working class Chicana identity, you should have plenty to pull from for material to write about."

Mamí: How did they know you're working class? Are you wearing a sign that says you are? And I've never known you to identify as Chicana—

Alejandra: I know mom, that's my point, it's all about assumptions in this program. No one bothers to ask me anything, they all just assume to know things about me, and it's like they all speak above me or around me, like I'm not here, as if it's easier for them to ignore me.

Mamí: *Mija* I had no idea—

Alejandra: I feel like my presence makes them, both the professors and the students, uncomfortable.

Mamí: How so?

Alejandra: Well, Dr. Mosley said they faculty are very concerned about the fact that I never speak in class. But I have a totally different perspective concerning my silence. Let's take Dr.

Tanner's course for example: I genuinely tried to engage the material and considering we were reading contemporary rhetorical theory. I identified with the gender and socioeconomic class issues brought up by the theorists, but when I asked in class why race wasn't part of the discussion, since I know that race, class and gender are inextricably linked in this country, Tanner would shut me down, every time. S/he'd say things like "well that's not really rhet/comp material you're referring to," when I'd cite authors like Eduardo Bonilla-Silva and Ana Castillo who discussed the same issues but with race centralized, or s/he'd say "that sounds an awful lot like the sociological perspective, but we're discussing this reading from a rhetorical standpoint." I felt unwelcome in her/his class, like the knowledge I brought with me, either from my sociology background or from my personal perspective concerning race was always automatically dismissed, because according to her/him I wasn't really using a rhet/comp perspective.

Mamí: But I thought they brought you into the program because of your different background, because it was—what was the word?

Alejandra: Interdisciplinary. Right, that what I was told too, but now Dr. Mosley's saying some of the faculty are unsure if I'm a good fit for the program, and you know I bet it was Tanner, probably even from the time I applied to the program who thought I didn't fit. S/he really had a way of "othering" me,

Mamí: "Othering you?" What do you mean?

Alejandra: I remember a time when two students presented an exercise based on the work of this scholar named bell hooks. As a class, Dr. Tanner included, we were instructed to write an autobiographical paragraph involving an early racial memory and then read it aloud to the class

one by one. Then we were supposed to “talk back” by providing feedback about what we heard everyone read that angered, upset, or confused us in some way.

Mamí: *Aye* that sounds difficult, what did people say?

Alejandra: Well, with the exception of me, the class was all white so the presenters asked the class to consider their own “whiteness—”

Mamí: *Que es eso*, “whiteness?”

Alejandra: Like for them to consider how being white puts them in a position of privilege when it comes to racial matters. You know how history and literature is usually taught in schools from a white perspective?

Mamí: Oh, right, I see. Yes and how if a *Mexicano* commits a crime then we’re all violent, but if a white person does the same thing, then just that person is crazy, as an individual? You mean the way things are biased to privilege whites?

Alejandra: Yes, exactly. So this privilege is what the presenters wanted others to consider, but when my peers read their memories they only reported incidents in which they’d personally witnessed other whites acting blatantly racist toward a person of color and didn’t reflect on how/why they didn’t intervene.

Mamí: Ah so nobody wanted to be honest?

Alejandra: Well it was that or maybe they just don’t realize that doing nothing can be just as harmful? Either way, I told of an incident that I’m still pretty embarrassed about—remember when I was doing research in Jamaica, and I told you about when I ignorantly assumed a guy who lived in and grew up there knew what it was like to suffer American racial oppression all because I read his black skin and not his Jamaican, and as he put it “black majority,” nationality.

Mamí: Oh *sí*, I remember, that was a big thing to assume. So then no one but you fessed up?

Alejandra: Well, no, Tanner did and I give her/him credit because s/he was the only one brave enough to admit s/he grew up “being suspicious” of the “blacks”—who s/he says s/he and her family referred to as “niggers”—who moved into her/his childhood neighborhood.

Mamí (sarcastically): Oh wow what *coraje*—

Alejandra: C’mon *Mamí* don’t be sarcastic, that had to have been hard to admit to all of us. And that’s not even what bothered me, what really made me feel terrible was that while s/he recounted her/his memory my classmates kept stealing glances over at me, I’m guessing to verify the brown girl’s reaction to Tanner’s admitted racism.

Mamí: Really?

Alejandra: Yes! And worse, after Tanner’s disclosure the presenters thanked her/his for her/his “bravery” and the damn class applauded!

Mamí: No! You’re joking—

Alejandra: I’m not. At that point Tanner surveyed the class with a pleased and relieved look, and instead of providing our professor feedback about what troubled or upset us about her/his memory, the remaining class time was spent by my peers praising the presenters for providing an exercise whereby they could disclose their racial prejudices without worrying about offending “others” or having to muddle their delivery with political correctness. My classmates were no longer stealing glances at me or even aware that I was still in the room, yet I sat there feeling like a ton of bricks had just been dropped on my head. Tanner’s story went unchallenged by the white people in the class and the responsibility to comment on their authority figure’s confession was left up to me, the sole person of color in the class, and I felt no power or authority to talk back when no one else in the room was willing to either.

Mamí: *Aye mija lo siento*—

Alejandra: Yeah—well from that point on in Tanner’s class I just felt, what’s the word?

Defeated. So silence became my refuge; it seemed like my only immediate option for survival.

What did you always tell me about silence? I can’t remember the *dicho* in Spanish, but it was similar to the English saying “If you’ve got nothing nice to say then say nothing at all,” but it had more to do with saying intelligent well thought-out things—

Mamí: Oh, yes, well I’m not remembering the *dicho* at the moment either, but I raised you to be silent and observe while learning something new and then speak when you have something useful to contribute.

Alejandra: Yes! Exactly! And that’s what I don’t understand about the students I’m in class with. There were two students I was in a course with who constantly interrupted discussion with their interpretations of the texts and rarely allowed other students to finish their thoughts. Those two students never shut-up long enough to let our professor lead and half the time they were just blowing hot air, saying nothing of substance to the rest of us but still taking up everyone’s time.

Mamí: *Aye*, how annoying.

Alejandra: Exactly. Those students were the extreme, but this constant chatter from the graduate students happens in every class I take so I guess I understand the professors’ concern that I don’t speak, but Dr. Mosley actually asked if my silence was due to the fact that maybe I had trouble comprehending the material?

Mamí: What?! How rude, and what an assumption to make!

Alejandra: Mamí, to them silence equals lack of comprehension, it doesn’t mean you’re being respectful of the learning situation like in our family. And I guess I didn’t realize others haven’t been raised in this way until I began graduate school and was in an environment with students who seem to speak just for the sake of hearing themselves do so.

Mamí: Yes, if *pendejadas* are all that are going to come out of your mouth then keep it shut.

Wait ‘til you learn something, then give your opinions.

Alejandra: Exactly, which is what I did. I wasn’t prepared to contribute to half of the discussions taking place because I’m new to the field and discipline. I’m still learning. And the few times I did speak I was either shut down or given strange looks as if I said something disturbing. So I decided silence would be my best strategy for the time being. It’s as if there’s some cultural standard in grad school that I don’t understand and am completely out of place in.

Mamí: It sounds more like a foreign country than just school..., but what I don’t fully understand yet is how you got to the point in the conversation where Mosley said you should take the masters degree and go.

Alejandra: Oh right, well s/he brought up the C in Tanner’s course again and said Tanner claimed I never spoke to her/him about it and never sought her/him out during the semester for help in the course. But I basically told Mosley I’m terrified of Tanner, that s/he was so hostile, unwelcoming, and discrediting toward me in her/his class that the last thing I wanted to do was put myself in a vulnerable position like office hours with her/him, especially after the heinous grade s/he assigned me. Mamí, a C in this program is like an F, and an F-U for that matter. I hope never to work with her/him again and will avoid it at all costs. Well, needless to say Mosley didn’t like that I haven’t attempted to resolve this grade issue with Tanner and pretty much concluded the meeting with her/his recommendation that I finish the masters and perhaps look into other programs for doctoral work.

Mamí: And how do you feel about her recommendation? I’ve noticed you’re not crying anymore—

Alejandra: Well, to be honest Mamí, now that I've had the opportunity to talk about it, I don't feel sad anymore. I'm kinda pissed. It makes me mad that these professors would rather be rid of me than face working with a student who is unconventional and is thus what? Scary? Threatening? A waste of time? What is it they dislike about me? Interestingly, there aren't any other Latina/os or Chicana/os in the program, not as students or faculty and I've not found evidence that Latina/os or Chicana/os have received their Ph.D. in this program at all. I hate to play the race card, but their discomfort with me has to be about more than just the fact I come from another field. I think it's because I'm the first Chicana they've ever had in their program and they don't know what to do with me—

Mamí: So now you *are* Chicana?

Alejandra: I may as well be. The identity obviously carries with it meaning that these people fear or don't understand. You know what, I will say I'm Chicana, and I'm not gonna let these *gringos* tell me "no." I think I'll go back to Dr. Mosley's office tomorrow for another meeting. We need to discuss what it's going to take for me to succeed in this program. I'm going to talk about race, I'm going to be interdisciplinary, and I'm going to make these people *see* me. But on my terms.

Mamí: Good *mija*, that's what you need to do, get mad and get to work. Call me tomorrow to let me know how it goes, I've got to hang up and get dinner going—

Alejandra: Mmmm what are you making?

Mamí: I was thinking about whipping up some "Mexican cake."

.....

CHAPTER THREE

CRITICAL RACE THEORY COUNTERSTORY AS ALLEGORY: ARIZONA'S ANTI-ETHNIC STUDIES CLIMATE AND THE QUEST FOR IMMORTALITY

Can We Write Like Plato

Allegory as a rhetorical trope is not a foreign concept to the field of rhetoric and composition (rhet/comp) and is bound to foundational works by noted philosophers and rhetoricians such as Parmenides, Anaxagorus, Gorgias of Leontini, Plato, Aristotle, Cicero, Quintilian, Augustine, Boethius, Thomas Aquinas, Christine de Pizan, John Locke, Rousseau, Kant, Heidegger, Bakhtin, Sartre, and Derrida, to name a few. The works of many of these same figures are featured in Bizzell and Herzberg's canonical tome *The Rhetorical Tradition*. These texts sustain a history of being analyzed for both literal and allegorical meanings; allegory as a rhetorical device holds a definitive place in rhetoric and composition. Although contemporary scholars of rhet/comp study and interpret allegorical texts, composing allegorical scholarship is not common practice. So the questions are: why does the field of rhet/comp value allegorical writings as texts for scholarly projects and inquiry alone? Should scholars attempt to compose in an innovating style informed by foundational work? Can we use allegory to convey argument, and are there instances in which allegory conveys meaning and invokes discussion in ways more effective than traditional academic prose? Critical race theory scholar, Derrick Bell says "yes"—to all of these questions.

Applying Allegory and Derrick Bell in Rhet/Comp

The counterstory in this chapter takes on the form of allegory, to raise awareness about Arizona's anti-immigrant/Mexican climate, and pays particular attention to legislation targeted at Tucson Unified School District's Mexican American (also known as RAZA studies) studies

program. Allegory as counterstory is most notably employed by Derrick Bell in his now well-known text “The Space Traders.” I draw primarily, though not exclusively, from his work to dramatize the severity of consequences involved in denying a people the right to an education about their past, yet this chapter’s function is two-fold; first it calls attention to Arizona’s pressing context specific issues, and second it makes use of a rhetorical style (allegory) attributed to a notable CRT scholar and to celebrated figures of the rhetorical tradition. Moreover, this chapter proposes a resurgence of the style as a more effective means for scholarly discourse about our current era of colorblind racism and, for some, supposed post-racism.

Composing allegorically for publication has proven an effective writing style in the fields of law and education. For over forty years, prominent critical race theory scholar, Derrick Bell has employed allegory as CRT counterstory. His allegories have been published in law reviews and as two bestsellers. Bell contends allegory is the most effective style through which to convey his argument because his work seeks “to uncover enduring truths... [and] allegory employs stories that are not true to explore situations that are real enough but, in their many and contradictory dimensions, defy understanding” (*And We Are Not Saved* 6-7). Bell asserts his use of allegory gets at the “truth” about racism and his purpose for writing allegorically coincides with my working definition of allegory. Copeland and Struck cite Jane K. Brown’s definition of allegory as “a mode of representation which renders the supernatural visible” (5). I find Brown’s definition helpful to my argument because I use the concept of colorblind racism interchangeably with her concept of the supernatural. Eduardo Bonilla-Silva characterizes colorblind racism as this era’s racial practices that operate in often obscure and invisible ways (3); thus persons who are not affected by the lived-realities of racism are in a position to minimize or to outright deny the existence of racism altogether (26). This practice of minimizing or denying racism supports a

contemporary racial ideology that renders racism ghost-like, not real, or even supernatural.

Combining the rhetorical understanding of allegory as a trope, Bell's justification for use of allegory in his writing, and Brown's definition, I define allegory as a trope that functions to render visible the invisible forms of racism. This definition applies to Bell's body of work, and in particular to "The Space Traders," the allegory this chapter's counterstory is modeled after in both theme and structure.

Derrick Bell, and many other legal scholars following him, moved beyond the constraints of traditional legal commentary. In this approach, Bell succeeds in using imagery and metaphors to address the very real problems presented by contemporary racism. Using the historical context of the African slave trade, a setting that allows the audience to connect the allegory's cultural references, "The Space Traders" tells the tale of an offer made by aliens from outer space to the United States: they ensure enough gold to bail out the nearly bankrupt government; special chemicals to rid the environment of toxic pollutants; and an answer to our fossil fuel energy depletion. In return the aliens ask for only one thing; that the United States hands over all African Americans to be taken away to an unknown fate when the aliens depart (159-160). In this allegory, African Americans are faced with yet another trade, now the space trade, and the value of the black body is a subject reintroduced. Bell asks his audience to consider how much an African American life is worth when the rate of exchange involves the ultimate solution for our nation's problems (164). Bell's protagonist, Professor Gleeson Golightly, a conservative black economics professor and unofficial cabinet member to the President of the United States (163-164) is the only voice of color represented when the President and his cabinet meet to consider the aliens' offer. Golightly is unsuccessful in his attempt to convince the politicians not to accept the aliens' offer and is instead asked by the President to speak as an African American

in favor of the trade (172). In this moment, Golightly comes to consciousness regarding the fact that “black lives are expendable whenever their sacrifice will further or sustain white needs or preferences” (174) and in the end African Americans are forced to leave America’s shores in the same way they arrive; in chains and on ships (194).

Bell weaves his allegory around citations of historical and contemporary American legislation, historical cultural references, and characters that represent existing political and racist ideologies. In this chapter, my allegory is set in the present anti-immigrant and anti-ethnic studies context that plagues Arizona and the nation at-large, and references the political and media coverage of the proposal, and the signing into law of anti-immigrant and anti-ethnic studies legislation. Modeled after Bell’s Gleeson Golightly, I have constructed a composite character as a protagonist who is an assimilated conservative person of color and is used (like Golightly) by powerful politicians as a “minority mouthpiece” for their white, right-wing interests. While Bell’s “Space Traders” allegorically dramatizes the African slave trade, my allegory dramatizes the U.S. conquest of the southwest. I explore assimilation through the protagonist’s point of view to consider the colonizing effects of an education that conquers the mind, then crushes and essentially obliterates a people’s worldview (Villenas and Deyhle 417). This setting illustrates the imminent threat of cultural erasure posed when a people are denied the right to their history; today this is a real threat in Arizona’s anti-ethnic studies climate. To fully contextualize the setting and characters in this chapter’s allegory a comprehensive overview of House Bill 2281 (Arizona’s anti-ethnic studies legislation) is necessary.

On May 11, 2010, Arizona Governor Jan Brewer signed into law House Bill 2281. This bill, the brainchild of then State Superintendent of Public Instruction (now State Attorney General), Tom Horne, bans the following from Arizona K-12 public education:

- Promotion to overthrow the United States Government.
- Promotion of resentment toward a race or class of people.
- Courses designed primarily for pupils of a particular ethnic group (with the exception of courses for Native American students, or the instruction of the Holocaust or any other instance of genocide, or the historical oppression of a particular group of people based on ethnicity, race or class).
- Advocating ethnic solidarity instead of the treatment of pupils as individuals. (State of Arizona §15-112)

Effective December 31, 2010, HB 2281 stipulates that if public school programs are found in violation of the law, the entire district will face losing ten percent of its annual state funding.

The Road to SB 2281: Inspiration for the allegory's characters and setting

Tom Horne has pushed for a ban on ethnic studies beginning with his 2002 state superintendent of public instruction campaign on a platform that included an anti-bilingual-education stance. Horne repeatedly asserted his “long history of opposing ethnic studies and gender studies,” and has in the past halted a proposed women’s studies program in a Paradise Valley, AZ high school (Sánchez “Horne seeks” par. 27-28). However, Horne has had a particular vendetta against Tucson Unified School District’s (TUSD) Mexican American studies (MAS) program (also known as RAZA studies) since 2006. This targeting was made evident in 2006 when the TUSD program and its connection to Horne came into public notice. Reportedly, “after labor activist Dolores Huerta gave a controversial speech at Tucson High Magnet School in which she said, ‘Republicans hate Latinos,’ Horne arranged for his deputy superintendent, Margaret Garcia Dugan, to speak to students about being Hispanic and Republican. Some students from the RAZA program staged a walkout during that speech, drawing attention to the

program's coursework" (Scarpinato par. 23-24). Following this incident, in 2007 Horne asked TUSD to provide information on funding for all its ethnic studies programs, but specifically requested all materials used in RAZA and African American studies, such as syllabi, films, teachers' guides, books and other written materials, audio recordings, and other instructional materials. Horne particularly targeted RAZA studies' alleged promotion of what he termed "ethnic chauvinism," which he described as "teaching people to make their primary personal identity the ethnic group they were born into rather than identifying as an individual in terms of character and ability" (Sánchez "Horne seeks" par. 2-5). HB 2281 and all other anti-ethnic studies legislation preceding it (particularly SB 1108 and SB 1069, discussed in detail below) are aimed directly against the Mexican American studies program.

Despite evidence demonstrating the program's success¹⁰, Horne continued to insist RAZA studies promotes anti-American values. In a 2007 opinion piece for the *Arizona Daily Star*, Horne claimed ethnic studies teaches the opposite of Martin Luther King's principle of judging people by the content of their character rather than the color of their skin. He also states that RAZA studies teachers instruct students to behave rudely and in defiance of authority (Horne par. 4 & 7). Augustine Romero, then director of TUSD's ethnic studies department, questioned Horne's motives. Romero remarked, "Since when has education lost its standing as a core value in this country? At our core, the ethnic-studies department is academic excellence and equitable education" (Sánchez "Horne done" par. 14-16). The website for TUSD's RAZA studies maintains the program's curriculum is dedicated to the empowerment and strengthening

¹⁰ Educators and administrators of TUSD's ethnic studies have provided (annually since 2002) evidence that students participating in the RAZA studies program continually outscore their peers in the Arizona's No Child Left Behind academic accountability exam in all areas including reading, writing, and math (a subject not covered in RAZA studies courses).

of its community of learners through providing students an understanding and appreciation of historic and contemporary Mexican American contributions, advocating for and providing culturally relevant curriculum, curriculum centered within the pursuit of social justice and within Mexican American/Chicano cultural and historical experience, but above all the program promotes and advocates for the demonstration of respect, understanding, appreciation, inclusion, and love at every level of service (Mexican American Studies par. 3-7). In December of 2007, Horne quietly concluded his inspection of the ethnic studies department without action (Sánchez “Horne done” par. 1).

Fast-forward four months to April 2008 and Republican representative Russell Pearce proposed amendments to Arizona’s Homeland Security legislation SB 1108. According to Pearce’s proposal “Arizona public schools would be barred from any teachings considered counter to democracy or Western civilization. Additionally, the measure would prohibit students of the state’s universities and community colleges from forming groups based in whole or part on the race of their members” (Benson par. 1-2). Further, the bill would provide the state superintendent of public instruction (Tom Horne) the authority to withhold a percentage of state funding if schools or programs within schools were found in violation of the bill (Benson par. 6). In Benson’s article, Republican John Kavanagh is quoted as saying, “This bill basically says, ‘You’re here. Adopt American values [...] If you want a different culture, then fine, go back to that culture’” (par. 7-8). SB1108 was not passed.

In June 2008 Horne called a press conference to discuss why he believes TUSD should abolish their Ethnic Studies Department. He called the department racist, divisive, and continued his insistence that schools should focus on individual achievement rather than group and ethnic experience. He refrained from calling into question the academic benefit of the program, but still

claimed the program instilled anti-American “values” in its students. According to reports, “Horne said students in the class had been indoctrinated” (Sánchez “Horne out of touch” par. 22). A year later Tucson, Republican senator Jonathan Paton sponsored a bill promoted by Tom Horne to make ethnic studies in Arizona public instruction illegal. Paton’s 2009 bill was intended as a strike-all amendment to SB 1069 but, like SB 1108, this bill was did not become law, so state legislators returned to the drawing board, bringing us contemporarily to HB 2281.

La Lucha de Ahora

Since 2281 was signed into law, Republican John Huppenthal, who voted in favor of the bill, was elected State Superintendent of Public Instruction, and Tom Horne was elected as Arizona Attorney General. In October of 2010, eleven TUSD educators (all prominent ethnic studies teachers) publically announced their lawsuit against the state of Arizona board of education and State Superintendent of Public Instruction (Martinez and Gutierrez par. 1). The educators have spent the last year raising funds and national awareness for their cause and have garnered sympathy, praise, and support for TUSD’s ethnic studies through speaking engagements and screenings of *Precious Knowledge*; a documentary film chronicling the ethnic studies struggle in Arizona¹¹. When Huppenthal became superintendent of schools in January 2011, he ordered an audit of TUSD’s ethnic studies program. By June 2011, appointed auditors whom Huppenthal had approved, released a 120-page report praising RAZA studies stating, “students are taught to be accepting of multiple ethnicities of people [...] teachers are teaching César Chávez alongside Martin Luther King Jr. and Ghandi, all as peaceful protestors who sacrificed for people and ideas they believed in” (The Associated Press par. 3). Huppenthal was later quoted as saying, “We reject totally what [the auditors] observed,” He told The Associated

¹¹ For more information about *Precious Knowledge* see <http://www.dosvatos.com/InProduction/> and <http://www.facebook.com/preciousknowledge>

Press, “We disagree that it was in fact an audit. We disagree with those findings being representative of ethnic studies classes” (par. 6). Meanwhile TUSD ethnic studies educators work to adjust their curricula to accommodate HB 2281 stipulations. The eleven plaintiffs, in addition to their full-time teaching load, juggle family life, graduate school, and case preparation all while enduring threats and hostility from anti-ethnic studies supporters. The lawsuit goes to court winter 2011 (Acosta).

The Heat We Live In: Arizona’s Anti-Mexican Climate as Dramatic Setting for Allegory

HB 2281 comes on the heels of Arizona’s most severe and controversial anti-illegal immigration legislation, SB 1070. Following a lawsuit by the U.S. Department of Justice, US District Court Judge Susan Bolton blocked 1070’s requirement (among other stringent stipulations in the bill) that police use “reasonable suspicion” based solely on physical appearance, as grounds to question a person's immigration status. After Judge Bolton’s injunction, Governor Brewer characterized the ruling as a “small bump in the road,” and the State of Arizona has sued the federal government over the ruling. Critics say 1070 unfairly targets Arizona’s large Mexican American population while supporters insist the legislation is necessary to prevent persons from crossing illegally into the country along the Mexico-Arizona border (Hing). SB 1070 and HB 2281 are two of many unjust legal actions occurring in Arizona in an overwhelmingly anti-Mexican climate. As Anita Fernández notes, “many families have left Arizona, fleeing the impending radical expansion of racial profiling that legal experts, community organizations, and even law enforcement officials predict will occur under 1070 [when] it goes into effect” (2). SB 1070 and HB 2281 are just two instances in a decade long tirade of anti-immigrant/Mexican laws in Arizona, and as Fernández observes:

- Bilingual education was outlawed in 2000 by Proposition 203, leaving stranded a third of all Arizona English language learners, who were then enrolled in bilingual programs.
- Students brought into Arizona at a young age without legal documentation have had their chances of attending college drastically reduced by Proposition 300, which makes undocumented students ineligible for in-state tuition at public colleges or universities.
- At the other end of the academic timeline, Head Start students are required to provide proof of citizenship to enroll in the early childhood education program that puts underprivileged children at an advantage when they begin kindergarten.
- Last year, the Arizona Department of Education ordered the removal of teachers who speak with a foreign accent from English classes.
- Now state Sen. Russell Pearce is asserting legislation that denies birth certificates to the children of undocumented immigrants. (3)

These efforts can be traced to reactionary fears fueled by anti-Latino sentiments such as those expressed in Samuel P. Huntington's essay "The Hispanic Challenge." In his essay, Huntington declares his belief that United States identity is a purely British and Protestant enterprise while "the single most immediate and most serious challenge to America's traditional identity comes from the immense and continuing immigration from Latin America, especially from Mexico, and the fertility rates of these immigrant" (212). As the demographics of Arizona, and the nation for that matter (2010 U.S. Census), change, individuals like Huntington, Horne, Pearce and many others who have profited from unearned privilege and a legacy of power, are now fighting fervently to resist "the prospect of a diverse United States" (Fernández 3) in which white is the new minority (CBSNews par. 4 & 10).

Social contexts like the one in Arizona provide an inlet for dramatized dialogue and narrative that evokes imagery and metaphors to address the very real problems presented by contemporary racism. The heightened sense of drama that has accompanied national media coverage of Arizona's anti-immigrant/ethnic studies legislation provides generative material to craft characters and themes for a discussion then placed in a setting reflective of this social context. Likewise, Plato's works are noted for their dramatic setting in which he creates philosophical discussions among characters who in many instances can be identified as or associated with historical figures. According to Richard Kraut, Plato did not try to create "a fictional world for the purposes of telling a story, as many literary dramas do; nor do his works invoke an earlier mythical realm." His dialogues often begin with a depiction of the setting that forms vivid portraits of a living, breathing social world, and the dialogues are not "purely intellectual exchanges between characterless and socially unmarked speakers. In *many* of his dialogues [...] Plato is not only attempting to draw his readers into a discussion, but is also commenting on the social milieu that he is depicting, and criticizing the character and ways of life of his interlocutors" (Kraut). Plato's placement of his dialogues in social contexts achieves two tasks, the first being Plato's ability to engage his audience in the topic of discussion because of its cultural relevance. Second, Plato has the opportunity to voice his beliefs about current events through voices of characters that provide him the opportunity to be more candid about his critique while also humanizing the facts and figures to make for more a more engaging approach to a discussion of social and political issues.

Following Plato's method of devising a setting reflective of contemporary social issues and depicting characters that can be easily associated with real public figures, Arizona's anti-immigrant/ anti-Mexican/anti-ethnic studies climate provides dramatic context in which to stage

an allegory about immortality. This context is a ferment of American neo-conservative ideology that produces legislation rendering human beings illegal, seeks to rid our country of these individuals, and bans the teaching of a culture's history, all of which can be dramatized to represent the power politicians, and voters who subscribe to these beliefs, wield that effectively deny a people the right to a future and in effect the right to exist. In the allegory, immortality represents the privilege to extended life and, in essence, existence verses lack of access (for the underprivileged) to immortality, thus causing imminent erasure/extinction of an entire culture, people, and way of being. In its literal sense (i.e. living forever), immortality is reserved for members of society from privileged backgrounds, and the underprivileged are denied immortality based on a set of measures that correlate mainly to Arizona's anti-ethnic studies legislation but is influenced more generally by the anti-immigrant/ anti-Mexican climate. The one Mexican American character who does reap the benefits of immortality, personifies the struggles underrepresented students encounter when striving to achieve the American Dream by way of a college education (Córdova 20-21). In the process of earning a higher education, this character acquires and even embraces white middle-class values, yet eventually suffers the effects of cultural displacement as defined by Aylesworth and Ossorio:

[A]n individual who has an experientially based, internalized culture of origin, a culture which contrasts in more or less important ways with a second, host, culture into which the person has been displaced and is currently living...to participate in the host culture requires that they deviate from what feels right, do what is unnatural, and participate in what seems unreal. (49)

The Mexican American character I have developed here (the allegory's protagonist) is granted access to the inner workings of United States politics through her achievements in academia. The

politicians the protagonist interacts with are composites of contemporary public figures key in our nation's anti-immigrant and anti-ethnic studies politics. In particular, Arizona's forty-ninth legislature is personified through the allegory's antagonist. The conclusion of the allegory is bleak, it concludes on a low note so the audience will fully consider the severity of consequences involved in denying a people the right to an education about their past. As a whole, the allegory about very real anti-immigrant/ethnic studies issues in Arizona may evoke many interpretations and I welcome readings and resulting discussions that explore additional meaning in either the themes or characters written herein.

An Allegory About Immortality

"Immortality!" Dr. Rosette Benitez exclaimed. The crowded lecture hall shifted and students murmured excitedly to one another. "Immortality has been a pursuit of humankind since the beginning of our time here on earth; so much so that our many cultures have created myths and legends of humans and creatures who have achieved such a feat. Right, Deb?" Dr. Benitez looked pointedly at a furiously blushing student seated in the front row. Deb quickly crossed her arms across her chest as the podcast camera adjusted to point in her direction, now displaying on the giant screen behind Dr. Benitez, Deb's blushing image of her t-shirt's "Team Edward" barely discernible through her crossed arms. "I am excited to share with you all that we are on the cusp of an astounding achievement for our species, and I am happy to report that the fantasy of 'immortality' is a castle in the sky no more." A male student seated near the rear exit of the auditorium raised his hand and Dr. Benitez squinted into the darkened house as she called on the student to speak. "Uh, yeah, so are you like saying that it'll be like impossible for me to be killed? Like I can jump off a building and stuff and I won't die?" A scattering of students snickered while several in the front of the auditorium craned their necks to get a look at the joker

in the back. “Hmph,” Benitez thought, “seated close to the door for a quick escape when lectures aren’t so exciting...idiot.” Although Dr. Benitez could barely discern the student through the darkness, she congenially shook her head and smiled toward the general area she heard the voice from, “No, no...um, your name?” “Brad” the student answered. “Of course,” Benitez thought. “No Brad, intense trauma and abuse to the body will not likely increase your chances to live indefinitely; however, if you all would so indulge me I’d like to explain to you how this immortality works.” Vigorous nodding and a chorus of “yeses” and “uh huhs” spread among the 150+ student audience. “Okay,” Dr. Benitez said, “let’s begin.” The lecture hall filled with the sound of quick shuffling to grab paper and Apple notebooks. Benitez rolled her eyes and thought, “now they wanna take notes.”

A Description of Dr. Benitez: Who is Rosette?

Dr. Rosette Benitez, a pioneer in the field of Biomedical Engineering, earned her MD/PhD at the incredible age of twenty-four and was hired immediately by the prestigious White-Angley Cancer Institute at Pennsylvania Institute of Technology. Rosette, a first-generation Mexican American, and first-generation college student, was always fascinated by the natural world surrounding her and was the kid at Little League games who got thrown in the outfield because her general interests had more to do with observing insects crawling in the grass rather than any pop-flies descending from the sky. Her parents, both immigrants from Durango, Mexico, settled in the borderlands of Arizona and they had Rosette and her siblings soon thereafter. They instilled in Rosette a strong work ethic and an optimism for achievement (Rivas-Drake and Mooney 4), and while it was her mother who always asked about school and pushed Rosette to complete homework and other school assignments (Yosso 130), it was her father who

would drive the family out to wooded areas for walks to observe exciting aspects of the natural world (Moreno and Valencia 236; also see Moll, et al.).

As a young student Rosette studied vigorously and was accepted on scholarship to a private college-prep high school in a neighboring city forty miles to the north of the border town in which she grew up. Determined as she was to get the best education possible, and supportive as her parents were of this pursuit, Rosette opted to live during school semesters with a host family in the northern city. Growing up in a border town where the population was nearly all Mexican American or Mexican national (United States Census 2010; Border Counties Coalition 2), Rosette experienced quite the culture shock when she realized this new city had more white people than she had ever seen in her life, and her host family, white people as well, did not operate (as a cohesive unit and household) like the one she had grown up in (Aylesworth and Ossorio 49-50). For instance, her host parents had customs that seemed strange to Rosette, such as drinking alcohol three times a day, one drink when arriving home from work, another with dinner, and one more before bed. Rosette had seen adults in her family drink, but usually only on special occasions, not on an everyday basis, and usually beer in cans not scotch in crystal tumblers. Also, her host brother and sister, both close to her in age, had credit cards and cars, and rarely if ever interacted with their parents. In fact, the whole family just sort of orbited around one another never actually touching. The one person who the kids did go to with any problems or sometimes just to chat was their long-time nanny and housekeeper, Consuelo, a *nana*¹². Living with Consuelo as the family *nana* was to Rosette the most familiar yet initially the most uncomfortable aspect of her new life with this host family. Consuelo, Rosette noted, looked like family and reminded her of home. Her soft voice and accented English sprinkled with a dash

¹² Nana: A grandmother or also an elderly nursemaid or housemaid. My grandmother and great aunts expressed their preference for “abuela” or “grandma” because of the hired help connotation of the word.

here and there of Spanish, a sort of “English con Salsa” (Valdés 4) made Rosette long for home. And although Rosette was initially uncomfortable with Consuelo doing things for her such as making her bed and doing her laundry (chores Rosette was expected to do at home) she soon became accustomed to her new life that included disposable income, a ride in a cool car to school every day, and someone to clean up after her.

Rosette excelled in her studies but made sure to take breaks from her rigorous scholarly life to visit home. Nearly every weekend there was a birthday party for one cousin or another so she would make the trip down home to catch up with *la familia*. Yet as the years passed and as Rosette became more comfortable in her northern city world, a canyon of sorts grew between her and her cousins from down south (Rodriguez 51). She found she had less and less in common with many of them, and eventually went from visiting home nearly every weekend, to only making the trip on important holidays like Christmas and Easter. Over time, Rosette became increasingly uncomfortable and sometimes even disdainful around her family (Córdova 35). She began feeling anxious to return to her more familiar northern life. Rosette stopped socializing with her cousins as she felt their lives diverge onto different paths. She would receive updates every now and then from her mother about this cousin who was graduating high school and got a job with the police (*that’s nice* Rosette thought), or another cousin who was getting married (*good for him*), one who dropped out (*geez*), and another who was pregnant (*big surprise*). Rosette didn’t understand her cousins and their life choices, *they had every opportunity I had*, she’d think. And because her cousins seemed to be fulfilling every stereotype and standard she perceived were societal norms for Mexican Americans, Rosette was determined to single-handedly battle these assumptions and “prove them all wrong” (Yosso 132). She worked harder at speaking perfect accent-free English (Rodriguez 46; Casas 39), she strove to write better

essays than her white peers (DuBois 44), and she excelled in the sciences, a field very few Mexican Americans occupied (National Center for Science and Engineering Statistics). Rosette promised herself she would give Americans no reason or ammunition to believe she was helped in anyway by affirmative action policies (Connerly 3). After all, she pulled herself up by her bootstraps and made it, an American success story (Villanueva xiv; Rodriguez 1); as for the *primos* back home? Well, she reasoned, they simply didn't want it as bad as she did (Martinez 585).

During her undergraduate years at the prestigious Pennsylvania Institute of Technology, Rosette became a staunch supporter of anti-affirmative action movements, as she joined the Civil Rights for All Students (CRAS) organization that, among other things, invited anti-affirmative action leaders to campus to inform the public about the detriments of affirmative action for minority students and its reverse discrimination against white students. Rosette took note of the fact that she was indeed a minority both on campus at large and within CRAS (Stavas par. 2; Rivas-Drake and Mooney 2); however, her peers, although they seemed suspicious and skeptical of her at first, soon became rabidly loyal and devoted friends and supporters when Rosette shared stories about her humble border-town beginnings. She would use her success versus the perceived failures of her family back home as undeniable proof that anyone can achieve the American Dream so long as they makes the right choices and take advantage of the equal opportunity that CRAS promoted as reality for all in the United States (Bonilla-Silva 28). And although she felt a twinge of discomfort when her peers made derogatory statements about Mexicans, Rosette felt slightly heartened when they'd follow up such remarks with an obligatory smile and "Of course you're nothing like *them* Rosette" (Casas 39). Rosette felt better being embraced by her peers as an exception to the rule rather than not being accepted at all.

On a scholarly level Rosette progressed beautifully as she maintained top grades in her courses, won academic awards for her achievements, and ,through coursework, caught the attention of faculty in the emerging field of Biomedical Engineering, a field devoted to bridging the gap between engineering and medicine with the goal of improving healthcare. Rosette secured an undergraduate research assistantship in PIT's bioengineering lab under the direction of Dr. Richard Linger, a world renowned bioengineer who ran the largest bioengineering lab in the nation. With Dr. Linger's encouragement, Rosette applied to an MD/PhD program in her field and became the first Hispanic female in the United States to degree in this discipline, not to mention the youngest female to do so at the time. Together, Dr. Linger and the newly minted Dr. Rosette Benitez worked on numerous publications based on their research, as they issued nearly 900 patents worldwide that were licensed for over 200 pharmaceutical, chemical, biotechnology and medical device companies. As a duo they became the most cited bioengineers in history. Dr. Linger often referred to Dr. Benitez as his "prodigy." But their most exciting work was yet to come.

In the Lab

"Immortality?" Dr. Rosette Benitez said skeptically. "Yes Rosie," Dr. Richard Linger replied, "that's what I said, 'What if I told you achieving immortality was possible?'" "Wow," Rosette mouthed, "I can see it now, but you've only described half of what we'll need for this to become even a remote possibility, Rich." "Oh?" Richard said, "Go on." "Well," Rosette responded, "you mentioned the use of nano machines within our bodies, right? So I'm guessing they would be dispersed throughout our bloodstream and they'd act as automated machines providing the body with something akin to a much more advanced immune system, yes?"

“Exactly,” Richard said, “they’d perform actions such as maintaining peak performance of all our bodily functions and organs, including expediting bodily repairs from injury, identifying and destroying illness and disease before there are any discernible symptoms—it’s all possible Rosie.” Rosette continued, “I know it is Rich, but there’s a missing piece to this equation, and the missing link involves gene therapy. We would have to combine the use of nano machines with gene therapy, there’s no other way.” Richard replied, “Rosette, *this* is why I call you my ‘prodigy.’ You’re absolutely right, I didn’t see this hole and it was staring me right in the face. Well whadaya say? Shall we get to work? We’ll need extra funding for this one and I think you’re ready to solicit the politicians.” “Okay Rich, they’re gonna think we’re nuts, but we’ve got something here. It’s really a possibility isn’t it?” “Immortality?” Richard replied. “Yes dear one, we’re about to achieve the impossible.”

Nine Months Later in a Capitol Hill Boardroom

“So you see ladies and gentlemen,” Rosette announced as she advanced her PowerPoint slide, “all cells have a finite amount of DNA information used by cells to reproduce themselves and the DNA contained within them, and there’s a stop to this reproduction called DNA telomerase...” A voice with a drawl interrupted Rosette’s flurry of words with, “Now just hold on there Miss Benitez...” Rosette was startled by being addressed as “Miss” instead of “Dr.,” a title which she was proud of and had grown accustomed to in professional spaces. Dr. Benitez looked up from her notes into the smirking face of Senator Russell Borne. She had heard of Senator Borne, mostly through the news. He held his senatorial seat in the same state Rosette had roots in, and his numerous anti-affirmative action initiatives as a politician in a state heavily populated with Mexican Americans had earned him quite a reputation among Rosette’s family.

This was especially so with her *prima*, Alejandra Prieto, the only cousin Rosette perceived as having “made it” like she did.

Alejandra was much younger than Rosette, so she had already left to college by the time Alejandra was old enough to have an intelligent conversation; however, Rosette suspected they would have had little to agree on from what she heard of Alejandra. Her cousin was a doctoral student in some Humanities discipline, and caused a great stir in the family when she publicly spoke out about Borne’s policies calling him a “racist” and claiming his initiatives were “anti-Chicano.” While most members of *la familia* were proud of Alejandra’s resistance efforts, Rosette rolled her eyes at this young idealist’s vigor. Her cousin simply didn’t understand the value and necessity of assimilation (Rodriguez 26) and its importance for getting ahead in life. She would probably end up never leaving their home state, and would likely remain spinning her wheels in some low paying social work-type career.

Didn’t Alejandra know better than to pit herself against the likes of heavy hitters like Borne? From what Rosette knew he was a graduate of Yalvard University, magna cum laude as an undergraduate and with honors in his JD, and was poised early for greatness. He had risen through the ranks of politics beginning his career as a member of the state legislature, making an early name for himself through his anti-affirmative action stance on school admissions and scholarships, though particularly he went after cultural clubs/organizations (Benson par. 2). After his term in the state legislature, during which he was able to accomplish the dismantling of cultural centers on school campuses (claiming they were segregationist in nature and discriminatory toward white students), he served as State Superintendent of Public Instruction and spearheaded a campaign to put a conservative stamp on history textbooks in his state (McKinley par. 1), “stressing the superiority of American capitalism, questioning the Founding

Fathers' commitment to a purely secular government and presenting Republican political philosophies in a more positive light." When interviewed by a state newspaper about his stance on the textbook issue he remarked, "We are adding balance. History has already been skewed. Academia is skewed too far to the left" (McKinley par. 6). Influenced by the writings of another Yalvard graduate, William L. Kensington, whose significant, albeit controversial, essay "The Hispanic Dispute" claimed Mexicans in particular were becoming a threat to the founding principles of Anglo-Protestant culture set forth by the Founding Fathers. Superintendent Borne successfully defeated efforts by Hispanic school board members to include more Latino figures in textbooks and history/social studies curriculum as role models for the state's large Hispanic K-12 population (Huntington). Some prominent Chicano citizens, including *prima* Alejandra, protested Borne's initiative claiming he and his conservative board members want to promote the myth that this is a white America and Hispanics don't exist. However, Borne duly prompted by the scare tactics rampant in Kensington's essay, created a now (in)famous mission statement which outlined curriculum standards instituted in state public schools based primarily on the issues Kensington identifies in his essay. The primary actions taken with the passing of these curriculum standards involved the following:

- A complete dismantling of the Spanish-English bilingual education programs, replaced with strict English-only requirements for grades K-12 (Sánchez par. 27; Crawford)
- Inherently "Hispanic" cultural teachings and celebrations were to be strictly relegated to home spaces and were not welcome nor tolerated in public school spaces, both during and after school hours (Huntington 230)

- And no territorial claims to the US Southwest by any “immigrant groups” were to be tolerated in the teachings of K-12 faculty, nor would such claims be allowed inclusion in history/social studies textbooks, nor would faculty be allowed to order other texts in which these claims are made (Huntington 219)

Rosette agreed for the most part with Borne’s stances as she grew uncomfortable with the way her mother began to talk about these issues when she would make her weekly call home. “This man is going overboard!” her mother exclaimed. “He is not an expert. He is not a historian, yet he is attempting to rewrite the history, of not only our state, but, of the United States and the world! And he wants to rewrite it leaving *Mexicanos* out! As if we don’t exist, as if we’ve never contributed to this country, as if our history doesn’t matter! But I exist, we exist” (Anzaldúa 108; McKinley par. 8-9) “*Mami*, I need to interrupt you right there, it sounds like you’ve been listening to that little Alejandra. I’ve never heard you speak like this before, what’s gotten into you? Borne just wants us to be united as a people and as a country. How can we accomplish this unity if we’re all speaking different languages and placing in prominence cultures and holidays that have nothing to do with who we are as *Americans* (Huntington)? If people want to learn about their heritage they can do so at home; public *American* schools should not have to bear this responsibility (Benson par. 7-8). People like Borne and plenty of other Americans, including myself, just want to preserve the America our Founding Fathers dreamed of (Huntington 211).” “*Aye* Rosette, *mija* sometimes I wonder what this elite education you’ve received has done to you (Rivas-Drake and Mooney 13). Don’t you see *mija*, a people without a history also have no future, and with this textbook *mierda* going on Borne and his cronies are trying to erase our history. You have no idea what it’s like here *mija*, you’ve been gone for so long. *Mija* we have a history...” “Yes mom, we do, and it’s called American history. Look I’ve gotta go, I have a big

meeting to prepare for. I'll call you in a week." "Okay *mija*, take care of yourself." Her mother's voice sounded sad as they hung up.

That conversation took place nearly two years ago, and beyond that call, Rosette's mother rarely brought up politics again. "Miss Benitez? Hello? Are you there?" Rosette was jerked from her memories and musings by Borne's lazy drawl. *Ugh* she cringed, *he called me 'Miss' again*. She forced a smile and continued, "So sorry ladies and gentlemen, I was momentarily lost in thought." "That's obvious," Borne said in a completely audible whisper. "But you had a question Senator Borne?" Rosette asked with the most genuine smile she could muster at a man she was quickly growing to loathe. "Yes Miss Benitez—" "It's Dr. Benitez" Dr. Richard Linger interjected, clearly annoyed. "Right, *doctor* Benitez," Borne enunciated with a pained look on his face resembling the look someone would have while smelling dog waste. "I don't think I'm alone in this request, but it'd be really great if you could just pump the breaks a bit and use some layman's terms for us regular folk here." A few of the other people sitting along the rectangular boardroom table nodded in agreement. "Right," Rosette replied, a slight flush coming to her cheeks out of both frustration and slight anger, however completely misinterpreted by Borne when he remarked (with a infuriating wink), "Now, now, *doctor* Benitez no need to blush, I meant no offense, it's just that most of us took our last math and science courses too many years ago to count so please, no jargon, just plain English for this crowd." Rosette swallowed the retort bubbling in her throat and instead of suggesting where he could shove his request she responded with another forced smile and said, "Certainly Senator Borne, let me back up a bit. As many of you know, both nano machines and gene therapy have independently been projects in the works for many years now—" "So give us some explanations for both nano machines and gene therapy, really spell it out for us *doctor* Benitez" "Certainly Senator Borne.

Now, nano machines, also known as nanobots or more formally referred to in engineering as the study of nanorobotics used to exist only in the imaginations of science fiction authors and video game designers; however, due to the rampant attention the ‘cancer bot’ has received in the past few years, I’m guessing nano machines should be fairly familiar to you ladies and gentlemen as their success rate has now made them part of our public consciousness.” Most heads around the table nodded and a middle-aged man in a blue suit spoke up “Right, the ‘cancer bot’ detects and destroys cancer cells in the human body. From what I’ve heard the ‘cancer bot’ works at a reported 99.9% success rate too.” “That’s partly true Mr.—” “Rico” the blue suit replied. *Ah, big money* Rosette thought, *a financial backer, good he seems on board.* “Yes, as Mr. Rico suggests the most recent incarnation of the cancer detecting nano machine has been successfully tested and implanted into real cancer patients with an extremely high success rate of detection and cancerous cell destruction. Now granted these patients were in somewhat early stages of cancer progression so this particular machine will not help those who are terminal, however those who are between what are referred to as stages 0-2 have been cured. For those of you less familiar with this technology, this next slide I am displaying shows the actual ‘cancer bot’; however, this image has been magnified as the naked eye would not readily discern these machines because, as their name suggests, they are microscopic, small enough to implant into the human body. Now, ladies and gentlemen, I’m sure you’re all wondering how these nano machines that work specifically with cancer transfer to the research I’m here today to ask you all to support.” “Yes Dr. Benitez,” a fairly young female senator who Rosette knew as Breckinridge, responded, “You haven’t gotten to the point about what research you’re asking us to fund, I’m not quite there yet—” “Right, Senator Breckinridge, I’ll get to the point. Dr. Linger has developed a nano machine that goes many steps further than the more widely publicized ‘cancer bot.’ In fact

pending patent approval, this machine will soon be available for a considerable sum to the general public; but as a select few of you know, it is already in use and has been for the past year within our military branches. This nano machine is a super machine in that it has successfully detected and destroyed all known diseases to humankind.” Gasps and utterances of disbelief erupted around the table and many of the people gathered all began to speak at once. “I know, I know, these claims sound outlandish,” Rosette had to raise her voice to be heard over the shouted questions from the astonished crowd, “however, I can assure you that Dr. Linger’s bot has been in development for many years, and the current prototype to which I now refer has two published studies in *Nature* concerning the trials and success rate, and there are countless unpublished and classified studies under military lock and key that I can assure you substantiate my claim which again seems outlandish to you now.”

The room grew silent as Rosette looked into the large round eyes of each person staring back. “The research I’m here today to ask you all to support involves the combining of Dr. Linger’s super bot with my own experimental procedures in gene therapy. Aided by a team of researchers, I’ve developed treatment that has turned weak, feeble and old human cells into healthy cells. Our initial finding in this research indicated human cells aged slower aided by this therapy however as we continued our work we were astonished to discover that cells were regenerating and in essence the aging process was, well, reversing...stopping only at the point of prime adult health. Prior to our research the aging process was poorly understood, however my group of researchers focused on a process called “telomere shortening.” Our DNA is carried in our 23 pairs of chromosomes, those of which exist in each of our cells. At the ends of each chromosome is a protective cap called a telomere. Each time a cell divides, the telomeres are snipped shorter, until eventually they stop working altogether and the cell dies. This telomere

shortening process is behind much of the wear and tear associated with aging. My research developed an injectable treatment that raises the levels of an enzyme called telomerase. This enzyme essentially stops telomeres from getting shorter and the tissue this treatment was tested on was repaired of all damage and all signs of aging were reversed. Now, the downside to this gene treatment is that telomerase, as an evolutionary compromise, eventually stops producing in humans in order to prevent cells growing out of control and turning into cancer. Though raising levels of telomerase slows the aging process, the risk is that it makes cancer soar” (Sample par. 6-8). Breckinridge’s hand shot into the air, Rosette nodded in her direction. “So you’d like us to fund research that investigates the effects of combining your gene therapy discoveries with Dr. Linger’s nano machines?” “That’s right Senator Breckinridge, Dr. Linger and I suspect that through a dual treatment of telomerase injections and the presence of a nano machine the body will reverse its aging process. All cells, tissue, organs, you name it, will be rejuvenated, and any development of cancerous cells or other disease will be not only detected but terminated. We expect to achieve what has often been touted as impossible or mere fantasy; we are on the brink of achieving human immortality.” Again the room was silent.

Eight Years Later in a Small Living Room

“And from this day forth it is no longer a question of whether the human race will survive for we have achieved what was once thought only the stuff of fantasy, we have achieved immortality!” (*Wild cheers from the crowd*)

“What are you watching *Abuela*?” “It’s the news, a special alert, they interrupted my *novela*...” Ernesto took a seat on the floor next to his grandma’s recliner and grabbed the remote so he could turn up the volume:

Reporter: This is Leticia Saldivar, reporting live from Washington D.C., where Secretary of Health and Human Services Jennifer Breckinridge, from the sounds of it has just announced a scientific breakthrough tantamount to the announcement made back when we landed our first men on the moon.

Newsroom Anchor: Leticia did I hear all this correctly or are my ears deceiving me? Immortality?

Reporter: Well James, “immortality” is the word you just heard used by Secretary of Education Russell Borne when he took to the podium after Secretary Breckinridge’s speech, so more on that in a moment, but according to Secretary Breckinridge a research project to prolong human life and reverse aging, spearheaded by PIT scientists, has apparently been in the works for almost ten years. From what I’ve gathered they’ve developed a treatment that reverses the aging process stopping only at the point of adult prime health while also supplying patients with a technology that detects and destroys all diseases known to mankind.

Newsroom Anchor: But if I’m not mistaken Secretary Breckinridge seemed careful not to describe the results of such treatment as “immortality” for humans, even avoiding the term when prodded by journalists in the crowd—

Reporter: That’s right James; it was Secretary of Education Russell Borne’s strange outburst at the conclusion of Secretary Breckinridge’s speech that introduced the term.

Newsroom Anchor: Right let’s play back the footage. You can hear Secretary Borne’s outburst. I believe he’s saying, “We’ve achieved immortality!”

Reporter: To be honest James, I’m not even sure why Secretary Borne was present during this media briefing, but when he took the podium after his outburst and at the request of curious journalists he proceeded to give, as we all together heard and saw, what can only be described as

a impassioned speech, using the term “immortality” unreservedly while soliciting an unexpected uproarious response from the gathered reporters...

“Change the channel or turn it off, I’ve had enough of this nonsense.” “But *Abuela* this is really interesting—they’re talking about living for—” “*Callete* no one’s ever landed on the moon, and certainly no one in this family will live forever, *gracias a Dios*.” Ernesto rolled his eyes and changed the channel.

Six Months Later at the White House

“What we need is a contingency plan. How in the world will this treatment be administered? The sheer cost of production alone is enormous.” Joseph Slatterly, Secretary of the Treasury had a pained look on his face as he rubbed his fingertips to his temples. “Well, what ideas have we got, let’s hear some proposals,” President Jackson Dennison said looking expectantly at his gathered cabinet. The public response to Secretary Breckinridge’s announcement was unprecedented and news of this scientific break-through had gone viral, worldwide, within minutes of live coverage. Particularly driving the public and worldwide interest was Secretary Borne’s “interruption.” President Dennison smiled to himself as he recalled the liberal media accusations claiming Borne’s intrusion on Breckinridge’s announcement was staged so as to excite the public. Their plan, this staged disruption, had worked. Who better to introduce the public to the term “immortality” than Borne?

The nation knew well that Borne was not a man of science. He was not cold and beyond approach as many science types were perceived, and most of his political career was built on his ability to identify with voters through an “aw shucks” persona that seemed down to earth; less politician and more the kind of guy you can grab a beer with after work, just an “Average Joe” (Benedetto par. 7-12). Little attention was paid to the fact that Borne was just as pedigreed as the

most aloof politician on Capitol Hill (Benedetto par. 9), and as testament to his appeal, no one, neither media or otherwise ever brought up the fact that Borne was not an American citizen by birth, that he was in fact born in Quebec and naturalized when he was twelve. He was the type of American whose patriotism was not called into question. Also never questioned was where he got that southern drawl, seeing as he was raised in Connecticut. No, Borne had a certain appeal to him that was invaluable to President Dennison, because Borne served as the honest-to-goodness guy capable of gathering support from working-class America, they simply loved him. So yes, his presence at Breckinridge's press conference and his use of the term "immortality" was no mistake, and the public responded beautifully and exactly as expected; however, President Dennison was well aware that the world was watching and waiting to see what the U.S. would do, policy-wise, to accommodate the high demand for what was now being called the "immortality treatment." The president gathered his whole cabinet together on this day because he needed all members present to come up with a plan. There were so many questions to be answered.

One well known fact was that the treatment was not cheap, and many Americans were not in a financial position to acquire it. After all, the first Americans who were successfully treated were beginning to make public appearances, and the media duly noted these individuals' personal or celebrity attained wealth. The "average Joe American" was beginning to ask the inevitable question: "What about me?" And like clockwork, politicians vying for constituents were prodding these concerns along and making hell for President Dennison and his cabinet as they scrambled to provide answers they didn't have. A social policy would need to be determined so as to satisfy the public who would undoubtedly lash out if the treatment did not become available to the masses, and soon.

An unmistakable drawl chimed in, “Mr. President if I may,” Dennison nodded in Secretary Borne’s direction. “I, like so many of us seated around this table today, have made this ‘immortality treatment’ crisis a top priority. My staff and I have been working tirelessly to provide a suggestion, perhaps even a solution for the question of distribution and I think the answer resides in a quota system.” “A quota system?,” Dennison replied. “Like the ones in practice during affirmative action? I don’t understand Borne, you helped draft and pass the legislation responsible for more or less outlawing affirmative action quota systems in this country—my administration has come to be identified by our political rivals as the anti-affirmative action presidency. How in the hell are we going to justify instituting a quota system when we worked so hard to end another? Please explain yourself.” “Of course Jack, of course. I understand well the political backlash we could receive by even proposing, not to mention if we institute such a system, however our justification is foolproof.” President Jackson Dennison nodded, “Okay Borne, let’s hear it.” “Well Jack, it all boils down to contribution. Our society has been built by the blood, sweat, and tears of our citizens, but let’s be frank, some members of our society contribute more than others, am I mistaken?” Borne looked around the table and most cabinet members shook their heads.

“So what I propose is simple, we devise a quota system that distributes the treatment to descendants of Americans who have consistently contributed to making this the great country that it is.” “Pause there, Borne,” Secretary Breckinridge interrupted, “how in the world are we going to determine who has and has not consistently contributed?” “History. We look to our history. What’s been documented and who the participants are, the key players, if you will, in our nation’s story. We can trace genealogical lines from our founding fathers for starters, naturally their descendants would be granted a large percentage of the treatment per fiscal year—

” “But what about people like you Borne? Recent immigrants? You don’t have these sorts of genealogical ties to our nation’s founding, but I wouldn’t say you haven’t contributed—” “Well thank you Secretary Breckinridge, I appreciate your kind words, and you bring me to the next part of my proposition. We’ll also distribute treatment based on statistics of those graduating from college. We’ll look into what groups of people constitute this population, and once again, we’ll also look to history. We’ll look for who in our history has made this country what it is today. Who has served in political office, who has helped create and carry out our nation’s laws, who has founded and built up our greatest cities, who has made ingenious scientific breakthroughs, who has led us into battle and defeated our enemy, or has died trying, who are the people who uphold our values, traditions, and culture as a Protestant nation (Huntington 211)? These are the folks I want to go into the future with and those who constitute this group are the very people who should have access to this treatment.” “Borne, you do realize that the racial make-up of these ‘groups’ you refer to is predominantly white?” “That’s beside the point Jack. What we need to get our public on board with is the idea that such an exciting scientific breakthrough of this sort provides us as a country the opportunity to start over in a way while still forging on into a bigger and brighter future filled with the best and the brightest our country has to offer, merit based, if you will.” Borne looked around the room and no one seemed to blink for a full minute. Then President Dennison offered, “How are we going to propose, or rather announce such a move to our citizens? How are we going to make people feel okay about this?” “I’ve already thought of this,” Borne replied, “we get that scientist, the Latina one, to become the face of this campaign.” “Rosette Benitez?” “Exactly.”

A Week Later in a Philadelphia Condo

Rosette hung up the phone in a stunned silence. She couldn't believe what Breckinridge had just proposed and in all her life she had never felt so betrayed. Yet she felt guilty as well. How could such a miraculous breakthrough become so monstrous, so hateful, disgusting, and prejudiced? She'd done it all right, played the game by their rules, achieved by their standards and still she would lose. She would lose her family, her people, their history, and any hope they'd have for the bright future she'd achieved. And yet she'd done it all right; she performed her role perfectly at the expense of alienating herself from her *familia* and her roots (Carter Andrews 297-298; Fordham 231). How would this treatment, something she had worked so hard to see through ever become something people like those from her hometown could ever come by? By the time this treatment became available to her people, many of them will have died off and those left would undoubtedly form a new sort of underclass of mortals versus the immortality afforded by those in power and their descendents.

The immortals would likely form a powerful upper echelon of the caste¹³, powerful because this group will have prolonged access to learning, political positions (no one will be allowed to run for certain political offices without being immortal, and there will be many justified reasons for this Breckinridge assured), and will have longevity allowing for accumulation of wealth and resources. Suddenly horrified, Rosette realized her family and people of her family's status who have not provided documented evidence of historical contribution may never meet the criteria necessary to qualify for the treatment, and although they likely will not completely die out, they will not have access to the American Dream, a dream so

¹³ This allegory was written before Justin Timberlake's new film *In Time* was announced; however I would like to comment here on the similarities between my allegory and the film. Both works involve ideas of a caste system created by immortality, and in both works the wealthy are able to literally buy themselves more time. For more information on the film see <http://www.imdb.com/title/tt1637688/>.

important to Rosette, a dream she believed in with all her heart. Yet Breckinridge cited recorded history as a main source for attributing contribution to groups and Rosette could not remember learning one thing in her history courses about her people and their contribution to this nation (Casas 42). In fact, her memory of any mention of Mexicans involved the Mexican-American War and César Chávez. Infuriated she thought of Russell Borne, Secretary of Education and undoubtedly a key player in this sickening cabinet decision. Heck, for all Rosette knew of Borne this policy was likely his brainchild (Reyes par. 3). He set us up, Rosette thought, he lays claim to ridding our nation's textbooks of any evidence that we exist and then he thinks up this policy to exterminate us.

Well, not all of us Rosette thought. Rosette, Breckinridge assured, was a "credit to her race," and being so her immediate family would be entitled to the treatment at first pass, but what, Rosette wondered would happen to her *tias* and *tios*? Her *primos*? Cousin Alejandra had been waging the very war these politicians were now putting into play through their selection criteria for the treatment. Had little Ale been right all along? Rosette distinctly thought back to news headlines from several years back describing the attempted law suit brought against her home state by eleven educators who were fighting for the right to teach the histories and literatures of Chican@s (Martinez and Gutierrez), an effort quickly shot down by political cronies of Borne. Rosette realized that without these teachings, Chican@ children, not so different from whom she was once upon a time, would buy into the idea that their people had no history, made no contributions, and were thus undeserving of a future. Dr. Rosette Benitez, the leading researcher on the immortality project had made it possible for so many to live, indefinitely, and had also made it possible for others, including her own people, to slowly die

out. As tears welled in her eyes, Rosette lowered her head into her hands and could only think,
“What have I done?”

CHAPTER FOUR

CRITICAL RACE THEORY COUNTERSTORY AS NARRATED PEDAGOGY:
ALEJANDRA'S LESSON ABOUT COLOR-BLIND RACISM, ASSIMILATION AND THE
AMERICAN DREAM

Interrogating Assimilation

Just as importantly, once the racialized and aestheticized collective “we” is constructed it is also transformed into a fantasy: something one feels entitled to aspire to. – Ghassan Hage

The identity associated with the collective we of the middle-class and educated America, as an advertised possibility in American Dream rhetoric, is an identity some Chican@ students feel entitled to aspire to. However, under the requirements of mainstream assimilation, becoming educated and middle-class requires that individuals outside of dominant culture align with certain aspects of white culture and do away with certain ethnic behaviors that Eden Torres asserts “have been vilified or trivialized” by people in the mainstream (33). This version of assimilation and de-culturation is what the young Richard Rodriguez from *Hunger for Memory* succumbed to and expresses pain and regret about in this early text. *Hunger for Memory* can be read as Rodriguez’s plea to stop education’s tradition of forced assimilation and hierarchical appraisal of only selected cultural attributes. Is there another way for young Chican@ and other marginalized students to obtain an education without risking the resulting representation crisis caused when they are encouraged to turn their backs on their cultures/ethnicities to join the traditions of a system not founded and necessarily maintained with the intention to serve a marginalized population? When the Chican@ student attempts full assimilation—versus segmented or

strategic assimilation¹⁴—the student is colonized and becomes the “voluntary minority” Chican@ student who, for all her effort to become mainstream, to align with whiteness, and to realize the American Dream, still remains not quite, not white (Ogbu and Simons 159). Victor Villanueva discussed in *Bootstraps* his own attempts at assimilation: “I have never stopped trying to assimilate. And I have succeeded in all the traditional ways. Yet complete assimilation is denied—The Hispanic English professor. One can’t get more culturally assimilated and still remain other” (xiv). As Villanueva illustrates, in the attempt to assimilate, the scholar of color still remains and exhibits signs of being “other.” What is unpredictable is the moment of realization when the Chican@ is awakened to the cold reality that his effort has been wasted, for he is not quite, not white. His skin color (or other phenotypical attributes) betrays him, as he is viewed by white dominance as an outsider. This is a painful experience, an experience that involves the realization that to your culture, you have become white, while to white people you will always remain undeniably other. Where does such an individual turn?

In this chapter, through use of counterstory as narrated pedagogy, I craft a character who internalizes color-blind racist views and the teacher-student exchange in the dialogue serves as demonstration of how such an individual uses color-blind ideology to explain his views concerning racism, while also offering insight to strategy some Chican@s subscribe to toward academic survival in higher education. Through a pedagogical dialogue¹⁵, I provide teachers a

¹⁴Strategic assimilation is a term coined by Karyn R. Lacy to account for assimilation strategies employed by middle-class African Americans. While segmented assimilation “characterizes an ethnic identity as an invaluable resource” for immigrants of color, Lacy critiques this theory on the basis of its tendency to characterize black racial identity as a liability. Lacy’s model is provocative because it provides an assimilation option concerned with keeping racial identity intact while navigating class-oriented aspects of enterprises such as higher education and applies to more populations of people of color such as Chican@s who are not all newly arrived nor immigrants. However some Chican@s are newly immigrated, so I find employ both segmented and strategic assimilation as terms for the purposes of my work.

¹⁵ “Pedagogical dialogue” or “counterstory as narrated pedagogy” is a term used to classify dialogues and counterstories that teach. Generally these narratives involve a teacher-student dynamic and a dialogue that can be

narrative that animates the experience of some Chican@ students at the point on the pipeline (see fig. 1) where they begin their careers at four-year institutions and would likely be students in a first-year composition course. Socratic method as a pedagogical approach is utilized within the teacher-student exchange, to characterize the two dissenting viewpoints concerning Chican@ identity in the academy, and by the conclusion of the dialogue it becomes clear that the teacher is just as much a student, learning from the exchange, as she assumed only her student to be. The discussion following the counterstory offers educators CRT-informed strategies and activities to implement in the classroom so as to better understand—both as teacher and student—the struggles based on circumstance that marginalized students face when assimilation into mainstream culture—instead of strategic or segmented assimilation—is viewed as the only option towards academic, and above all, American success. I believe a step toward engaging these alternate forms of assimilation lies in the critical consciousness building involved when students are educated about dominant color-blind racist ideology. When students are encouraged to imagine and express themselves outside of the rhetoric of color-blind racist ideology—through CRT framed textual analysis and through the opportunity to create their own counterstories—they are equipped to make well-informed decisions concerning how they will navigate the white middle-class enterprise that is higher education. Students would be offered the opportunity then to forge their academic paths with honest, eyes wide-open perspectives, so as to strategically navigate the systemic and structural racisms in higher education. I will conclude with reference to the appendices that provide specific lessons, assignments, and documents toward implementation of CRT pedagogy in the composition classroom, while also using the concluding

section to reflect on the teacher-student dynamic concerning the moment when the teacher comes to see herself in her student.

The Teacher-Student Dynamic in Counterstories as Narrated Pedagogy

The counterstory as narrated pedagogy involves themes intended to assist students in imagining and describing their experience (both personal and cultural) in a way that validates and confers dignity upon it so they can receive their educations all the while navigating through the system with identities still intact and with less or none of Rodriguez's loss or regrets. At the same time this counterstory also reveals to the most critically conscious Chican@, that she is and will always be subject to imperialistic ideology. It is equally important for the teacher to recognize herself in her students, to recognize their shared humanity, and to embrace the idea put forth by Richard Delgado in his counterstories, that both teacher and student are on the same academic continuum, only at different points.

The power dynamic represented by the teacher-student exchange is not unlike that of Phaedrus and Socrates in Plato's *Phaedrus*. In the way Phaedrus as Socrates' student should "take care to choose a teacher who will raise the student to the teacher's higher level," and Socrates should "take care to choose a student who will not drag the teacher down" (Bizzell and Herzberg 84), the teacher-student composites represented in both Yosso's and Delgado's dialogues are in contexts in which both teacher and student offer each other insight concerning the thematic focus of the narrative, and both parties generally come away from the discussion enlightened in some way.

Tara J. Yosso (another CRT scholar and counterstoryteller) and Delgado craft what I have termed "counterstory as narrated pedagogy" due to a fundamental feature of their narratives that involves a teacher-student dialogue exchange that generally leads to learning and instruction

for both characters. This form of counterstory consists of stories written to facilitate classroom discussion, while interweaving fact and fiction these dialogues employ two characters in particular: the narrator and the listener. The narrator is usually a mentor or teacher of sorts, an established professional in the field while the listener occupies the position of student or mentee; a less experienced person in the field or profession (Bell *Faces* xiii). The counterstory usually begins as a dialogue between the mentee and mentor and evolves into either personal narrative or allegory as told by the mentor.

The narrative counterstory in this chapter is fashioned specifically after Yosso's fifth chapter in *Critical Race Counterstories along the Chicana/Chicano Pipeline*, and more generally after Delgado's *Rodrigo Chronicles*. These particular counterstories are crafted as first-person narratives and are related by the central character, which in Yosso's chapter is a graduate student named Paula Guevara and in Delgado's chronicles is the professor. The dialogues in both Yosso's and Delgado's narratives discuss educational and political themes including affirmative action, graduate school experience, institutional racism, racial microaggressions¹⁶, and school policy. Speaking on the teacher-student relationship, Delgado says Rodrigo and the professor are similar in that they are both men of color and civil rights scholars and activists, but are on different points of the same continuum. Where Rodrigo still occupies the place of a student, he will eventually land at the major law institution where the professor now teaches and is in the later stages of his career. Reminiscent of the Phaedrus-Socrates relationship, Delgado states that because the professor is further along on the academic continuum, he has suffered "scars and disappointments from years in the trenches [and] he needs Rodrigo's impetuous energy as much

¹⁶ According to Sue et al., racial microaggressions are "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights toward people of color" (271).

as Rodrigo needs his caution and counsel” (xix). This teacher-student dynamic present in Yosso’s and Delgado’s narratives dialogues can be analyzed to represent a conversation between one split into two selves. The professors in these narratives can be interpreted as the mature self in conversation with a student who is literally or figuratively a younger version of her/himself; the professor is thus able to mentor and teach based on the mistakes and lessons learned through the course of her/his career. Meanwhile the student can be read as the professor’s younger self who the professor still has much to learn from.

In the chapter, “‘It’s Exhausting Being Mexican American!’: Navigating through Graduate School at the University of the Southwest,” Yosso presents two composite characters, the graduate student Paula, and the professor Dr. Sanchez. Through the course of their narrative dialogue, the characters engage topics of faculty mentoring of graduate students, publishing, critical pedagogy, family, racial microaggressions, survival, and resilience. Written in a creative form, the teacher-student dialogue in Yosso’s chapter takes place in informal, non-classroom settings, but the exchange of knowledge and the teaching moments between teacher and student are still present. The topics and lessons from this narrative could seamlessly transfer to the classroom and provide a semester’s worth of material for a course concerning Chican@ graduate school survival and success. Modeled after what I qualify as Yosso’s “pedagogy chapter,” the following counterstory covers topics and course material I employ in my own CRT framed first-year composition course and the direct pedagogical transfer from counterstory to classroom will be discussed at the conclusion of the counterstory.

Call Me “Rick”: A Counterstory as Narrated Pedagogy

In my fourth year as a graduate writing instructor I had a student by the name of Ricardo Ramirez, who on the first day of class during roll call asked that I call him “Rick.” Rick was a

diligent student, a student athlete who read all assigned readings and made sure I was aware of this through his thorough class participation. On one occasion Rick approached me at the conclusion of class and asked if we could further discuss a couple assigned readings during office hours. I agreed, and Rick arrived at my office ten minutes early for his appointment the very next day.

Rick peeked around my office door and knocked politely on the doorframe. I looked up from the scattering of articles on my desk and waived him in, “Hi Rick, go ahead and take a seat,” I said gesturing to the seat across from me. “Hello Ms. Prieto, how are you?” “Call me Ale, or Alejandra, Ms. Prieto sounds so formal, and I’m doing really well, how are you?” “I’m okay, I feel like my schedule has really filled up now that our season has started. I thought last semester was hard when we only had practice and training to worry about, but now that games are part of my schedule I’m feeling a little overwhelmed—” “Yes,” I answered “I’m always so impressed with all you student athletes, it’s like you have a 40+ hour a week job in addition to school, but you all are always my best and hardest working students” I concluded with a smile. Rick gave a little sigh and looked out the window for a second, then smiled and said “Yeah, *I* feel like I work really hard, and I guess I’m glad to know you think I do too because that’s not the usual feedback I get from a lot of other profs, they tend to treat me with suspicion and sometimes outright dislike—like I’m gonna try and get away with something—” (Mahiri and Van Rheezen). Rick’s expression darkened and he continued, “in fact I had a professor last semester who straight up told me ‘Don’t think you’re gonna get special treatment in my class just because you’re on the baseball team!’” Rick looked up at me with a frown as if it was I, Alejandra, and not the professor from last semester, who had just accused him of seeking special

treatment. “Yikes Rick, I’m sorry to hear that—” His expression softened and he offered, “I know. I’m sorry, I know not everyone is like that, I’m just sick of being treated like people *know* something about the way I am or even who I am just because I belong to a group—of student athletes that is. We work hard, but it always feels like our reputation as athletes precedes us and then people come at us with all their prejudices—in fact that’s really why I’m here today, I want to discuss some ideas from the last two readings you assigned—prejudice is definitely a topic these authors wanna talk about—” (Tatum “Defining Racism ‘Can We Talk?’”; Bonilla-Silva “Color-blind Racism”)¹⁷.

Rick’s surprising objection to Bev Tatum’s “disturbing” assertions

I pressed the Ignore key on my buzzing cell phone and reached across the desk to place it in my purse; I wanted to be sure Rick had my undivided attention. I then fished the two course readings Rick referred to from the bottom of the scattering of student essays I was grading that now consumed my desk and said, “So if it’s prejudice you want to talk about then I’m guessing you’ll want to start with Tatum’s ‘Defining Racism: Can We Talk?’?” “Yeah,” Rick replied, “I honestly think that lady’s crazy, I mean does she honestly believe only white people can be racist?” (Tatum 10-11). I gave Rick a slight smile and tried to position my expression so as not to come across too maternalistic. The truth of the matter was that I had been assigning this reading for the past five semesters and had come to expect this response from most of my students who read it—in fact I had developed somewhat of a ready-made response for this typical student resistance and misreading of Tatum’s argument, but generally the only students who had ever really been vocal about their disagreement with Tatum (not to mention their overall dislike of the

¹⁷ I assign excerpted versions of Tatum and Bonilla-Silva’s works in first-year composition courses. The excerpted essays can be found in *Race, Class, and Gender in the United States 7th ed.* Ed. Paula S. Rothenberg. New York: Worth Publishers, 2006. Print.

essay) were white. It's not that I hadn't ever taught the Tatum essay to students of color, but the response I had been conditioned to receive from this demographic was either complete silence on their parts during course discussion, or support and celebration of Tatum's claim from those who felt more empowered to speak (generally graduates of high schools with strong ethnic studies programs)—so Rick's objection was a first of sorts for me.

"Okay Rick, the Tatum reading it is—her essay is usually a controversial one—" "Well yes, Ms. Prieto—" *Hmm*, I thought, *so he's decided to call me Ms. Prieto anyhow, he must come from a "La Maestra" household—where the teacher is regarded with grave respect* (Elizondo Griest 57). "That's exactly it," Rick continued, "I was pretty disturbed by what the author implies—" "Oh yeah?" I responded. "Well, let me rephrase that, she didn't imply only whites could be racist, she right out said it, she even titled one of her essay's sections 'Racism: For Whites Only?!'" (Tatum 10). I smiled to myself. Rick was right, we *do* think we can *know* something about others without really knowing anything about them at all—we're so entrenched in the idea we can somehow assess a person based on outward appearance alone (Rodriguez 3-4), and this seems to be especially so if you identify with the person in some way. In my stereotyping of Rick, a Mexican-American *moreno*¹⁸ like me, I had anticipated his reaction to Tatum's essay would be the same as mine. However, I had to remind myself that I first encountered Tatum's argument as a graduate student, a point at which I was being awakened to institutional racism and other subtle forms I had remained readily oblivious to for many years, especially back when I was an eighteen year old freshman (Martinez 585).

"So basically Tatum gives a new definition for the term racism, and separates it from prejudice, is this what you take issue with Rick?" "Well, yeah sorta, I just always thought of

¹⁸ Dark featured or dark-skinned person. ("Moreno.")

racism as the really bad kind.” “What do you mean? Give me some examples.” “You know, like the kind from back in the day when they used to hang signs in windows saying certain groups weren’t allowed inside, cross burning on people’s lawns, calling people racist names to their faces, that sort. And people of all races are capable of calling each other terrible racist names—”

“Oh, so you mean the racism we associate more with the Jim Crow era?” (Bonilla-Silva 3) Rick gave me a curious look, then looked down at his folded hands in his lap and muttered “Yeah I think so—I mean I don’t really know too much about who Jim Crow is...” *Oh!* I thought. “Hey Rick, that’s not a problem, our American history class curriculum seems to be more concerned with telling the nicer details in our nation’s history, the messy stuff get glossed over sometimes, and depending on who your teachers were and what books were being used it’s very likely you didn’t really get much information on what the Jim Crow era was. You can think of it as a racial era bookended by the two ‘Civils’ in our nation’s history—” Rick gave me a questioning look so I elaborated, “I mean the Civil War and Civil Rights, in terms of the way racism operated during that span of time it was characterized by the actions and laws you already described and was in fact called ‘Jim Crow.’ But as far as there ever being a real person named Jim Crow, I myself am not sure if there ever was, but the name did get assigned to a Disney character once—” Rick’s eyes bulged and he choked on the water he was sipping “Really?” He asked. “Yep, in the movie *Dumbo*, there are some shuckin’ and jivin’ crows, all black of course, and the leader is named ‘Jim’” (*Dumbo*; Joseph). “Oh,” Rick responded dully, seemingly unimpressed, “well I’m sure it’s just coincidence, and if not, Disney probably didn’t mean anything by it, I mean when was that movie even made?” “Good point,” I admitted, “I think it was released in the 1940s when the racial ideology was certainly one more accepting of this sort of naming and stereotyping in mainstream film, so certainly back then themes and topics that were the norm might seem more

shocking to an audience today, take for instance the Disney film Tatum refers to in the beginning of her article, let's turn to that section and go over it together." Rick took out his copy of the essay and turned to the section I was referring to. "Would you mind reading the section out loud Rick and I'll follow along?" "Sure he replied," and began:

Several years ago one of my students conducted a research project investigating preschoolers' conceptions of Native Americans. Using children at a local day care center as her participants, she asked these three-and four-year-olds to draw a picture of a Native American. Most children were stumped by her request. They didn't know what a Native American was. But when she rephrased the question and asked them to draw a picture of an Indian, they readily complied. Almost every picture included one central feature: feathers. In fact, many of them also included a weapon—a knife or tomahawk—and depicted the person in violent or aggressive terms. Though this group of children, almost all of whom were White, did not live near a large Native American population and probably had had little if any personal interaction with American Indians, they all had internalized an image of what Indians were like. How did they know? Cartoon images in particular the Disney movie *Peter Pan*, were cited by the children as their number-one source of information. At the age of three, these children already had a set of stereotypes in place. Though I would not describe three-year-olds as prejudiced, the stereotypes to which they have been exposed become the foundation for the adult prejudices so many of us have. (Tatum 4)

Rick looked up from the essay and frowned. "What's up Rick, what's the frown about?" "Well," he started, "I get what she's saying about how these three-year-olds could be influenced by this cartoon, but I mean, do you really think this sorta thing is even something they'd remember all

the way into adulthood? It all seems kinda far-fetched—” “Well,” I replied, “how long has it been since you watched Disney’s *Peter Pan*?” “I don’t know, probably not since I was little kid, maybe when I was in kindergarten—yeah actually kinder or first grade would make sense ’cause my parents couldn’t afford a TV back then so if I saw any of those movies it was always at school, teachers used to show us movies all the time.” “Right,” I noted, “well I think what you’re describing is exactly what Tatum is also taking issue with, the fact that even in schools the information we get from cartoons, movies, TV shows, and other mainstream media sources is oftentimes pretty limited in terms of accurate and informed portrayals of certain races or ethnicities. This is especially so if we’re showing films that represent the racial ideology of another era when it was less objectionable to portray Native Americans and crowds in racially stereotypical forms. And when parents, but teachers in particular, don’t follow-up these sorts of messages conveyed by such texts with more accurate and contemporary information through course textbooks or discussions then it becomes reasonable to assume this misinformation very much informs a child’s perception of certain groups, especially, and as Tatum notes in the passage you read, if the child has little or no contact with the group this media source is stereotypically portraying, you follow me?” Rick nodded uncertainly, clearly not convinced.

Rick and I reflect on school history and personal identity

“Okay, let’s back up to those elementary school days when you were watching those films,” I said. “Now, think about your education concerning Native Americans, what do you recall learning?” “Just in elementary school?” Rick asked. “Well, actually, let me revise that, think about your entire primary and secondary school career, what did you learn about Natives?” Rick paused to consider my query for a bit and then responded, “I mean the obvious answer is first contact, you know, when Columbus, the pilgrims, and all those people first got here—”

“Right,” I said, a little bothered he was conflating the arrival of Columbus and the pilgrims but I said nothing more to allow him to continue. “And then we did learn something about the Trail of Tears, but I can’t really recall the details because I think someone came in just once in middle school to talk to us about it during Native American appreciation month—” “Heritage month,” I interjected. “What? Oh, you mean instead of appreciation?” I nodded. “Okay then, *heritage* month” Rick said with a dismissive shrug. He paused at this point and seemed to be inventorying his mind for another instance but after several moments passed I asked, “Is that all?” “Yeah I think so,” he answered. “Well again, Rick, your experience is not atypical for most American schools, and history courses for that matter, when it comes to comprehensive histories of minoritized groups. I mean take for instance your people—your Race Literacy Narrative (see Appendix A) that I was just reading—” I gestured to his assignment at the top of the pile of student essays on my desk, “says you identify as Mexican American—” “Yeah—” Rick responded, “I mean that’s the box I check on forms, but I’m definitely more American than Mexican, I mean, I was born here after all, and have only been to Mexico a couple times—” Rick looked thoughtful for a moment and continued, “to be honest, I get that question a lot because people can’t ever really place *what* I am—I guess I don’t look like the typical Mexican—” “What do you mean?” I asked with a quizzical look on my face. “I mean that I’m tall for a Mexican, 6’2” to be exact, and most people don’t tend to think of us as tall. I’ve also been told my features are more European—growing up, my grandma always said that even though my skin is dark, at least I have a narrow nose and a strong square jaw like our Spanish relatives.” (Villanueva xi).

“You have family in Spain?” I asked. “Well, no, not any that we still know, but my grandma always said that’s mainly where our bloodline traces back to and that’s in Europe so

I'm assuming Spain is where I get my European features, it's just logic." "Yes," I replied "and it's interesting that your family kinda makes up for your skin color with your European features—" at this remark Rick shifted in his seat and his eyes took on an expression that looked both questioning and defensive at once. I scrambled to explain myself by saying "take my family for example—I also have a grandma who would say strange things about skin color. She used to assure my mom that my skin would lighten up someday, and she'd scold me for getting so dark during the summers. My grandma would tell my mom not to let me spend so much time outside, and I grew up feeling ugly—not as good or as pretty as my light-skinned cousins who were endearingly referred to as *guerras* and *blanquitas*" (Rodriguez 124-125). "Well I never said *my* grandma's comments were strange—" Rick interrupted, a defensive tone to his voice, "I mean she's just old and that's the way she is, in fact that's just the way things are in general in a Mexican family, it's not a big deal, I don't let it get to me" (Bonilla-Silva 37). "Right," I responded, inwardly embarrassed at having overstepped my boundaries in my attempt to identify with Rick.

"Well, getting back to my original question, do you remember learning much about Mexican American history in school?" Again, Rick thought for a moment and said, "I guess all I can really recall is stuff about the Mexican-American War, something about revolutionaries like Poncho Villa, and then a little about Cesar Chavez, but again the details are fuzzy 'cause the stuff on Chavez was probably during a *heritage* month speech." "Okay," I said, doing my best to regain my 'teacher persona' "so relating your experience back to Tatum's point, do you see how limited information, paired with misinformation offered by something like a Disney cartoon could lead to the formation of inaccurate notions, prejudice if you will, about a whole group of people? Especially when teachers and parents aren't doing anything to supplement children's

educations with less fantastical and stereotyped stories of who these people are, especially contemporarily?” Rick still looked unsure so I offered, “Why don’t we take a look at the part of *Peter Pan* Tatum is referring to?” Rick shrugged and said, “Okay, sure, I haven’t seen that movie in forever though—” “That’s perfect—” I responded, “then you’ll be able to view it as an adult within the context of the conversation we’re having—which is a totally different context from when you last viewed it as a kid.” Rick said nothing but peeked at the cell phone slightly sticking out of his pocket, likely checking the time or if he’d missed any calls or texts. Meanwhile I pulled up Youtube.com on my PC and searched “Disney’s Peter Pan What Makes the Red Man Red?” The first hit was a clip of the scene in which Peter Pan, Wendy, her brothers, and the Lost Boys go to the “Indian” camp and encounter the Chief, his daughter Princess Tiger Lily, and many other tribe members. I turned my monitor at an angle so both Rick and I could view the screen, and pressed play.

Rick and I explore media representations of Tatum’s argument

The clip begins with the Chief announcing in perfect “Hollywood Injun English” (Meek 93) that he will teach the “pale faces” all about the “Red Man,” to which a Lost Boy asks “What made the Red Man red?” The “Indians” then launch into song and dance all about why the “Red Man” is red, one memorable set of lyrics claiming “Let’s go back a million years/To the very first Injun prince/He kissed a maid and start to blush/And we’ve all been blushin’ since” (Wallace and Churchill lines 20-23). Throughout the clip a variety of representations of “indianess” are expressed such as the smörgåsbord of Native artifacts drawn into the scene including items such as totem poles, teepees, bonfires, mohawks, feather headdresses, the peace pipe, and the drum. There is a general lack of variety in how the “Indians” are drawn with the option being either short and squat or tall and rangy—the only exceptions being the Chief who is

stern faced with an enormous and imposing brown body (Gutiérrez-Jones 2), and his daughter Tiger Lily adheres to all classical ideals of beauty (West 96) and is in fact identical to British Wendy, with the exception of the exoticizing (Bordo 9-11; Gilman) elements of brown paint constituting her complexion and the braids and feather in her hair.

After the short clip concluded I looked expectantly to Rick who simply shrugged. “So—” I began, “did you observe anything in the clip that might contribute to a young child’s formation of stereotype and future prejudice against Native Americans?” “I guess—” Rick responded, noncommittally, “I just don’t see what the big deal is. I mean like I said before, this movie was made back when racial stereotyping was more acceptable—” “Yes,” I interrupted, “but that’s not the problem, the problem is that these films with their racial ideology from another era are being shown *today* to an audience who is young, impressionable, and who is not being taught much about how this is not an accurate or respectful portrayal of Native American people.” “Okay fine,” Rick responded, a slight rise in tone to his voice, “but at the end of the day this movie is made for entertainment purposes alone, and should not be taken so serious, I mean look at where the whole thing is set, ‘Never Never Land’, it’s fantasy, not real, and of course not meant to be taken literally.” “Right,” I countered, “but think about it this way, if the film is set in a fantasy world, where mermaids, swashbuckling pirates, fairies, and boys who never grow up exist, how does it make sense to place Native Americans in the mix? What’s the message being conveyed there? What would a Native American person feel when encountering a representation of herself portrayed in such over the top terms alongside creatures and characters that don’t actually exist?”

Rick was silent, his eyes downturned scanning Tatum’s essay, so I proceeded, “Are you a fan of Dave Chappelle?” Rick’s eyes immediately flicked up to meet mine and he said “What? I don’t see the connection—” “Let me show you something else here on YouTube,” I said, quickly

typing “Dave Chappelle Native Americans” into the search browser. This brought us to a clip from Chappelle’s 2004 stand-up show titled *For What It’s Worth*. In the clip I now showed Rick, Chappelle talks about meeting a Native American at a gathering of “1,500 Native Americans.” The comedian continues to say, “They were all gathered in one place, the place was called: Wal-Mart in New Mexico.” Chappelle tells the audience he feels bad for Native Americans; he says “they get dogged” openly because everybody thinks they’re all dead, extinct, non-existent. He is thus amazed to meet one in real-life. Upon this meeting Chappelle recounts that he excitedly professed to the Native man “I studied you in social studies,” asking, “you’re a hunter/gatherer right?” Because it’s comedy, and because Dave Chappelle is good at his job, Rick’s moody disposition lifted and he laughed out loud several times, yet was still careful to steal side-glances at me, seeing if I disapproved of his mirthful reactions. At the conclusion of the clip Rick smiled and I returned the smile to show I was indeed okay with his laughter at a subject that under circumstances other than a comedy show, would be deemed completely unacceptable. “So the connection—” I began, “is that Tatum’s point is, in this clip, proven. The reason Chappelle has material to write about Native Americans, and the reason he knows his audience will laugh is because there is an overall social understanding concerning how Native Americans have been stereotypically portrayed. Think about it Rick, how many of the same exact themes are shown in both the Disney and Chappelle versions speaking to ‘what Indians are like’?” Rick pondered this for a bit and responded in a deflated sort of way, like I had just punctured the fun out of the situation, “I guess.”

“Does this help in your understanding of Tatum’s argument?” I ventured. “Well no, not really—” Rick answered, “because I still don’t understand how she can get away with saying only white people are racist. I’ve heard so many minorities, including people in my own family,

call white people terrible names—” “I don’t think that’s what she means Rick. It’s kinda like the question people who aren’t black usually come up with regarding why black people are the only ones allowed to call each other ‘nigga’ when no one else is given immunity to do so—at the end of the day it all roots back to power.” Rick’s eyes asked me to clarify. “Okay Rick, turn to page five of Tatum’s essay. In this section she provides a definition for prejudice, I see you have the exact sentence I’m referring to highlighted in your copy, would you mind reading it?” “Right here?” Rick said pointing to the highlighted section. “Yup,” I said nodding. “‘*Prejudice* is a preconceived judgment or opinion, usually based on limited information. I assume that we all have prejudices, not because we want them, but simply because we are so continually exposed to misinformation about others.’” Rick looked up, silently asking if he should read on. “Good I answered, so according to Tatum’s definition this is the form of discrimination you seem to associate with racism, but Tatum defines it as prejudice, not racism. Now turn to the next section and where she really defines and distinguishes racism from prejudice. She quotes David Wellman in his assertion that racism is a ‘system of advantage based on race’, and elaborates with the definition of racism used by antiracist educators and consultants termed ‘prejudice plus power.’ Do you see how this definition is set apart from our more common understanding of racism that would limit it to racial slurs or other blatantly hateful actions? It is all those things, but also more subtle actions, plus *power*, a whole system of it” (Tatum 7-8).

I show Rick the Michigan Point System as example of systemic racism

“For instance,” I said, turning back to my desktop and searching through files for the document I now required, “universities as functioning institutions have *systems* in place when it comes to admitting students—I’m sure you have experience with this through the application form you filled out to attend in the first place—” “Oh, right,” Rick replied, “all the paper work?”

“Yep,” I said, having found the file I wanted and pulling it up for us both to view on the computer screen. “What I’m showing you here is a point system the University of Michigan *used* to adhere to when measuring applicants for undergraduate admission—” “What do you mean ‘used’ to? They don’t use it anymore?” *Ah*, I thought, *he misses nothing*. “Right,” I continued, “as of 2003 they no longer employ this particular point system, or at least one section of it, due to an anti-affirmative action law suit brought against the university (Richardson and Lancendorfer 74)—but before we venture into that messy business let’s first go over the document so I can explain the categories (see Appendix A)”. “Okay,” Rick replied as he scooted his chair closer to the desk.

“Based on a 150-point scale, generally an applicant scoring upwards of 100 points is said to have been guaranteed admission (Perry 181). The first category of measurement concerns GPA. This is a pretty standard measurement and is something I’m sure most universities consider.” Rick nodded his agreement so I continued. “In this particular category a student with a C average would earn 50 points, which, considering the 100 point goal is a pretty good deal,” Rick nodded again. “Now, a student with a perfect 4.0 is assigned 80 points, which puts the student in a real good position for admission considering there are still nine categories to acquire points. Moving on to the next category, the university considers a category called ‘School Factor’ which measures the difficulty and prestige of the applicant’s high school—” “You mean like whether the person went to a college prep or not?” Rick asked. “Yep, but also how your school measures up in standardized tests like the ones instituted by No Child Left Behind—You know how some schools, based on these tests, have been labeled ‘failing’ while others are deemed ‘excelling’?” (United States). “Yes,” Rick nodded, “actually it’s kinda funny, I went to both kinds of schools. I grew up in a pretty poor all-Mexican part of town—but when I was

twelve my family and I moved to a new neighborhood and I went to school in a way better part of town. When my parents and I moved out of the neighborhood where I grew up I saw some significant changes. For example in my old neighborhood everything seemed old and the things the city departments needed to take care of were not being attended to. My school was also not the best looking thing in the world. It seemed as if everything we had was old and used. When I moved out of the neighborhood into a better part of town everything seemed new. The schools were new with a lot of technology that was very helpful and the campus was *clean*. Another significant thing I realized was that it seemed like a lot more people were better educated than I was at that point. I did well in all my classes growing up but when I moved it seemed like what we were learning at my old schools was not even close to what other kids were learning”

(Martinez 590). “Yes,” I said “that’s a really great way to illustrate how this measure is used, and just out of curiosity, what was the racial and class make-up of the new neighborhood you moved to?” “Mostly white and I guess middle to upper-class” Rick answered. I nodded; pretty confident that would be his response. “So then the way the ‘School Difficulty’ measurement works in this Michigan system is that students who went to schools like the ones in the first neighborhood you lived in are assigned 0 points because their school is deemed a level 0 difficulty, whereas students who went to schools like the one in the next neighborhood you lived in are assigned 5 points for having attended what’s considered a level 10 difficulty school, and this all boils down to what neighborhood the student was fortunate enough to grow up in—again out of curiosity, why did your family move to this more affluent neighborhood?” Rick began to look suspicious but responded “My dad got a better job and ended up getting paid more. We could afford to live in the better neighborhood.” “Ah I see,” I said, “then I think this is a good time to transition to the other essay you came to see me about, we can discuss it in conversation with both Tatum’s

definition of racism and the Michigan point system as an example.” Both Rick and I retrieved our Eduardo Bonilla-Silva articles, titled “Color-blind Racism” from their respective places.

Rick and I put Bonilla-Silva’s four frames of color-blind racism in context

“I think the frame Bonilla-Silva terms ‘abstract liberalism’ best fits the point system we’re looking at here and even Tatum’s assertion that only those who benefit from racism are those in a position of power.” “Yeah,” Rick replied, “I guess that’s a good place to start with his article seeing as I didn’t really understand that frame. I mean the others were easier, like the frame of naturalization of racism. I’ve heard my extended family claim they still live in the neighborhood we moved out of because it’s ‘natural’ for Mexicans to want to live with Mexican and whites to live with whites, and I guess in some ways I can see their point, sometimes that’s just the way things are” (Bonilla-Silva 37). “But your family moved into a white neighborhood—” I pointed out. “Yeah but my dad made more money so it made sense for us to move,” Rick reasoned. “Okay,” I nodded. “And then there’s cultural racism, right?” Rick continued, and I nodded my assent. “So I got that one too, I guess that frame works like the prejudice Tatum is talking about? You know, ‘cause it makes assumptions about whole groups of people but really kinda judges them based on cultural stereotypes, like saying Mexicans don’t value education” (Bonilla-Silva 28). “Right,” I answered, “good Rick that’s exactly it—” “But,” Rick interrupted, “I pretty much agree with this one.” “What do you mean?” I asked inwardly dismayed and not sure I really wanted to hear what he meant. “I just think that the level of education being taught has to do with the way the majority of students in the schools were brought up to value and appreciate it. In most Mexican families, not all but most, education really does not play as big of a factor as, say, working. Especially the families who come to the country to make money and live the way they want. They could care less about the education

their children receive as long as they are bringing home the money. On the other hand white families strive for their kids' school success—I'm not saying that there are not Mexican or even black families that don't do this for their kids 'cause there are those families out there. I'm just saying that a majority of the families that do it are white" (Martinez 590).

"Wow," I silently mouthed. Rick looked pleased at my silence and likely assumed he'd rendered me speechless, which he had, but not because I was in awe of what he'd just said. In fact, I was a little heart-broken to hear all of these culturally racist assertions coming from a young *morenito* like Rick. I wanted to point out the fact that his beliefs fit perfectly into the cultural racism frame to which Bonilla-Silva referred (39-43), but I didn't know how to say this without Rick thinking I was calling him a racist—and against his own people at that (152-153). So I remained silent and Rick took this as his cue to continue. "So the last frame he talks about is minimization, which I also get because I've seen people use what Bonilla-Silva refers to as the 'race card' all the time—" (29). "Let me interrupt you there," I said, no longer able to let him misread Bonilla-Silva's argument. "Bonilla-Silva is saying people of color are often accused of 'playing the race card' when they point out racially motivated discrimination, especially the more subtle or systemic forms like what we'll discuss when we return to the Michigan point system. These accusations happen because there is some sort of post-Civil Rights common-sense belief that discrimination is no longer a central factor affecting marginalized peoples life chances. I've heard people say on countless occasions that 'It's better now than in the past' or 'There is discrimination, but there are still plenty of jobs out there'. I mean, this frame allows society to accept things like what we were talking about earlier—the absence of history about Native Americans and Mexican Americans in our education system, or the racial stereotyping of minoritized people in Disney films, and if a person of color were to make a deal about this he'd

end up accused of being ‘hypersensitive,’ of using race as an ‘excuse,’ or of ‘playing the race card.’ Bonilla-Silva does not support people who would accuse people of color as ‘playing the race card’ simply for speaking out about discrimination and injustice” (43-47). “Oh,” Rick said quietly, his eyes turned downward toward his hands in his lap. *Shit*, I thought, *back off Ale, bring it back to the text—don’t scare him away*.

“How about if we return to the Michigan point system and put these frames, but in particular abstract liberalism, into context? I wanna make sure you get this one before you leave my office today since you said that was the one you were struggling with.” “Sure,” Rick said with a shrug. “So,” I began, “if you compare the first two point categories we already discussed I want you to consider them with the key words Bonilla-Silva offers as characteristic of abstract liberalism—individual, choice, and equal opportunity” (28). “Okay,” Rick said, and I could almost see the cogs in his mind turning. “If you think about the first category that deals with GPA, how much of this category has to do with an individual who has his own choice and equal opportunity?” “Well,” Rick responded, “I think that category is all about the individual and his choices. Everyone has the same opportunity as the next person to either choose to do their school work or not, right? So if you get bad grades for not doing your work, not showing up for school, and being a generally poor student then that’s all on you, what can a teacher really do if you refuse to do for yourself?” “Okay Rick, sure. I’m with you most of the way, however what about the student who is homeless? Or the student who is hungry? Or the student whose parents work the night shift and is thus expected to care for younger siblings in the evenings? Would any of this affect the student’s ability to complete school work? If you don’t know where your next meal is going to come from, if you don’t know when you’ll have time, or if you don’t even know if you’ll have a place to lay your head at night? We don’t know everyone’s story Rick.” “I guess.

I never really considered those factors, but at the same time there are people who have bad lives like that and still make it happen, they just work hard and make it.” “Yes Rick, those people do exist, but keep in mind they’re the exception, not the rule.” Rick said nothing.

“Now, let’s move along to the second category which is ‘School Difficulty’. As we already discussed, this is basically determined by how prestigious a high school the applicant attended, and from your experience what does this depends on?” “Well I guess for the most part it depends on what neighborhood you live in—” “Right,” I interrupted, “and going back to our key terms, how much individual choice and equal opportunity does a high school student have in choosing what neighborhood he is going to live in and thereby choosing what school he will attend?” “Not much I guess,” Rick reluctantly admitted, but a light bulb seemed to go on over his head and he followed with “but now that I think about it there were a few kids at my prep school on scholarship and I know they were bussed in from other neighborhoods, so even though they didn’t live in the best place they still made the choice to come to a better school” he finished triumphantly. “Ah,” I said, “but does that really represent equal opportunity for *all*? Why weren’t all the kids from the poor neighborhood at your school? Why only a few?” “That’s easy,” Rick said, “values. The others must not have wanted it as bad” (Martinez 585).

Alejandra comes to a realization

I sighed as it became clear my way of reasoning was not something Rick was ready to hear. Rick’s Race Literacy Narrative, his first essay for the semester, which I had just read and begun grading, engaged an overall theme that expressed a sense of academic accomplishment and success achieved through his individual effort (Villanueva)—*of course!* I now thought to myself. Rick made clear, early on, the importance of the abstract liberal ideology of the individual, and I had just challenged this notion to which he clung; likely so as not to lose the

tenuous footing and purpose an underrepresented student encounters in a system that assumes all students come to the doors of the institution equally equipped with the same cultural capital (Oldfield). Rick's narrative essay was a success story told to detail the struggles he and his family faced in their quest to get him an elite American education. I recalled now his focus on the notion of overcoming the odds of the racial status quo in order to become successful as an *individual* in society and to become a student who embodies the American Dream. I remembered his invocation of personal sacrifice, and his discussion of how he has been influenced and inspired by his parents' struggles and goals involving their decision to immigrate into the United States and how he feels the pressure to "make good" on this sacrifice. Rick stated in his essay: "the best form of repayment to my parents is if I achievement the American Dream" (Martinez 589).

How insensitive I was to assume a first-generation and first-year student was ready to have his outlook challenged in such a way after he admitted to the training in white middle to upper-class ideals he underwent during secondary school. At this point in his academic career, Rick was surviving, doing his best to navigate a system not originally intended for him, and he was smart, a tactician, to realize you don't bite the hand that feeds, you just learn to play by their rules until—until when? I suppose I hadn't really questioned the rules myself or even noticed the system until my first year in graduate school, until my race, my class, my *difference* was shoved under my nose. I thought back to those early days of graduate school, only three short years ago, when all I wished to do was stay afloat and blend in with the other students. Yet neither my professors nor my peers would let me be. They made sure, in both blatant and subtle ways, to point out my difference and it was at this point I began to know myself, but only through my relation to others (Moya 110). I came to realize assimilation would not be permitted because

assimilation was not for the brown (Castillo 2-3). No matter how hard I worked, how hard I tried to be “like them,” I was only spinning my wheels, putting forth a whole lot of effort and getting nowhere. So I chose another route, a route with pathways cleared for me by Anzaldúa, Moraga, Tatum, Bonilla-Silva, and Villanueva. But at that point of consciousness I was no longer eighteen; my experiences in this system had not just begun.

Un Abrazo

I emerged from my reverie and smiled warmly at Rick who had this time taken his cell completely out of his pocket and was scrolling through the interface. I glanced at the time on my desktop and realized an hour had passed so I concluded our meeting by asking Rick if he had any other concerns about the essays for us to address. He said he didn’t, eyes still on the phone, so I thanked him for coming in and encouraged him to continue the “good habit” of visiting office hours, fearing silently that I had lost the opportunity to mentor by scaring him away with ideas he was not ready to consider, much less embrace. As Rick got up to leave, I also rose and walked around my desk to where he, with his back to me, was gathering his bag and water bottle from the floor. When Rick straightened and turned toward the door his expression shifted from a slight frown to surprise—I suppose he hadn’t realized I was no longer in my chair behind the desk. We both stood there for a moment, Rick seemed to be sizing me up, likely wondering what I wanted—or rather that’s the message I gathered from his narrowed and suspicious eyes. Yet for a moment I caught a glimpse of something familiar in his eyes, something or someone I knew, perhaps from another time. As the silent moment became increasingly awkward, Rick made to skirt around me and his now unoccupied chair, but the space was so narrow he tripped on the chair leg and I reached out to steady him before he could fall. As he straightened, now a sheepish look occupying his face, I embraced him in a hug, *un abrazo*, which he did not return. In fact he

stood there, arms straight and stuck to his sides, but I hugged him anyway, because it was at this moment I recognized who I had glimpsed in his eyes a moment ago—it was me, all of who I was and all of what I believed ten years ago when I too was a first-generation and first-year college student. I loosened my embrace and Rick made a beeline for the door muttering something sounding like “thanks, have a good day” before he was gone. I knew he was not ready to return the *abrazo* but I was hopeful that someday he could; however I felt satisfied knowing I was ready to embrace him and all that he represents. *Tú eres mi otro yo*¹⁹.

Potential for Pedagogical Application of CRT as a Frame and Counterstory as a Writing Form in the Composition Classroom

As part of my initiative to incorporate CRT into my own pedagogical practice, I developed first-year composition curricula framed by this theory and Latino Critical Race Theory (LatCrit). LatCrit, draws on the strengths offered by CRT, while also emphasizing “the intersectionality of experience with oppression and resistance and the need to extend the conversation” (Yosso “Toward a Critical” 95) beyond the inadequate dualistic conceptual framework offered by the black-white binary. According to education scholars, Solórzano and Delgado Bernal,

LatCrit is concerned with a sense of a coalitional Latina/Latino pan-ethnicity and addresses the issues often ignored by critical race theorists such as language, immigration, ethnicity, culture, identity, phenotype, and sexuality...[it] is conceived as an antirubordination and antiessentialist project that attempts to link theory with practice, scholarship with teaching, and the academy with the community...LatCrit theory is

¹⁹Inspired by the Maya-Quiche mantra used to begin classes in Tucson Unified School District’s RAZA Studies: *Tú eres mi otro yo/Si te hago daño a ti, me hago daño a mi mismo/Si tea mo y respeto a ti, me amo y respeto a mí mismo* (You are my other self/If I hurt you, I hurt myself/If I love and respect you, I love and respect myself)

supplementary [and] complimentary to critical race theory [and] at its best should operate as a close cousin—related to [CRT] in real and lasting ways, but not necessarily living under the same roof (311-312).

At the societal level, LatCrit can challenge the macro and micro forms of racism sometimes disguised, or even reproduced, by a traditional curriculum, and thus, mindful incorporation of this theory into a university course holds the potential for a more democratic representation. Additionally, honoring ways of knowing necessarily ensures expanded civic participation to include historically silenced people and communities, which can be recognized holders and creators of knowledge (Yosso, “Toward” 98). Two years into my graduate career I proposed, piloted and have taught a course focused on issues concerning race, racism, and access to higher education and as an educational theory LatCrit has assisted me in the development of assignments, lessons, and entire course curriculum.

In the first course unit, students are asked to write a personal narrative describing their “race literacy” (see Appendix B). In this assignment, students can choose to write about the moment they first realized difference, a racist encounter, or how their own self-identified race has affected their life chances and opportunities. Specifically regarding the first-generation (by citizenship and college status) Chican@ students in my classes, their narratives tend to express an overall sense of accomplishment and success achieved through *individual* effort. These essays are success stories told to detail the undeniable struggles they have faced in their pursuits of access to higher education. The texts concentrate on the notion of overcoming the odds of the racial status quo in order to become successful individuals in society and to become students who will embody the American Dream. Thus, Rick as a composite character and his ideas expressed throughout the dialogue in this chapter’s narrative represents some of the responses to

this essay prompt I have encountered from Chican@ students who are first-generation and first-year.

Rick as a composite character in this chapter's counterstory represents an individual who subscribes to a rhetoric of color-blindness and an alignment with whiteness that articulates the social issues of racial difference and subsequent social inequality. Through a discussion of texts by Eduardo Bonilla-Silva and Beverly Daniel Tatum—actual texts I assign in this FYC course—I demonstrate Rick's approach to education and upward mobility as reliant on unexamined racialized norms. Rick's composite employs what he consciously or unconsciously views as the academic voice in higher education or what could be argued as a "white voice," and as a result his narrative and viewpoints are entrenched in a rhetoric of color-blind racist ideology, with specific reliance on the four frames or tropes engaged in the dialogue during Alejandra and Rick's discussion of Bonilla-Silva's essay.

In *Racism Without Racists* Bonilla-Silva concentrates mainly on the ways whites use color-blind racism to maintain white privilege and superiority, but he does briefly discuss how this dominant racist ideology is present in the rhetoric of African Americans. In a continued effort beyond what Bonilla-Silva began through his examination of a non-dominate population, Rick and Alejandra's dialogue explores how color-blind ideology works to subjugate and disempower Chican@s who subscribe to this rhetoric. While the "white voice" is a necessary tool that students of color use to succeed in academic spaces, Alejandra's role in the narrative, and as an instructor assigning these texts, represents an attempt to suggest to Rick that this voice should be recognized as exactly that; a tool, not a way of being. When this tool of the "academic voice" is presented to students as ideology, students who have not yet arrived at a point of

critical consciousness are inclined to align and assimilate, rather than incorporate the usefulness of this tool to aid in their adjusting to a college-going culture.

Although students in my course learn about color-blind racist ideology and institutional racism, these terms are not introduced until the seventh week of the semester (see Appendix C) primarily through course readings—engaged in the counterstory—by Eduardo Bonilla-Silva and Beverly Daniel Tatum. To put these readings in conversation with other texts, I frequently make use of visual media, such as feature films, stand-up comedy, music videos, and video segments posted on the Web. The inclusion of these visual texts provides an accessible student-centered, popular culture approach to contemporary social issues. Students then are asked to write critical analyses of the texts that adhere to writing program standards while engaging in social issues that relate to their own diverse lives and experiences as new college students. To demonstrate the importance of visual media in my pedagogy, Alejandra asks Rick to view various texts with her during their office hours session and in this way puts these visual texts into conversation with the overall topics brought forth by Bonilla-Silva and Tatum (see Appendix D). In my own classroom I make use of all texts invoked in this narrative over the course of a semester and the dialogue between Alejandra and Rick surrounding these texts represents actual responses I have encountered as an instructor when covering topics of race and contemporary US racism. The responses Rick voices represent the necessity for assignments and overall curriculum framed by theory that makes visible matters of race and racism, and considering the interests of my overall body of work, I provide in Appendix E a proposed assignment that invites students to craft their own counterstories. If implemented—I have not yet assigned this particular writing project—into my existing composition sequence, this writing assignment would satisfy the requirements of a research essay because composite counterstory incorporates both researched data in addition to

the personal. Thus, this assignment would fit sequentially after the previously mentioned Race Literacy Narrative. During this first narrative assignment the students identify their own racial assumptions and experiences and with counterstory as a subsequent project, students would have the opportunity to incorporate previous writing, a revision of this writing, and their original research toward the crafting of their composites that counter and call into question some of the racialized topics explored in their unit one narratives. In between the Race Literacy Narrative and the Composite Counterstory assignments students would be assigned research oriented tasks such as an Annotated Bibliography and a Research Proposal. They would also have the opportunity to practice writing various counterstories through journaling and would engage readings by Yosso, Delgado, Bell, and other counterstorytellers to use as models for their own work.

In all, both CRT and its methodology of counterstory are effective means for an instructor to accomplish the tasks of both assigning writing that adheres to program standards, while also providing the instructor a means to explore the complexities of race, racism, and the academic identities of both students and instructors. I maintain that this pedagogical approach is especially important to implement for students like Rick who may be resistant to the notion that race and racism are in fact still *issues* at all. However I believe, based largely on what I have learned through my own experiences employing CRT as a pedagogical frame, that the lessons acquired are equally enlightening for the instructor. Through the course of the semester's writings, discussions, and conferences, the instructor is provided the opportunity to come to terms with who she is in relation to her students as she learns about how others navigate the color-blind institution that is academia, and in this way she should recognize the shared humanity between herself and her students.

EPILOGUE/CONCLUSION

THE END OF THE PIPELINE: AN EPILOGUE TO ALEJANDRA'S FIRST CHRONICLE

As was demonstrated in the prologue, only .2% of Chican@s ever arrives at the point in the pipeline that grants the PhD (see fig. 1). While the preceding chapters in this dissertation animate aspects of the doctoral process beginning with our composite character Alejandra's first years as a graduate student, this epilogue acts as a conclusion to Alejandra's graduate school journey and involves a reflection on what some would argue is the biggest step a person in academia will take since entering graduate school: job placement. This epilogue initiates an argument about mentoring, professionalization, and job placement in rhetoric and composition for Latin@ students and while I am unsure if I am the first Chican@ in rhetoric and composition to explore this concern (and future research will verify this), I know others in academia, particularly in education and law (and it is not a coincidence that these two fields are the same fields I reference so heavily for my CRT frame), have assessed standardized practice concerning professionalization and hires for Latin@s and other people of color. These works by Delgado (1989), Bell (1993), Padilla & Chávez Chavez (1995), Delgado-Bernal & Villalpando (2002), and Yosso (2006), to name a few, interrogate the assumptions made about the market, and made about individual candidates along the lines of affirmative action and the subsequent mythology surrounding affirmative action policies and practice. However, my contribution to this body of work in the broader scheme of academia, and then particular to rhetoric and composition, involves my intent to specifically review and critique advice about professionalization and the job hunt regularly cited and defaulted to in "how to" guides like Hume's *Surviving Your Academic Job Hunt*, and Ballif, Davis, and Mountford's *Women's Ways of Making it in Rhetoric and Composition*.

I aim in this concluding chapter to not only reflect on these texts and the passed down advice that serves as foundation for such texts, but to explore the possibility that our field does not hire Latin@s traditionally, and that much of the advice in these guides—often touted as must-reads for *all* students going through processes of professionalization—in many ways may not apply to the majority of Latin@ candidates. Thus the trajectory of my research, and what the counterstory in this concluding chapter initiates, is a discussion I argue needs to happen both among and between people of color but also in the broader field through publications, conference papers, and especially within the confines of mentoring and a jobs course. I think the field of rhetoric and composition should be honest and transparent about how *everyone* is hired, and should stop the colorblindness that pretends job candidates are evaluated impartially, based solely on merit and can thus can be primed the same (Delgado-Romero et al. 46).

Counterstory as Book Review: A CRT Method of Critique

Based on a close reading of Ballif, Davis, and Mountford's professionalization manual *Women's Ways of Making It in Rhetoric and Composition*, and considering my own experience as a Chicana in rhetoric and composition, combined with literature about issues in Latin@ professionalization in academia as a whole (Padilla and Chávez Chavez, 1995; Plata, 1996; Latina Feminist Group, 2001; Guanipa, Santa-Cruz, & Chao, 2003; Jones and Castellanos, 2003; Delgado Bernal, Elenes, Godinez, and Villenas, 2006), I have created a counterstory as book review. The counterstory in this epilogue is a conclusion to Alejandra first chronicle, and in terms of chronology, this final chapter acts as a closing chapter to Alejandra's experience as a graduate student in rhetoric and composition. Like the counterstories in the previous chapters, this counterstory's purpose is two-fold, first establishing yet another form of counterstory—counterstory as book review, a style most notably employed by Richard Delgado as published

book reviews in law journals (see for example “Rodrigo’s Roadmap: Is the Marketplace Theory for Eradicating Discrimination a Blind Alley?” or “Locating Latinos in the field of civil rights: Assessing the Neoliberal Case for Radical Exclusion”) in which composite characters engage a newly published book as the focus of the counterstory’s conversation. Second, this concluding counterstory invites the audience to engage in a thematic focus on issues reflective of the final point along the Chican@ educational pipeline.

The thematic focus of professionalization, mentoring, and job placement is important to both graduate students and professors who serve as mentors to Latin@s, and I’ve chosen book review as a genre for this conclusion because I wish to respond to the texts that give advice to students about “best practices” during this grueling time in their careers. I think it fitting to respond to these professionalization texts and the overall experience of the market search with a counterstory that critiques the advice and mentoring of Latin@ students when they arrive at this point in the pipeline. I do this for both the Latin@ students and the academic professionals who mentor them because I believe, following Delgado’s lead, that counterstories as book review are able to critique works in ways that other more traditional reviews do not and cannot. In the counterstory below I am able to relate a composite form of engaged critique that would otherwise be unsafe for me to do as a graduate student, considering our professional hierarchy, and as a person of color, considering the racialized hierarchy. Instead, like Delgado has done in his own work, I narrate a conversation between Alejandra as mentor and her mentee, Simona Arvizu, while seated, significantly, around Alejandra’s kitchen table²⁰. Alejandra and Simona’s

²⁰ The significance of this location is best expressed by Barbara Smith when discussing the founding of Kitchen Table: Women of Color Press: “We chose our name because the kitchen is the center of the home, the place where women in particular work and communicate with each other. We also wanted to convey the fact that we are a kitchen table, grass roots operation, begun and kept alive by women who cannot rely on inheritances or other benefits of class privilege to do the work we need to do.” (11)

narrative dialogue raises questions about standardized professionalization in the field and comes to a conclusion that Alejandra and Simona desire answers to questions mentors and authors of professionalization texts never even knew to ask.

A Counterstory as Book Review

I received the text message at 7:45AM; the exact same time I had set my phone alarm to wake me. Today was February 16th, the deadline to send my entire dissertation to committee for a final review before my defense the following month. Although a week had already passed since my chair had given me the green light to send it out, I still hung on, reading and writing more than was likely necessary, because I knew I wasn't ready to let the work go...at least not before the absolute last day I had to. How vulnerable I would feel during that month—this feeling vaguely reminded me of when my daughter went off the previous summer for a week-long stay-away camp. Because the camp wanted to discourage homesickness, parents weren't allowed to contact their children for the entire time they were there, so for a week I didn't know what my baby was up to, how she was being treated, and in what state she would be when I got her back. Well at this moment, my dissertation was my “other” baby, so nurtured and close to my heart that I couldn't part with it a day sooner than I had promised, because once I let go, a whole month would pass without me knowing how my work was being treated and I wouldn't know what state it would be in until I got it back—on the day of my defense. Thus I tossed and turned all night in anticipation of this big day. As the sound and apparent urgency of my phone alarm increased, I sighed and turned it off and squinted through sleepy eyes at the text message on the phone screen. It read:

Simona: hi Alé, sry 2 txt so early but need 2 chat...got time?

Ah, the text was from Simona, my mentee. Simona Arvizu was a first year in my graduate program proudly hailing from the great state of “*Tejas*, not Texas” she would say. I met her a couple years ago at 4Cs when she was in the middle of her master’s program at a mid-sized Texas university, newly designated a Hispanic Serving Institution²¹ (HSI), and with a rising rhetoric and composition program. Like me, she wasn’t admitted to our graduate program first round, but secured a spot after someone else turned it down. Since I’d been in contact with her for a few years previous to her beginning her PhD studies, I took her on as a mentee during my final and her first year in the program. The relationship had been completely rewarding for me because I was finally at a point in my career where I could reasonably give advice about what had and had not worked for me during my tenure as a graduate student. Although early in my studies I had encountered a monumental lack of faith in my potential on the part of my faculty and peers (Padilla and Chávez Chavez xix), I really took to heart my mom’s encouragement and didn’t leave the program at the master’s level. I stuck it out until the end and was now able to relate these experiences and strategies back to my new mentee (Latina Feminist Group 8), who I saw so much of myself in. But where she and I were not alike was in sleeping patterns. While I was an early riser—mostly due to being a mother of a child who had an early morning school schedule to maintain—Simona was not. In fact I had come to know her well-enough in the past six-months that it worried me to get a text from her so early—something must be up.

I answered her text:

²¹ A Hispanic Serving Institution (HSI), is defined as an institution of higher education that:

(A) is an eligible institution; and

(B) has an enrollment of undergraduate full-time equivalent students that is at least 25 percent Hispanic students at the end of the award year immediately preceding the date of application.

Upon achievement of HSI status, the Department of Education provides grants to assist [these](#) institutions to expand educational opportunities for, and improve the attainment of, Hispanic students. The HSI Program grants also enable HSIs to expand and enhance their academic offerings, program quality, and institutional stability. (US Department of Education)

Alejandra: Hi Simona, what's up? Everything ok?

She answered immediately:

Simona: Nothing's wrong just need 2 tlk...can I drop by?

Alejandra: Sure, I'll be here.

I replied, and fifteen minutes later Simona was at my door.

Simona Hints at Her Problem

I put a kettle of water to boil for some tea and oatmeal, and then seated myself across the kitchen table from Simona to wait for the kettle's whistle. "So what's up Simona, I didn't know you were ever conscious in the morning" I teased. "Hey" Simona laughed, "eleven AM is still technically morning!" "Right," I replied with a smile, "but really, something got you up this early—" "Well," Simona began, "it's this book review we have to write for Dr. Mosley's class—" Ah, I knowingly thought, "did you ever have her/him?" she asked. "Yes, I did, and I remember that assignment well. What book did you choose?" "Well," Simona replied, "the course is about the history and development of the field so I thought it'd be interesting to read and review a book that talks about how to really 'make it' in this profession, like a 'how to' guide or something, so I asked Mosley what s/he would recommend and s/he suggested a book called *Women's Ways of Making It in Rhetoric and Composition*, by Ballif, Davis and Mountford—have you heard of it?" "Yeah—" I said slowly, tentatively, and Simona jumped on my tone. "So you think it's problematic too?!" She half asked half accused. "You want my honest opinion Simona?" I asked to Simona's vigorous nods. "Okay, I really wouldn't blink an eye if the authors went back and renamed the whole thing '*Mostly White*' *Women's Ways of Making It in Rhetoric and Composition*." Simona's eyes bulged as she choked on a laugh and at the same instant the kettle whistle blew.

Simona and I Discuss 'Ways of Making It'

“Wow Alé,” Simona managed to choke out after her laughter subsided, “I completely agree and have no way of communicating this critique without sounding like I’m being—what’s the word I’m looking for—” “Hyper-sensitive, overreacting, playing the ‘race card’?” (Bonilla-Silva 26) I suggested as I went to the stove to remove the practically screaming kettle from the flame so as to prepare the tea and oatmeal. “Yes, exactly” Simona responded. “You hungry?” I asked, knowing Simona would say yes. Remembering well how lonely the first year transition could be (Padilla and Chávez Chavez vix), and empathizing with Simona when she remarked how homesick she was for her mom’s home-cooked meals, I made a point of having Simona over for dinner at least once a week (Delgado Bernal et al.). “Since when do I turn down a meal at your house Alé?” Simona asked good-naturedly. “*Simon*, Simona—” I answered with a wink and gathered the food and drink to share at the table.

“So as you were saying” I continued, “why do you feel your response to the text would be viewed as ‘hyper-sensitive’?” “Don’t get me wrong,” Simona began, blowing on her tea before taking a sip, “there is plenty of value in what the authors suggest as advice, and it’s an easy and engaging read, in fact I really appreciate the colloquial, straight-from-the-hip rhetoric—it really came across as a sort of mentoring, which was cool, I mean at times it felt like the authors were in the room speaking to me—” (Adams and Ianette 146), “But—?” I asked. Through a mouthful of oatmeal Simona said, “But do you remember the part where they mention their represented—not representative—sample (Ballif, Davis, and Mountford 7)? The women they surveyed feedback from and then used as data for their entire book?” I nodded both my recollection and for her to go on. “I did the math, and three percent of their interview respondents were labeled ‘Hispanic/Caucasian’—whatever that means—and none of the nine

women they profile in the last section of the book are Latina! Do you know what kind of message that sends?” (Ballif, Davis, and Mountford 8) “Sure,” I said, stirring my own oatmeal, “it sends the message that Latinas in rhetoric and composition either don’t ‘make it’ or at least haven’t yet—according to the authors that is” “Right,” Simona replied, her head lowered, dejection in her tone, “and if Latina women don’t ‘make it’ then what about me? What hope is there for me? I’m just starting—”

“Simona, stop,” I said, interrupting the beginnings of her downward spiral. “You know as well as I do that there *are* successful Latinas in rhetoric and composition—are there a lot? No, but there are very specific social and political reasons for this (Guanipa, Santa Cruz, and Chao 188)—however, you and I are both members of the Cs Latino Caucus²² and you know, from evidence at the meetings alone, that there are damn successful Latinas in our field—” “Then why haven’t they been acknowledged?” Simona had sincerity on her face and in her voice. I paused for a moment and then said, “Because as Chris Rock would say: people of color gotta fly where the white man—and in this case the white woman—gets to walk (Callner). We gotta work twice as hard for half the acknowledgement (Smith and Smith 113)—and Simona, I’m gonna be real with you. You’ve been my mentee for a little over a semester now and I’ve known you for almost three years—you’ve had the opportunity to get a real taste of what this program is like, which is really just a microcosm of what this field as a whole is like—and to be honest, the lack of Latina representation in *Women’s Ways*, and even the suggestion on the part of Mosley that

²² The Latina/o Caucus of NCTE/CCCC is a network of Latina/o educators in English studies, literacy and language arts. Their purpose is to: exchange ideas, serve as a resource for members, the educational community and the general public, and support activities that promote the learning and advancement of students and teachers of color. The Latina/o Caucus co-sponsors with the Black Caucus a cultural program at the NCTE Annual Convention. Any Latina/o educator, or like-minded educator, or pre-service educator who is a member of NCTE is invited to join. (NCTE Latina/o Caucus)

you read it, speaks volumes about what the issue in this field is: People still refuse to see color—or maybe it's difficult to admit that there may be leaks in the pipeline along the lines of race.”

“What do you mean?” Simona asked. “Well,” I replied, “let’s really think about this book you’re reviewing. Why wasn’t it problematic to Ballif, Davis, and Mountford that their survey respondents were only 3% Latina (7)? Why weren’t the authors the least bit critical of their 3% Latina respondent sample (Weinberg 372)? They just mention the sample size and then move on, no reflection, no critique, no discussion about trying to find other ways to get responses from this group—I mean are they really unaware of the Latina/o Caucus? Could they not have approached this group to request assistance with their project? And better yet, why did they classify and not explain their politics behind naming this group of respondents ‘Hispanic/Caucasian’ (Ballif, Davis, and Mountford 7)? What that group name or rather categorization says to me is that there was an utter lack of research and an overall carelessness concerning Latin@ identity on the part of the authors.” “Has anyone brought this up or challenged their data collection approach or the use of this term as applied to this racial demographic?” Simona ventured. “As a publication? No.” I answered. “Of the two published reviews that I’ve read concerning this book, only one review published in *Composition Studies* mentions—albeit at the very end of their review—that the authors could have addressed working class, queer, and disability issues—but these reviewers saw no problem that Latina, Native American, and Asian American women were not represented nor discussed within the text (Adams and Ianetta 146). And for all the efforts the authors made to include two African American scholars in the nine women they put forth as having ‘made it,’ Ballif, Davis, and Mountford also admitted that zero African American women were survey respondents toward the data that comprises a majority of their book’s advice and assertions (7). So although the book does give some advice for a standardized audience of women in our field—

and arguably men would benefit from reading this book too—the lack of critique of this assumed one-size-fits all women approach, with very little regard to race, is what is problematic to me, because let me tell you Simona, I am now at the end of the experience that encompasses Section I of their book (Ballif, Davis, and Mountford 18), and what these women recount and give advice about only scratches the surface of the things I’ve encountered on my road to becoming a professional. And in all I had a hard time locating myself in that book because at the end of the day the book simply does not represent me or my experience. I stand by my assertion that this book is really concerned with ‘*Mostly White*’ *Women’s Ways of Making It*.” “Then what do we do?” Simona asked concern etched all over her face. I had to smile at her sincerity, because that was exactly how I felt during my first years—like I didn’t know what to do about finding myself in the texts I read, the courses I took, the program I was in, and the field I was preparing to join. What *did* I do?

Simona and I Discuss a Latina’s Way of ‘Making It’

“First of all Simona,” I began, “we should be very critical of the standard Ballif, Davis, and Mountford use to measure success and ‘making it.’ You get me?” I asked and Simona nodded in response. “This standard of success was not something I personally critiqued back when I was more or less being asked to leave the program—” “Oh right,” Simona responded, “you mean when they pretty much told you to take the master’s and go?” “Right” I responded. “When I was faced with the reality that my professors had no faith in my ability to continue, I sought out the only strategy I could think of at the time: perform to a degree that would force these people to see me, to acknowledge me, to know without a doubt that I do belong in their program and their field. And was this the right response? I’m not so sure anymore, and here’s why: I spent so much time writing for publication, applying for awards, teaching 4-5 sections of

comp each semester, attending conferences, and serving on committees, that I never took the time to pause and reflect on why I was doing all this, what real goals I wanted to achieve, and how these actions would define others' perceptions of me as a scholar." "I'm not following you," Simona said with a puzzled look. "Okay," I began, "take the work of Tara J. Yosso for instance. Have you read her stuff?" Simona shook her head. "That's okay," I replied, "I'll lend you her book and forward you a couple articles later today. But in essence, my point with Yosso's work is that she makes a big thing about the concept of 'proving them wrong,' and when I was told to take the master's and go, my knee-jerk response was first, to side with these professors in their belief that I wasn't cut out for doctoral work in this program or field, and then I got mad and wanted to quit the program just to 'show them'" (Yosso 132). "Show them what exactly?" Simona asked. "I don't know. Nothing I guess, because had I quit they would have gotten what they wanted, which was to be rid of the burden that I represented and I would have no PhD. So your question is spot on, what was I going to show by leaving? It was more of a self-defeating resistance—a form of resistance not really motivated by social justice" (Solórzano and Delgado Bernal 317).

"But you did prove them wrong, didn't you? I mean look at you now—you have some major publications and awards on your CV and tons of teaching experience, plus you're a woman of color, and Chicana at that—all of that has to count for something—" Simona said with renewed vigor. "But my point Simona, it that I never stopped to really consider *why* I was doing all of that, by what assumed standard was I measuring myself? You mention my CV, and you're right—I've built up a ton of stuff on it, but I didn't do those things for praise, I did them out of necessity because I was being kicked out of this program. How else would I get the faculty to show some faith in me? I had to fly where others got to walk. And yet I have to pause and reflect

at this point in my career because I truly wonder if all the effort was worth it? If that ‘traditional’ and heavily promoted way of ‘making it’ really worked out for me, a brown woman who does work that critiques racialized practice in our field.” Simona simply frowned so I went on, “You see Simona, when it comes down to it, I don’t think it matters what’s on your CV when you’re a woman of color who does work that others perceive as threatening, unscholarly, under-theorized, or all of the above” (Delgado-Romero et al. 45). “Wait a minute,” Simona interrupted, “for all the shortcomings *Women’s Ways* has to their credit, the authors do invite Jacqueline Jones Royster to tell her story about being a ‘knuckle-brained’ woman (Ballif, Davis, and Mountford 285). I mean, I think if anything, that discussion, although I admit it was too brief, does bring up some provocative points about the struggle for women of color who do challenging work—”

“But Simona,” I countered, “Jones Royster called out a group of white feminists for not knowing that ‘Lifting As We Climb’ is the motto of the National Association of Colored Women and was being used without giving any credit to the experience and intellectual work of the African American women who coined it (Ballif, Davis, and Mountford 286), at a conference in 2001 (“Previous Conference Programs”), a full year after she had been promoted to full professor at Ohio State (Ballif, Davis, and Mountford 286). So again, what message is being sent? ‘Be a knuckle-brain, but only when you’re in a secure position of full professor with a national reputation in one of the most prominent programs in the field?’” Simona said nothing so I continued, “What if it were a graduate student who had stood up and made that point to those white feminists, and what if this grad student was of color, about to go on the market, and had a dissertation that points out these sorts of institutional injustices and erasures within our field? What do you think would happen to her if some of the women she spoke up to were on the hiring committees at the programs she applied to?”

Simona and I Discuss the Myth of Affirmative Action

Simona was silent for a moment and then replied, “I think she’d have a hard time getting a job. But what I don’t understand is how this is possible when there are already so few of us and the field *knows* it (Weinberg 365-366; Villanueva 651). People in rhetoric and composition are consistently discussing the need to hire more people of color who do critical and intervening work (Gilyard, 1999; Olson and Worsham, 1999; Harris, 2003; Lunsford and Ouzgane, 2004)—work that hasn’t been done yet—and doesn’t affirmative action count for anything anymore? I mean come on, I’ve heard people in my own first-year cohort obsess over the market and express real fear about whether or not they’ll be hired, but I can’t help but think that if I do good work for the next five years that I shouldn’t have a problem—I mean I’m Chicana, the field needs me—” “That’s the myth of affirmative action that you’re invoking there Simona. And I believed it too up until my experience during this year’s job search—” “But you got a job—” Simona interjected. “I know I did, and it’s a great job Simona, I couldn’t be happier but even that job could have been one that I didn’t land—at least not as the result of a traditional search—because as a mentor of mine has said ‘We people of color get in byways and sideways.’” “Meaning what?” Simona asked. “Meaning that the traditional search, so heavily focused on and promoted by *Women’s Ways* and other books like Kathryn Hume’s *Surviving Your Academic Job Hunt*, does not seem to be the “traditional” way people of color land jobs—and no one’s talking about this, at least not openly, and if these conversations aren’t happening publicly then I guess we can’t really expect authors like Ballif, Davis, and Mountford, and Hume to focus their work on the fact that many people of color may be entering the field in ways that the advice in these texts—no matter how perfectly we follow it—won’t help.”

“I don’t understand—are you saying Latin@s shouldn’t even bother with a traditional search? Should we not even bother with those books?” Simona asked. “No, what I’m saying is that we need to have conversations amongst ourselves, between mentors and mentees, that really interrogate, break down, and break apart a traditional search to analyze the components involved—to see what aspects of a traditional search apply to how Latin@s enter the field, and also to see where our searches diverge. But to do this we need first to document and assess how hires in general happen in rhetoric and composition.” “Yeah,” Simona replied, “I personally—but maybe this is true generally—feel there is an overall lack of understanding, a lack of conversation, and a lack of assessing in our field about the trends and traditions concerning the hiring of Latin@s. I mean, how many Latin@s have been hired traditionally and how many have come in through other avenues?” “Well,” I said, “as another mentor of mine would say, I’m willing ‘to bet the ranch on it’ that the traditional ways ‘in’ are the exception, not the rule. What I’m wondering is where are the jobs groups²³ that educate candidates about these other(ed)²⁴ ways in? Where are the publications discussing this seemingly common yet not publicly discussed practice? If alternative hiring practices such as cluster-hires (“Goals and Objectives”), spousal hires and/or target-of-opportunity hires (“Strategic Priorities Faculty Initiative”), and grow-your-own (Skinner, Garretón, and Schultz, 2011) initiatives are the more common way

²³ At the University of Arizona, a weekly meeting is held during the fall and spring semester for rhetoric and composition program candidates who are on the market in order to address all aspects of the search ranging from application materials, to interviewing skills, to strategies for campus visits, and negotiating techniques. This particular program boasts a high placement rate for candidates and cites these weekly “jobs group” meeting as a huge component of candidate success.

²⁴ I am critical of the language used to describe a traditional search as “normal” when data concerning alternative hires is hard to access and inconclusive. How “normal” are traditional searches really? However, I will refer to hiring practices that engage cluster hires, spousal and/or target-of-opportunity hires, and grow-your-own initiatives as “other(ed)” to both critique the standardization of the language used when referring to traditional searches “normal” or even “traditional,” but I also seek to point out the that due to a general lack of conversation and information concerning alternative hiring practices, both the alternative lines and the candidates who get hired through these lines are othered at both the institutional and personal level.

Latin@s ‘get in’ then why are mentors and scholarship in rhetoric and composition not discussing these practices in detail alongside the more traditional routes?” “Maybe it’s because some of our mentors don’t fully understand these alternative hires, or maybe some faculty simply haven’t experienced this sort of search—” Simona ventured. “Right,” I said, “and this creates an environment of ill-equipped mentors who lack the necessary tools to coach a student through an alternative search in addition to a more traditional route. When conversations concerning non-traditional hires are not being conducted out in the open so that *everyone* can understand this other(ed) sort of hiring practice, this lack of knowledge leaves way and room for misunderstanding and mythologizing—” “But is it only Latin@s who get hired by these alternative routes?” Simona asked. “Interestingly and importantly,” I began, “lots of white professors are hired through recruitment—most often also requiring competitive interviewing—and as spousal hires. However affirmative action rooted myths associated with other(ed) hiring practices assume that these strategies for diversifying faculty—while having proven successful for purposes of recruitment and retention of under-represented students and faculty—are only intended for candidates of color.” “Yeah,” Simona replied, “I remember people telling me things like my application to grad school would be easier because I’m Chican@, which was totally not the case—” “Exactly,” I said, “the same thing happens when you’re on the market—I think both colleagues and faculty alike can assume that candidates of color will have more or better opportunity than whites because of these alternative admissions and hiring practices and lack of information about these trends and practices lend to misunderstandings and resentment.”

Simona looked thoughtful for a moment and then said, “So a goal shouldn’t be to diminish the necessity and importance of these other(ed) ways in, but really just to wake and shake our field into awareness and admission that hiring practices can and do happen differently along the

lines of race, and that job candidates should not be mentored with a one-size-fits-all approach.”

“Exactly!” I said. *Wow*, I thought, *exactly*.

Simona and I Discuss a Plan

“So then what do we do?” Simona began, “How do we find ways to make it that take into consideration special demographic circumstances of candidates?” “Simona,” I answered, “I think we can begin by maybe shouldering the responsibility for raising the questions that scholars in our field like Ballif, Davis, and Mountford don’t even know to ask. In a way it’s not fair of us to want answers from their work to questions they would never think to consider, and I feel their text represents the larger issue in our field—there is a general lack of preparedness when it comes to Latin@ concerns. So it’s up to us. You did the right thing by discussing this text with me because I would never have recommended you read it without an accompanying conversation to take the text apart and identify what advice applies to the kind of scholar you perceive yourself to be, and then we could take stock of what aspects of the advice apply to the kind of scholar others will perceive you to be. Assigning a “how to” without any contextualization concerning how it really only speaks to the experiences of an assumed racialized standard reminds me of those parents who use the television to babysit their kids. There’s no real guidance involved if you let someone else do the job, so Simona as your mentor and friend I promise to mentor from experience, and to keep the dialogue open, honest, and realistic. And I hope you’ll do the same in return.” “Thanks Alé I will...” Simona said, trailing off, looking thoughtful. “What are you thinking?” I asked. “I just think it sounds like a lot of work—you know? I mean how do you get people to see something they don’t think exists? Or to discuss something they’d rather ignore? And how do you do these things without bringing down resentment upon you and your career? How do you stay safe while saying what needs to be said

and asking the questions that need to be asked (Guanipa, Santa Cruz, and Chao 118)?” Now it was my turn to look thoughtful and after a few seconds I replied, “That’s still something I’m negotiating myself, but to this point I’ve done my best to document what I believe needs to be addressed for Latin@s in rhetoric and composition, and I can only hope that through mentoring relationships like the one we’ve formed that you and others will take up these concerns too (Latina Feminist Group 5).” “Yeah,” Simona responded, “it’s definitely a concern more than one person’s work should pursue, but I’m glad you’ve documented your experience so far—I really look forward to hearing about the next chapter in your life.” At this point I smiled at Simona across my kitchen table and thought to myself, *Wow, the next chapter, my job—what joys and difficulties will that bring?* But the expression of these concerns was for another day, another time, so I sighed and said “I’m excited to see how things pan out too, but don’t worry, I’ll be sure to let you know.”

APPENDIX A

UNIVERSITY OF MICHIGAN ADMISSIONS POINT SYSTEM

University of Michigan admission

U-M uses this 150-point system in evaluating applicants. University officials say this score sheet is a guideline, and each application is handled on a case-by-case basis.

Place student label here or fill in the following information

Name _____ SSN _____ Encl. _____ Term _____

POINTS

| ACADEMIC | POINTS |
|----------|--------|
| 40 | 2.0 |
| 42 | 2.1 |
| 44 | 2.2 |
| 46 | 2.3 |
| 48 | 2.4 |
| 50 | 2.5 |
| 52 | 2.6 |
| 54 | 2.7 |
| 56 | 2.8 |
| 58 | 2.9 |
| 60 | 3.0 |
| 62 | 3.1 |
| 64 | 3.2 |
| 66 | 3.3 |
| 68 | 3.4 |
| 70 | 3.5 |
| 72 | 3.6 |
| 74 | 3.7 |
| 76 | 3.8 |
| 78 | 3.9 |
| 80 | 4.0 |
| 0 | 0 |
| 2 | 1 |
| 4 | 2 |
| 6 | 3 |
| 8 | 4 |
| 10 | 5 |

SCHOOL FACTOR: Difficulty, prestige of applicant's high school.

CURRICULUM FACTOR: Difficulty of high school course offerings, including advanced placement classes.

ACT/SAT I: Score on one of these two widely used college admissions tests.

ACADEMIC

| ACADEMIC | POINTS |
|----------|--------|
| 0 | 0 |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 7 | 7 |
| 8 | 8 |
| 9 | 9 |
| 10 | 10 |
| 11 | 11 |
| 12 | 12 |

TEST SCORE

| TEST SCORE | POINTS |
|------------|-----------|
| 01-19 | 400-920 |
| 20-21 | 930-1000 |
| 22-26 | 1010-1190 |
| 27-30 | 1200-1330 |
| 31-36 | 1300-1600 |

Selection Index Worksheet

For U-M and selected Schools and Divisions, other than Engineering

OTHER FACTORS (Maximum 40 points)

Geography:

| | |
|----|----------------------------------|
| 10 | Michigan Resident |
| 6 | Underrepresented Michigan County |
| 2 | Underrepresented State |

Alumni:

| | |
|---|--------------------------------------|
| 4 | Legacy (parent/siblings) |
| 1 | Other (grandparents, siblings, etc.) |

Essay:

| | |
|---|-------------|
| 1 | Very Good |
| 2 | Excellent |
| 3 | Outstanding |

Personal Achievement:

| | |
|---|-------------|
| 1 | Very Good |
| 3 | Excellent |
| 5 | Outstanding |

Leadership & Service:

| | |
|---|-------------|
| 1 | Very Good |
| 3 | Excellent |
| 5 | Outstanding |

Miscellaneous:

| | |
|----|--------------------------------------|
| 20 | Socio-economic Disadvantage |
| 20 | Underrepresented Racial/Ethnic |
| 5 | Minority Identification or Education |
| 5 | Men in Nursing |
| 20 | Scholarship Athlete |
| 20 | Provost's Discretion |

Geography: Applies to students from counties or states that send few students to U-M. Michigan residents also get a boost.

ALUMNI: Family ties to the university.

ESSAY: Quality of applicant's U-M admissions essay.

PERSONAL ACHIEVEMENT: Special talents and awards, such as for art or music achievement.

LEADERSHIP & SERVICE: Special involvement, such as participation in student government or community activities.

MISCELLANEOUS:

- Socio-economic disadvantage: Applies to students from poor families.
- Underrepresented racial/ethnic minority identification or education: Applies to black, Hispanic or American Indian applicants, or white applicants who attended a predominantly minority school.
- Men in Nursing: Additional points awarded to male applicants who plan to major in this predominantly female profession.
- Scholarship athlete: Points added to athletes who have been offered sports scholarships.
- Provost's discretion: Additional points awarded as the provost, the chief academic officer, wishes.

TOTALS

Sub score 1 + Sub score 2 = Selection Index

Maximum = 150

C. Chamberlin/The Detroit News

APPENDIX B

RACE LITERACY NARRATIVE ASSIGNMENT

The first essay of the semester will ask you to explore your life as it relates to the way race is conceptualized here in the United States. You will look at your own history and experiences and aim to discuss how class, power, privilege, homophobia, disability, etc. may tie into and affect your own race literacy. Ideally, you will pick an event in your past, either positive or negative, and will explore it with the purpose of coming to some kind of statement, or insight about how race works in this country and how this affects you and your own conceptions about race towards/about those around you.

The purpose of this assignment is to open up for the class a dialogue about an issue that is often misunderstood, misappropriated, or completely dismissed in this country during the era in which we currently live. Since writing can serve as one of our most powerful human instincts, this assignment should serve the purpose of helping you explore a social issue that presently affects us all, but you'll explore it in an environment where we as a class can learn about each other while speaking to groups of people who, in other circumstances, may not normally listen. This ties nicely to the idea that teaching is a powerful human tool and we all owe it to ourselves to discover who we each are as individuals in a diverse classroom setting. You will use mainly descriptive detail, vivid scenes, and reflection to support some central issue or question. To varying degrees you can opt to analyze and comment on some cultural/societal aspects related to race, in much the same way as Amy Tan and George Lopez do with language in their work.

So, you want to tell a good story, with plenty of vivid, specific, concrete detail, about how your identity/identities have been shaped due to the historical and current (mis)conceptions we have about race in the United States. Try to hang your smaller details on some larger idea, or point that emerges as you brainstorm. This larger idea should eventually emerge as an exploratory claim/argument, or speculation about the function, purposes, and/or social importance of a race literacy. Remember this is your story, so don't shy away from telling truths as you know them...in other words tell it like it is, not as you think I or your peers want to hear it. This essay should depict some of your experience in your voice.

You may take off in one of these several directions:

- ❖ You can start by exploring the question, "When did you first realize you were different?"
- ❖ You might look at an influential person or people who helped or hurt the shaping of your race literacy
- ❖ You might look at a significant event in your life, whether it happened directly to you, or even if you just witnessed it
- ❖ You can explore the cultural/ethnic values and attitudes toward issues of race from the culture/ethnic group with which you identify
- ❖ You might talk about becoming literate about America's ideas toward race. How did you learn how race is talked about, thought about, and acted out in this country? What are the assumptions and stereotypes with regard to race as applied to certain groups and how did you learn about them?

We will workshop your essay for both effective "evidence" and "focus" or controlling idea. The main object, after all, is to share your experience(s) with your audience—the class—with as much detail and insight as possible to make this the best learning experience possible.

APPENDIX C

FIRST-YEAR COMPOSITION: EMPHASIS ON CONTEMPORARY US RACISM

To say [racism] is not our fault does not relieve us of responsibility...We may not have polluted the air, but we need to take responsibility, along with others, for cleaning it up.—Beverly Daniel Tatum

Course Overview:

This course will ask you to think, to write, to “read between the lines,” to critique your and other’s writing, and to revise as we survey a thematic focus on race and racism in the US. This writing intensive course emphasizes critical literacy and composing – the entire process, from **invention** to revising for **focus, development, organization, active style, voice**. You will explore independent thinking through intensive work-shopping in class and supplemental studio sessions. You will be expected to apply concepts discussed in class and studio to your writing. Assignments will ask that you comment, analyze, and reflect on your writing and on how the writing of others is put together. The thematic focus will ask that you consider race as a social category that is constructed but has a *social* reality. You will be encouraged to go beneath the surface of representation, to speculate not only on what things you read and see in texts say but how they are put together, to locate assumptions, beliefs, and values at work in various forms of text. In short, this course asks you to become more of a critical thinker and a more effective presenter of your perspective as we traverse an issue that is often misunderstood, misappropriated, or completely dismissed in this country during the racial era in which we currently live. All students will be expected to participate fully in course discussion and assignment of topics related to the course theme; if any of the materials, subject matter, or requirements are offensive to you, speak to the instructor. Usually, the resolution will be to drop the course promptly.

DAILY SCHEDULE

Week 1: Introductions

Week 2: Self As Racialized Subject: Race Literacy Narrative

Week 3: Shitty First Drafts and Peer Review

Week 4: Group Conferences

Week 5: Second Drafts and Local Revisions

Week 6: Racism, what is it?

Week 7: Color-Blind Racism

Week 8: Privilege and the Media, How is Race Made Visible or Invisible?

Week 9: CRT Counterstory, Researching Resources for Narrative

Week 10: Counterstory Proposals: What Topic(s) Will You Explore and Counter?

Week 11: Counterstory Outlines and Individual Conferences

Week 12: Analyzing Assumption and Peer Work on Counterstory

Week 13: Drafting and Conferences

Week 14: Group Conferences

Week 15: Second Drafts and Local Revisions

Week 16: Final Drafts and Presentations

APPENDIX D

THIS IS HOW I'VE BEEN PORTRAYED, BUT THIS IS WHO I AM: WHY WRITE COUNTERSTORY?—A CRT FRAMED LESSON PLAN, 75 Minutes

- (5 mins) Open class with the notion that there is a story being told about Native Americans. Ask students what this story is? Ask students what they know about Native Americans, for instance:
 - What are Native Americans called, both PC and derogatorily?
 - Write list of names for Native Americans in U.S. society either on the board or in a Word document projected on a screen.
 - Ask what students know from their own experiences with media, history courses, etc. about Native Americans.
- (2 mins) Transition to the Beverly Daniel Tatum passage/paragraph about Native Americans: Ask for student to volunteer and read to “what a Native American was.”
- (2 mins) Ask students if they’ve seen Disney’s *Peter Pan*? Ask when, how old they were, if this was at school or at home, etc.
- (2 mins) Pass out song lyrics for “What Made the Red Man Red” song, and give students a minute to look them over. Ask students to highlight or underline particular lyrics that may be problematic in terms of contributing to a child’s building of stereotype.
- (2:32 mins) Show the “What Made the Red Man Red” clip and ask students to be hyper-aware of all the details involved: Props, costumes, lyrics, colors, cultural symbols, etc.: http://www.youtube.com/watch?v=Y_at9dOE1Qk
- (5 mins) After the clip have a brief discussion about student observations. Ask students what is being “written” as “truth” about this group of people to an audience of 3-4 year olds.
- (7 mins) Ask students why this Disney clip is problematic? Refer to what Tatum says, about building foundation for adult prejudice and providing a derogatory and stereotyping reality about a group of people. So how does this manifest in adulthood? Where else does this story go and how else does this culture get “written”?
- (4:29) Show Dave Chappelle clip about Native Americans: http://www.youtube.com/watch?v=0XLUrW_4ZMs
 - The last part is where he turns the stereotypes on their head: “they all live in houses,” explain to students that this is where the counterstory begins.
- (7 mins) Analyze as a class the story that was written in both texts (Disney and Chappelle) about Native Americans. So what is the alternative to this story? What’s being over-looked and why?

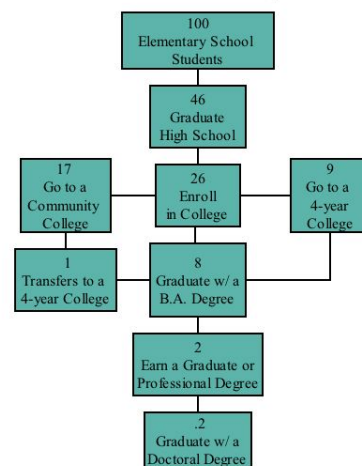
- (7 mins) At this point ask students to reference the previously assigned Richard Delgado reading, “Storytelling for Oppositionists and Others” pages 2416-2417, and ask the following:
 - Delgado suggests counterstory, and makes his case for it in the reading by saying what?
 - What does counterstory do? What opportunities does it provide?
 - What rhetorical genealogy could we situate counterstory in?
 - Why is counterstory necessary?
- (10 mins) Explain to students that a project for this unit will be to write their own counterstories, either about their own experiences or about the bigger picture behind issues like the Chicana/o Educational Pipeline. At this point project the image of the pipeline and ask students to interpret the “story” being told by these statistics. Ask questions such as:
 - What assumptions are made to explain these numbers?
 - What could you pull from your own experience and from doing research to craft another story that accounts for these “hard facts” represented through numbers?
 - What else is there to this story?
- (15 mins) Pass out the Critical Race Counterstory assignment sheet and have students form small groups to discuss assumptions and stereotypes either made about them or that they are aware of being made about others that they would be interested in crafting a counterstory about. Be sure to circulate the room and visit each group to hear the student’s ideas and answer any questions they may have about the assignment or their ideas for the assumptions they wish to counter.
- (5 mins) Have students return to a big group setting and discuss with the whole class the ideas for this assignment they are each considering. May assumptions will overlap so this provides a good opportunity for discussion between groups.

APPENDIX E

CRITICAL RACE COUNTERSTORY: ENRICHING *THE* STORY

Instructor: _____

The image (to the right) of the Chicana/o Educational Pipeline tells a story. Oftentimes the stories used to explain these statistical “facts” fall in-line with the “majoritarian” story. These stories distort and silence the experiences of marginalized people, and rely on stock stereotypes that covertly and overtly link marginalized people with “bad,” while emphasizing that those in the majority embody all that is “good.” As an example, a “majoritarian” explanation of the pipeline would suggest that more than half of the Chicana/os enrolled in school drop out by high school due to the “sad reality” that Chicana/os simply do not value education. But what else is there to this story? How can we resist these simplistic and culturally racist explanations? What interventions are necessary to debunk these myths? Critical race theory scholars suggest counterstory as a method for marginalized people to intervene in “majoritarian” stories through the formation of narratives that document the persistence of racism and other forms of subordination told from the perspectives of those whose experiences are not often told...or listened to. Thus, crafting counterstory for this assignment provides you the opportunity to explore, analyze, and challenge “majoritarian” stories of privilege as you situate your counterstory in a rich rhetorical legacy of other narrative forms that sustain social, political, and cultural survival and resistance.

The Chicana/o Educational Pipeline

Chicana/o Educational Pipeline illustrating low academic outcomes at each point along the educational pipeline in 2000. (Sources: Yosso and Solórzano (2006), U.S. Census Bureau, National Center for Educational Statistics, and the National Survey on Earned Doctorates.)

Assignment Guidelines

Referencing the counterstories we’ve read by Derrick Bell, Richard Delgado, and Tara J. Yosso, you will compose a composite counterstory to the “majoritarian” story/issue you wish to explore. Remember, composite counterstories differ from fictional storytelling in that they critically examine theoretical concepts and humanize empirical data. Material for composite counterstory’s discourse, setting, and characters is derived from sources including but not limited to statistical data, existing literatures, social commentary, and your own professional/personal experiences concerning the topic you will address. Thus, approach the preparation for this assignment as you would a research paper.

Once you have selected the “majoritarian” issue your counterstory will serve as an intervention of, do some pre-research writing. What do you already know about the issue? What is your layperson’s opinion on the issue? What are your initial assumptions? What do you think a

general audience believes about this topic? Consider how this issue came to be discussed in the way it is. What are the origins of this issue?

As your research takes shape, identify the “majoritarian” view(s) on the topic. Who supports this view and why? What aspects of this view are focused on? As you continue your research, compare scholarly and popular media sources/texts on the issue. How do the experts portray the issue? How do the media represent the same concern? What aspects do the various sources concentrate on?

Once you have a clear researched foundation to situate your work upon, begin to craft a composite counterstory that intervenes in these more common and accepted tellings. As demonstrated by Bell, Delgado, and Yosso, and as discussed during this unit in class, there are varying styles of counterstory that may offer more effective ways of making your point. So have fun with this assignment and be creative in your approach. Listed below are suggested stylistic possibilities for the composition of your counterstory:

- Counterstory as dialogue
- Counterstory as narrated pedagogy
- Counterstory as allegory
- Counterstory as autobiography

This is by no means an exhaustive list and if you have other styles you think better suit the purposes of your counterstory I am happy to work with you, just run the idea by me first.

Remember this is your story, so don’t shy away from telling truths as you know them...in other words tell it like it is, not as you think I or your peers want to hear it. As is called for in composite counterstory, this piece of writing should depict some of your experience in your voice however also infuse your ideas with the research you’ve conducted (in-text citations are required). Again, reference the counterstories we’ve encountered as a class for a model of how to cite within narrative, but rest assured that we will draft and conduct journal assignments that practice this form of inquiry.

Assignments Parameters

- Use MLA format, in-text citations, and a Works Cited page
- Your essay must be typed, double-spaced, standard font, and 5-7 pages in length
- Draft one due date: _____
- Draft two due date: _____
- Final draft due date: _____

A GLOSSARY OF KEY TERMS

@: Sandra K. Soto states that her use of the “@” ending in Chican@ “signals a conscientious departure from the certainty, mastery, and wholeness, while still announcing a politicized collectivity” (2). This “@” keystroke serves as an expression of the author’s “certain fatigue with the clunky post-1980s gender inclusive formulations” of the word and announces a “politicized identity embraced by *man* or *woman* of Mexican descent who lives in the United States and who wants to forge connection to a collective identity politics” (emphasis in original) (2). It also serves to unsettle not only the gender binary but the categories that constitute it.

Chican@: This term used in my dissertation (with a few distinguished exceptions in chapters 3 and 4) synonymously with Mexican American. It is used in this project to refer to women and men of Mexican descent or heritage who live in the U.S. regardless of immigration status.

According to Yosso, “Chican@ is a political term, referring to a people whose indigenous roots to North America and Mexico date back centuries” (16). Also see Acuña, 2004 for more on the history and origins of this term.

Color-blind racism: The current racial ideology in the US characterized by the four frames used toward analysis of “racetalk” and the regard of contemporary racial practice as representative of collective expression of whites’ racial dominance (Bonilla-Silva and Dietrich 191-192).

Composite character: Composite characters are fictionalized persons composed based on available information offered in statistical data, existing literatures, social commentary, and authors’ professional/personal experiences concerning the topics addressed and encountered by the character. CRT scholars Derrick Bell and Richard Delgado have formed and maintained recurring composite characters that are foundation for other CRT scholars and their own recurring composite characters.

Composite counterstory: This form of counterstory differs from fictional storytelling in that it critically examines theoretical concepts and humanizes empirical data. Material for composite counterstory's discourse, setting, and characters is derived from sources including but not limited to statistical data, existing literatures, social commentary, and authors' professional/personal experiences concerning the topics addressed.

Ethnicity: Linda M. Burton et al. define "ethnicity" as a reference to "a subset of people whose members share common national, ancestral, cultural, immigration, or religious characteristics that distinguishes them from other groups" (440).

Latin@: The umbrella term used to refer to persons of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin (Ennis et al. 2). Latin@ is the more accurate and effective term (as opposed to the government term "Hispanic") for the purposes of this work because as the Latina Feminist Group asserts, Latin@ is a coalitional, not homogenizing, term that signifies connection through praxis to the rest of the Americas (5-6), which is similar to the way Tara J. Yosso understands its use when she states "[S]ome Latina/os identify as Chicana/os to acknowledge the shared struggles they engage in as marginalized U.S. groups" (16).

People of color: This term refers to African Americans, Asian Americans, Latin@s, and Native Americans who are also groups referred to as **racial "minorities"** or **underrepresented** groups (Yosso 17).

Race: Linda M. Burton et al. define "race" as a concept that "involves the assumption that individuals can be divided into groups based on phenotype or genotype and that those groups have meaningful differences" (440). Michael Omi and Howard Winant assert race in the United States as defined by social structure, human representation, and cultural representation to form a "common sense" regarding racial order, meanings, and identity. Race is endemic; it is deeply

ingrained in American life through historical consciousness and ideological choices about race which then influence and shape societal structures such as education. Bonilla-Silva asserts, race as other social categories such as class and gender, is constructed but has a *social* reality. This means that after race—or class or gender—is created, it produces real effects on the actors racialized as “black” or “white” etc.

Racial microaggressions: According to Sue et al., racial microaggressions are “brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights toward people of color” (271).

Racism: This project adheres to the definition of racism put forth by Beverly Daniel Tatum in that as opposed to racial prejudice, which any racial group is capable of, Tatum reserves racism as a term to describe actions committed by “Whites in the context of a White-dominated society,” which in turn acknowledges the “ever-present power differential afforded Whites by the culture and institutions that make up the system of advantage and continue to reinforce notions of White superiority” (10).

WORKS CITED

- “About.” *NCTELatinoCaucus*. NCTE Latina/o Caucus, 2012. Web. 29 Feb. 2012.
- Acosta, Curtis. Personal communication. 8 Apr. 2011.
- Acuña, Rudolfo F. *Occupied America: A History of Chicanos*. 5th ed. New York: Pearson Longman. Print.
- Adams, Halina, and Melissa Ianetta. “Women’s Ways of Making It in Rhetoric and Composition,” by Michelle Ballif, D. Diane Davis, and Roxanne Mountford.” *Composition Studies: Freshman English News*. 36.2 (2008): 144-146. Print.
- Anyon, Jean. “Social Class and the Hidden Curriculum of Work.” *Journal of Education*. 162.1 (1980): 67-92. Print.
- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books, 1999. Print.
- . “To(o) Queer the Writer—Loca, escritora y chicana.” *Living Chicana Theory*. Ed. Carla Trujillo. Berkeley: Third Woman Press, 1998. 263-276. Print.
- Associated Press. “Tucson’s rejected ethnic studies praised by audit.” *Foxnews.com*. Fox News, 17 Jun. 2011. Web. 17 Sept. 2011.
- Aylesworth, Laurence Saigo and Peter G. Ossorio. “Refugees: Cultural Displacement and Its Effects.” *Advances in Descriptive Psychology*. Eds. Keith E. Davis and Raymond Bergner. Vol. 3. Greenwich: Jai Press Inc., 1983. 45-93. Print.
- Ballif, Michelle, D. Diane Davis, and Roxanne Mountford. *Women’s Ways of Making it in Rhetoric and Composition*. New York: Routledge, 2008. Print.
- Barrett, Harold. *The Sophists: Rhetoric, Democracy, and Plato’s Idea of Sophistry*. Novato, CA: Chandler Sharp Publishing, 1987.

- Bell, Derrick. *And We Are Not Saved: The Elusive Quest for Racial Justice*. New York: Basic Books, 1987. Print.
- . *Faces at the Bottom of the Well*. New York: Basic Book, 1992. Print.
- Benedetto, Richard. "Who's more likeable, Bush or Kerry?" *USAToday.com*. USA Today. 17 Sept. 2004. Web. 17 Sept. 2011.
- Benson, Matthew. "Plan targets anti-Western lessons." *AZcentral.com*. The Arizona Republic. 17 Apr. 2008. Web. 17 Sept. 2011.
- Beverley, John. (2005). "Testimonio, subalternity, and narrative authority." *The Sage handbook of qualitative research*. 3rd ed. Ed. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks: Sage, 2005. 547-557. Print.
- Bizzell, Patricia and Bruce Herzberg. *The Rhetorical Tradition: Readings from Classical Times to the Present*. 2nd ed. New York: Bedford/St. Martin's, 2001. Print.
- Bonilla-Silva, Eduardo. *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in the United States*. 2nd ed. Boulder, CO: Rowman & Littlefield, 2006. Print.
- Bonilla-Silva, Eduardo and David Dietrich. "The Sweet Enchantment of Color-Blind Racism in Obamerica." *The ANNALS of the American Academy of Political and Social Science*. 643 (2011): 190-206. Print.
- Border Counties Coalition. "Chapter 2: U.S. Border Populations." *At the Cross Roads: US/Mexico Border Counties in Transition*. Border Counties Coalition, 2006. Web. 17 Sept. 2011.
- Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body*. Berkeley: U of California P, 1993. Print.

- Burton, Linda M., Eduardo Bonilla-Silva, Victor Ray, Rose Buckelew, and Elizabeth Hordge Freeman. "Critical Race Theories, Colorism, and the Decade's Research on Families of Color." *Journal of Marriage and Family*. 72.3 (2010): 440-459. Print.
- Cabrera, Nolan L. "Is Critical Race Theory actually theory?: A constructive criticism of the Crits." Forthcoming in *The Review of Higher Education*.
- Callner, Marty, dir. *Kill the Messenger*. Perf. Chris Rock. Showtime, 2009. DVD.
- Carter Andrews, Dorinda J. "The Construction of Black High-Achiever Identities in a Predominantly White High School." *Anthropology and Education Quarterly*. 40.3(2009): 297-317. Print.
- Casas, Marcia Verence. "Borderlands." *What I Learned in Medical School: Personal Stories of Young Doctors*. Eds. Kevin M. Takakuwa, Nick Rubashkin, and Karen E. Herzig. Berkeley: U of California P, 2004. 37-46. Print.
- Castillo, Ana. *Massacre of the Dreamers: Essays in Xicanisma*. New York: Plume Publishers, 1995.
- CBSNews. "Whites in U.S. Edge Toward Minority Status." *CBSNews.com*. CBS Interactive Inc. 10 Mar. 2010. Web. 17 Sept. 2011.
- Chávez Leyva, Yolanda. "Listening to the Silence in Latina/Chicana Lesbian History." *Living Chicana Theory*. Ed. Carla Trujillo. Berkeley: Third Woman Press, 1998. 429-434. Print.
- Cohen, Jodi S. "Various factors define who's admitted to U-M - Minority students get an automatic boost to diversify student body at Ann Arbor." *Detroit News, The (MI)* 12 Nov. 2000, No Dot, News: 09A. *NewsBank*. Web. 16 Oct. 2011.
- Connerly, Ward. *Creating Equal*. San Francisco: Encounter Books, 2000. Print.

Copeland, Rita and Peter T. Struck. *The Cambridge Companion to Allegory*. Cambridge UK: Cambridge UP, 2010. Print.

Córdova, Teresa. "Power and Knowledge: Colonialism in the Academy." *Living Chicana Theory*. Ed. Carla Trujillo. Berkeley: Third Woman Press, 1998. 17-45. Print.

Crawford, James. "Bilingual Education: Strike Two." *Rethinking Schools.org*. N.p., Winter 2000/2001. Web. 17 Sept. 2011.

Crenshaw, Kimberlé, Neil Gotanda, Gary Peller, and Kendall Thomas. *Critical Race Theory: The Key Writings that Formed the Movement*. New York: The New Press, 1995. Print.

Delgado, Richard. "Locating Latinos in the field of civil rights: Assessing the Neoliberal Case for Radical Exclusion." *Texas Law Review*, 83.2 (2005): 489-523. Print.

---. *The Rodrigo Chronicles: Conversations about America and Race*. New York: New York UP, 1995. Print.

---. "Rodrigo's Roadmap: Is the Marketplace Theory for Eradicating Discrimination a Blind Alley?" *Northwestern University Law Review*. 93.1 (1998): 215-245. Print.

---. "Storytelling for Oppositionists and Others: A Plea for Narrative." *Michigan Law Review*. 87.8 (1989): 2411-2441. Print.

Delgado, Richard and Jean Stefancic, eds. *Critical Race Theory: The Cutting Edge*. 2nd ed. Philadelphia: Temple UP, 2000. Print.

Delgado Bernal, Dolores. "Critical Race Theory, Latino Critical Theory, and Critical Raced Gendered Epistemologies: Recognizing Students of Color as Holders and Creators of Knowledge." *Qualitative Inquiry*. 8.1 (2002): 105-126. Print.

---. "Using a Chicana Feminist Epistemology in Educational Research." *Harvard Educational Review*. 68.4 (1998): 555-582. Print.

Delgado Bernal, Dolores, C. Alejandra Elenes, Francisca E. Godinez, and Sofia Villenas, eds.

Chicana/Latina Feminist Pedagogies and Epistemologies of Everyday Life: Feminista Perspectives on Pedagogy and Epistemology. Albany: State U of New York P, 2006. Print.

Delgado Bernal, Dolores and Octavio Villalpando. "An Apartheid of Knowledge in

Academia: The Struggle over the 'Legitimate' Knowledge of Faculty of Color." *Equity and Excellence in Education*. 35.2 (2002): 165-180. Print.

Delgado-Romero, Edward A., Angela Nichols Manlove, Joshua D. Manlove, Carlos A.

Hernandez. "Controversial Issues in the Recruitment and Retention of Latino/a Faculty." *Journal of Hispanic Higher Education*. 6.1 (2007): 34-51. Print.

de Pizan, Christine. *The Book of the City of Ladies*. Trans. Earl Jeffrey Richards. New York:

Persea Books, 1982. Print.

"Dissoi Logoi." *The Rhetorical Tradition: Readings from Classical Times to the Present*. Ed.

Patricia Bizzell and Bruce Herzberg. 2nd ed. Boston: Bedford, 2001. 47-55. Print.

Dixson, Adrienne D. and Celia K. Rousseau. *Critical Race Theory in Education: All God's*

Children Got a Song. New York: Routledge, 2006. Print.

DuBois, W.E.B. *The Souls of Black Folk*. New York: Signet Classics, 1969. Print.

Dumbo. Dir. Samuel Armstrong. Perf. Edward Brophy, Cliff Edwards, Herman Bing, and

Sterling Holloway. Walt Disney Pictures, 1941. Film.

Elizondo Griest, Stephanie. *Mexican Enough: My Life Between the Borderlines*. New York:

Atria Books, 2008. Print.

Ennis, Sharon R., Merarys Ríos-Vargas, and Nora G. Albert. "The Hispanic Population: 2010."

US Department of Commerce: Economics and Statistics Administration, US Census

- Bureau, May 2011. Web. 19 Dec. 2011. <<http://www.census.gov/prod/cen2010/briefs/c2010br-04.pdf>>
- Essed, Philomena. "Everyday Racism: A New Approach to the Study of Racism." *Race Critical Theories*. Eds. Philomena Essed and David Theo Goldberg. Malden, MA: Blackwell, 2002. 176-194. Print.
- Fernández, Anita. "Whitening Arizona: Teacher Education in a Time of War Against Our Students." *Rethinking Schools.org*. N.p., Winter 2010. Web. 17 Sept. 2011.
- Fordham, Signithia. "Beyond Capital High: On Dual Citizenship and the Strange Career of 'Acting White.'" *Anthropology and Education Quarterly*. 39.3(2008): 227-246. Print.
- Gilman, Sander L. "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature." *Critical Inquiry*. 12.1 (1985): 204-242. Print.
- Gilyard, Keith, ed. *Race, Rhetoric, and Composition*. Portsmouth, NH: Boynton/Cook, 1999. Print.
- Gilyard, Keith. *Voices of the Self: A Study of Language Competence*. Detroit: Wayne State UP, 1991. Print.
- Glenn, Cheryl. "Remapping Rhetorical Territory." *Rhetoric Review*. 13.2 (1995): 287-303. Print.
- "Goals and Objectives." Cluster Hiring Initiative. U of Wisconsin, 17 Feb. 2012. Web. 16 Mar. 2012.
- Graff, Gerald. "Code-Meshing Meets Teaching the Conflicts." *Code-meshing as World English: Pedagogy, Policy, Performance*. Eds. Vershawn Ashanti Young and Aja Y. Martinez. Urbana: National Council of Teachers of English, 2011. 9-20. Print.

Guanipa, Carmen, Rafaela M. Santa Cruz, and Grace Chao. "Retention, Tenure, and Promotion of Hispanic Faculty in Colleges of Education: Working Toward Success Within the Higher Education System." *Journal of Hispanic Higher Education*, 2.2 (2003): 187-202. Print.

Gutiérrez-Jones, Carl. *Critical Race Narratives: A Study of Race, Rhetoric, and Injury*. New York: New York UP, 2001. Print.

Hairston, Maxine. "Diversity, Ideology, and Teaching Writing." *College Composition and Communication*. 43.2 (1992): 179-193. Print.

Harris, Joseph. "Response: From Classroom to Program." *Composition Studies in the New Millennium: Rereading the Past, Rewriting the Future*. Ed. Lynn Z. Bloom, Donald A. Daiker, and Edward M. White. Carbondale, IL: Southern Illinois UP, 2003. 222-24. Print.

Hing, Julianne. "Federal Judge Blocks Portions of SB 1070." *Colorlines.com*. Applied Research Center, 28 Jul. 2010. Web. 17 Sep. 2011.

hooks, bell. *Feminist Theory: From Margin to Center*. 2nd ed. Cambridge: South End Press, 2000. Print.

Horne, Tom. "Opinion: Horne takes to task Raza Studies Teachers." *AZstarnet.com*. The Arizona Daily Star, 5 Dec. 2007. Web. 17 Sept. 2011.

Hume, Kathryn. *Surviving Your Academic Job Hunt: Advice for Humanities PhDs*. New York: Palgrave MacMillan, 2005. Print.

Huntington, Samuel P. "The Hispanic Challenge." *Who Are We? The Challenges of America's National Identity*. New York: Simon and Schuster, 2004. 221-256. Print.

Jackson, Rebecca L. "Resisting Institutional Narratives: One Student's Counterstories of Writing and Learning in the Academy." *The Writing Center Journal*. 28.1(2008): 23-41. Print.

- Jones, Lee and Jeanette Castellanos, eds. *The majority in the minority: Retaining Latina/o faculty, administrators, and students in the 21st century*. Sterling: Stylus Books, 2003. Print.
- Jordan, Miriam. "Arizona Grades Teachers on Fluency: State Pushes School Districts to Reassign Instructors With Heavy Accents or Other Shortcomings in Their English." *The Wall Street Journal*. Dow Jones and Company, Inc., 30 Apr 2010. Web. 13 Mar 2012.
- Joseph, Ben. "The 9 Most Racist Disney Characters." *Cracked.com*. Demand Media, Inc. 2011. Web. 19 Oct. 2011.
- Kraut, Richard. "Plato: Dialogue, setting, character." *The Stanford Encyclopedia of Philosophy*. Metaphysics Research Lab, 2011. Web. 17 Sep. 2011.
- Lacy, Karyn R. "Black spaces, black places: Strategic assimilation and identity construction in middle-class suburbia." *Ethnic and Racial Studies*. 27.6 (2004): 908-930. Print.
- Latina Feminist Group. *Telling to Live: Latina Feminist Testimonios*. Durham: Duke University Press, 2001. Print.
- Lathan, Stan, dir. *For What It's Worth*. Perf. Dave Chappelle. Showtime, 2004. DVD.
- Leyva, Yolanda Chávez. "Listening to the Silences in Latina/Chicana Lesbian History." *Living Chicana Theory*. Ed. Carla Trujillo. Berkeley: Third Woman Press, 1998. 429-434. Print.
- Licona, Adela C. "(B)orderlands' Rhetorics and Representations: The Transformative Potential of Feminist Third-Space Scholarship and Zines." *National Women's Studies Association Journal*. 17.2 (2005): 104-29. Print.
- Lunsford, Andrea A, and Lahoucine Ouzgane. *Crossing Borderlands: Composition and Postcolonial Studies*. Pittsburgh: University of Pittsburgh Press, 2004. Print.

- Marhiri, Jabari and Derek Van Rheen. *Out of Bounds: When Scholarship Athletes Become Academic Scholars*. New York: Peter Lang, 2010. Print.
- Martinez, Aja Y. "'The American Way': Resisting the Empire of Force and Color-Blind Racism." *College English*. 71.6 (2009): 584-595. Print.
- Martinez, Michael and Thelma Gutierrez. "11 Tucson teachers sue Arizona over new 'anti Hispanic' schools law." *CNN.com*. Cable News Network, 10 Oct. 2010. Web. 29 Jul. 2011.
- Matsuda, Mari J. "Voice of America: Accent, Antidiscrimination Law, and a Jurisprudence for the Last Reconstruction." *Yale Law Journal*. 100.5 (1991): 1329-1407. Print.
- McKinley, James C. "Texas Conservatives Win Curriculum Change." *NYTimes.com*. The New York Times, 12 Mar. 2010. Web. 16 May 2011.
- Meek, Barbra A. "And the Injun goes 'How!': Representations of American Indian English in white public space." *Language and Society*. 35.1 (2006): 93-126. Print.
- "Meet the Attorney General: Bio." *Arizona Attorney General Tom Horne*. AZAG.gov. 2011. Web. 16 Jun. 2011.
- Mexican American Studies Department. Dept. home page. *Tucson Unified School District*. TUSD, 2011. Web. 17 Sept. 2011.
- Moll, Luis C., Cathy Amanti, Deborah Neff, and Norma Gonzalez. "Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms." *Theory Into Practice*. 31.2(1992): 132-141. Print.
- Moraga, Cherrie, and Gloria Anzaldúa. *This Bridge Called my Back: Writing by Radical Women of Color*. 2nd ed. New York: Kitchen Table, Women of Color Press, 1983. Print.
- "Moreno." *Merriam-Webster Dictionary*. Merriam-Webster, 2011. Web. 26 Aug. 2011.

Moreno, Robert P. and Richard R. Valencia. "Chicano families and schools: myths, knowledge, and future directions for understanding." *Chicano School Failure and Success: Past, Present, and Future*. 2nd ed. Ed. Richard R. Valencia. New York: Routledge, 2002. 227-250. Print.

Moya, Paula M. L. *Learning From Experience: Minority Identities, Multicultural Struggles*. Berkley: U of California P, 2002. Print.

National Center for Science and Engineering Statistics. "Women, Minorities, and Persons with Disabilities in Science and Engineering: Data Tables, Degrees Awarded, Bachelor's Degrees by Citizenship and Race/Ethnicity, 2000-08." Table 5-3. *National Science Foundation*. Feb. 2011. Web. 14 Sept. 2011.

Ogbu, John U. and Herbert D. Simons. "Voluntary and Involuntary Minorities: A Cultural Ecological Theory of School Performance with Some Implications for Education." *Anthropology & Education Quarterly* 29.2 (1998): 155-188. Print.

Oldfield, Kenneth. "Humble and Hopeful: Welcoming First-Generation Poor and Working-Class Students to College." *About Campus*. Jan.-Feb. (2007): 2-12.

Olson, Gary A. "Working With Difference: Critical Race Studies and the Teaching of Composition." *Composition Studies in the New Millennium: Rereading the Past, Rewriting the Future*. Ed. Lynn Z. Bloom, Donald A. Daiker, and Edward M. White. Carbondale, IL: Southern Illinois University Press, 2003. 208-21. Print.

Olson, Gary A, and Lynn Worsham. *Race, Rhetoric, and the Postcolonial*. Albany: State University of New York Press, 1999. Print.

Omi, Michael and Howard Winant. *Racial Formations in the United States: From the 1960s to the 1980s*. New York: Routledge and Kegan Paul, 1986. Print.

- Padilla, Raymond V., and Rudolfo Chávez Chavez. *The Leaning Ivory Tower: Latino Professors in American Universities*. Albany: State U of New York P, 1995.
- Paredes, Américo. *With His Pistol in His Hand*. Austin: U of Texas P, 1958. Print.
- Perry, Barbara A. *The Michigan Affirmative Action Cases*. Lawrence: UP of Kansas, 2007. Print.
- Peter Pan*. Dir. Clyde Geronimi. Perf. Bobby Driscoll, Kathryn Beaumont, Hans Conried, and Candy Candido. Walt Disney Pictures, 1953. Film.
- Plata, Maximino. "Retaining Ethnic Minority Faculty at Institutions of Higher Education." *Journal of Instructional Psychology*, 23.3 (1996): 221-228. Print.
- Poulakos, John. *Sophistical Rhetoric in Classical Greece*. Columbia, SC: U of South Carolina P, 2008. Print.
- "Previous Conference Programs." *Cwshrc.org*. The Coalition of Women Scholars in the History of Rhetoric and Composition, 2011. Web. 4 Mar. 2012.
- "Professor Robert Langer." *Langer Lab*. Web.MIT.edu/langerlab. 9 Jun. 2011. Web. 16 Jun. 2011.
- Retana, Nicholas. "Oye, Researcher..." *Qualitative Studies in Education*. 9.3 (1996): 333. Print.
- Reyes, Raul A. "Arizona Ethnic Studies Should Promote Collaboration, Not Conflict." *Huffingtonpost.com*. The Huffington Post, 31 Jan. 2011. Web. 16 Sep. 2011.
- Richardson, John D. and Karen M. Lancendorfer. "Framing Affirmative Action: The Influence of Race on Newspaper Editorial Responses to the University of Michigan Cases." *The Harvard International Journal of Press/Politics*. 9.4 (2004): 74-94. Print.
- Rivas-Drake, Deborah and Margarita Mooney. "Profiles of Latino Adaptation at Elite Colleges and Universities." *American Journal of Community Psychology*. 42.1-2 (2008): 1-16. Print.

Rodriguez, Richard. *Hunger for Memory: The Education of Richard Rodriguez*. New York: Bantam, 2004. Print.

Saldívar, Ramón. *Chicano Narrative: The Dialectics of Difference*. Madison: The U of Wisconsin P, 1990. Print.

Sample, Ian. "Harvard scientists reverse the ageing process in mice—now for humans."

Guardian.co.uk. Guardian News and Media Limited, 28 Nov. 2010. Web. 9 Jun. 2011.

Sánchez, George B. "Horne done with ethnic-studies look." *AZstarnet.com*. The Arizona Daily Star, 30 Dec. 2007. Web. 17 Sept. 2011.

---. "Horne out of touch, program backers say." *AZstarnet.com*. The Arizona Daily Star, 13 Jun. 2008. Web. 17 Sept. 2011.

---. "Horne seeks info on ethnic studies programs in TUSD." *AZstarnet.com*. The Arizona Daily Star, 15 Nov. 2007. Web. 17 Sept. 2011.

Scarpinato, Daniel. "Bill aims to rid TUSD of ethnic studies." *AZstarnet.com*. The Arizona Daily Star, 13 Jun. 2009. Web. 17 Sept. 2011.

Skinner, Elizabeth A., Maria Teresa Garretón, and Brian D. Schultz, eds. *Grow Your Own Teachers: Grassroots Change for Teacher Education*. New York: Teachers College Press, 2011.

Smith, Barbara. "A Press of Our Own Kitchen Table: Women of Color Press." *Frontiers: A Journal of Women's Studies*. 10.3 (1989): 11-13. Print.

Smith, Barbara, and Beverly Smith. "Across the Kitchen Table: A Sister-to-Sister Dialogue." *This Bridge Called My Back: Writings by Radical Women of Color*. Ed. Cherrie Moraga and Gloria Anzaldúa. 2nd ed. New York: Kitchen Table: Women of Color Press, 1983. Print.

- Sólorzano, Daniel, and Dolores Delgado Bernal. "Examining Transformational Resistance through Critical Race and LatCrit Theory Framework: Chicana and Chicano Students in an Urban Context." *Urban Education* 36.3 (2001): 308-342. Print.
- Solórzano, Daniel G., and Roland W. Solórzano. "The Chicano Educational Experience: A Proposed Framework for Effective Schools in Chicano Communities." *Educational Policy*. 9.3 (1995): 293-314. Print.
- Sólorzano, Daniel, Tara J. Yosso. "Critical Race Methodology: Counter-Storytelling as an Analytical Framework for Education Research." *Qualitative Inquiry* 8.1 (2002): 23-44. Print.
- Soto, Sandra K. *Reading Chican@ Like a Queer: The De-Mastery of Desire*. Austin: U of Texas P, 2010. Print.
- State of Arizona. House of Representatives. Forty-ninth Legislature. "House Bill 2281." *Arizona State Legislature*. Arizona State Legislature, May 2010. Web. 16 Sept. 2011.
- Stavans, Ilan. "How Elite Universities Fail Latino Students." *Chronicle.com*. The Chronicle of Higher Education, 20 Jan. 2006. Web. 14 May 2011.
- "Strategic Priorities Faculty Initiative." Associate Provost for Faculty Affairs. U of Arizona, 31 May 2011. Web. 16 Mar 2012.
- Suchor, Kristen. "FW: CCCC Demographics." Message to author. 14 Dec. 2011. E-mail.
- Sue, Derald Wing, Christina M. Capodilupo, Gina C. Torino, Jennifer M. Bucceri, Aisha M. B. Holder, Kevin L. Nadal, and Marta Esquilin. "Racial Microaggressions in Everyday Life: Implications for Clinical Practice." *American Psychologist* 62.4(2007): 271-286. Print.
- Tatum, Beverly Daniel. *"Why Are All the Black Kids Sitting Together in the Cafeteria?": And Other Conversations About Race*. New York: Basic Books, 1997. Print.

- Taylor, Edward. "A Critical Race Analysis of the Achievement Gap in the United States: Politics, Reality, and Hope." *Leadership and Policy in Schools*. 5.1 (2006): 71-87. Print.
- Torres, Edén E. *Chicana Without Apology/Chicana sin vergüenza: The New Chicana Cultural Studies*. New York: Routledge, 2003. Print.
- Trimbur, John. "Counterstatement: Responses to Maxine Hairston, 'Diversity, Ideology, and Teaching Writing,'" *College Composition and Communication*. 44.2 (1993): 248-249. Print.
- United States Census 2010. *2010 Census Interactive Population Map: Nogales, AZ*. U.S. Census Bureau, 2010. Web. 14 Sept. 2011.
- US Department of Education. Elementary and Secondary Education. "No Child Left Behind Act of 2001." *ED.gov*. Dept. of Education, Dec. 2010. Web. 19 Oct. 2011.
- US Department of Education, National Center for Educational Statistics. Integrated Postsecondary Education Data System. "Completions Survey." Washington: US Department of Education. 2010.
- US Department of Education, Office of Postsecondary Education. "Developing Hispanic-Serving Institutions Program—Title V." Washington: US Department of Education. 2012.
- Valdés, Gina. "English Con Salsa." *Cool Salsa: Bilingual Poems on Growing Up Latino in the United States*. Ed. Lori M. Carlson. New York: Henry Holt, 1994. 4-5. Print.
- Villanueva, Victor. "Blind: Talking about the New Racism." *The Writing Center Journal*. 26.1 (2006): 3-19. Print.
- . *Bootstraps: From an American Academic of Color*. Urbana, IL: National Council of Teachers of English, 1993. Print.

---. "On the Rhetoric and Precedents of Racism." *College Composition and Communication* 50.4 (1999): 645-661. Print.

Villenas, Sofia, and Donna Deyhle. "Critical Race Theory and Ethnographies Challenging the Stereotypes: Latino Families, Schooling, Resilience and Resistance." *Curriculum Inquiry*. 29.4 (1999): 413-445. Print.

Wallace, Oliver and Frank Churchill. "What Made the Red Man Red?" *Walt Disney's Peter Pan*. Walt Disney Records, 1953. CD.

Weinberg, Sharon L. "Monitoring Faculty Diversity: The Need for a More Granular Approach." *The Journal of Higher Education*, 79.4 (2008): 365-387. Print.

West, Cornel. "A Genealogy of Modern Racism." *Race Critical Theories*. Eds. Philomena Essed and David Theo Goldberg. Malden, MA: Blackwell, 2002. 90-112. Print.

---. *Prophesy Deliverance! An Afro-American Revolutionary Christianity*. Philadelphia: Westminster P, 1982.

Wilson Logan, Shirley. "'When and Where I Enter': Race, Gender, and Composition Studies." *Feminism and Composition: A Critical Sourcebook*. Ed. Gesa E. Kirsch et al. Boston: Bedford/St. Martin's, 2003. 425-435. Print.

White, James Boyd. *Living Speech: Resisting the Empire of Force*. Princeton: Princeton UP, 2006. Print.

Wray, Amanda B. "Lived Histories and the Changing Rhetoric of White Identity." Diss. U of Arizona, 2011. Print.

Yosso, Tara J. *Critical Race Counterstories Along the Chicana/Chicano Educational Pipeline*. New York: Routledge, 2006. Print.

---. "Toward a Critical Race Curriculum." *Equality and Excellence in Education*. 35.2 (2002): 93-107. Print.

Young, Vershawn Ashanti. *Your Average Nigga: Performing Race Literacy and Masculinity*. Detroit: Wayne State UP, 2007. Print.

Young, Vershawn Ashanti, and Aja Y. Martinez with Julie Anne Naviaux. "Introduction: Code meshing as World English." *Code-meshing as World English: Pedagogy, Policy, Performance*. Eds. Vershawn Ashanti Young and Aja Y. Martinez. Urbana: National Council of Teachers of English, 2011. xix-xxxi. Print.