

# RPC

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# Contents

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|                                                                                                                                                                                      |    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Carmen Kynard and Bryan J. McCann, “Editors’ Introduction”                                                                                                                           | v  |
| <b>Article</b>                                                                                                                                                                       |    |
| Eric King Watts, “The Primal Scene of COVID-19: ‘We’re All in this Together’”                                                                                                        | 1  |
| <b>Forum: Rhetoric, Politics, and Culture in Perilous Times</b>                                                                                                                      |    |
| V. Jo Hsu , “Toward QTPOC Community: A Theory in the Flesh, an Open Letter, a Closing Wound”                                                                                         | 27 |
| EunYoung Lee, “A Rhetorician Who Doesn’t Have Her Own Words to Speak”                                                                                                                | 35 |
| Susana Martínez Guillem, “Sacando la Lengua in Rhetorical Theory and Criticism”                                                                                                      | 45 |
| Atila Hallsby, “Intimate Spaces of Mental Wellness”                                                                                                                                  | 55 |
| Dakota J. Sandras, “The Voice of Honor: Centering an Indigenous Ethic of Protocol in Ongoing Perilous Times”                                                                         | 67 |
| Teigha Mae VanHester, “‘In a 90s Kind of World, I’m Glad I Got My Girls’: <i>Living Single</i> and One Fat, Black, Intellectual Queen’s Quest to Bring <i>Flavor</i> to the Academy” | 75 |
| Matthew Houdek and Ersula J. Ore, “Cultivating Otherwise Worlds and Breathable Futures”                                                                                              | 85 |
| Ashley Noel Mack and Tiara R. Na’puti, “Publicity as Containment”                                                                                                                    | 97 |

**Rhetoric in Review**

“Stories of Antiracist Theory, Instruction, and Practice:  
A Review Essay”: April Baker-Bell, *Linguistic Justice: Black  
Language, Literacy, Identity, and Pedagogy*, Aja Y. Martinez,  
*Counterstory: The Rhetoric and Writing of Critical Race Theory*,  
and Louis M. Maraj, *Black or Right: Anti/Racist Campus Rhetorics*,  
reviewed by José Luis Cano Jr. 107

William Saas, Maxximilian Seijo, and Scott Ferguson,  
*Money on the Left* podcast, reviewed by Kate Siegfried 131

***Rhetoric, Politics & Culture Sponsoring Members*** 137

### Stories of Antiracist Theory, Instruction, and Practice: A Review Essay

*Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy.* By April Baker-Bell. New York: Routledge, 2020; pp. 128, \$44.95 paper.

*Counterstory: The Rhetoric and Writing of Critical Race Theory.* By Aja Y. Martinez. Champaign, IL: Conference on College Composition and Communication/National Council of Teachers of English, 2020; pp. 201, \$34.99 paper.

*Black or Right: Anti/Racist Campus Rhetorics.* By Louis M. Maraj. Logan: Utah State University Press, 2020; pp. 208, \$25.95 paper.

I believe that we've *all* been telling stories *all* along, but some stories are elevated to the status of theory, scholarship, and literature, while, too often, minoritized perspectives are relegated to marginalized or overlooked “cultural rhetorics” methods or genres.

—Aja Y. Martinez, *Counterstory*<sup>1</sup>

### An Itchy Story: Y Sigue La Comezón

I start with a story. Immediately after graduating from high school, two of my friends and I decided to take a road trip to explore a little bit of the US—I think we had watched too many white folk movies and their liberating road escapades. We hopped in the car and got to it. I drove while my two friends sat in the passenger seat and the back seat. It's important to note racial and linguistic compositions. I pass off as white-ish when I'm in the Rio Grande Valley, Texas because I'm lighter complected, but once out of the Valley, I'm mostly Brown. My friends

have darker complexions, so they don't pass off as white anywhere. We possess these complexions and speak with a certain "Valley accent." So about four hours on the road, a cop caught us speeding. It's my first ticket, so I'm not sure what to expect. An older white officer, probably in his fifties, walks toward us, positions himself slightly behind the driver's window, and interrogates us. We respond by informing him that we're stopping in a few places, but Pennsylvania serves as our final destination. My friend on the passenger side adds that his tía will host us over there, so that's where we'll be staying several nights. We wait for a response while the officer pieces this information in his head.

As we wait, my friend on the passenger side scratches his upper right calf with his right hand. It turns out to be a horrible time to get an itch. The officer immediately yells, "Get your hands where I can see them!" My nervousness turns to terror, so I place my hands on the steering wheel, gripping it as if I'm holding a weightlifting bar with 300 pounds on it. The officer explains, "That's how you get shot, son!" I feel my heart beating throughout my body. My hands tremble. I get the infraction slip and drive off. I call my parents to let them know I got a ticket but don't elaborate on the incident. Talking about the infraction slip as a souvenir, my dad jokes, "Bueno, ya tienes un recuerdo del viaje."

In educational settings, I used to frequently think: Where do these stories belong? In my own field of rhet-comp, I contemplate how to make the connection between composing practices and the criminalization of racialized bodies. Here's a preliminary response. In comparison to white folks, students of color receive less education yet more criminalization, so the composition course should concern itself with understanding how these students of color fail to reach/enroll in these courses, or once there, how these courses sometimes propagate similar stances. That is, the composition course should understand racism in white America. For the rhetoric component, I consider how to embed the above story as a rhetorical event and interaction, so I learned to use the word "democratic." Understanding this aforementioned story in relationship with other stories complicates and advances democratic practice in the US—patriotism at its finest.

In "No Humans Involved: An Open Letter to My Colleagues," Black gender and race theorist Sylvia Wynter asks in 1992,

If, as Ralph Ellison alerted us in his *The Invisible Man*, we see each other only through our "inner eyes" with which we look with our physical eyes upon reality, the question we must confront in the wake of Rodney King Event becomes: What is our responsibility for the making of those "inner eyes?" Ones in which *humanness* and *North Americanness* are always already defined, not only in optimally White terms, but also in optimally middle-class, variants of these terms?<sup>2</sup>

Wynter's questions still stand and seem as pressing now. The three books I review facilitate a response to this call: April Baker-Bell's *Linguistic Justice: Black Language Literacy, and Pedagogy*, Aja Y. Martinez's *Counterstory: The Rhetoric and Writing of Critical Race Theory*, and Louis M. Maraj's *Black or Right: Anti-Racist Campus Rhetorics*. With their focus on the mis/education of students of color, these authors contribute to Wynter's question and call to action.

These texts engage language politics, anti-Blackness, white supremacy, and antiracist instruction. Scholars in literacy education, rhet-comp, and English education should find these texts insightful and generative. Furthermore, their theoretical and method/ological underpinnings make these texts appropriate for qualitative researchers, antiracist practitioners, and race theorists. These authors contextualize institutional, educational, and community interactions and dynamics within a racist America. Their analyses promote antiracist rhetorics and practices, for they present astute views on theories, practices, and instructional approaches affecting students of color. These books embed frameworks and instructional components that illustrate the authors' deep knowledge of ground level instructional practices and keen understandings of social conditions affecting US education. Although each author engages with scholarship and practical application directed toward postsecondary settings, April Baker-Bell's text focuses mostly on the secondary setting. Educators, whether in K–12 settings or postsecondary contexts, may find these instructional strategies modifiable to their own circumstance, grade level, and students. In essence, these texts provide a sturdy approach to antiracist theory, instruction, and practice that benefits educators, researchers, and in the end, students. Stated differently, these authors and their texts take steps toward fulfilling democratic ideals and practices.

These texts share personal stories and contextualize them in a white America presenting insightful analysis, so I join this storytelling experience along the way. Because I review books that analyze and challenge anti-Blackness, I offer clarification on my perception of anti-Blackness. My understanding of anti-Blackness stems from the committed reading and study of these and other texts that engage its implications. Moreover, I physically observe racial dynamics wherever and whenever possible. I acknowledge the different circumstances, histories, and conditions for anti-Blackness, so in addition to reading and observing, I find an entryway into this conversation because often the same legal mechanisms, authorities, and individuals perpetuate these practices against multiple racial and ethnic groups. In addition, I notice connections throughout these texts in their identification of white supremacy as a force that undermines Black and Brown individuals' education and sheer existence. As a result, a great need exists to consider the experiences of racialized individuals and students while identifying and

naming the specific forms of racism that underwrite each group so as to articulate sites of overlap without losing sight of their differences.

### **Review: April Baker-Bell's *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy***

In *Linguistic Justice*, April Baker-Bell conducts a qualitative study of students at Leadership Academy (LA), a public charter high school in Detroit. Through observations, conversations, artifact analysis, and instructional practice, Baker-Bell illustrates the Anti-Black Linguistic Racism, a term she coins, present for the students involved. Therefore, she employs language instruction that counters these views of Black Language, a term she deliberately adopts in place of African American Language. In the end, the language instruction expands students' views of language ideologies, but they also realize the complex nature, dynamics, and constraints of linguistic practices beyond the classroom. The text consists of a foreword from the series' editors, a foreword by Geneva Smitherman, six chapters, and instructional material.

In her first chapter, Baker-Bell offers a statement that explains her approach toward language education for language practice for white and Black individuals, in particular for those students in Detroit:

By linking the racial classifications Black and white to language, I am challenging you, the reader, to see how linguistic hierarchies and racial hierarchies are interconnected. That is, people's language experiences are not separate from their racial experiences. Indeed, the way a Black child's language is devalued in school reflects how Black lives are devalued in the world. Similarly, the way a white child's language is privileged and deemed the norm in schools is directly connected to the invisible ways that white culture is deemed normal, neutral, and superior in the world.<sup>3</sup>

This linkage of Black and white to language articulates a specific way that racially mediated language practices function in schools and in quotidian practices to the detriment of Black students. This conception of language through a racial lens constructs a specific framework that articulates racist practices based on the nexus of language and race. Furthermore, Baker-Bell champions an antiracist approach, practice, and instruction when imagining and engaging language.

The ability to identify and name anti-Blackness toward language practices receives attention. Baker-Bell explains that a difficulty arose in naming the specific conditions for this form of racism toward language, which she fills by presenting the phrase "Anti-Black Linguistic Racism." She states: "Anti-Black Linguistic Rac-

ism more accurately captures the dehumanization that Black Language-speakers endure when using their language across multiple contexts, including classrooms, and it details the ways that anti-Blackness in language education positions Black Language-speaking students as linguistically, intellectually, and morally inferior.”<sup>4</sup> In essence, different people and contexts diminish the value of various languages and dialects. Yet, Baker-Bell names a particular instance that involves the racism toward Black Language speakers, a longstanding issue in rhet-comp studies as evidenced by the foreword writer for this book, Geneva Smitherman. As a result, Baker-Bell provides a specific vocabulary to engage these acts in their sociopolitical contexts. She describes a need to name this specific instance of racism, which offers great insight. In this chapter, she also includes a detailed chart identifying the implications of Anti-Black Linguistic Racism in educational settings as it pertains to teachers’ attitudes, curriculum, instruction, and research. This chart provides empirical evidence about these different realms by citing her own or others’ studies. Furthermore, this chapter signals the ways in which Anti-Black Linguistic Racism gets internalized by Black students who view their communities’ language practices—and by extension their own—as bad or ghetto and categorize White Mainstream English (WME) as proper and respectful. In essence, this proves crucial because this “proper” and “respectful” designation has had dire consequences at the hands of authorities who may view all other language as improper and disrespectful, that is, Black folks and their languages, as a threat. Baker-Bell details ten framing ideas and provides seven language artifacts intended to educate students on historical, cultural, and political underpinnings of Black Language.

In her third chapter, Baker-Bell constructs composite counterstories to narrate the ways in which students view language, fashion, and anti-Blackness. She writes, “I created composite characters by representing multiple students at LA as a single character to capture richer, more detailed and robust stories of the students’ language attitudes and relationship with Anti-Black Linguistic Racism.”<sup>5</sup> This research approach facilitates a way to engage with various types of data, including fieldnotes, interview transcripts, memos, artifacts, and other texts relevant to the study. In her first of three composite stories, Baker-Bell writes various sentences using Language A (i.e., “People be thinkin’ teenagers don’t know nothing.”) and Language B (i.e., “Teenagers know more than people think they do.”). She then asks students to draw a cartoon representing both and to express their thoughts on these language samples. In this group dialogue, students associated Language A as less educated, thuggish, and careless. In contrast, Language B presented an image of a middle-class, white worker with a button-up and a tie. Baker-Bell categorizes these attitudes as indicators that students “unconsciously supported white linguistic hegemony and perpetuated anti-blackness and Anti-Black Linguistic Racism.”<sup>6</sup> In her second composite counterstory, Baker-Bell describes Janel’s

linguistic double consciousness. The author writes, “Janel embraced Black Language and felt compelled to defend its honor, yet there are moments where she acquiesces to politics of respectability and perpetuates Anti-Black Linguistic Racism.”<sup>7</sup> This analysis demonstrates the complicated, oftentimes, ambivalent ways in which Black Language users negotiate their own linguistic practices and personal identities. In the third and final composite character counterstory, Baker-Bell discusses internalized Anti-Black Linguistic Racism. She discusses Allistar’s perception of Black Language-speakers as “intellectually and morally inferior,”<sup>8</sup> and she adds that “most troubling” was his “unconscious negative view of himself and other Black people.”<sup>9</sup> In essence, this chapter depicts the perceptions students hold of these linguistic practices.

In the fourth chapter, Baker-Bell explains: “As a resource for language and literacy educators, this chapter illuminates what an Antiracist Black Language Pedagogy looks like on the ground (aka in the classroom). For language and literacy researchers, it illuminates how theory, research, and practice can operate in tandem in pursuit of linguistic and racial justice.”<sup>10</sup> Throughout the chapter, the author uses the rest of the six artifacts and activities to detail specific instructional strategies with the goal of raising language consciousness about Black Language to her students. She details the activities and embeds worksheets and student-created work. She also models a multimodal approach to texts and their corresponding activities. It’s a comprehensive approach to understanding and visualizing an Antiracist Black Language Pedagogy. In her activities, Baker-Bell addresses the history of Black Language in the US. Because of European enslavement of Black folks, these enslaved individuals had to mitigate a new country without the ability to communicate with each other nor people in the US, which she considers language planning. In addition, she presents linguistic and rhetorical features of Black Language to her students. In an activity, Baker-Bell asks her students to document their communication behavior as well as their family members and/or relatives. In turn, this activity surprises students as it raises awareness of the presence of these language practices because they find their family members and relatives frequently employ Black Language. In her construction of the other activities, Baker-Bell engages language, race, and power to demonstrate underlying ideology of proper and improper forms of language, which she introduces to students as linguistic profiling. The last activity makes students think forward and creates solidarity with Black Language by reading texts written by non-Black individuals who engage with various forms of linguistic racism. This activity places students in the broader conversation on white supremacy and its undermining, infantilizing, and erasing of linguistic practices for people of color in the US.

In the fifth chapter, Baker-Bell asks her readers to consider the following question: “How are the students at LA impacted by the Antiracist Black Language Ped-

agogy? How did the Antiracist Black Language Pedagogy develop the students' critical consciousness about Black Language?"<sup>11</sup> Baker-Bell, once again, presents composite counterstories to convey her instructional and research approach. She conducts an attitude assessment to gauge the change in students' perceptions and notes differences. Students feel the capacity to challenge Anti-Black Linguistic Racism, yet they still feel conflicted about Black Language in the larger context of white linguistic hegemony. Other students shift their views of language and understand the cultural significance it provides them within their communities. Nevertheless, a conflicted depiction—probably because of the complicated nature of linguistic racism—emerges in students' perception of these linguistic practices.

The final chapter, which the author considers a bonus chapter, discusses her implementation of a linguistic justice instruction for preservice teachers with the text *The Hate U Give*. This chapter provides instructions and questions to guide the implementation of the different activities with the text. For example, she details the first step in an activity by stating, "Using the lyrics/memes you were given, answer the following," and she goes on to list specific questions. Baker-Bell also presents supplementary materials for each activity. In addition, Baker-Bell organizes a series of events at her institution revolving around this same text. The events included on-campus activities, and her preservice teachers had the opportunity to engage a high school teacher to support Anti-Black Linguistic Pedagogy. Lastly, she interviews one of the participants in her course and in the events to illustrate the impact that they made in her own training as a preservice teacher.

April Baker-Bell's *Linguistic Justice* contributes significant knowledge and practice on educating and combating Anti-Black Linguistic Racism. Furthermore, she presents this approach and vocabulary in an accessible manner, which means preservice teachers as well as seasoned researchers can use these specific tools. Baker-Bell offers vocabulary and frameworks to identify, interrogate, discuss, and counter linguistic racism. In particular, she offers Anti-Black Linguistic Racism as a term that identifies anti-Blackness in language. In addition, her use of critical race theory to employ composite character counterstories models a viable way for qualitative researchers to analyze and present an immense amount of data in a rigorous yet clear and accessible way. Moreover, Baker-Bell uses "ethnographic snapshots" that readers can make sense of as they engage the text. Baker-Bell's detailed activities facilitate their application for other educators. For example, she presents the activities themselves and tends to provide readers visual examples of final student work as well as discussions that transpired. The author offers these activities for the K–12 level, but she also shares her approach in a postsecondary setting with preservice teachers. Toward the end of her text, Baker-Bell articulates the learning outcomes for this type of instructional approach. In certain respects, the articulation of these learning outcomes conceptualize and enact an English Language Arts course at the secondary level or

composition courses at the postsecondary level with a focus on the racial and linguistic dynamics at play as it pertains to language practices in the US. With empirical evidence, she demonstrates that an instructional approach aimed at understanding Anti-Black Linguistic Racism works for students at various grade levels. Through this approach, educators simultaneously teach themselves about this prevalent form of linguistic racism, which carries consequences outside the classroom as well.

## A Story on Veiled Language

Before relocating to Fort Worth, I reach out to a white friend who resides in Fort Worth and teaches in a nearby district to ask if she could recommend a place to get haircuts. It's a big concern of mine because I found it difficult to find haircut spots the previous times that I've relocated for school. She quickly responds that her students typically go to La Gran Plaza. This Gran Plaza—I later learn—functions as a hub of Latinidad in Fort Worth. I see everything from El Salvadoran cuisine to Mexican boots at this place. Her quick response and insight should've hinted at the composition of the local district, but I don't make the connection because I'm too focused on finding a place for a haircut. Upon arriving to Fort Worth, I refocus on gaining information on the local K–12 school district to understand its educational context. I understand the Dallas-Fort Worth Metroplex contains a racially mixed composition, but I hadn't considered the school districts. Soon, I find myself eavesdropping on conversations whenever people seem to discuss the school district. Although there weren't many that I could find, a particular instance stands out to me. A couple of white folks describe the K–12 school district in the area as “rough” and “difficult” in contrast to districts in neighboring areas. When I hear these euphemistic terms, I get excited. I immediately think, “Oh, shit! I didn't realize students of color formed the majority of the population at this school district,” a thought that turns out to be correct.

Even though excitement fills me when I hear these words, these coded ways of discussing students of color bothers me. They depict the nuanced and racist ways that people categorize and describe their linguistic practices, backgrounds, and ways of existing. Later on, I conduct more research. The conclusion should surprise no one. Black students at the district receive more punishment than other students. Racially mixed students followed and then Brown students. Anti-Blackness and the criminalization of these students of color permeates. In this respect, April Baker-Bell's text resonates in presenting that Anti-Black Linguistic Racism exists in the classroom but functions in ways beyond it. It seeps into conversations that describe school districts as much as it seeps into the teachers' expectations of their students.

## **Review: Aja Y. Martinez's *Counterstory: The Rhetoric and Writing of Critical Race Theory***

In *Counterstory*, Aja Y. Martinez presents the counterstory as a method/ology to rhet-comp studies and to the humanities in general. Through a critical race theory (CRT) framework, Martinez crafts a robust foundation and explanation for the adoption of CRT's counterstory as method/ology. The author focuses on foundational figures in CRT to introduce forms of counterstories: narrated dialogue, allegory/fantasy, autobiographic reflection, and dialogic epistolary. Martinez accentuates the instructional implications of this approach for students and instructors. In addition, Martinez includes syllabi for various courses in the appendix. The text includes a foreword by Carmen Kynard, an afterword by Jaime Armin Mejía, an author's note, a prologue, five chapters, an epilogue, and an appendix with sample syllabi. The author also includes a counterstory to accompany several of her chapters.

In her first chapter, Aja Y. Martinez writes: "Thus, counterstory as method-ology is the verb, the process, the critical theory-informed justification for the work, whereas counterstory as method is the noun, the genre, the research tool. While this entire project is influenced by counterstory as methodology, the individual chapters will review counterstory as method."<sup>12</sup> Martinez presents the counterstory as a viable method/ology to inform race work and elevate marginalized voices. In particular, she draws on CRT to advance her work. Her introductory chapter delineate eight tenets underwriting counterstories as a method/ology. The tenets acknowledge the permanence of racism yet challenge dominant ideologies through intersectional, interdisciplinary, and experiential knowledge as well as a commitment to social justice. Martinez discusses how she will weave together her own "*papelitos guardados* with data and literature gathered on each topic" to concoct her counterstories, using the four forms mentioned above.<sup>13</sup> The chapter introduces an approach that centers experiential knowledge as it simultaneously works as an analytical lens.

In her second chapter, Martinez builds a foundation for narrated dialogue through legal scholar and critical race theorist Richard Delgado's writings. She emphasizes the construction and permanence of stock stories, or those stories upheld as neutral, in comparison to a counterstory. As a counterstory, "[d]ialogue, as a method, is more than common within rhetoric and writing studies, and has been most notably employed by Plato as a function of language to aid philosophical inquiry."<sup>14</sup> These dialogues as counterstories typically engage a teacher, or more knowledgeable person, and a student who strives to acquire more knowledge. In a sense, she skillfully embeds Plato in a conversation with race. A form of this dialogue includes book reviews, so Martinez constructs a dialogue that reviews

Mitchell's *Gone with the Wind* and Butler's *Kindred*. In this particular dialogue as counterstory, Alejandra (the teacher) and her daughter, Sofi, exchange ideas and analyses of these books surrounding the topic of race and how these authors' different relationships to enslavement shape their writings. In her class, however, Sofi only reads *Gone with the Wind*, so Sofi questions this instructional decision as she converses with Alejandra. The progression of the dialogue involves race, rhetorical theory, truth, and curriculum and instruction. These various topics intertwine in this dialogue, which makes it intricate and engaging. In fact, a few lighthearted jokes emerge. For example, while waiting for Sofi, Alejandra states that her tombstone will probably read "Died, waiting for Sofi!"<sup>15</sup> Nevertheless, the last section contains an unexpected rhetorical maneuver where Alejandra travels through time. In the subsequent chapter, she's in front of the original "Octalog" scholars.

In the next chapter, Martinez presents allegory as a "method that functions to render visible invisible forms of racism."<sup>16</sup> After articulating allegory as a storied form of research and expression via Derrick Bell's work, Martinez states, "my own counterstory as allegory/fantasy travels back in time with Alejandra Prieto to a dramatized version of the 1988 Conference on College Composition and Communication, and places this composite character in conversation with none other than the original Octalog."<sup>17</sup> Furthermore, Martinez views this approach as an instructional device for students in an in-class group exercise or a final research essay. Martinez employs this allegory/fantasy as she picks up in her time travel ventures in front of this Octalog and responds to the call to insert her "Self" into the discussion. The discussion engages historiography with the force of CRT through Self as a form of counterstory. Self asks: "In other words, is it more important that we know your names, you, the Eight, or is the goal to offer students methods by which to analyze and critique why your names have been centered, but also *why* and *how* (through historiographies processed through power framed by race, class, gender, and access) *the* rhetorical tradition came to be?"<sup>18</sup> In short, Self provides a critical interjection to the politics of historiography through this allegory/fantasy. What's accomplished through this exchange seems to carve space for racialized bodies into the writing of rhet-comp's histories and ways of approaching histories. This exchange inevitably reconfigures the terms of discussion by presenting the experiences from rhet-comp scholars of color.

The subsequent chapter presents Patricia J. Williams's autobiographic reflection as a form of counterstory. Concerning Williams's approach, Martinez writes, "Perhaps what is most threatening about Williams's method of autobiographic reflection is that this approach is very practical in its handling of theory."<sup>19</sup> An autobiographic reflection weaves together theory and experience to share counterstories. In her counterstory, Martinez proceeds to construct her own autobiographic reflection, which includes a construction of her own Octalog with

Condon, Gilyard, Kynard, Pritchard, Richardson, Villanueva, Young, and herself. Through this self-selected Octalog, Martinez discusses the ways in which autobiographical reflection have shaped these writers own research and teaching. For example, Prichard's character writes, "My work is a story [that] flows from life stories by black lesbian, gay, bisexual, transgender, and queer people to theorize the myriad ways individuals have learned and employed literacy in their quests to build a life on their own terms."<sup>20</sup> Then, Martinez presents counterstories through three autobiographical reflections via diary entries in which she presents her interactions with a peace officer, a security guard, and a human resource employee in the context of the borderlands. Her diary entry with a school peace officer examines the ways in which her former high school appears hypercriminalized with its locked doors, tall fence, and proximity to a jail. The second diary entry involves a security guard as she's dropping off her father at his work. The security guard—rather than the usual questions—inquires on Martinez's and her father's citizenship statuses. The third diary entry retells Martinez's encounter with a human resource employee that treats a white employee with utmost respect only to change her demeanor upon interacting with Martinez. The author writes, "I hovered midway between the desk and the waiting area, not really sure where to place my body in this increasingly hostile-feeling space."<sup>21</sup> Through these autobiographic reflections, Martinez concludes that people at the borderlands must constantly reassert their legality; reasonable suspicion can come from having a brown skin; and a responsibility exists for individuals to self-reflect on their privilege at the intersection of race, nation, and citizenship.<sup>22</sup>

The last chapter offers guidelines and a call to action for educators, namely in rhet-comp, to construct a course that includes and reaches students of color and their experiences. She concludes with an epistolary form of the counterstory involving Alé and her mentor Dr. V. Teaching a course on the histories of rhetorics, Alé reaches out to Dr. V because she faces a racist graduate student, so Alé asks: "[H]ow do I move forward, with resolve to keep teaching a student who has written responses that land as racist slaps on my face?"<sup>23</sup> Dr. V responds by pointing out that scholarship on students of color doesn't mean that mobilization of this knowledge has entered classrooms, so Dr. V endorses CRT as an approach to reach instructors and graduate students.

Martinez's epilogue is moving. She recounts her pregnancy story and the abuse she encounters at the hands of her daughter's father. Martinez leaves this space to relocate and find comfort with a family member and with her visits to a museum. During labor, Martinez's daughter's father shows up demanding his last name on this child. Feeling pain during this interaction and event, Martinez recalls, "Sixteen women filled my delivery room, and soon there was no more space for him; he was 'suffocating,' he said. They all 'made him sick,' he said. These women's col-

lective energy pushed him to the margins of this space, snuffing out his assertion and rights to occupation; so he left.”<sup>24</sup> This interaction manifests the collective energy required to push out abusive conditions.

Martinez’s *Counterstory* places the counterstory as a commonplace method/ology in rhetoric and writing studies to understand, interject, and reconceptualize race relations in this discipline and in the US. More generally, this text serves scholars of color in the humanities. Certain interactions or spaces often feel a little off, that is, racist, but no articulable way to present them seems feasible. Through the counterstory, Martinez demonstrates that these moments as stories work as research, theory, and instruction. For researchers, the text offers a method/ology to understand race in various sites in the US: educational institutions, borderlands, and scholarship. Her text provides a sturdy and incredibly well-researched articulation of the counterstory as a method/ology stemming from CRT. Therefore, the book facilitates a researcher’s own ability to conduct this type of research. In terms of instruction, *Counterstory* has multiple directions. On the one hand, educators can inform themselves on the instructional components of CRT and the counterstory because every chapter engages instructional implications. Likewise, the chapters themselves function as their own texts because Martinez writes in a way that facilitates their reading as self-sustaining chapters. In addition, the syllabi attached in the Appendix offer models to conduct rhetoric and composition courses.

## A Story on Border Checkpoints

In the Rio Grande Valley (RGV), Texas, people who want to travel outside of this area must cross through a border checkpoint. The Immigration and Nationality Act permits the permanent establishment of these border checkpoints so long as they stay within a reasonable distance (100 miles) from the border. These border checkpoints consist of about a dozen cameras pointed toward vehicles and its passengers as they pull up to a Border Patrol agent; Border Patrol agents (mostly males) crowd the place as if they follow the motto, “Power in Numbers”; and a German Shepherd or two typically patrols as well (I wonder if they’re also males). These agents equip themselves with firearms and the latest technologies, so it’s unclear what they’re anticipating in these interactions. In specific, Border Patrol can inquire about citizenship and immigration status.

So my parents and I arrive at the border checkpoint. The Border Patrol asks his question on immigration/citizenship status. I respond in Spanish. He asks about where I was born, and that’s never good because I was born in Matamoros. It’s like getting two strikes at this place, with a non-English language and with birth outside of the US. I explain the way naturalization works in the US to this agent. The

agent orders us to pull over to the side for secondary inspection. Six Border Patrol agents swarm our vehicle and they interrogate us from different angles. I turn toward my mom who's busting out credit cards to show that she participates and endorses a capitalist economy much like the ideal citizen would. My dad answers questions, but I can't discern his responses. At some point, a Border Patrol agent requests my driver's license and asks if I live in Fort Worth. I use this as an opportunity to assert whiteness. I explain I live in Fort Worth and am a doctoral student at a white-sounding institution. It works. We're free to go.

We stop at a gas station a distance down from this checkpoint. As my parents get down, I assess their appearance. My dad's wearing a camouflage long-sleeve shirt, so maybe he's trying to come off as too wild-West American. Maybe that raised reasonable suspicion? I even assess my parents' heights, and they look shorter than usual. Did their height raise reasonable suspicion? My mom's hair is black and puffy. Did that raise reasonable suspicion? I glance down at myself. I'm in a sleeveless shirt with a gold chain around my neck. Coupled with Spanish, did I raise suspicion? Aja Y. Martinez's text provides a space to bring these interactions and conversations into careful analysis. These experiences emerge as experiential support for implementing an antiracist rhetoric, practice, and citizenship.

### **Review: Louis M. Maraj's *Black or Right: Anti/Racist Campus Rhetorics***

In *Black or Right: Anti/Racist Campus Rhetorics*, Louis M. Maraj investigates the fluidity of Blackness in institutional settings and reaches beyond them as a form of deep rhetorical ecology. Through Black feminist relationality and Ubuntu frameworks, Maraj incorporates Black autoethnography, Black annotation in hashtagging compositions, and inter(con)textual literacy events to illustrate different articulations of Blackness, masculinity, and criminality. The text pushes against an institutional diversity rhetoric and practice by exposing the fractures between this rhetoric and Blackness in order to reclaim these sites and moments for future possibilities. The text includes a preface, an introduction, four chapters, a conclusion in the form of a meditation, and notes.

*Black or Right* examines Blackness in the context of Midwestern State University and beyond through cross-disciplinary angles. Furthermore, the text adds to the work aimed at antiracist practices in institutions. "*Black or Right: Anti/Racist Campus Rhetorics*," writes Maraj, "ultimately grapples with notions of Blackness in white institutional spaces to theorize how Black identity operates with/against neoliberal ideas of difference in the age of #BlackLivesMatter,"<sup>25</sup> and he adds: "My move to respond critically inhabits those fractures in deep ecologies where Black-

ness operates para/ontologically to think through what Black antiracist rhetorics emerge and how they do so. I thus offer Black autoethnography, Black hashtagging, Black inter(con)textual reading, and reconceptualized Black disruption as possibilities.”<sup>26</sup> In short, Maraj sets forth an aggressive theoretical, experiential, and analytical work that seeks fractures in the constructions of whiteness vis-à-vis Blackness. With/in these fractures, the author identifies forms of self-reclamation.

The first chapter engages an interesting discussion of Black masculinity between the author and his student in a postsecondary environment. Maraj writes, “The first time T asks ‘Are you Black?’ in some discussion of Black authored-text, I’m shook.”<sup>27</sup> This interaction erupts a few other occasions throughout the semester. T even nicknames Maraj #schoolboyLou, which other students adopt. The issue at hand, for T, lies in a seemingly incommensurable performance of Black masculinity in a white educational context whereby one cannot exist in the presence of the other. Maraj’s immigrant upbringing complicates this notion, but he engages its implications and states that more attention should be focused on “Blackness and Black gendering” so as to “destabilize static cultural binaries and stereotypes that diversity policy often maps onto Black bodies in white institutional spaces.”<sup>28</sup> Beginning with this narrative, Maraj explores further by analyzing a magazine publication from an institution he attended. In specific, the magazine presents him as a token student in a version of “palatable Blackness” to its audience.<sup>29</sup> Other students of color in the magazine receive similar treatment in their palatability and listed hardships in their quest to attain a degree. Maraj then juxtaposes this magazine with his treatment on the street where a man racially profiles the author and jumps him, mistakenly thinking Maraj stole his property. Furthermore, Maraj tells of an event where police profile and harass him inside his home: “I specifically choose off-campus interactions that push institutionalization up against identity to foreground how the Black graduate scholar engages with kairotic spaces not seen in classrooms, conference presentations, or professionalization workshops.”<sup>30</sup> Lastly, Maraj writes a poem with T as his audience to present the complex nature of Black masculinity in white institutions. This first chapter depicts the deep rhetorical ecologies at play because these events transpire in different settings, but Blackness underwrites each of them.

The subsequent chapter engages with hashtagging as a Black literacy practice. Maraj states that these hashtags constitute a “Black rhetoric with antiracist potentials.”<sup>31</sup> Furthermore, he writes: “I suggest that based on demonstrated usages of racialized hashtags—specifically #BlackLivesMatter—for counter/public education and above-outlined statistics of heavy social media use by Black folk, rhetoric/communication, writing, and literacy studies scholars might usefully understand hashtagging as a *marginalized* (out-of-school) literacy. Such a move might reclaim the hashtag commonplace for its subversive potentials—offering

a kind of (para/ontological) being through/in the moving rhetorical object.”<sup>32</sup> These hashtags construct networks of Black individuals in digital spaces where Blackness can be relationally analyzed and (re)created. Moreover, it opens possibilities for students to practice its subversive potential. In practice, the author employs Tumblr as a commonplace book, so students can engage in social activism. In this respect, Maraj analyzes the meaning-making practices the students make between classroom readings, Tumblr, and the use of hashtags. For example, the #VirtualBlackCommunity and #NoLongerSlaves “position the [#BlackLivesMatter] movement between a violent history of bondage and the digitized possibility of collectivity.”<sup>33</sup> This chapter offers practical instructional approaches for classrooms and discusses the intricate meaning-making potential for this form of literacy. The employment of hashtags to connect histories, movements, and relationality showcases the complex nature of this literacy practice.

In the third chapter, Maraj reads three literacy events and their relationship to each other in an inter(con)textual analysis. Maraj writes, “I argue that the #BlackLivesMatter movement suggests the Black rhetoric of *inter(con)textual reading* as antiracist means.”<sup>34</sup> Through an analysis of Garza’s “Herstory of the #BlackLivesMatter Movement,” Lamar’s “Alright,” and Robert’s *blacklivesmattersyllabus.com*, the author identifies a rhetorical ecology where these texts “reflectively represent three central, yet fluid, stances on the intersectional Blackness in relation to state power within the post-Ferguson moment: the *historical*, *populist*, and *pedagogical*.”<sup>35</sup> The author catapults his analysis beginning with the syllabus as it connects the other two texts which places them in an inter(con)textual relationship with each other. One of the major points discussed includes Lamar’s “Alright” as a problematic chant in support for #BlackLivesMatter, in particular because Garza champions a Black radical feminist orientation for this movement. In an interesting turn, Maraj engages Black Christianity found in Lamar’s text and Robert’s syllabus but fails to appear in Garza’s “Herstory.” Rather than provide definitive responses, the author raises questions about the relationship between women and Christian authority: “when in heteronormative relationships, their husbands become representative of Black Christian authority, how might Black women engage the authority of Blackness, while moving away from systemic oppression?”<sup>36</sup> This complicates race and power dynamics at the intersections of Blackness, Christianity, and Black feminism. Nevertheless, this angle raises a serious issue that requires further attention and analysis. Overall, this chapter performs an impressive analysis of the deep rhetorical ecologies that these texts inhabit.

In the fourth chapter, Maraj turns once again toward autoethnography and literacy events to signal how crises of safety develop deviant racialized bodies. In specific, the author considers a Black Lives Matter symposium, a series of safety documents from the institution’s Public Safety Department, and a YouTube video

of a student protest at the institution. In the space of the institution and post-Ferguson temporality, the institution positions racialized bodies as deviants, so Maraj presents the concept of “rhetorical reclamation” to combat this deviancy. He writes: “While white institutional defensiveness post-Ferguson produces conditions (via crises of safety) that continue to place Black bodies with/in those white institutions into precarious binds, rhetorical reclamation offers means by which those bodies might creatively invert third-person consciousness to make Black agency with/in those conditions.”<sup>37</sup> These rhetorical reclamations via third-person consciousness identifies fissures in white institutions. Maraj analyzes the keynote address from the Black Lives Matter symposium as a rhetorical reclamation of the diversity espoused by institutions. In other words, the faculty member and her students’ works refuse to serve as diversity tokens and instead present “Black cultural temporalities.”<sup>38</sup> In contrast, the Department of Safety promotes a workshop to teach individuals on safety on campus. However, Maraj notes that these advertisements position Black bodies as deviants whereas they present white bodies as respectable and noncriminal, signaling a racial divide between the citizen/student and deviant. Lastly, the protest held at Midwestern State University and captured in a YouTube video includes administrators who seem concerned for the safety of their (white) employees, but a protestor rhetorically reclaims this space by expressing that students of color in the protest live on campus. This works as a rhetorical reclamation as it showcases the contradictions of racialized bodies at the institution and their disregard by institutional personnel and institutional rhetoric.

The final chapter’s title signals a meditation. This meditation showcases itself in a stream of consciousness style of writing that seeks future possibilities. Maraj meditates on questions, such as “How can we find narrative for those who speak differently? Whose language falls away in the wake of history? #BlackLivesMatter wants us to theorize a world in which the tag should fold on itself, where we wouldn’t have to use I by using it.”<sup>39</sup> In this sense, the author contemplates possibilities, futurities of Blackness.

## A Story on DEI Trainings

During my first semester in grad school, I attend a diversity equity and inclusion (DEI) training. It’s a great training, and I feel a complete sense of understanding on issues of diversity, equity, and inclusion in postsecondary settings. I kid.

This event complicates my relationship and understanding of these types of trainings in educational institutions. A white woman and a mixed-race woman lead the training. The facilitators hand out a worksheet which consists of a seg-

mented wheel with different categories: sexual orientation, gender, religion, race, socioeconomic status, ability, and a few others. They request for us to fill in these characteristics as they pertain to ourselves. I feel extremely uncomfortable responding to these questions because I haven't figured out their end-goals. Once filled out, they ask that we write our names at the top. I only write my initials because shit is still weird to me. After collecting these documents, the facilitators explain that they will pair us with other individuals and that these pairs will join another pair to form a larger group of four people. The facilitators inform that they will designate topics for discussion based on responses.

I'm paired up with a white woman. The other pair that we join consists of two white men. I immediately think, "I hope I don't have to talk about race." In fact, I don't want to talk about any of those categories because I feel uncomfortable in this context. The facilitators assign race for my partner and me whereas the other pair gets assigned religious beliefs. The facilitators inform us that about five to seven minutes will be allotted to discuss the topics chosen for us. My partner and I go first. We discuss race while two white men observe our interactions because they will later comment on how we could've engaged a better discussion. It's strange. I make a quick assessment of what's worthwhile to discuss with this white woman: race as social construct, race as endemic in the US, race and white fragility. I choose race as social construct, so I steer this impromptu conversation in that direction. It is not surprising that the white woman responds that she hasn't considered race because she's white. At a white institution, I cynically expect that response from a majority of its population.

We stop talking with a couple of minutes left, so the mixed-race facilitator walks over to us. "You finished your discussion about race?" she inquires. We let her know that we did, so she pushes further, "You resolved race issues in the US?" That catches me off guard, so I get agitated and respond forcibly: "I don't think we can resolve racism in five to seven minutes." The other three white participants fall to the background, and I focus on the conversation between this mixed-race woman and myself. A short but heated exchange transpires.

After the interaction, I reflect. What did we achieve? I deduce that neither the mixed-raced woman nor myself gained anything from this exchange. When I read Sara Ahmed and later reinforce it with Louis M. Maraj's text, I realize who gained something from this exchange: the institution. It's a white context with racialized protagonists and white secondary characters. But I reassess this analysis and notice that I'm giving the mixed-race facilitator and myself too much credit. The institution serves as setting and protagonist. The characters fall to the background. I feel much more comfortable with this latter analysis.

## Antiracist Rhetorics, Practices, and Teachings

I return to Wynter's question on our responsibility in the construction of these inner eyes that perceive in white terms. These inner eyes certainly affect students and instructors of color in their interactions with each other and in institutions. Stemming from a couple of disciplinary backgrounds, these authors take responsibility for the construction of these inner eyes. They assess the conditions that contribute to their remaking, which identify the racist ways in which individuals and institutions interact with racialized bodies. In particular, Baker-Bell identifies the linguistic racism present in individuals at large and even held by speakers of Black language themselves. Martinez contends with various scholarly and quotidian interactions that an attention to race and gender can reveal about their motivations and influences. Lastly, Maraj engages with the institutional practices that give rise to racist stereotypes that position Black bodies as deviant and beyond the normal conditions of institutional life. These authors collectively offer articulations, moments, institutions, and entities that construct the very conditions that (re)create racist practices. In her blog *feministkilljoy*, Sara Ahmed writes, "A complaint might be how you say no to something whether in speech or writing or even through non-verbal communication; complaints as objecting, calling out, contesting, naming; questioning; and so on."<sup>40</sup> Similar to a complaint, antiracist rhetorics object, call out, contest, name, question, and so on. They rub certain folks the wrong way; they antagonize racist practices; they name these racist encounters; they question, research, and respond to the rhetorical and material consequence of white supremacy on individuals of color. In their pursuit and practice of these antiracist rhetorics, Baker-Bell, Martinez, and Maraj story-tell, bend genres, include family members, and chart academic genealogies for themselves. At every turn, these authors contend with the consequence of white supremacy inside and outside the classroom.

The writers consciously bend genres as they write, analyze, and present approaches to dealing with antiracist work. Baker-Bell states that her text "pushes the boundaries of many academic book genres by remixing multiple modes of styles of writing."<sup>41</sup> And she does. Her text includes composite characters, embedded visuals, dialogues between students, discussions with students and herself—all while supporting these observations and analyses with external research. Likewise, Martinez bends genres as she incorporates empirical data with analyses, dialogue, and storytelling while simultaneously constructing theoretical conclusions. This particular form of writing maintains that stories can reach individuals, so Martinez constructs these stories infused with empirical data as well as research-based support from other scholars. In particular, Martinez reaches back to Greco-Roman times to coopt dialogues and employs more recent approaches,

such as autoethnography. Likewise, Maraj bends and manipulates genres in his own study. He takes scholars such as Vershawn Ashanti Young's own genre-bending and genre-exploding styles and incorporates this approach. In so doing, Maraj changes registers, engages empirical research in narrativized and analytical ways, and engages multimodal platforms in his analyses. This approach models the intricate ways in which Blackness and anti-Blackness permeate various spheres of public and educational life. In essence, these writers perform outstanding feats as they recognize the old scholastic style of writing that may restrict a fluid expression. The genre-bending fashions a way that provides deep theoretically supported claims with empirical data while insisting on an accessibility to its readers.

It's interesting to see these three writers employ a variation of personal experiential data collection in their approaches. Baker-Bell discusses an "ethnographic snapshot" to her approach at Leadership Academy in Detroit. Although the term could've used explicit elaboration, it's worthy to note her ability to access and exist in this Detroit space. She explains that students had a "series of questions . . . reflective of what I would call a Detroit literacy practice."<sup>42</sup> These series of questions permit students to assess Baker-Bell and her ability to see, hear, and record information about their own educational and linguistic practices. Martinez employs a similar approach through "autobiographical reflection."<sup>43</sup> She focuses this section of her study at the border. It's important to mention the ways in which she has access and exists in these spaces as well. Unlike Baker-Bell, whose students vetted her credibility to exist in their space, in the case of Martinez, people in positions of different forms of authority and surveillance question her own ability to inhabit these spaces in her official and unofficial capacities. Lastly, Maraj intersperses autoethnography throughout his text. In several instances, police officers accost him and a random dude on the street racially profiles him. These instances require serious reflection and analyses to understand the racist logics that permeate these situations. In general, it's extremely powerful to know that these individuals can reach into their own experiences as racialized bodies in the US as examples of acceptance into a community (in the case of Baker-Bell) but also harassment and profiling (in the case of Martinez and Maraj). These methods of centering the personal experiences of Brown and Black bodies showcases fruitful approaches to antiracist practice, theory, and instruction.

In a similar vein, the writers showcase their family members. The reader gets an inside view, if brief at times, into the writers' upbringings. This type of rhetorical maneuver works to contrast home practices to institutional practices. For example, to frame her study, Baker-Bell states, "My mother still remains my favorite linguistic role model."<sup>44</sup> In this respect, the author presents the Detroit English she grew up listening to and practicing. Relevant to her study, she shows that such practices seem unworthy in institutional contexts as depicted by the students'

initial responses to the linguistic assessment. So, the mother as a linguistic role model juxtaposes against an institutionally white linguistic education that affects students' perceptions of Black English. Martinez also presents her grandpa: "My grampa's stories always provided us an agency through an alternative narrative."<sup>45</sup> One of the stories she relates transpires in the context of mass deportations of Brown folks during the Great Depression. In fact, she notes that her grandpa and family were erroneously about to be repatriated to Mexico—typical racism. In this regard, Martinez carries a historical and familial relationship to the subject she studies, making her sharp with her observations and analyses. Maraj performs a similar rhetorical move when his aunt and cousins from Trinidad and Tobago show up to his classroom while he teaches. He writes that it lets him see himself "as an English instructor while a Black Caribbean im/migrant working in a privileged role."<sup>46</sup> Once again, a juxtaposition between the author's personal experiences at home contrast the institutional setting. It serves to succinctly present the issue of a white space inhabited by a Black im/migrant body. By bringing in family members, the writers skillfully establish their core issues: a white institution suffocates their previous and current existence as exemplified through their familial upbringings.

The citational practices for these writers also depict a specific genealogy and trajectory that they embed themselves within and endorse. Although not exhaustive of their approaches, these scholars align their works within Black feminisms, Black studies, Latinx studies, Indigenous studies, critical race theory, and Black linguistics. In a sense, the citational practices work to delineate ancestry in academia. This ancestry can exist at this point because a previous (and still current) generation of scholars began the work of examining the experiences of Black and Brown bodies so as to interrogate white realms. This genealogy offers these scholars support as they advance their own conversations, insights, and experiences to advance an antiracist approach. In tandem with their inclusion of family members, these citational practices point toward previous and current scholarship that values these linguistic, cultural, and material forms of existing at home but not often found in formal educational spaces. On a related note, this previous scholarship carves a space for these writers to engage various registers, dialects, and languages in their writings. Baker-Bell depicts what she calls Black language in her conversations with students. Martinez inserts Spanish in her texts on multiple occasions. Maraj employs his multiple Englishes, influenced by Trinidad and Tobago and the US.

The authors for these books name things, thus providing a vocabulary for iterations of racist practices. For instance, Baker-Bell names Anti-Black Linguistic Racism. By providing this name to a common racist practice, she's able to observe, analyze, and discuss this type of dynamic in institutional settings. It immediately

provides another researcher/teacher to do the same: “Hey, that’s Anti-Black Linguistic Racism,” when they notice the devaluations of Black Language. Likewise, Martinez names the counterstory in the context of the humanities. Her position in this discipline informs her naming and elaboration of the counterstory as a viable and required method/ology to expand on antiracist work. From a method/ological standpoint, Maraj presents Black autoethnography to his readers. Unlike autoethnography, Black autoethnography centers Blackness and its potentials for an antiracist agenda. In short, these authors name things. They name racist encounters; they name new approaches; they name. From an antiracist stance, calling out the racism functions as a first step, but it’s important to understand the intricacies and differences between different forms of racism to begin to identify and unravel its roots.

## Share Stories

In her open letter, Sylvia Wynter connects the brutality in the Rodney King beating to the humanities and social sciences. Wynter implicates scholars, researchers, and educators in the constructions of the cops’ inner eyes. How is it possible to categorize an individual as N.H.I., an acronym that “means ‘no humans involved?’”<sup>47</sup> Wynter identifies the questioning of bare existence for a racialized individual, in particular a Black individual. The need to continue exploration of how this designation was made possible through institutional mechanisms and individual discourses. After the violence against Rodney King, the officers’ inner eyes allow them to write N.H.I. In this one event, these individuals describe an incident, understand a situation, apply methods/practices in their own profession, analyze the event and its actors, assess the conditions involved, and create a composition in the form of a report. These different acts that they undertake underwrite almost every discipline in various forms. In other words, any discipline can articulate antiracist practices, theories, and instructional approaches. Within their own disciplinary traditions, Baker-Bell, Martinez, and Maraj model an antiracist composition through their stories. They share stories about teaching, stories about quotidian life, and stories about criminalization. Their stories signal particular iterations of antiracist practice, yet other scholars must continue this tradition to interrogate other instances of white supremacy and reimagine other forms of educating and existing.

Stories prove powerful in this regard. Stories name people, places, interactions, and relationships. Stories reach a wide audience from children to grown adults. But stories don’t often make it into institutional or academic spheres. Official policies or course curricula in academic institutions don’t outright state, “Yo, some

pretty racist shit is gonna happen from this step in the process to this next step in the process.” Or, “In between Unit 1 and Unit 2, students will notice my sexist and racist practices.” Yet, this shit does happen oftentimes. Stories help to make sense of these experiences. Storytelling provides relief, offers analysis, and circulates these seemingly fleeting interactions. So, Reader, share your stories.

**José Luis Cano Jr.**

Texas Christian University

## NOTES

- 1 Martinez, *Counterstory*, 1–2.
- 2 Sylvia Wynter, “No Humans Involved: An Open Letter to My Colleagues,” *Forum N.H.I.: Knowledge of the 21<sup>st</sup> Century* 1, no. 1 (1994): 44; emphasis in original.
- 3 Baker-Bell, *Linguistic Justice*, 2.
- 4 Baker-Bell, *Linguistic Justice*, 20.
- 5 Baker-Bell, *Linguistic Justice*, 44.
- 6 Baker-Bell, *Linguistic Justice*, 48–49.
- 7 Baker-Bell, *Linguistic Justice*, 53.
- 8 Baker-Bell, *Linguistic Justice*, 59.
- 9 Baker-Bell, *Linguistic Justice*, 60.
- 10 Baker-Bell, *Linguistic Justice*, 64.
- 11 Baker-Bell, *Linguistic Justice*, 93.
- 12 Martinez, *Counterstory*, 2.
- 13 Martinez, *Counterstory*, 30; emphasis in original.
- 14 Martinez, *Counterstory*, 34.
- 15 Martinez, *Counterstory*, 39.
- 16 Martinez, *Counterstory*, 60.
- 17 Martinez, *Counterstory*, 63.
- 18 Martinez, *Counterstory*, 77; emphasis in original.
- 19 Martinez, *Counterstory*, 86.
- 20 Martinez, *Counterstory*, 90.
- 21 Martinez, *Counterstory*, 108.
- 22 Martinez, *Counterstory*, 109.
- 23 Martinez, *Counterstory*, 128.
- 24 Martinez, *Counterstory*, 141.
- 25 Maraj, *Black or Right*, 9.
- 26 Maraj, *Black or Right*, 9.
- 27 Maraj, *Black or Right*, 22.
- 28 Maraj, *Black or Right*, 26.
- 29 Maraj, *Black or Right*, 35.
- 30 Maraj, *Black or Right*, 39.

- 31 Maraj, *Black or Right*, 45.
- 32 Maraj, *Black or Right*, 53–54; emphasis in original.
- 33 Maraj, *Black or Right*, 70.
- 34 Maraj, *Black or Right*, 76; emphasis in original.
- 35 Maraj, *Black or Right*, 79; emphasis in original.
- 36 Maraj, *Black or Right*, 99.
- 37 Maraj, *Black or Right*, 105.
- 38 Maraj, *Black or Right*, 118.
- 39 Maraj, *Black or Right*, 136.
- 40 Sara Ahmed, “In the Thick of It,” *feministkilljoys*, October 5, 2020, <http://www.feministkillsjoys.com>.
- 41 Baker-Bell, *Linguistic Justice*, 7.
- 42 Baker-Bell, *Linguistic Justice*, 42.
- 43 Baker-Bell, *Linguistic Justice*, 81.
- 44 Baker-Bell, *Linguistic Justice*, 1.
- 45 Martinez, *Counterstory*, xxix.
- 46 Maraj, *Black or Right*, 23.
- 47 Wynter, “No Humans Involved,” 42.