Lowery & Walker.pdf

The Scholarly Practice of Spoken Word:
A Critical Inquiry into the Representations of Black Performance Poetry

Charles Lowery
Department of Educational Studies
Ohio University, USA
E-mail: loweryc@ohio.edu

Anthony Walker
Director of Student Success and Completion
Tarrant County College, USA
E-Mail: anthony.walker@tccd.edu

Abstract

Systemic racism dismisses the identities of minoritized individuals through the institutionalized policies and educational practices that reflect only dominant U.S. cultures. Such ways of doing fail to uphold education's charge to provide a curriculum for equitable experiences of minoritized cultures, thus failing certain populations and ultimately society. Shifting the educative focus from deficit thinking, this paper presents the voices of urban spoken word poets as catalysts for a critical pedagogy that empowers youth, linking aesthetic representations with lived experiences. We present critical pedagogy as a framework for scholarly practice with the potential of creating equitable curricula for students in urban settings.

Keywords: critical pedagogy, critical race theory, narrative inquiry, race, social justice, spoken word poetry

This essay explores the way in which spoken word poetry forms a representation at the nexus of theory and practice of experiences. Specifically, the experiences to which we refer are the lived experiences of African Americans in the U.S. systems of schooling that characterize U.S. society. As a study rooted in critical race theory (CRT) we examine selections of spoken word poetry that convey messages and metaphorical structures that speak about the oppressive socio-cultural reproduction of experience as education. Due to the theoretical and pragmatic implications of these mediated representations we see a dialogue centering on spoken word as a catalyst for confronting curricular and pedagogical concerns of scholar-practitionership in educational preparation programs.

To accomplish our discussion, we look at the educative relevance of spoken word poetry as an aesthetic means of documenting one's socio-cultural context and examine spoken word's role in preserving the storied narratives of African Americans in the U.S. By embracing a critical perspective, we can analyze the lived experiences and aesthetic attitudes of a given culture (that of the authors and artists which comprise the community of the Black spoken word performance genre).

Context of Spoken Word

Although the U.S. citizenry continues to diversify, often the identity of difference is stifled in the systemic processes of education. This subdual manifests within the formal structures of institutions, such as P12 schools and institutions of higher learning, whose responsibility is service to the greater U.S. populace. Providing critical leadership and learning, to push a well-informed citizenry forward in progress, education has been seen as a service for the betterment of society (Kezar, 2005). However, systemic racism disadvantages racial minority groups (Feagin, 2006). According to Pager and Shepherd (2008), systemic racism occurs when "the prevailing system of opportunities and constraints favors the success of one group over another" (p. 197). Such systemic practices fail to uphold education's responsibility to social justice, equity, care, and freedom, and therefore fail students and society.

Despite advancements in curricular development theory in higher education and reform efforts in P12 education, the collective voice of minoritized knowledge-seekers is all too often silent (Freeman, 1997; Solorzano, Ceja, & Yosso, 2000). A curriculum based on personal experiences and individual interest is desired to entertain a holistic view of effective engagement and enrichment. Using narrative inquiry (Gay, Mills, & Airsian, 2009; Kim, 2016) as an analytical

method this paper attempts to take an arts-based approach to linking metaphors of lived experience to critically oriented pedagogies through an analysis of spoken word poetry as a style of scholarly practice.

We acknowledge that African American students often continue to be the object of deficit thinking (Shields 2004; Shields, Bishop, & Mazawi, 2004). As it has been observed, "Deficit perspectives place blame of social problems on those lowest in power and focuses the discourse to solving problems that reproduces established social structures" (Ransaw, 2014). In efforts to transfer focus away from deficit thinking and blaming, this article seeks to demonstrate how spoken word poetry can be a stimulus for challenging racism and creating just, equitable curricula for all students at all levels of learning.

Additionally, as the focus of our study emphasizes critical pedagogy, our analysis also seeks to link curricula with the ideal of liberation. While curriculum and pedagogy are companion cornerstones of P20 education (Hersh & Merrow, 2005), and moreover provide an intimate, complex dialogue between teachers and learners (Pinar, 2012), curriculum can potentially serve as a guide and framework for the transmission of democratic and socially just values. In a curricular sense, this forms a continuity of experience between P12 and higher education programs that we view as critical in the development of the student. Connecting critical curriculum and spoken word pedagogy with ideals of equity and freedom at levels of the educative experience could foster opportunities to transform schools into educational environments prepared to empower all stakeholders. The influence would establish a culture of freedom emphasizing the flexibility and criticality necessary to empower themselves and students.

Conceptual Frameworks

Analysis of spoken word will be situated within a conceptual framework of critical race theory (McLaren & Kincheloe, 2007; Solorzano et al., 2000) as well as Dewey's theories of knowing (1916; 1981). We raise questions concerning the nexus between the curricular-pedagogical cycle and the lived experiences of the disenfranchised. By synthesizing narrative analysis and arts-based research we examine spoken word as a means for communicating the identities and lived experiences of Black youth as shaped by schooling and the educative forces of society. Narrative analysis as an approach to research that examines data focused on descriptions of events and experiences to identify themes, plots, and meanings to stories (Polkinghorne, 1995). In this case the "stories" we examine are the artistic narratives presented through the art of Black performance poetry.

We view the relationship of experience and identity as a socio-cultural phenomenon defined and transmitted by the agency of the educative process as a social construct. To this end, spoken word is accepted as an expression of art as aesthetic experience (Dewey, 1916; 1981). Conversely, the aesthetic experience of the poet performed through the poem is an articulation of educative experience (Dewey, 1916; 1981). Curriculum communicates concepts and content to the learner; the process becomes a student's lived experience within the pedagogical exchange. Therefore, examining metaphors of schooling in spoken word, we embrace a broad construction of the curriculum-pedagogy cycle as integral to the lived experience of the Black poet.

Critical Race Theory

Critical Race Theory (CRT) advocates specifically for social justice through intentional examinations of systemic racism (McLaren & Kincheloe, 2007). CRT juxtaposes ideals and power of systemic privilege against an individual's lived realities to advocate for emancipatory, transformative frameworks prepared to effectuate change (Giles & Hughes, 2009). CRT campaigns for the acknowledgement of institutionalized (or systemic) racism while empowering individuals to find their space and voice within the ways of living that sustain inequitable and asymmetrical relations of power and oppression (Solorzano et al., 2000).

CRT converges heuristic realities of racial marginalization with alternative ways of knowing to provide a platform for scholarly practice focused on interrogating the concepts of race and racism (Lynn & Parker, 2006). Further, CRT challenges the systemic practices and values that sanction the acceptance and perpetuation of race-based oppression (Solorzano et al., 2000). Recognizing how race manifests a social hierarchy in the U.S., CRT integrates paradigms of scholarship and practice that challenge ideologies that fabricate race not as a social construct but instead as a natural attribute of life (Patton, McEwen, Rendon, & Howard-Hamilton, 2007). In turn, pedagogies and analyses fixed in CRT principles (i.e. permanence of racism as subordination in society, emphases of experiential knowledge as a form of data, and a commitment to challenging dominating perspectives) seek to uncloak racism and to replace invisibility and silence with acknowledgement and advocacy (Shields, 2004; Solorzano et al., 2000).

Dewey's Theories of Knowing

In this study we embrace a Deweyan theory of knowing. As a way of knowing, art is experience, and experience equates education. Likewise, communication parallels education as well. Spoken word poetry signifies an art, an experience, and a means of communication. Spoken word not only serves as a metaphor for education, it transmits a way of knowing the world through artistic expression; therefore, spoken word is education. Within the experience of the poem exist certain structures that allude to educative experiences that the artist shares through the storied medium of the art itself. Nonetheless, in a direct sense the lived experience of the artist is expressed *in* and *through* the art (Dewey, 1981). The language and metaphors articulate lived experiences that reveal a pedagogical struggle, the absence of self or identity within the accepted curricula of U.S. schooling and society (Hall, 2014; Pinar, 1993), the persistence of institutional racism through the underrepresentation of Black educators (Rosales, 2016; U.S. Department of Education, 2013), the overrepresentation of African American males in disciplinary placement settings (Lewis et al,, 2010; Themba-Nixon, 2001), and the harsh subtleties of microaggressions in predominantly White classrooms based on Eurocentric ideals (Harwood et al., 2015; Huber & Solorzano, 2014; Solorzano et al., 2000).

Dewey (1981) stated, "In order to understand the meaning of artistic products, we have to forget them for a time, to turn aside from them and have recourse to the ordinary forces and conditions of experience that we do not usually regard as [a]esthetic" (p. 527). Dewey recognized "the development of art out of everyday experience" (p. 534). He wrote,

> . . . [L]ife goes on in an environment; not merely *in* it but because of it, through interaction with it. No creature lives merely under its skin . . . in order to live, it must adjust itself, by accommodation and defense but also by conquest. At every moment, the living creature . . . must draw upon something in its surroundings to satisfy its needs. The career and destiny of a living being are bound up with its interchanges with its environment, not externally but in the most intimate way. (p. 535)

Within the interchange with our environment, our lived experiences and our interpretation of those experiences are equated to communication—to education. Our experiences of the world provide knowledge that shapes us through learning. Making sense of such experiences is at the foreground of this study. In this instance, current pedagogic practice fails to utilize models of experiential learning

and personal experiences as a means of empowerment for Black and other minoritized urban youth. Instead, interpretations focus on attributes that further stigmatize through images of indifference, anger, and rebellion, not seeing the connection of personal knowledge acquisition through authentic and aesthetic experience (Dewey, 1938). Curriculum design should express this connection; critical pedagogic practices should foster such experiences. In other words, education must be based on a concept of continuity of experience. Dewey (1916) averred,

> With the renewal of physical existence goes, in the case of human beings, the re-creation of beliefs, ideals, hopes, happiness, misery, and practices. The continuity of any experience, through renewal [and continual re-adaptation of the environment] of the social group, is a literal fact. Education, in its broadest sense, is the means of this social continuity of life. (p. 2)

Spoken word poetry is a contemporary means of communicating beliefs and ideals; it is a voice of a common culture and identity (Boudreau, 2009; Hall, 2014; Pinar, 1993). As with hip-hop, the performances of these artists represent ways of knowing and *grasping* experience (Dewey, 1938), in the case of spoken word, specifically the urban and marginalized experience; oppression and resistance are adapted and transmitted through the spoken rhymes and rhythms of, by, and for peers and youth of Black America. Through digital media, such as YouTube and HBO specials (currently, all videos are available on YouTube), the messages of this communicated art is preserved and transmitted to society.

According to Dewey (1916),

> This transmission occurs by means of communication of habits of doing, thinking, and feeling from the older to the younger. Without this communication of ideals, hopes, expectations, standards, opinions, from those members of society who are passing out of the group life to those who are coming into it, social life could not survive. (p. 3)

Just as culture and identity are a necessary element of any given curriculum, so the art and the experience of social life can frame the educative program. As Dewey eloquently noted,

> Not only is social life identical with communication, but all communication (and hence all genuine social life) is educative. To be a recipient of a

communication is to have an enlarged and changed experience. One shares in what another has thought and felt and in so far, meagerly or amply, has his own attitude modified. (p. 6)

Herein, Dewey expresses both the notion of poetic expression as a means of conveying experiences (as educative) and its potential to denote the curricular-pedagogical aspect of the educative process. To further understand this connection to curriculum requires consideration of the historical context of spoken word poetry.

History of Spoken Word

Spoken word poetry derives from three distinct traditions: the Harlem Renaissance, the Black Arts Movement, and the Beat Movement. According to the Black Youth Project (2011), "spoken word poetry sprang loosely from the expressive energies of the blues, the Harlem Renaissance, and hip-hop music which had each permeated black communities throughout America over the course of the century" (para. 1, line 1). Furthermore, the project posting attributes the evolution of spoken word to "the 1960s beat poets of coffee houses and oral, interactive, live art," stating "spoken word and slam poetry came from the margins of cities like Chicago and New York" (para. 1, line 5). Recognizing spoken word's derivation from African oral tradition, Smithsonian Folkways' "Say It Loud" maintains that contemporary African American culture is a product of a robust heritage of literature and music. The article states that contemporary hip-hop and slam poetry artists found inspiration in Harlem Renaissance authors such as Langston Hughes who likewise were inspired by blues and African American spiritual music ("Smithsonian Institute," 2015). Evidence of this inspiration can be seen "in their use of metaphor, alliteration, rhythm, and wordplay" ("Smithsonian Institute," 2015).

This Soundscapes segment identifies spoken word's connection to the Black Arts Movement of the late 1960s and early 1970s. The description details the aesthetic roots of performance poetry, stating, "the experimental and often radical statements of the Black Arts Movement developed a synergy with cutting-edge jazz and funk music that would expand the boundaries of African American cultural expression" ("Smithsonian Institute," 2015). As such spoken word artists create "space for increasingly alternative political ideologies to be raised, discussed, and acknowledged" ("Smithsonian Institute," 2015).

In the late 1960s, Black Arts Movement author and scholar of Black American theatre and drama, Larry Neal (1968) wrote, "A main tenet of Black Power is the necessity for Black people to define the world in their own terms" (p. 29). In an aesthetic sense, African American artists interpret this as the social obligation "to speak to the spiritual and cultural needs of Black people" (p. 29). Neal (1968) argued that the modern artist of his day had a need "to confront the contradictions" of his lived experience in the context of Western racism. In a sense, present-day spoken word has created a new democratic space—an open urban venue to explore issues of equity and social justice through live performance and audiovisual media. As such, spoken word has developed "a profound ethical sense that makes a Black artist question a society in which art is one thing and the actions of men another" (Neal, 1968, p. 30).

Tracing the roots of spoken word to Beatnik poetry, Wheeler (2008) unpacks the artistry of spoken word and links its style, context, and content to the likes of Beat poetry, the Black Arts Movement, and other artists and movements. In her book, *Voicing American Poetry*, Wheeler writes, poets, as public voices, "have reached many kinds of audiences from bohemian, activist, and academic circles" (p. 128). Through a uniquely cultural, multimodal use of style, vernacular, and culture, spoken word poetry fashionably interconnects history with contemporary forms of music such as jazz and hip-hop. Wheeler substantiates the origins of spoken word in the work of the Beat Generation, specifically referred to as *slam poetry*. Wheeler adds that these poets "have voiced their work with different goals, such as earning a living, promoting a cause, or celebrating a community" (p. 128).

The origins of spoken word poetry reflect its diverse evolution and maturation as a form of art and expression. As Smithsonian Folkways (2015) asserts, words are powerful entities, drivers of emotion, intellectual freedom, and a conduit of experimental learning for the speaker and spoken to. This power to inspire change manifests in the dynamism developed through the 1950s Beatnik Generation and its ties to Langston Hughes and W.E.B. DuBois. Viewing spoken word as a contemporary form of expressing one's milieu through an aesthetic style of culture- and history-laden verse, it offers a unique dialectic for examining the continuing pedagogic problems embedded in practices and expectations that reflect mainstream thinking in our current society and schooling.

The Scholarship of Spoken Word

Dewey (1902) defined curriculum as "a continuous reconstruction, moving from [one's] present experience out into that represented by the organized bodies

of truth that we call studies" (pp. 11-12). As Bobbitt (1918) put it, "Curriculum is the entire range of experiences, both directed and undirected, concerned in unfolding the abilities of the individual" (p. 43). As the cornerstone of higher education's identity and ways of functioning, curriculum is a complex conversation spanning experiences and meanings from the past, present, and future (Hersh & Merrow, 2005; Pinar, 2012).

From the Latin *currere*, curriculum refers to a running, a course, a career. As such curriculum and its system of delivery (pedagogy) implies a cyclical nature that we see in education's power to reproduce concepts, constructs, and realities. Through social discourses that privilege certain knowledge and oppress other *knowledges*, curriculum reproduces realities of prejudice and presumptions embedded in student expectations. Responsible for teaching the curriculum, an educator's willingness to acknowledge multiple perspectives and reasoning has great influence on student learning (Slattery, 2006).

The chain connecting the need to entertain multiple logics of reasoning with one's experience in learning is criticality. Critical thought has been described as "the intentional endeavor to discover specific connections between something which we do and the consequences which result, so that the two become continuous" (Dewey, 1916, p. 145). The notion of critical pedagogies for just and equitable curricula situates within these understandings of criticality. Yet many classrooms throughout the P20 system seldom make quality use of authentic criticality (Door, 2014). Learning founded in criticality would connect lived experiences with new information, thus resulting in deeper understandings of self and systemic societal structures. If utilized effectively, criticality has the potential to empower students and practitioners alike to embrace a multifaceted understanding of the world.

Preparation and Curriculum

Higher education's duty to prepare and serve educators for the betterment of the public good must be further explored. Nyborg (2004) stated, "The question of how well higher education in this sense is serving the public good is a complex issue" (p. 1). Nyborg asserted, "Public responsibility is a precondition for a national higher education system" (p. 2). Among the noted functions of higher education are "to prepare for life as active citizens in democratic society" and "to contribute to personal growth" (p. 1). These functions hint at a commitment to curricula informed by critical pedagogies. From amid the increased racial diversity of U.S. populations (Johnson & Lichter, 2010) and the growing emphasis to

diminish racism within the context of the U.S. ecology (Wise, 2010) arises the need to establish culturally proficient, critically oriented curricula in preparation programs of higher education.

Such curricula would allow platforms of learning that integrate counternarratives into education to challenge traditional norms of knowledge. Drawing on Peters and Lankshear (1996), Jupp (2013) defined counternarratives as narratives designed to challenge traditional, normalized discourse to examine dominant storylines and bring marginalized voices and experiences to the forefront. According to Peters & Lanskshear (1996), these social narratives counter 'official' and 'hegemonic' narratives of everyday life: those legitimating stories propagated for specific political purposes to manipulate public consciousness. . . ." (p. 2). Under such guises, education could promote ideals of empowerment rather than assimilation. We see evidence of the implications described here in the figurative style of spoken word.

Importance of Metaphor

Metaphor has long been accepted as a key component of poetry and other literature. According to Lakoff and Johnson (1980), "Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language" (p. 3). However, metaphorical representations are an inherent feature of ordinary communication and everyday experience. Lakoff and Johnson (1980) stated, "our conceptual system is largely metaphorical, [meaning] the way we think, what we experience, and what we do every day is very much a matter of metaphor" (p. 3). Metaphors are the very concepts by which we live our lives.

Therefore, metaphor cannot be overlooked in analyses of narrative discourses (Maalej, 2007; Musolff, 2012). Maleej (2007) posited that metaphor through cognitive processing is applicable to everyday, literary, promotional, and scientific discourses. What develops is a narrative representation that "consists in finding a sizeable amount of linguistic metaphors that would either be explicitly spelt out or implicitly evoking a corresponding metaphoric concept" (p. 140). The process relies on interpretation and explanation, and hinges on the power of metaphoric evaluation and persuasion (Maalej, 2007).

Musolff (2012) addressed the manner in which metaphor analysis can be used to unmask racist ideology (p. 301). However, Musolff viewed this in terms of investigating and exposing the racist metaphor through critical theory. Musolff

emphasized the importance of incongruences between Lakoff and Johnson's (1980) concepts of source and target domains in political discourse as a means of identifying racial views in text and speech that promote bias and bigotry. Ultimately Musolff's discursive significance of metaphor can theoretically be employed to *turn the tables*. Here it is proposed as a conceptual representation through which an examination can be made of the incongruences brought to light in the messages of equality and counternarratives of spoken word. If so, metaphors can potentially expose racial discourses of privilege and oppression, as well as mediated representations of power and exclusion.

For this analysis we view spoken word poetry as a means of aesthetic expression with conscious and unconscious metaphors. These narratives form a pedagogical-curricular message that develops out of the lived experiences of the artists with educational practices in the milieu, or social environment. Our interest is the impact that this pedagogical-curricular message has on young Black students in U.S. systems of schooling. Our purpose is to allow the structure of spoken word to give space to the poets' creative power of making meaning and sense of their collective lived experiences. As Maleej (2007) stated, the analogical role of metaphor in discourse analysis serves as an apparatus to mentally frame the socio-philosophical critique of public narratives (pp. 132-133). In short, we view metaphor as a means to decode narratives embedded in the everyday lived, publicly narrated stories of Black urban poets.

Research Design Considerations

Our research design embraced both arts-based research and narrative inquiry as a means to inform our data collection and analysis processes. As Pinnegar and Daynes (2007) highlighted, narrative inquiry includes both the study's method and phenomena. According to Barone and Eisner (2012), "Arts based research is an effort to extend beyond the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable" (p. 1). Further, narrative analysis was used to examine and interpret the storied narratives that play out in the art of spoken word poetry, narratives that poetically speak to or manifest the lived experiences of African American individuals subjected to inequities and marginalization in P20 institutions.

The goal of this integrated approach was to demonstrate how spoken word poetry can function as a critical lens for studying social narratives that expose institutional racism that persist overtly in the curriculum of U.S. educative systems. We focused on the message and metaphor of aesthetic experiences

embedded in spoken word, relying on a theory of communication and experience as education, as noted in Dewey's theory of knowing. By grounding ourselves in critical race theory, we sought to give space to the voices and identities of minoritized African American students.

Arts Based Research

As Eisner (2002) stated, "the arts provide a kind of permission to pursue qualitative experience in a particularly focused way and to engage in the constructive exploration of what the imaginative process may engender" (p. 4). Barone and Eisner (2012) proposed arts based research as a method to embrace "contributions in the poetic use of language, in the expressive use of narrative, and in the sensitive creation in film and video" (p. 5). As Barone and Eisner (2012) have stated, "Film, video, and various forms of digital and electronic imagery are . . . new means through which research can be reported" (p. 5). Each of these elements was foundational to examining videos of spoken word poets and interpreting the poetic data.

In the scope of this study "arts based research is an approach to research that we define as a method designed to enlarge human understanding" (p. 8). The goal of arts based research is to "secure an empathic participation in the lives of others and in the situations studied" (p. 9). Recognizing spoken word as an authentic form of art and aesthetic expression allowed us to embrace the digital media of spoken word as a meaningful source of data. An arts-based approach embracing what Barone and Eisner (2012) called *disequilibrium*. Disequilibrium is used to describe "a level of dislocation, disturbance, [and] disruptiveness" (p. 16) that we viewed as relevant to and akin to the aim of spoken word as art.

Narrative Inquiry

Narrative inquiry embodies the foundation of all social science research (Clandinin and Connelly, 1994). As employed in this study, the role of narrative inquiry was to extend the parameters of traditional studies concerned with epistemological foundations and shift the emphasis to examining cognitive processes to produce authentic, evocative research (Clandinin & Connelly, 1994; Polkinghorne, 1988, 1995), viewing spoken word not only as an art form but also a means of sharing narratives (Cardiff, 2012). Gay, Mills, and Airsian (2009) explained narrative inquiry as the examining of how individuals experience and tell about the world in which they reside. Inquiries into narratives, especially arts based narratives, also offer a way of making meaning of the thoughts, actions, and

experiences of the self and those of others (White & Hede, 2008; Latta & Kim, 2009).

In the view of Clandinin and Huber (2002), life can be viewed as a series of performed narratives. Therefore, narrative inquiry is used in conjunction with an arts based approach to analyze the record of lived experiences in media (Latta & Kim, 2009). Using media of spoken word performances as sources of data, narrative inquiry allowed us to create a captured (and therefore controlled), yet authentic setting designed to analyze data and emphasize the recorded visual and voice (or *text*) of performers. The result was an opportunity to preview, contemplate, and create robust discussions of the meaning making processes involved in deconstructing each spoken word performance (Gay, Mills, and Airasian, 2009).

Procedures of Inquiry

The two researchers selected poems based on the number of YouTube video views and likes (popularity); availability of various versions of the poem posted (accessibility); and finally the venue of the poet's performance such as *Def Poetry Jam*, a sponsored talent showcase such as *Verses & Flow*, or at a national poetry slam were all taken into consideration (production). Independently, a cross review was then conducted in order to provide a type of inter-rater reliability of the researcher on selections. This step included a process of elimination to narrow the scope for qualitative analysis, again based on the criteria of popularity, accessibility, and production put forth above. Redundancy, language patterns, and conspicuousness of metaphorical structures were used to finalize the 6 selected sources.

Initially, the process encompassed a vetting of 18 potential poems/videos to the final six selections. These were then peer reviewed by the two researchers respectively once more for a closer contemplation of the quality of potential metaphorical references to pedagogy and curriculum as lived experiences within the life of the poets. Ultimately six poems were agreed upon. These were Daniel Beaty's "Duality Duel," Daniel Beaty's "A Lost Black Boy," Prentice Powell's "The System," Oscar Brown, Jr.'s "Children of Children," Javon Johnson's "'Cuz He's Black," and Black Ice's "Imagine."

Paradigmatic Reasoning

According to Polkinghorne (1995), "paradigmatic analysis is an examination

of the data to identify particulars as instances of general notions of concepts. The paradigmatic analysis of narrative seeks to locate common themes or conceptual manifestations among the stories collected as data" (p. 13). As a component of narrative inquiry, this analysis is based on critically examining spoken word poetry as the communicated lived experiences of young Black poets. In this sense, the performed poetry represents both a "form of storied narratives" and "autobiographical accounts of personal episodes" (Polkinghorne, 1995, p. 12).

After selecting and agreeing upon the set of data to be examined, we inductively examined the language employed by the poets to determine and derive general concepts, categories, and commonalities across the spoken word poems (Polkinghorne, 1995). In other words, our analysis sought to tease out "particular meanings of happenings and actions" (p. 16). The categorical or conceptual codes that emerged were 1) spoken word poetry as a representation of the performers' social environment and identity, 2) the way words were used to depict dilemmas, and 3) the performers' lived experiences. In our interpretation of the artists' wording, these concepts expressed the poetic nature and paradigmatic function of a particular message or metaphor embedded in the structure of the spoken word narrative (Polkinghorne, 1988, 1995; Labov & Waletzky, 1967; Riessman, 1993, 2008). Linguistics and cultural use of words and storytelling (Labov & Waletzky, 1967; Riessman, 1993) are implied in the analysis yet our focus was on the messages that these paradigms revealed.

The Practice of Spoken Word

In this section, we attempt to critically examine the narratives of educative experience as lived experience. By questioning how the narrative influences the interpretation of a poetic message that challenges racism within spoken word poems through a racially responsive pedagogy the analysis recognizes voice (i.e., emphasis of attitude and emotion) as means of "verbalizing" resistance to status quo standards. Contemplating how spoken word poetry is art and experience as education comes about by recognizing the impact of the poets' creative power in meaning-making and sense-making through the themes of *storied identities* and *lived experiences*. The findings that follow speak specifically to the way in which curricular considerations have attributed to the development of these metaphors.

Spoken Words and Storied Identities

Spoken word embodies a set of metaphors and themes—often unconscious, at times inherent—that are communicated in rhymes that refer to an educative

process implicit in the life of the poet. The artists' development and delivery of the poem demonstrate a curricular and pedagogical act that in turn reflects metaphorically a larger, overarching systemic idea of curriculum and pedagogy. Asking in what way the metaphorical meanings of the poets' lived experiences associate with pedagogy through spoken word poetry extends the notion of pedagogy to the cultural phenomenon of one's lived experiences as a center of education for the student/individual/poet.

Offering more than descriptive imagery of struggles and strife often associated with growing up Black among a predominantly whitewashed citizenry, each artist deconstructs myths of meritocracy and equality with poignantly scripted counternarratives designed to challenge urban hegemony and gentrification. Each artist serves as an exemplar of the sometimes pedagogue/sometimes student, simultaneously narrating lived experiences—a *currere*—related to contemporary topics such as double consciousness and identity, systemic oppression, and struggles with commodification and consumerism.

While depictions of dilemma are offered through the words (i.e. the lyrics), the power of each performance lies in an aesthetic that expands the poetic art through powerful imagery and tone. Carefully crafted, accentuated intonations establish the mood of each piece while fixing words within an unbreakable bond between poetry and performance (a symbolic type of curriculum and pedagogy). Sometimes subtle and distinct, and at other times laced with satire, the poet emphasizes emotion and drives home salient points, employing jazz-based rhythms and flow. However, still at other times deep, methodical deliveries connote the gravity that experience and education still holds on Black America.

The issue of power is clear in each artist's performance. For example, Daniel Beaty, in "Duality Duel," introduces the poeticized idea of curriculum in terms of an internal battle. Alternating throughout, Beaty uses intonation to juxtapose notions of identity and development. Beaty's expressions of double consciousness highlight his battle between internalized oppressions and externalized portrayals of self. In a beautifully articulated argument between his two identities, Beaty uses higher pitched, often-strategic and emphasized pronunciations of each word to personify his "well-crafted external persona," expressing an identity reflected in socially accepted norms, a result of "assimilating bullshit."

Beaty poeticizes, "There's a battle going on inside of me/Between my well-crafted external persona/And an internal force trying to break free./It's a battle, you see, between the nerd,/And the n***a in me." Highlighting his internalized,

suppressed self that desires freedom, Beaty's performance typifies an angry persona that is arguably linked to the hegemony's stereotypical portraits of Black men. Beaty embraces these stereotypes to create a spirited link to strength and empowerment as his marginalized identity's counternarrative. What is often depicted as aggressiveness or attitude finds context framed in the idea of resisting dominant ideologies and privilege. Such duels are evident as Beaty's battle expresses, "That rage is like a cage that keeps love out and you in jail./Burning in a n***a, thug n***a Hell." Here, Beaty's *nerd identity* speaks in a calm demeanor reflective of socially accepted tones and volume, followed by an assertive, animated rebuttal from Beaty's *n***a identity*:

> You choke me long enough, I will not stick around./Put the strut back in your walk. Say what you really feel./Be all of you, so all of us can heal./The time for lying and denying is through./It's time, nerd, journey to the n***a in you.

While Beaty fluctuates his use of tone to illuminate the clashes of double consciousness, Prentice Powell's robotic, at times stoic delivery of "The System" captures a message of systematic neglect, covert systemic privilege, and cultural exploitation. Though conveyed within a computerized iteration, Powell's lyrical performance is simultaneously solemn and engaging. Adopting a mechanized voice, he delivers a message expressed with mannerisms of fear and questioning. Powell expresses such doubt as he describes the system, stating,

> I'm scared what to tell my kids, ya'll./We live in a system that's designed for us to fail,/
> And I don't know what to tell them. I don't know what to tell them,/That when they get older they're going to face/A system that tells them, "There is no you."

Immediately, Powell begins a strategically delivered deconstruction of *the system*. Technically crafted intonations reflect the systematized exploitation of Black America as he draws reference to cars, clothes, falsities associated with masculinity, and more. Powell states, "I am, I am the system, programmed to initiate commands./You are systematically set to just do and not think and you call me robotic." More than provoking, linguistically formulated portraits of a system wrought with exploitation and depravity, each performance serves as a nexus between performed narratives, lived realities, and systematized racism.

In "A Black Boy Speaks," Beaty critiques roots of historical and

contemporary racism as he describes the lost soul. Beaty personifies the power of systemic racism as he creates a context examining both individual and systemic actions:

> You tell me to pull up my pants, pull down my hoodie/And watch the words I speak./
> The roots of this system are poisoned, and you focusing on a leaf?/I understand that witnessing my breakdown brings tears to your eyes,/But I'm crying too, can you hear me?/There are reasons for my demise. . . .

Beaty's tone deepens as the processing of critical questioning progresses.

With unique blends of declarative and question-posing statements, Beaty allows for a strategic delivery of vocal expressions, coupled with airs of insecurity and doubt. These articulations bring high and low points to the poem's representations. Long, rhythmically performed expressions meld with deep, emphasized breaths; hard, forcefully articulated words; and short pauses work to transform scripts of words into expressions of hope and hopelessness. Positioned within a frame of questions, acknowledgements, and challenges, Beaty's metaphoric structures work to create a context saturated in highlights espousing questions through a state of critical awareness, engagement, and advocacy.

> How am I supposed to be a man with no father as a guide./So is some on the blame on you?/All of a sudden, just out of nowhere,/There's a generation of lost black boys . . . no
> The systematic destruction of a people is loud;/It makes a lot of noise. . . .

Building in emphasis and authority with each descriptive exemplar of critique, Beaty's voice swells to a boisterous calling out of hope and hopelessness. Toned in expressions communicating desires for more—cravings of "freedom"— Beaty's inflection remains fixed within imageries of a voiceless life. Sewn into the fabric of social denial, unjust governance, and historical forgeries; Beaty's articulation of lost souls *unsilences* the silenced experiences and storied narratives as "a black boy speaks." The *black boy* as the student is revealed as a metaphor in Beaty's narrative. The theme is one of the taken-for-granted lived experiences of the young Black males in institutions of society and schooling.

Oscar Brown, Jr. alludes to the taught and hidden curriculum through the following narrative:

The children of children while still young and sweet/Are all damned and programmed for future defeat;/The children of children are trapped by adults/Who fail them then jail them to hide the results;/The children of children, unable to cope/With systems that twist them and rob them of hope.

Packed in the symbolic language of Javon Johnson's nephew is the realization that the survival of a Black student "depends more on his ability to deal with the authorities than it does his own literacy," representing children that are "treated as problems well before we are treated as people." Likewise, the language of a *needed* curriculum, an *absent* curriculum—the spoken hope for an alternative transformative curriculum—evolves in these poems as well.

Examples are found in Johnson's "Cuz He's Black," Brown, Jr.'s "Children of Children," and Beaty's "A Lost Black Boy." The language of needed curriculum is expressed in Johnson's poem in the words, "I take him by the hand, I say be strong. I say be smart, be kind, and polite. Know your laws." Brown hears children who "cry out every day/They beg you for rescue. . . ." Beaty says it in this manner: "They've thrown us in the belly of this ghetto slave ship/And told us to forget our hopes, our dreams, any vision of a better life."

Beaty continues, "Create a search party, come find us,/'Cause we are desperate to be found." These words speak to a need for a new socially and culturally relevant curriculum that engages an inclusive group of student populations that have traditionally been excluded. Such a perspective of curriculum would encourage educators to advocate for students, to empower students to value of their own cultural and racial identities.

Lived Experiences

Narratives that challenge racism in spoken word poetry emerge as robust metaphorical representations relating to the lived experiences and educative experiences in the poetic accounts of Black American artists. For example, the mature or *parent* generation's pedagogical responsibility—the responsibility to prepare the students for life, to be equipped to stand and withstand, to persist and resist—often embraces a language mixed with hope and hopelessness as well as imagery of failures and refusals to give up. In our analysis one of the most powerful examples of this is found in Brown's poetic narrative, "Children of Children." In this poem the performer rhythmically laments, "The children of children from their mama's laps/Hop down to the ground to be taken in traps/The

children of children trapped by dark skins/To stay in and play in a game no one wins . . ."

The metaphorical concept of the mother as pedagogue who is unable to provide the child as student a relevant (or needed) curriculum. This representation is seen in children hopping to the ground from their mama's laps only to be ensnared. A cycle of prejudice locks them in a continuous "game" of life and negative experiences that appear inescapable. This discourse of hopelessness and captivity is common nomenclature to the language of spoken word.

Following the metaphorical structure, we feel this discourse challenges the status quo by expressing a need for advocacy and identity. We see this same metaphor of failed pedagogy again in Johnson's "Cuz He's Black":

> I'm not happy with the way we raise our Black boys./Don't like the fact that he learned to hide from the cops before he knew how to read./Angrier that his survival
> depends more on his ability to deal with the "authorities" than it does his own literacy.

The narrator-uncle in this poem certainly represents the voice of a pedagogue. However, his language portrays an individual disheartened by the system that has failed him as much as his nephew, the student. Johnson ponders, "I wonder if he can hear the uncertainty in my voice./Is today the day he learns that uncle is willing to lie to him,/That I am more human than hero?" These predominant examples are the discourses expressed from the point of view of the metaphorical uncle as teacher—*the pedagogue*, the deliverer of the curriculum of life.

Black Ice echoes this same pedagogical-curricular concern in his spoken word poem, "Imagine," using this language:

> What's a young boy to do when he doesn't want to do wrong/But there's a lock on the right door,/When he has the heart of a soldier, the aggression of a prizefighter/But no one's taught him what to fight for?

Such metaphoric language peels back the layers of pedagogical methods and curricular standards that perpetuate deficit thinking. The "lock on the right door" and "no one's taught him" speaks to elements missing from learning, that is *a*

hidden curriculum. In that the young boy as student "doesn't want to do wrong" and "has the heart of a soldier" is a call for a needed curriculum.

The language used by Brown in the close of his poem personifies a mixed sense of frustration and hope due to this phenomenon: "The children of children cry out every day,/They beg you for rescue and what do you say?" By privileging the accepted, taught curriculum and omitting a needed curriculum that counters the null and hidden curriculum—the "children," the "young boy"—are left only to imagine a better way. Lacking direction from positive Black role models missing from the curriculum, students are left behind their privileged peers to act out, turning to aggression and sometimes violence in their frustration.

Findings

Extracted from this particular set of spoken word poems are metaphors that relate to education as lived experiences within the milieu of school and society. At a foundational level, as it has been stated, we embrace experience as education in a Deweyan sense—particularly in the sense that Dewey noted the importance of continuity of experience. Each poet as an adult as well as each student in higher education was once a P12 student. From a Deweyan perspective the continuity and integration of experience of the person, once a child in a P12 system and the young adult in the higher education system, are not the experiences of separate individuals but one—ultimately embodied in the poet as metaphorical product of P20 education. By the very act of the poet being an adult that is reflecting back on experiences in various social settings that serve as metaphors for schooling it speaks to the continuity of experience and the integration of those experience that has brought him to a particular point in his life.

However, we believe that these narratives tell an even deeper story through these implicit metaphors of education as experience. In an aesthetic and emotional sense, these metaphors represent structures that determine what and how an individual learns and the procedures by which lessons are delivered. We use the labels "taught curriculum," "hidden curriculum," and "needed curriculum" to identify these structures. We use *taught curriculum* to refer to the current learning objectives of schools and by extension society and the design that privileges certain types of knowledge and histories; these formal standards represent the status quo that legitimizes certain ways of knowing the world and deems certain skills more essential than others. The hidden curriculum is "the unwritten, unofficial, and often unintended lessons, values, and perspectives that students learn in school" ("Hidden Curriculum," 2014); this curriculum is unacknowledged,

unexamined, and often considered unacceptable—not only in school but also in the society that school represents. The final curriculum is what we have called simply the needed or null curriculum; the term "needed" is intended to imply an additive relationship with the taught curriculum and an oppositional relationship with the hidden or null curriculum. Needed curriculum is relevant to lived experiences as a young Black male who is caught up in a system that fails to recognize his identity and does not advocate his strengths and skills.

Each of the poems selected and analyzed express poetic aspects of the taught, hidden, and needed curriculum. The "well-crafted external persona" of Beaty's nerd, "learning how to think, talk, and feel" and Beaty's words, "Why don't you Harriet Tubman us to freedom/Instead of shamin' us for our pain," are each representations of a failed curricular system—a null curriculum—that has dismissed the significance of Black youth and their capacity to contribute. In turn, it calls into our awareness of *needed* additions to the designed course of learning. Prentice Hall's narrative exposes the taught curriculum in "the deconstruction of your black woman and man are going according to plan" and represents as well a hidden curriculum that is embedded in "a system that's designed for us to fail"—an educational system that states, "We can't have them thinking for themselves."

The discourses that emerge from the metaphorical language of the spoken word poetry narrative can be categorized under one or more of each of these labels. Primarily these discourses are concerned with the symbolic inability to nurture and promote the student—i.e. the child as *the nephew*—through meaningful and relevant curriculum. What develops is the idea of the curriculum as law, the voice of authority, measures of legislated or politicized accountability, which is to be feared. The discourses of the compassionate educators, pedagogues that recognize the needs of the student to develop identity and respect difference and diversity, are silenced, metaphorically enslaved in a standardized way of thinking. Emerging from this structure is an idea that the current educational system has failed the student and teacher.

Discussion

Qualitative studies are, by their design, open to criticism due to the subjective nature of data collection and analysis processes. And, while we acknowledge openly the inherent subjectivity of our study, we argue that the focus is rooted in objective, data-informed reasoning. Our purpose for conducting the study was not guided by an aim of identifying a singular approach to teaching that promotes critical thinking, democratic ideals, and cultural relevancy. Rather, it was

our intent to illustrate one possible way to integrate equity and cultural relevance into classroom curricula and discourse to promote engagement in a way that challenges the norms of privilege and deficit models of teaching and thinking.

Given the scope and breadth of the topic and design, coupled with a grounding in CRT framework, many challenges were present throughout the duration of the study. For example, the theoretical framework while intentional in its emphasis on deconstructing systemic racism to promote social justice is, by nature of being *critical*, also abstract. That is, the way in which paradigms and parameters are integrated into practice and policy occur at levels that are not always conscious and obvious. As we worked to identify and select poems to use in this inquiry, their focus on lived experiences tied to tenets of oppression and marginalization proved difficult to narrow the selections to be used. Further, the process could use the same criteria and result in different poems being selected (any number of spoken word poets speak to these premises). However, while some may view this as a limitation to the research, we believe it only further validates the study and highlights the need for additional studies of this design that will result in findings. We are confident that the process will emphasize or at least indicate a need to integrate critically-oriented curricula and pedagogies into classroom teaching that empowers students and promotes justice.

Our approach utilized arts based research and narrative analysis, within a framework or CRT and Dewey's theory of knowing, to argue the role and potential of spoken word poetry to promote critical thinking, democracy, and social justice. Throughout the process we remained intent on connecting the purpose and responsibility of education with pedagogies that promote these ideals. As educational leaders we believe we have a responsibility to uphold the responsibility of education through scholarship and practice designed to empower practitioners in integrating culturally relevant pedagogies and principles of social justice into their work and in understanding the messages and metaphors used by their students. To us, this includes grasping the representation of the students' identities and social contexts, the way they use words to depict personal and ethical dilemmas, and the lived experiences of their stakeholders.

Implications and Recommendations

Given the abstract definition and scope of curriculum for this study, implications for current practice and recommendations for future research are plentiful. The research provides valuable insights into notions of what is curriculum and pedagogy. What does this study mean for critical pedagogy? What

do the findings implicate for Black and other minoritized students? How do current practices demonstrate an investment in being inclusive and just? How do curricula and pedagogies empower students to become critical thinkers and learners? What role does critical thinking and creative imagination have in current practices? How does research extend beyond spoken word poetry to include other forms of media that meet the needs of both education and students? What new imaginaries about pedagogy and curriculum are being produced through discourses of spoken word poetry? What arenas of data are available to practitioners that create space for learning to be engaged with curriculum and pedagogies outside of the classroom?

Such questions, along with many others, frame possible implications for practice and for continued research and investigations. Critical pedagogy, and particularly critical race pedagogy, offers a logical place to begin the work of integrating new paradigms into curriculum and teaching practice in P20 settings, including elementary, secondary, and post-secondary environments. However, thought must be given to all subjects as well as all levels of learning. Anthropology, economics, education, government, sociology, philosophy, and political sciences may lend themselves to instruction and inquiries that integrate spoken word, yet we see a greater potential that is inclusive of science, technology, engineering, and mathematics. Social justice math as well as media and digital literacy courses in high school and college can integrate elements of spoken word poetry, as can courses such as history, psychology, and economics. The very possibility of spoken word to generate new discussion gives it value in such courses.

For this research, analysis of spoken word poetry, both as individual works and collectively as a genre and culture, offers insight into the importance of educational processes that address processes of identity development, institutionalized privilege, criticality, social justice, and democratic endeavors. Although focused specifically on performed poetry, the research highlights the power and influence that racism continues to have on U.S. society. With our focus set on challenging racism through culturally relevant, critically orientated curricula, the recommendations below offer a framework for pedagogical practice and further research.

1. Extend analyses to identify methods that provide space for examining notions of systemic privilege and challenging practices that perpetuate racism.
2. Design studies that deconstruct identity development and systems of privilege.

3. Expand studies of spoken word poetry to include more expansive sources of data.
4. Conduct equity audits of curricula and pedagogies at all institutional levels.
5. Integrate methodologies such as discourse analysis, ethnopoetics, and spectacle pedagogy to research culturally relevant curricular design and pedagogical practices.

Our recommendations hinge on the concept of spoken word being both a medium of conveying educational concerns about current curricula and a necessary addition to the curriculum. In other words, we advocate the notion of spoken word performances serving as a critical pedagogical phenomenon as well as the recognition of spoken word as an evocative art to be placed aside other literature in the curricular cannon of essential knowledge.

Conclusion

Spoken word is a performed poetry, an aesthetic act of expressed experiences with social and contextual layers. The venue or ecological locale of spoken word is a dynamic setting—simultaneously, the stage, the street, urban clubs, cable TV, and the Internet. These sectors create a vast milieu in which spoken word forms and finds its cultural niche. With that in mind, we conceive of spoken poetry as a dialog, a sharing of communicated ideas, meaning that it is not only spoken but also listened to, and even reflected upon. Therefore, where it shapes culture and is shaped by a determinate culture is in the collective milieu of the performer and audience. It is the region in which discourses of reformative resistance and constructive confrontation take shape; where identity and image come into question; where communication, experience, and aesthetics are educative. As Dewey (1981) so eloquently stated,

Since the artist cares in a particular way for the phase of experience in which the union is achieved, he does not shun moments of resistance and tension. He rather cultivates them, not for their own sake but because of their potentialities, bringing to living consciousness an experience that is unified and total. (p. 537)

Narratives of spoken word poetry reveal an artistic care that conspicuously cultivates resistance to racism as a taken-for-granted institutionalized phenomenon. Therefore, rather than conclude with a final statement of summary, we seek to bring these tensions to our collective consciousness and further the dialogue

surrounding pedagogies of criticality and social justice. We do so by posing a single yet complex question. How can an educational praxis founded on spoken word impact economic, ecological, political, and social structures to establish sustainable advocacy within communities that have remained oppressed by systemic structures for so long?

References

Barone, T., & Eisner, E. W. (2012). *Arts based research*. Thousand Oaks, CA: SAGE.

Black Youth Project. (2011, October 11). Spoken word poetry: Hold onto that history. Retrieved from http://blackyouthproject.com/spoken-word-poetry-hold-onto-that-history/

Bobbitt, F. (1918). *The curriculum*. Boston, MA: Houghton Mifflin.

Boudreau, K. E. (2009). Slam poetry and cultural experience for children. *Forum on Public Policy, 4*(1), 1-15.

Cardiff, S. (2012). Critical and creative reflective inqury: Surfacing narratives to enable learning and inform action. *Educational Action Research, 20*(4), 605-622.

Clandinin, D. J., & Connelly, F. M. (1994). Personal experience methods. In N.K. Denzin, & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 413-427). London, UK: Sage.

Clandinin, D. J., & Huber, J. (2002). Narrative inquiry: Toward understanding life's artistry. *Curriculum Inquiry, 32*(2), 161-169.

Dewey, J. (1902). *The child and the curriculum*. Chicago, IL: The University of Chicago.

Dewey, J. (1916). *Democracy and education: An introduction to the philosophy of education*. New York, NY: Macmillan.

Dewey, J. (1938). *Experience and education*. New York, NY: Touchstone.

Dewey, J. (1981). *The philosophy of John Dewey - Two volumes in one: 1. The structure of experience; 2. The lived experience*. Chicago, IL: The University of Chicago.

Door, V. (2014). *Developing creative and critical educational practitioners*. Northwich, UK: Critical Publishing Ltd.

Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University.

Freeman, K. (1997). Increasing African Americans' participation in higher education: African American high-school students' perspectives. *The Journal of Higher Education, 68*(5), 523-550.

Gay, L. R., Mills, G. E., Airsian, P. (2009). *Educational research: Competencies for analysis and applications* (9th ed.). Upper Saddle River, NJ: Pearson Education, Inc.

Hall, O.J. (2014). *African American teenage males speak out: The influence of African American males on the academic achievement, identities, and lives of African American teenage males* (Doctoral Dissertation). Retrieved from *Electronic Theses & Dissertations*. (1193)

Harwood, S. A., Choi, S., Orozco, M., Browne Huntt, M., & Mendenhall, R. (2015). *Racial microaggressions at the University of Illinois at Urbana-Champaign: Voices of students of color in the classroom.* Retrieved from http://www.racialmicroaggressions.illinois.edu/files/2015/03/RMA-Classroom-Report.pdf

Hersh, M., & Merrow, J. (2005). *Declining by degrees: Higher education at risk.* New York, NY: Palgrave MacMillan.

Hidden Curriculum. (2014, August 26). In S. Abbott (Ed.), *The glossary of education reform.* Retrieved from http://edglossary.org/hidden-curriculum

Huber, L. P., & Solorzano, D. G. (2014). Racial microaggressions as a tool for critical race research. *Race, Ethnicity, and Education, 18*(3), 297-320.

Feagin, J. R. (2006). *Systemic racism: A theory of oppression.* New York, NY: Routledge.

Giles, M., & Hughes, R. L. (2009). CRiT walking race, space and place in the academy. *International Journal of Qualitative Studies in Education, 22*(6), 687-696.

Johnson, K. M., & Lichter, D. T. (2010, Spring). The changing faces of America's children and youth. Carsey Institute, Issue Brief No. 15. Retrieved from http://carseyinstitute.unh.edu/publications/IB_Johnson_ChangingFaces.pdf

Jupp, J. C. (2013). What are white progressive masculinities? Counternarratives and contradictions of committed white male teachers in inner-city schools. *Gender and Education, 25*(4), 413–431.

Kezar, A. J., (2005). Challenges for higher education in serving the public good. In A. J. Kezar, T. C. Chambers, T. C., J. C. Burkhardt,, & Associates (Eds.). *Higher education for the public good: Emerging voices from a national movement* (pp. 23-42). San Francisco, CA: Jossey-Bass.

Kim, J. H. (2016). *Understanding narrative inquiry: The crafting and analysis of stories as research.* Thousand Oaks, CA: SAGE.

Labov, W., & Waletzky, J. (1967). Narrative analysis: Oral versions of personal experience. *Journal of Narrative and Life History, 7*(1-4), 3-38.

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by.* Chicago, IL: University of Chicago.

Latta, M. M., & Kim, J. H. (2010). Narrative inquiry invites professional
development: Educators claim creative space of praxis. *The Journal of
Educational Research, 103*(2), 137-148.

Lewis, C. W., Butler, B. R., Bonner, III, F. A., & Joubert, M. (2010). African
American male discipline patterns and school district responses resulting
impact on academic achievement: Implications for urban educators and
policy makers. *Journal of African American Males in Education, 1*(1), 7-25.

Maalej, Z. (2007). Doing critical discourse analysis with metaphor: Towards a
discourse model of metaphor. In C. Hart & D. Lukes (Eds.), *Cognitive
linguistics in critical discourse analysis* (132-158). Cambridge, MA:
Cambridge Scholars.

McLaren, P., & Kincheloe, J. L. (2007). *Critical pedagogy: Where are we now?*
New York, NY: Peter Lang Publishing.

Musolff, A. (2012). The study of metaphor as part of critical discourse analysis.
Critical Discourse Studies, 9(3), 301-310.

Nyborg, P. (2004, May). Higher education as a public good and public
responsibility. Paper presented at Higher Education in Ukraine and the
Bologna Process International Seminar, Kiev, May 13-14, 2004.

Pager, D., & Shepherd, H. (2008). The sociology of discrimination: Racial
discrimination in employment, housing, credit, and consumer markets.
Annual Review of Sociology, 34, 181-209.

Peters, M., & Lankshear, C. (1996). Postmodern counternarratives. In H. A.
Giroux, C. Lankshear, P. McLaren, & M. Peters (Eds.), *Counternarratives:
Cultural studies and critical pedagogies in postmodern spaces* (pp. 1-40).
New York, NY: Routledge.

Pinar, W. F. (1993). Notes on understanding curriculum as a racial text. In C.
McCarthy & W. Crichlow (Eds.), *Race, identity, and representation in
education* (pp. 60-70). New York, NY: Routledge.

Pinar, W. F. (2012). *What is curriculum theory* [Kindle iPad version]. Retrieved
from http://www.amazon.com/

Polkinghorne, D. E. (1988). *Narrative knowing and the human sciences*. Albany,
NY: State University of New York.

Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis.
International Journal of Qualitative Studies in Education, 8(1), 5-23.

Ransaw, T. S. [ransawsblackboard]. (2014, January 22). *The negative effects of
deficit thinking: What we know could save us* [Weblog]. Retrieved from
https://ransawsblackboard.wordpress.com/2014/01/22/the-negative-effects-
of-deficit-thinking-what-we-know-could-save-us/

Riessman, C.K. (1993). *Narrative analysis (Qualitative research methods vol. 30)*.
Newbury Park, CA: SAGE.

Riessman, C.K. (2008). *Narrative methods for the human sciences*. Los Angeles, CA: SAGE.

Rosales, J. (2016). *Challenging institutional racism in education.* Retrieved from http://ra.nea.org/2016/07/02/challenging-institutional-racism-education/

Shields, C. M. (2004). Dialogic leadership for social justice: Overcoming pathologies of silence. *Educational Administration Quarterly, 40*(1), 109-132.

Shields, C., Bishop, R., & Mazawi, A. (2004). Pathologizing practices: The impact of deficit thinking on education. In J. L. K. a. S. R. Steinberg (Ed.), *Counterpoints: Studies in the postmodern theory of education* (Vol. 268). New York, NY: Peter Lang.

Slattery, P. (2006). *Curriculum development in the postmodern era* (2nd ed.). New York, NY: Routledge.

Smythe, W. E., & Murray, M. J. (2000). Owning the story: Ethical considerations in narrative research. *Ethics and Behavior, 10*(4), 311-336.

Solorzano, D., Ceja, M., & Yosso, T. (2000). Crtical race theory, racial microaggressions, and campus racial climate: The experiences of African American college students. *The Journal of Negro Education, 69*(1/2), 60-73.

Themba-Nixon, M. (2001). *The persistence of white privilege and institutional racism in US Policy: A report on US Government compliance with the International Convention on the Elimination of all forms of Racial Discrimination*. Retrieved from https://www.raceforward.org/sites/default/files/pdf/303pdf.pdf

U.S. Department of Education. (2013). *Characteristics of public and private elementary and secondary school teachers in the United States: Results from the 2011-12 schools and staffing survey*. Washington DC: IES National Center for Education Statistics.

Wheeler, L. (2008). *Voicing American poetry: Sound and performance from the 1920s to the present*. Ithaca, NY: Cornell University.

White, T. R., & Hede, A. M. (2008). Using narrative inquiry to explore the impact of art on individuals. *The Journal of Arts Management, Law, and Society, 38*(1), 19-35.

Wise, T. (2010). *Colorblind: The rise of post-racial politics and the retreat from racial equity.* San Francisco, CA: City Lights Books.