A Socially Just Classroom

Transdisciplinary Approaches to Teaching Writing Across the Humanities

Edited by

Kristin Coffey and Vuslat D. Katsanis

The Evergreen State College

Foreword by

David Theo Goldberg

University of California Irvine

Series in Education

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List of Acronyms

AAC&U	American Association of Colleges and Universities
ADD	Attention Deficit Disorder
ADHD	Attention Deficit/Hyperactivity Disorder
BLM	Black Lives Matter
CC	Community College
CCCC	The Conference on College Composition and Communication
ELL	English Language Learners
FYC	First Year Composition
HBCUs	Historically Black Colleges and Universities
HSIs	Hispanic Serving Institutions
IC	incarcerated citizen
LMS	Learning Management System
NAACP	National Association for the Advancement of Colored People
NCTE	National Council of Teachers of English
NCLB	No Child Left Behind Act
R1	Research 1 Institution
R2	Research 2 Institution
SLAC	Small Liberal Arts College
UD	Universal Design
UDL	Universal Design for Learning
WAC	Writing Across the Curriculum
WME	White Mainstream English
WID	Writing in the Disciplines
LBGTQ+	Lesbian, Gay, Bisexual, Transgender, Queer, and others

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Foreword
A Socially Just Classroom

David Theo Goldberg
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American education is under conservative attack. Since late 2020, the focus has turned overwhelmingly to accusations of teaching "Critical Race Theory" in public schools, and to a growing degree now also in colleges. Today, this latter focus is being supplemented by two related charges directed at public universities. One: that they are hotbeds of leftist, supposedly Marxist thinking. The other: that colleges are training the teachers apparently committed to foisting some unspecified version of Critical Race Theory upon their students. Those advancing these claims have expressed an interest in wanting to transform public universities so that they would grow more open to conservative faculty and their impact on students, while producing students who would become teachers and administrators helping to transform public schooling in more conservatively inclined ways. Together, these two interventions are intended to produce future conservative voters and activists.

There is a larger plan for public education at work in this drive. Conservatives are looking to liberate public education from government regulation. They are doing this by seeking to free up all public-school funding for religious and unaccredited mall schools, as well as for conservative initiatives in higher education. Public educational funding, this directive goes, should support only privately run educational initiatives at all levels.

A Socially Just Classroom offers a deeply thoughtful, substantive, and creative set of challenges to this conservative "vision" for American education. In contrast to a white classroom for impending white minority America, Kristin Coffey and Vuslat Katsanis have brought together a creative range of contributors drawing on their classroom experiences in teaching writing across the college curriculum. The volume's undertaking is to address best practices of writing pedagogy specifically and learning more generally for the sort of country we are fast becoming.

The conservative attacks on public pedagogy in schools have revealed their commitment to a strictly constrained curriculum. They seek to excise any materials incorporating non-conservative values and interests. The representation of American

history accordingly should stress the country's greatness, erasing most if not all discussion of slavery and racism. Even internationally acclaimed novels discussing these sorts of concerns or recounting autobiographic details of racial mistreatment or gendered disparity are to be removed from school lessons and libraries. Any emphasis on collaborative or connected learning is strongly discouraged because it would undermine the overriding commitment to singular answers and individual responsibility.

Writing is a baseline capacity of contemporary social life. But writing differs across different occupational domains and creative capacities, while it has changed quite dramatically in form as a consequence of digital technology and cultures of social media. A pedagogy that insists on a starkly reductive singularity to the form and culture of writing is strikingly at odds with the cultures of practice in our time. The insistence on its imposition can be experienced as nothing less than repression.

A Socially Just Classroom offers a starkly different model of learning. The virtues of collaborative engagement, learning together and from each other are exemplified. One writes for the most part for others, that they will read one's report, paper, letter, op ed, blog, or recommendation. But also a film or TV script, song lyrics, poem, or book. While the dominant view of writing is as a private and individual undertaking, much if not all writing is done in conversation and in some ways with others.

Learning to write in any of these domains draws on attending to examples of good writing. Banning books, in this sense, is as much a pedagogical failure as it is a political or cultural one. The Coffey and Katsanis volume covers an extraordinary range of learners, learning environments, strategies, and instruments. It is designed to address heterogeneous student backgrounds and challenges: racial, gendered, generational, and those facing non-standard challenges. Contributors are deeply mindful of the widely differing institutional structures of learning environments and the students they serve, across a wide variety of circumstances, from prisons to the pandemic and those beyond the academy. Essays also explore learning modalities, including the participatory and storytelling, multi-modal texts designed for a wide variety of student backgrounds and challenges. They also address the key concern for our time: telling stories or giving accounts drawn from and about data. Other contributions consider risk-taking in writing while also exploring how to conduct dignified pedagogy and treatment for all students to best enable learning.

The book, then, includes reflections on challenges in shaping the curriculum, the subject matter taught, the languages learned, the historical record on offer. Contributions exhibit a mindfulness also of the most effective examples in illustrating the more theoretical and abstract materials, the literature read,

methodologies deployed, and so on. Addressing effective learning, not least of writing, requires breaking with dominant and dominating modes of learning. The volume attends accordingly to the architecture of the curriculum, what resources, materials, and frames of organization are used, as well as considering effective psychic dispositions towards pedagogy.

Homogeneity is always purchased with the coin of repression and excision. Given the proliferation of global movements of people and their promptings today, the sources and experiences fueling a national literary writing have pressured canonicity, if not challenged the very notion of a national culture. The national language of writing has never been singular. There is no streamlined English but what Jerry Won Lee has identified as "Englishes" (Lee 2017). Perhaps the point is to read as widely, variously, and capaciously as time enables, and to encourage doing so across the boundaries that nation-states have crafted for themselves.

It is not just literary or for that matter historical representations that are at issue. The very method of creative and historical writing along with their teaching have been placed in question. College creative writing courses, like others, have drawn conventionally on protocols, ground rules, and principles for the very practice of writing, the construction of writing ordained by a standard Western canon. The viability of a general writing culture turns on broadly familiar cultural assumptions considered common to the targeted readership.

In "show and tell" pedagogy, so central to this mode of writing pedagogy, "showing" presumes considerable familiarity with the local cultural and geographic landscape, its prevailing frame of reference, cultural and aesthetic symbology, social habits and gestures without having to spell them out—to "tell" them—in any written detail. They are the furniture of a shared culture. A word, gesture, well-trodden phrasing will suffice. This mode of representation ignores what other kinds and traditions of storytelling bring to composition in shifted temporalities, voice and timbre, the play of metaphor, relation to audience, memory, and so on (Pariat 2021). One could add also the impact of musicality and the lyricism it brings, whether representations of other-worldliness, imagined spirits, pasts, and futures, and different sorts of fabulation found in a variety of geographies.

If this pedagogical concept is to make any sense, it is less in the erasure of the histories and (mis)understandings they seek to impose than it is in forging different framings of their histories, understandings they promote, and critical counter-dispositions to undo their hold. Failing to comprehend and counter these histories of domination and their rationalization are bound to prompt their repetition and renewal. The attacks on "critical race theory" seek to license such reproduced outcomes. The drive to establish the possibility of

all to write from different life experiences and broader worlds—to write about their lives in their own terms—crucially incorporates enabling the capacity to represent those experiences and what can be learned from them.

Shilliam (2021, 18) usefully points out that learning and insight—he has in mind political studies, but the point applies to writing too—require "recontextualizing, reconceiving, and reimagining." Learning to write from and about one's experience, knowledge base, and interests necessitates as much an epistemological as a structural reframing. This entails, for the teaching of writing, the possibility of co-designing and composing designed to enable giving a rich and robust set of accounts collaboratively and interactively for the sake of opening up (to) livable futures for all.

This collected volume offers a compelling stepping-stone in that direction.

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Introduction
Writing Humanity: Educators for Social Change

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The last few years have seen a growing interest in higher education research to address systemic racism and promote more inclusive and equitable institutions. At the same time, 2020 brought global media attention to the injustices of race-based murders, polarizing protests, political insurrections, and the economic inequities caused by a global pandemic. "Social justice" peaked as a trending search term in the U.S., along with the terms "antiracism" and "racism," between May 31 and June 6, 2020 (Google Trends 2020). The constant push and pull surrounding the term by both opponents and proponents of the cause, and the various assumptions it signals about the place of identity and difference in higher education, have manifested at the level of policy, with some states like Washington mandating faculty training on equity and diversity and other states like Tennessee banning the teaching of race and racism entirely (SB 5227 2021-22, and SBl 623).

Social Justice may define the commencement of the decade, but this collection isn't jumping on the hype.

This book is written by educators and for educators in an effort to halt cyclical dialogues about social justice, equity, and inclusion and to reclaim how we represent our practices, who we are, and what we do every time we enter the classroom. As educators, we have a responsibility for engaging with, adjusting to, and promoting the values that social justice movements demonstrate. Interest in identity and difference, and efforts for inclusion, diversity, and equity throughout different institutional contexts have risen to tantamount importance for creating change within our society. Everyone agrees that social justice is important, however, questions remain: How do we achieve this goal? Who structures the goal? How do we enact wide-scale

change that does not further the divisions between the haves and the have-nots, the seen and the unseen, and the heard and the unheard?

We thus propose, *A Socially Just Classroom: Transdisciplinary Approaches to Teaching Writing Across the Humanities*, an edited collection centering on writing as the pivotal modality of learning in which individual teaching practices directly impact the lives of students. To be clear, we do not write to conclusively articulate answers to these questions or to position ourselves as experts in creating the necessary conditions within and outside of the academy. It is our contention that the classroom environment has a lasting influence on all students, especially those from disadvantaged backgrounds. In this scheme, writing, as an extension of one's voice and identity, carries significant weight. Hence, the writing classroom is where we begin.

Still, a socially just classroom is a lofty aspiration.

As precarity grows within institutions, it becomes even more vital to address the calls for equity and inclusion in higher education. While we understand that there is no static definition of social justice and regard it as a multifaceted effort, we affirm the essential role of instructors as the foundational actors in cultivating and sustaining inclusive and equitable practices. Within this larger group is a minority of educators who respond with the dexterity learned from maneuvering through an unjust system. We also center the teaching of writing in response to the urgency of global crises, like the COVID-19 pandemic, which has intensified existing issues surrounding housing, employment, healthcare, food security, and the legal residency status for students as well as faculty. It is our hope that this edited collection will offer pedagogical strategies drawn from and tailored to 21st century stakeholders and provide a context where younger faculty and diverse students within their chosen institutions can redefine their college experience.

Our story began on the academic job market responding to a post for one tenure-track faculty member in Writing and Literature to start in the fall of 2017. To our surprise, they hired both of us: one Black woman from the South, and one immigrant woman from a Muslim majority country. The summer before our arrival, however, our soon-to-be campus— a small, experimental liberal arts college in the Pacific Northwest—suffered from a very public display of their private struggles. The students had demanded that the administration address the many ways racial minorities endure inequities and discriminations (Hartocollis 2017). However, these issues were not unique to the campus where we took positions. Simultaneously, we witnessed publicized images of student protests against racism, sexism, homophobia, and hate crimes across colleges and universities throughout the nation as students

demanded for their institutions to hire faculty who reflect them, support ethnic studies, and fund antiracist work (Nietzel 2020).

Yet, these changes are not enough. The work of enacting social justice must not fall solely upon already marginalized people nor should it individualize the problems of systemic inequity. We understand the troubling siloes that identitarian-thinking creates, the essentialism that pigeonholes individuals to certain roles, and the unrecognized complicity of some allies, who reproduce the very processes of exclusion and tokenizing even if they mean to do otherwise. Racial thinking is deeply woven into the social fabric of our nation and its institutions such that orders of inclusion and exclusion are an already decided on power differential (Goldberg 2001). It is unsurprising to see, therefore, that institutions now use the very idea of diversity, equity, and inclusion to be on the "right side" of the conversation or to market themselves ostensibly as an accessible option for all. Higher education institutional structures and college classrooms have not changed much in the last century. Within this context, colleges and universities are seeking to rebuild their brands. Historically constructed for elite white men, transforming the college classroom into a space that is composed of and that represents women, racialized minorities, queer people, differently-abled, and all those historically excluded necessitates a deep shift in the ideology and cultural attitudes of how we see ourselves and others, and what we believe the potential to be for the communities in which we exist. It requires action from every individual at every level and pedagogical mindfulness from educators in their classrooms to demonstrate social justice as a mode of service to humanity. Inclusion doesn't solve the problem of equity; it is just one of the many necessary steps for enacting wider systemic reform.

Nonetheless, many millennials seeking to find faculty employment encounter the institution as a space conflicted by the rising cost of college, crushing student debt, increased uncertainty in employment conditions, and an ever-volatile job market. The growing anti-intellectualism, the threat of low enrollment, layoffs and closure undermine the value of higher education such that the very students education officials highlighted were "at risk" and thus promised would not be "left behind," arrive on the scene with a myriad of burdens, including fixing higher education (GPO Publication No. 065-000-00177-2 1983; United State Congress Public Law 107-110).

As editors, we considered how the classroom might be the nucleus for enacting change. This is not because we are the ones most prepared to do this work, but because if you (like us) identify as an underrepresented educator who survived the system, your entire mind frame of why you teach, what you teach, your positionality in the classroom, and how you equip your students

with skills to also survive that system are deeply rooted within who you are as an educator. How can we as educators make sure we are open to supporting our students rather than hindering their motivation and confidence? At the same time, how can we support each other, as colleagues committed to doing this work in disparate locations and, often, with little or no institutional support? We may be "playing from the bottom," a little beaten, and highly exhausted by having to maneuver various institutional limitations, but that does not mean we are without agency.

We thus have a contrapuntal understanding of our positions in higher education. Knowing we are situated within a system premised on denying opportunities to a vast majority of demographics, we are simultaneously working against that system to survive it, thrive in it, and make it a better place for the students and colleagues who depend on it the most. In other words, just as the late Palestinian American literary theorist Edward Said (1993) argued: "We must therefore read the great canonical texts with an effort to draw out, extend, give emphasis and voice to what is silent or marginally present or ideologically represented;" so too we must engage with our institutions alongside the knowledge to account for the histories and processes that have shaped it, resisted against it, and are excluded from it (78-9). We have a personal and embodied obligation to our students for enacting the reforms we wish to see and for mitigating, if not undoing, some of the barriers that we ourselves have endured in our own educational journeys. We cannot fix the problems of our institutions, at least not by ourselves. We can, however, better our classrooms. We can provide students with mentorship, academic support, active listening, and we can acknowledge their varied humanity as enriching the overall intellectual vitality of a college classroom. We can strive for fairness in our teaching by the element of our human connections. After all, at the core of the classroom experience is the relationship between the student and the teacher. Perhaps that is the best place to begin.

This collection of chapters was developed out of a panel we chaired at the 2020 Modern Language Association conference held in Seattle, WA, in which educators from three liberal arts colleges discussed their strategies for transforming their classrooms into a more equitable one (Coffey and Katsanis). That panel, titled "Making it More Social, More Just," argued that greater opportunities for student participation in their learning processes, including opportunities for student-generated syllabi or rubrics, would result in greater opportunities for academic success. Specifically, as Humanities educators with expertise in comparative literature and creative writing, we understood the tremendous opportunities for instruction by way of grade-less assessment, interdisciplinary curriculum, and transparent design. Moreover, at a time when Humanities in general and critical race theory in particular are

misrepresented to generate confusion and conflict, we considered it an obligation to our fields to emphasize and acknowledge the pivotal role of student presence and student writing toward achieving the goals of equity and inclusivity.

What began as a conference panel on socially just teaching in liberal arts colleges morphed into a need to reflect on the wider pedagogical practices across institutional contexts. We wanted to see what social justice teaching looks like in practice, the transferable skills of a Humanities writing-intensive education, and the emerging career options that we might convey to our students. While we hadn't anticipated who would respond to our call, it became quickly apparent that those who did respond shared something similar. They agreed to do this work–amidst a pandemic, mind you–because they too believe in the cause which mattered to them at the core of what they embody.

However, we are wedged between two antagonisms. We realize that the idea of higher education, just when many institutions are beginning to show signs of openness through its changing demographics of faculty, decanonized and interdisciplinary studies, and majority-minority student enrollment, is suddenly attacked as obsolete and inadequate. Nevertheless, we understand the possibilities in our capacity as college educators while also recognizing the limitations or constraints of our positions. We write this book from the heart and with very limited resources. It is, after all, necessity that "maximizes the possibilities inherent in the minimum," to be resourceful even when resources are unavailable (Ngũgĩ 2014, 2). We do not supplement the echo chamber of institutional marketing material for "diversity, equity, and inclusion;" we understand it to be a necessity as educators committed to our students, engaged with our colleagues, and grounded in our practice.

Our effort in this book is therefore to search for strategies to maneuver through an unjust system while sharing concrete, applicable teaching practices. The path to equity in education is an imperfect one, no matter how we try to pave it. It requires ongoing thought and ongoing work that involves all of us in the classroom, where we can locate our collective starting point. Teaching is a social act wherein the social is itself inherently about difference. We are thus also aware that even as we share the same goals, we cannot and should not adopt a single prescriptive lens through which to engage these problems. We suggest the phrase "socially just" in place of "social justice" to describe the classroom as a conflictual space of continued making and remaking. Unlike "social justice" which implies an achievable end goal, we acknowledge the structural shortcomings even as we collectively strive to correct the many wrongs. While the term social justice has turned into a highly politicized catchphrase, it has also been emptied of its resonance. If some onlookers feel that social justice has been commodified and emptied of its content, in this

book, we provide approaches that are possible in Humanities learning to emphasize the ongoing work to create change. As an actionable and process-based collective endeavor, we oppose the top-down approach and begin from the classroom with faculty and students as co-actors.

The authors of the chapters that follow are educators from across the United States from varying institutional contexts ranging from research universities, small liberal arts colleges, community colleges, and in various contractual relationships to their institutions. Each author shares the values of socially just pedagogical practices and offers numerous ways of tailoring teaching of writing across the Humanities.

We began reviewing proposals that responded to our open call in the summer of 2020. It is important to acknowledge the chaos of that period–the pandemic lockdowns and the sudden national shift to online teaching, the heightened awareness of hate crimes against people who are Black, of Asian descent, as well as violence against other racialized minorities, along with the exposure of class disparities due to pandemic conditions, among other sociopolitical issues–in which it may have been difficult for many educators to take on the additional workload of responding to such a call. However, in reviewing proposals, we noticed a pattern: many of those who responded either held precarious positions at their institutions or had the least institutional support to do this work--including ourselves. Educators from community colleges, non-tenure-track positions, overburdened faculty with joint administrative roles, racial minorities, women-majority, parents of young children working with little or no childcare during a pandemic, and, in one case, an independent scholar with zero institutional support responded to our call. Joining the roster we saw additional interest from a current vice chancellor, an endowed professor, and a currently incarcerated educator. The various vantages represent the very people who understood the necessity of our collective effort, who offered their time and labor notwithstanding numerous constraints, and thus embodied the essence of a Humanities education.

While the range of topics covered in this book is vast, we also acknowledge the areas that lack representation. We did not receive proposals speaking to the ongoing issues affecting international, DACA, or Muslim students, critical disability studies (we solicited for this area), or queer studies. We realize there are many areas needing to be addressed. To this end, we fully acknowledge the numerous ways in which the collection can be expanded. That this collection lacks representation in these areas is also perhaps a sign of a wider systemic issue: some of those areas are inadequately staffed and severely underfunded to begin with, and those who hold positions in them are likely already overstretched.

Each of the seventeen chapters in this collection offers teaching approaches that educators can implement in their classrooms across the Humanities. This collection also aims to explore the potential impact on student experience, including the ways in which transdisciplinary approaches to teaching writing across the Humanities can improve student confidence, agency, and participation. The chapters provide examples of instructional design, assessment models, student-generated prompts, alternative writing assignments, community-engaged learning, language literacy, and mentorship models just to name a few.

As a sourcebook, *A Socially Just Classroom*, is intended to celebrate the work of educators. Contributors represent the array of curriculum offered across the Humanities, including literature, composition, creative writing, Asian American Pacific Islander studies, African American studies, Latinx studies, Indigenous studies, Digital Humanities, interdisciplinary team-teaching, and Writing Across the Curriculum for first-year college students.

The book is organized in three parts: I) From Disciplinary Practice to Transdisciplinary Application; II) The Collective We: Transparent Pedagogy in Praxis; and III) Power in Presence: From Chalkboard to Pavement. Part One opens with a discussion of specific disciplinary paradigms understood through their transferability across the Humanities disciplines. Within this section, Stacy Maddern discusses the goals in a first-year writing course against the problematic assumption that writing at the college-level is taught in service to other disciplines. Maddern's emphasis on writing as a modality of learning connected to student retention is continued in Brenda Eatman Aghahowa's articulation of non-standardized writing instruction. For Aghahowa, writing is an integral component of linguistic justice and vital to cultivating historically silenced voices while preparing students for future success. The section then builds upon the myriad ways that storytelling and multimodal composition can enhance efforts in serving historically underrepresented communities both in the content of what is taught and in the form of delivery. Kevin Mullen's trauma-informed pedagogy extracts critical composition skills through the personal narratives written by nontraditional students in the university's continuing education program, paying distinct attention to rhetorical awareness and active listening. Likewise, Teresa Milbrodt advocates for an intersectional approach to creative writing through "cripping," a rhetorical tactic from critical disability studies, which encourages students to learn through adaptability and flexibility while avoiding ableism. Lan Dong and Kenton Rambsy's chapters close Part One with attention to culturally responsive teaching by way of multimodal instruction and developing students' digital literacies. In an effort to diversify assignments, decanonize the curriculum, and teach across a neurodivergent spectrum, Dong and Rambsy's chapters focus on Asian American and African American literary and cultural studies respectively, and offer processes that

demonstrate the vitality of a Humanities education in a 21st century context. Additionally, Dong pays close attention to online learning and Rambsy underscores the place of data visualization as part of writing competence. Overall, the chapters in this section maintain that writing is a mode of learning independent of the need to be couched in a particular subject matter and furthermore, the central tenet of learning and a primary mode of personal expression and communication.

Part Two, The Collective We: Transparent Pedagogy in Praxis, shifts to teaching methodologies that illustrate a student-centered approach to building curriculum with respect to the diversity of student experiences as well as faculty positionalities. A student-centered approach to teaching acknowledges students' varied learning styles, backgrounds, and needs rather than maintaining outdated standards which do not support current student demographics and, in fact, alienate them from their college learning experience. Alyse Bensel's discussion of universal design for learning focuses on cultivating first-year writing students' metacognition as "unique beings," wherein pedagogical practices like accessible syllabi and accommodations are structural components which directly impact student retention. Ada Vilageliu-Díaz's attention on Afro and Latinx rhetorical traditions within the context of HBCUs offers an enriching dialogue for how students and faculty of varied backgrounds experience the composition classroom. Interrogating fragmented identity, her chapter thus shows how the HBCU legacy of emancipatory pedagogy is tied to community and history. Likewise, Irina Popescu promotes specific instructional pedagogies such as effective listening, mindfulness, and student-generated learning to promote students' sense of belonging. Her examples of assignments demonstrate the integral link between participation, inclusivity, and empathy which are particularly powerful for students of underserved communities. The discussion moves forward with Rebecca Boylan's definition of the classroom as a dynamic space wherein taking risks and making mistakes is as much a part of the process of teaching as it is of learning. Continuing the focus on mutual trust and respect, Megan X. Schutte and J. Marie Darden collaboratively ruminate on "giving propers," which is to say, respecting the distinct names, pronouns, and honorifics in the classroom for both students and faculty. The authors share anecdotes of their own backgrounds and varied experiences to highlight how majoritarian standards misapply to minoritized identities. Finally, Libby Catchings closes Part Two by examining how, in the absence of the classroom sensorium during the COVID-19 shift to remote teaching, digital craft communities can bolster teaching writing in ways that are both culturally responsive and supportive of the neurodivergent spectrum. Her chapter theorizes the meaning and implications of "craft" as entailing bodily engagement while offering examples of instructional design, accessibility, and student response.

Part Three, Power in Presence: From Chalkboard to Pavement, concludes the book by bridging the academic classroom with the communities we come from and encounter every day. Our contributors exemplify the many ways that faculty and students demonstrate power and transgression through their very presence. Louis M. Maraj opens the section by proposing *presence* as opposed to the generic phrase "diversity, equity, and inclusion" to understand difference. Maraj's discussion of both overt and covert racial aggression in the shift to online teaching reveals how individuals must navigate institutional spaces that alienate them, and therefore, insists on antiracist practices as a rule rather than a response. Dawn Pichón Barron and Carmen Hoover's co-authored chapter offers an *Indigenist* approach to classroom design through the notion of "the Circle," emphasizing what an accommodating, student-centered classroom can provide for students alongside relational accountability, dialogic process, and collective effort. For them, interdisciplinary team-teaching and generational interconnectedness are ways to model equity in teaching while at the same time decenter the myth of the *sage on the stage*. Likewise, María Isabel Morales and Suree Towfighnia's co-authored chapter speaks to the notion of intergenerational learning by exiting the space of the university entirely. Their case example of teaching and organizing a symposium with the Indigenous coffee-growers of Oaxaca, México, affirms the knowledge of elders, thus subverting previously held notions about academic hierarchy and disciplinary boundary while strengthening crossborder bonds. Following the theme of challenging expectations, Anna Plemons, a vice chancellor, joins forces with Michael Owens, an essayist, poet, and incarcerated instructor and mentor, to reflect on the co-creation of writing classrooms within prisons. Plemons and Owens' dialogic style of delivery itself is a model of collegiality across different perspectives and illustrates how collaboration opens possibilities of better supporting incarcerated citizens. Finally, Casey C. Keel closes the book with a critique of the neoliberalization of higher education and the exploitation of graduate student writing instructors. Keel proposes tangible steps for graduate program reform in support of graduate and undergraduate students, thereby enacting systemic change at the onset of the graduate student experience. Part Three thus concludes with an overview of ways to consider how our approaches within the classroom directly connect to our communities.

A socially just classroom, by design, has the potential to emancipate education and restore the dignity of our shared humanity with compassion for all learners, all abilities, and all circumstances in order to meet the needs of the wide range of students we serve. We thus ask our readers to carry on this collective effort.

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FOREWORD

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A native of Trinidad and Tobago, **Louis M. Maraj** thinks, creates, and converses with and through theoretical Black studies, rhetoric, digital media, and critical

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