Sheila Carter-Tod

Review Essay

Moving beyond the Call to Tools for Action

Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies
Carmen Kynard

A Language and Power Reader: Representations of Race in a “Post-Racist” Era
Robert Eddy and Victor Villanueva, editors

Earlier this month, my phone “blew up” with a series of messages sent out by the CCC Black Caucus in pursuit of justice in relation to issues of race in NCTE’s hiring practices (particularly in light of the hiring of the new executive director). Following the message outlining the problem and the list of action requests to address the problem was a barrage of messages from caucus members in support of the protest—a collective AMEN. It was within this framework, a protest based on the treatment or mistreatment, based on race, that I frame my review for Carmen Kynard’s Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies and A
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Carter-Tod / Review Essay

Language and Power Reader: Representations of Race in a “Post-Racist” Era, edited by Robert Eddy and Victor Villanueva. Both texts describe, negotiate, problematize, and redefine issues related to race and composition, and both are designed for everyone from scholars to first-year students. And, much like the messages in my e-mailbox, both texts do so proactively and without apology.

Carmen Kynard’s Vernacular Insurrections merges the personal with the historical, the language and practices of Black Protest Movements to the “movements” in composition and literacy studies, and recasts it all as “vernacular insurrections.” By situating her within the “pantheon” of scholars in our discipline speaking to and about race, I describe the project of this text and then discuss how it—by its very comprehensive nature—reimagines and proposes ways in which we can move beyond calls to action. Then, moving on to the very different, yet equally rich, A Language and Power Reader: Representations of Race in a “Post-Racist” Era, I explore the methods and materials editors Robert Eddy and Victor Villanueva use to engage in “a conversation with those who would take the rhetorics of racism to their classrooms” (8). Finally, by applying their own process of reflection, I discuss how and why their books meet and exceed these aims.

Vernacular Insurrections

In general terms, or to “make it plain,” Carmen Kynard’s Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies richly adds to the voices of composition and rhetoric scholars—such as Jacqueline Jones Royster, Shirley Wilson Logan, Catherine Pendergast, Victor Villanueva, Geneva Smitherman, Keith Gilyard, Elaine Richardson, Arnetha Ball, Adam Banks, Beverly Moss, Vivian Davis, Vershawn Young, and others—who have closely and critically examined and reexamined the texts—including production and dissemination—of race-based rhetorics and literacies—inside and outside the academy, inside and outside existing historical perspectives. More specifically, through a systematic exploration of “political moments surrounding central texts in composition studies,” Kynard reconceptualizes events of the Black Freedom Movement as intricately interconnected to our understanding of composition-literacy studies (11). Kynard describes her “project” as neither a chronological unfolding of factual events, nor “an uncovering of new archives.” She says,
I do not offer a chronological listing of yearly, “factual” events in my project here; instead, I engage a self-conscious, systematic interpretation of the political moments surrounding central texts in composition studies that relate to language, access and the “new students” in the academy. . . . I am attempting to “resurrect” events that have vanished from the site of our composition-literacies theories and to represent “flashes” of the “past” as vernacular insurrections. (11)

Utilizing a “cross-amalgamation of many styles and registers” (13), Kynard weaves together her own personal narratives (through Teaching Interludes) with chapters that revisit historical movements and texts, situating them in terms of Black Protest and as central to composition literacies. The research that I borrow from in this book spans: education history, secondary education, critical race theory, first-year writing, Africana studies, African American cultural theory, cultural materialism, narrative inquiry, and basic writing scholarship. K-12 educational studies also figure prominently here because if you are serious about the research related to the histories, language policies, social contexts, and critical literacies and lives of students of color, then you cannot afford to rest yourself solely in the scholarship and theories of college classrooms. (12)

Beginning with her narrative as a high school teacher from 1993 to 1998 in an “urban high school serving blacks and Latinos in the poorest congressional school district in the country,” Kynard utilizes her experiences with the personal narrative of a student (Raynard)—“[designed] to put my tastes in music and lyrics on full blast”—as a foreshadowing for the subsequent chapter’s re-exploration of student activism (23). In chapter 1, “‘Before I’ll Be a Slave, I’ll Be Buried in My Grave’: Black Student Protest as Discursive Challenge and Social Turn in Nineteenth- and Twentieth-Century Literacies,” Kynard establishes activism by black college students from the 1920s through the 1960s as redefinitions of “protest literacies, a social turn, and a vernacular insurrection” (52).

Through historical sites, memories and events, she creates a “compelling case . . . that these Civil Rights histories were also a new literacies movement for black students” (53). What I find most compelling about this and subsequent chapters is the ways in which, after historically situating student protest move-
ments in terms of literacy and as vernacular insurrections, she then contextualizes the importance of this act for the field of composition. While the entire book continues this process of contextualization, the next two chapters deal with two key “moments/movements,” familiar to most, if not all, composition and writing studies folks—The Position Statement on Students’ Right to Their Own Language (SRTOL), and Mina Shaughnessy’s book Errors and Expectations.

In “Teaching Interlude II: Through Their Window,” Kynard introduces us to her experience with Rakim, a student she taught at the City University of New York, as foreground to an exploration of SRTOL. In this chapter, she presents his experiences, and writing for her class, as representative of “a distinct history in which African American students have continually challenged the exclusive boundaries of higher education” (67). Following, in chapter 2, “’I Want to Be African’: Tracing Black Radical Traditions with ‘Students’ Rights to Their Own Language’,” Kynard focuses on the importance of “critically look[ing] at . . . a class analysis for SRTOL and its relation to the Black Radical Tradition” (87). Her exploration of SRTOL as “a radical class analysis” (87) utilizes ideas and works from innumerable cross-disciplinary, historical sources, from Paul Robeson to Angela Davis. In a rich and complicated tapestry, Kynard weaves together Ernece Kelly’s speech “Murder of the American Dream” with a critical problematizing of Steve Parks’s past work connecting the Black Power Movement to SRTOL in Class Politics to create a “critical context from which to excavate the legacy of SRTOL and to imagine . . . a contemporary radical language arts paradigm” (100). And, while juggling an extensive list of weighty subjects, each subsequent chapter concretely adds to this proposed paradigm shift—by looking back historically and looking forward pedagogically.

As if to answer the possible objection to suggesting such a shift in the language arts paradigm, within existing classroom structures that reinforce specific Englishes as superior or inferior to one another, Kynard recalls the experience of another student in her class, Sherrie, and a discussion that they had around writing. Kynard describes Sherrie’s sense that academic writing felt “like child abuse: you walk on egg shells, timid and nervous, because any
little mistake will set things off and get you punished” (108). Sherrie's story, in “Teaching Interlude III: Undoing the Singularity of ‘Ethical English’ and Language-as-Racial-Inferiority,” is illustrative of English and language arts classrooms where the “system of the singular, ‘ethical’ English is fundamentally a racialized one that has calculatingly excluded her” (110) and others with a range of Englishes. Further establishing how many composition programs are still not quite suited for a radical shift in paradigm, chapter 3, “‘Ain’t We Got a Right to the Tree of Life?: The Black Arts Movement and Black Studies as the Untold Story of and in Composition Classes,” explores what dynamics would need changing in order to teach such a composition course. Kynard states:

My main interest in this chapter is to ask and look at the kind of social worlds compositionists produced in the field when they explicitly connected classroom and writing to the Black Power Movement, Black Studies, and the Black Arts Movement. I hope to see how imagining an alternative social world would also imagine alternative language arts pedagogy and theories. Thus, Black Freedom struggles emerge as a key component of literacy and educational changes that radically alter the meanings of language, reading, and writing. (111)

Moving forward to imagine alternatives, we are taken back to Kynard’s teaching experiences at CUNY in her “Teaching Interlude IV: ‘Not Like the First Time, Talkin Bout the Second Time.’” In this chapter, she describes the dissonances she experienced between her treatment as a student, her classroom experiences as a teacher, and the “institutional racism and oppression maintained by schooling and higher education” (145) as a preface for returning to a pivotal moment in the field of composition and writing studies. Then, in chapter 4, “‘The Revolution Will Not Be [Error Analyzed]’: The Black Protest Tradition of Teaching and the Integrationist Moment,” Kynard unapologetically recasts the history of CUNY’s open admissions policy within the larger history of school desegregation—“in direct relation to the larger constellation of black and Puerto Rican activism in New York City” (151). Borrowing from James Minor’s definitions of segregation and desegregation, Kynard posits Shaughnessy’s text “as a viable story of a field’s ideological, political, and pedagogical encounter with 1960s battles against criminally maintained racism. . . . [positioning] Er- rors and Expectations as an integrationist narrative” (150). By conducting a more inclusive reading of the protest environment (s) that surrounded CUNY’s open admissions policy and therefore the history of HBCUs and the protest traditions of black teachers, Kynard sets forth and explores several troubling themes of the text:
1. SEEK’s historical entry into CUNY as a “program for poverty-area youth” that created policies for “skills programs”;

2. A lack of “precedents” in literacy work for preparing miseducated students in U.S. schools; and, of course, finally,

3. The creation of “the sort of book” that has the answers that had not existed before. (173)

Kynard is careful to acknowledge the work of the text as instrumental to her teaching experiences and as a catalyst for change in composition studies, while reviewing it within the historical, racial, pedagogical, and sociopolitical concerns that preceded it, shaped it, and are part of its legacies. Here, Kynard presents a complex examination and critique of Shaughnessy’s work as part of a much larger history of CUNY’s open admissions, treatment of basic writing scholarship, black student protest at HBCUs, and “black compositionists’ practices, research, politics, and discourses inside of the much longer standing protest tradition of black teaching” (189). This examination and Kynard’s story are continued and expanded upon in “Teaching Interlude V: ‘Your Mother Is Weak’” and chapter 5, “What a Difference an Error Makes: Ongoing Challenges for ‘White Innocence,’ Historiography, and Disciplinary Knowledge Making.” With welcomed unabashed boldness and uncompromising language and by “refusing to racially domesticate [her] historical knowledge and ideological bent,” she addresses this chapter to “graduate students of color and radical white allies” (198). She says,

So in this chapter, we take on the white gaze. First, a contemporary discussion of presentations of language in Errors and Expectations is offered, followed by the rewritings of student texts that Shaughnessy includes in the book . . . with a conscious deployment of political discussions of racism, writing assignments and discourse. After I go there, I offer an examination of the discourses of whiteness. . . . And finally, the chapter ends with a (re)reading of Du Bois’s politics for writing style in Crisis as an untapped potential for writing studies in the twenty-first century. (198)

Finally, ending where she began, in her chapter “Outerlude: Leaving the Emerald City,” Kynard takes us back to her academic beginnings and the burgeoning, critical, intellectual work that she began in courses that she took with Sylvia Wynter and ultimately resulted in the writing of this book. Revisiting her past selves and the students in her “Teaching Interludes,” Kynard reaffirms what her
purpose of this text is, both in terms of her personal journey and its contribution to the discipline. She says,

The point then, was to insert a vernacular insurrection: to gain knowledge of the “prescriptive categories” of your social order, the laws and rules, so to speak, that seem to govern thought and action outside of our conscious awareness. Rather than ask, What do texts mean?, Wynter [and Kynard throughout this text] wanted us to ask, What do they do? . . . When I set out to understand a radical black subjectivity in and of composition, in many ways it was like sitting in Professor's Wynter's classes all over again . . . I returned to graduate school and would insert those same questions into how literacy and composition theory have been so racially domesticated, and resulted in, well, the book that you have right here. (235)

Finally, as if answering, “But where are they now?,” she systematically goes back through the students previously introduced in the teaching interludes, explains where they are now, and culminates their experiences with the lens of critical race theory, cross road theory, and the writings of key composition theorists who have taken on issues of race. Kynard’s concluding remarks or “call to action” for scholars reading this book in many ways foreground what Robert Eddy and Victor Villanueva begin to operationalize in their edited collection, A Language and Power Reader: Representations of Race in a “Post-Racist” Era, when she states the following:

I am not advocating here for any one curriculum or teaching style at all, but instead, for a historical and political disposition and knowledge for transacting with structural racism, the history of education in the Unites States, and the racial subordination of communities of color . . . All that ain’t a lesson plan. It is a political disposition that shapes what and why you do what you do in the classroom . . . The pedagogical possibilities are numerous. (248)

A Language and Power Reader

In his essay “The Rhetorics of the New Racism or The Master’s Four Tropes,” Victor Villanueva utilizes Kenneth Burke’s 1941 four Master Tropes to discuss the ways in which twenty-first-century new racism is treated and discussed. Villanueva states the following:

Though racism has always been tied to language, has always had to be sold rhetorically, the rhetoric has changed, the tropes are different more often than not. There’s been a tropic shift in the topos of racism. And we aren’t keeping up. So we don’t know how to engage, don’t know if to engage.
Those of us dedicated to anti-racist pedagogy, to addressing the current state of racism find ourselves every day trying to convince folks that there really still is racism, and it’s denied. (Villanueva 10)

Similarly, Geneva Smitherman and Victor Villanueva’s edited collection, Language Diversity in the Classroom: From Intention to Practice, further connected discussions of race to the classroom with a call to those in composition and rhetoric to hold ourselves and our students accountable for the changing rhetorics around race.

This monograph is about language and racism, about language and nationalism, about discussing and teaching the connections between language and racism and nationalism. Every essay in this collection asks us to think about how we enact belief in the multiplicity of language, of English, in our classrooms. (1)

For those who may have been asking what such a classroom might entail, A Language and Power Reader: Representations of Race in a “Post-Racist” Era, edited by Robert Eddy and Victor Villanueva, takes on this ambitious agenda. In the same ways that Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies addresses the need for change in the paradigm of composition and literacy studies and issues of race, A Language and Power Reader fulfills that need pedagogically as a reader and theoretically through “commentary” by the editors, as a text that adds to the broader ongoing discussions.

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A Language and Power Reader, a comprehensively and at times exhaustingly rich text, provides materials that help students know how to engage in discussion of the rhetorics of race by encouraging them to see, through readings and writings, that “there really still is racism” (Villanueva, “Rhetorics” 10). And in much the same way that Kynard creates a mixed-genre tapestry for exploring race, black protest, and composition literacy studies, this reader weaves together multiple genres to guide students into understanding the complex nuanced role of language in any discussions, readings, and writings around race. Eddy and Villanueva explain this when they say,
So this is a rhetoric about rhetoric: the connections among reading, writing, and living in the world, becoming conscious of alternative ways that people see the world and the alternative ways they reflect those ways of seeing in writing, in their rhetorics. The book is about the written word and the ways we can use writing to think through those ways of seeing the world, of being in the world.

Our focus concerns one of those ways in which power is recognized—racism.

We are looking at language in this book. Although it is true that we are asking readers to reconsider racism, our goal is to inculcate a greater awareness of the language at work. (1–2)

I review this text by first looking at it in terms of its parts and how those parts are used to further the abovementioned purpose. I then zoom in and discuss more of the specifics of that purpose in light of its use in classroom practices toward a much broader agenda.

Similar to many readers for composition courses, A Language and Power Reader begins with an introduction on writing processes followed by readings divided into four parts: “Part One: Defining Language and Culture”; “Part Two: Complicating Identities”; “Part Three: Crossing Cultures”; and “Part Four: Balancing Color Blindness and Identity.” Also, similar to other readers, the text utilizes a range of genres from poetry to essays to articles. Yet, while structural elements are common to our expectations of a reader, with similar subject matter and discussions, the chosen readings, depth of the guidance provided by the editors, and approaches to prereading, reading, and writing easily exceed any existing expectations of a reader for a first-year writing classroom.

The first disruption of our expectations comes with the ways each of the parts of the text is introduced. Each part begins with an introduction, by one or both of the editors, that provides a particular lens for examining the readings that are to come. For example, “Defining Language and Culture” “asks readers to consider our basic assumption: that language and culture are intricately intermeshed”; “Complicating Identities” “asks that we consider the multiplicity of identity and the ways in which we may claim a culture but are really part of a global society”; “Crossing Cultures” asks that we “become conscious cultural and language travelers”; and “Balancing Color Blindness and Identity” “exam-
CARTER-TOD / REVIEW ESSAY

ines different ways of writing about the greatest obstacle to crossing cultures: the denial of our differences, real but not hierarchical” (9). The editors supply a foundation for entering the content and issues in the readings, within each part, by providing contextualized information for the reader to consider how the readings have been born of multiple factors, involving race, identity, culture, and language.

This foundation and contextualization is illustrated in the introductions to both parts 1 and 2, where historical, geopolitical, and cultural foundations for language, identity, race, and identity politics are discussed as a foreground for the readings within. Readers are given contextual clues for the readings that are to come and thought-provoking details that will help readers as they encounter the readings. Similarly, in part 4 a sociological perspective of race considers the misconception of color blindness. The editors state,

sociologists Michael Omi and Howard Winant find that the second thing we notice when we approach someone new is our conceptions of race…. We might wish to be color blind, but it’s simply just not possible. And to pretend not to see, and thereby deciding not to act on what we pretend not to see, can cause problems. (295)

And, yet again, such introductory contextualization is needed before entering readings like the four newspaper articles covering cultural mascots or Samuel P. Huntington’s essay “The Hispanic Challenge” to push readers to begin the sections challenging their existing perspective in light of research presented on national trends toward a professed, yet not practiced, color blindness or racial and cultural equity.

Following the introduction to each section, traditional readers usually then have a brief biography of the author of the reading followed by reading questions and writing activities. A Language and Power Reader includes these sections, ordering them and treating them somewhat differently. Each reading is preceded by “Questions for Pre-Reading,” “Questions for Relating to Other Selections” and a brief biography of the author. The prereading questions focus the reader both on the topics of the readings and controversies within them, often beginning by asking students to consider personal connections and then moving more broadly outward to a larger social perspective. These questions assume and encourage multiple readings of the texts by establishing prereading as an act that is performed not only before one’s eyes take in the text, but also one that continues until meaning is made of the text. With a similar pattern of moving the reader from a personal connection within and between readings to
thinking about the readings in the context of the broader goals of the reader, the “Questions for Relating to Other Selections” bring together voices that explore both connections and contradictions. This pattern is illustrated in Maria de Jesus Estrada’s “An Angel in the Orange Groves” with the prereading questions beginning with the personal: “What do you make of the title?” (131). These questions, while initially based on personal reaction, subsequently move the reader to consider the impact of the first scene on the essay—establishing the opening as significant and moving beyond the personal to highlight a defining aspect of the text. In the first scene, the narrator describes her memory, as a five-year-old, of her parents within the context of their existence as workers living in an orange grove with “sticky pesticide chemical fumes that tickled [her] throat and made [her] eyes sting” (132), establishing the setting for a bilingual narrative that explores everything from sibling rivalry to her fear of God to her subsequent challenges with learning English. This use of prereading and questions for relating across readings, to bring together connections and contradictions, is also evident in Peter Lamborn Wilson’s opinion piece, “Against Multiculturalism,” with two prereading questions that encourage the reader to explore the subject of multiculturalism, as well as the genre Wilson uses to explore it.

As you read, notice what methods Peter Lamborn Wilson uses to attempt to persuade readers....

...Why does Wilson argue throughout this writing—especially at the end—that “multiculturalism must be destroyed”? By the time you finish reading or rereading this text, decide from what points of view Wilson is making his argument. Is he a conservative, a centrist, a leftist, something else? (221)

While the prereading questions and the “Questions for Relating to Other Selections” encourage readers to personally and, possibly in a classroom situation, collectively explore a range (although at times quite a focused range) of perspectives through multiple readings within and across text. In the “Our Thoughts” sections, at the conclusion of the readings, the editors further engage in a “conversation with those who would take the rhetorics of racism to their classrooms, other work spaces, study spaces, activist and social spaces—we state outright what we find significant about these passages, asking that readers, students, scholars, activists, and teachers engage with us and with each other” (8). Through the “Our Thoughts” sections, readers are given supporting texts that allow for negotiating contradictory impulses without allowing for simple reductive binary thinking. “This collection is less concerned with
proving or disproving race than it is with having us explore the uses of language that separate us and the uses of language that might bring us all closer together” (7). It is particularly important that these thoughts are part of the post-reading process(es) and before the “prewriting,” “writing,” and “revising” sections because this ordering reinforces the editors’ belief that “writing is a mode of discovery.”

Further, “writing is a way of putting order to our thinking that in effect becomes itself a way of thinking”(8). It is important to note that while including a prewriting, writing, and revising section at the end of each chapter may appear to be process prescriptive or reductive, the editors acknowledge and counter this possibility by stating that “writing cannot be reduced to a single master narrative of discrete and universally realized processes. . . . At bottom, teachers and students read, write, and learn in their own ways. We simply seek a necessarily simple heuristic for consideration and reconsideration” (8).

In describing the layout of the text, it is clear that while functioning effectively as a reader, this book actually goes beyond the scope of the traditional reader with an ultimate goal that goes beyond the authors’ stated purpose. What sets this reader apart is the very nature of what it is asking of the student readers. While many readers ask students to examine their views on a topic and to think critically about a topic, few encourage them to do so beyond a surface level of understanding or within the multiple contexts as is the case with A Language and Power Reader. While the introduction establishes the reader’s goal as “looking at language . . . [it goes much farther by] asking readers to reconsider racism, [clearly stating that their] goal is to inculcate a greater awareness of the language at work” (2). In light of current national headlines around issues of race, and the inherent national contradiction between beliefs and actions, this text provides students with needed opportunities to begin to develop a more sophisticated, integrated, and thoughtful framework for considering race and the rhetorics of race in a supposed post-racist era. Through the readings and activities within the text, students are provided with multiple conversations around the complex concept of the rhetorics of race, encouraging them toward insights and understandings that are informed, shaped and reshaped by multiple voices, perspectives, stories, and ways of being—including their own. It is not an accident that the reader includes Min-Zhan Lu’s essay “Representing and Negotiating Difference in the Contact Zone” in part 3 because her text is illustrative of what the reader does. The editors state:

In a sense, she’s arguing that we must question our own tendencies toward different forms of cultural [identity, racial, and linguistic] tourism, since a tourist still sees
from unquestioning eyes. We must not only watch and evaluate our own perspectives; we must also try to watch through varying perspectives that recognize real differences, including difference in power relations.

... Privilege means not having to consider. Lu asks that we enter into zones of “conflict and struggle,” that we recognize and suspend our privilege. (245)

Encouraging readers to begin to acknowledge privilege while they explore language and culture, the complexity of identities, and discussions around crossing cultures and the possibilities of the future encourages them to negotiate the tensions that exist—and are often left undiscussed. What this reader does is to provide those who are interested in approaching this purpose with research-based, accessible readers and writing activities that guide students into and through the process of accomplishing that purpose. This is particularly important in a time when people fail to even acknowledge that there are indeed issues of race to discuss. Our students arrive at colleges and universities on a continuum of racial and cultural understanding. Many have been impacted by racism, at some level, yet they have had minimal opportunities to explore and understand the intricate and reciprocal ways in which race shapes our identity, culture, place, and behavior, and thus our productive language practices. They also arrive willing to learn and open to challenging, broadening, and redefining what they think they know. Many of our students may not have even begun to think about themselves as racially situated. They have drunk the post-racist Kool-Aid, fully swallowing the notion that we are beyond continuing the conversations. Many of our students (and colleagues) believe that having a black president and some representation at all levels of life—education, politics, business, and so on—means that we have arrived. In fact, notes like the ones on my phone regarding the situation even within our discipline only go to show that there is so much more work to do. But why in composition? Perhaps the answer lies in the argument on which Gwen Hale, Thomas Alan Holmes, and Mike Mutschelknaus base their edited collection *Diversity in the Composition Classroom*, written for writing teachers and focusing on many of the issues raised in Eddy and Villanueva’s text:
[M]aking diversity issues a prominent part of our composition courses is not important because it makes our students better writers, even though it does. . . . Often when students encounter diverse texts and different thinking paradigms in classes they shut down mentally rather than improving their critical thinking skills. . . . [T]he composition classroom may be the first place where students have encountered an academically sanctioned acknowledgement of some of the diversity issues they have already faced. . . . Having the opportunity to address diversity issues presented in the classroom can help them address the diversity issues in their own lives. (1, 2)

The readings and writings proposed in *A Language and Power Reader* provide not only an opportunity for students to address issues of diversity (specifically racial diversity) but also a framework for doing so.

While the messages around the controversy related to issues of race in NCTE’s hiring have subsided, the contextualization of issues of race within the context of composition and literacy studies is still alive and well. Both of these texts are situated within the broader context of the works produced by composition, rhetoric, and literacy scholars, as I mentioned in my introduction, by creating texts that move beyond the call, to further the conversation, to propose actions that facilitate renewed thinking and exploration of the rhetoric of race, within the current racial climate inside and outside of the discipline.

**Note**


**Works Cited**


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