

## Storying As Curriculum: Critical Performance Pedagogy and Relational Identity Emergence in an Arts-Based Teacher Preparation Course

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### Abstract

This project centers artistic, relational, and embodied ways of knowing (Perry & Medina, 2011) through an enacted multi-modal curriculum that critically examines conceptual, empirical, and pedagogical discourses on justice-oriented education. Critical Performative Pedagogy (CPP) (Weltsek & Medina, 2007) served as a lens for wondering about ideas of becoming, identity emergence, and acting within and upon the world to creatively and dialogically engage with what it means to teach. Storying, as a methodological approach (for example, Dennis, 2016), invites us all to imagine our own ways of seeing and acting in and upon the world in relationship with one another as the creation of intimate communal narratives. Understanding curriculum and pedagogy as a collaborative storying process created possibilities to imagine what *could be* through relationally inviting us all to hold what we thought we knew in tension with new opportunities to experience the world differently.

**Keywords:** Critical Performance Pedagogy; Arts-based Pedagogy; Justice-oriented Teacher Preparation; Creative Approaches to Qualitative Research

### Introduction

*[Teaching] takes into account all of the various identities, such as social, religious, sexual, political, gender, as well as others that make up people. With this sort of a perspective, it takes people out of these siloes that society has put them in and instead, it tries to show*

*how people are an inter-connected web of all their identities . . . it removes the single identities that society has labeled people with, and it attempts to take into consideration everything that makes up a person. I say attempts because you really are not going to be able to identify everything that makes up a person without really knowing them and developing a meaningful relationship. . .*

This is, first and foremost, a story. It is a collective story that begins with two professors at a Midwestern University struggling to meaningfully take up a Multicultural education foundations course and a secondary general methods course in an online asynchronous format for a post-baccalaureate licensure program. Given the tight constraints on an alternative licensure program in terms of the scope of the university course curriculum, state-mandated credit hours (18 credit hours for completion), and the completion of edTPA (Educative Teacher Performance Assessment) as the culminating project of the program, we found ourselves caught within a system of teaching and learning that were antithetical to the very ideas and practices we espoused.

For example, edTPA can be a barrier to anti-racist and justice-oriented teacher preparation due to the restrictions on what must be covered (Vachon, 2024; Tuck & Gorlewski, 2018). Further, about half of the students were on emergency licenses and, thus, were teaching while learning how to teach. State policies that allow emergency licenses such as these often produce underqualified teachers who lack cultural competence and are not prepared to meet the changing needs of their students (e.g., Kronholz, 2012; Schorr, 2013). Additionally, alternative licensure programs offer a “narrowly defined vision of teaching as management that is primarily aimed at raising standardized test scores” (Zeichner & Bier, 2015, p. 24). As such, our frustrations lay within being caught in a system that perpetuates inequity (e.g., Lipman, 2017; 2013) while being tasked to teach culturally responsive and inclusive pedagogies (Ladson-Billings, 2014) relevant to the lived experiences of our students and subsequently, their students.

Both authors had many conversations with one another over the tensions of teaching equity-oriented teacher preparation courses that seemed to superficially address the current issues of our time (for example, post-COVID learning loss, anti-CRT state policy, and anti-LGBTQIA+ state policy). To actively address these tensions, we collaborated over the summer of 2022 to develop a six-credit-hour graduate-level curriculum that combined our expertise (critical theory/equity pedagogy and arts education). Our goal was to design a course where students would examine their roles as teachers from a sociocultural lens (Multicultural Foundations course), so that this lens might inform their curricular and pedagogical decision-making at the classroom level (Methods course).

Given that both courses were taught in an online, asynchronous format, which can often feel disconnected for students (Hansen-Brown et al., 2022), we wanted to curate a virtual classroom where students might develop relationships with one another through the course curriculum. In this way, it may seem like the story begins with us. Instead, we posit that our story of course design carries with it the histories and experiences of our students, their families, and communities most often excluded in classroom and educational research. As Gilbert (2014) states

in consideration of Butler's work, we come to understand and know ourselves in relation to others, "that our own story is being called into being through our relations with another" (p. 54). Stories also invoke a pedagogical shift towards the potentialities of multiple worlds and realities and away from positivists' notions of an intransigent epistemology of knowability. In practical terms, our multimodal arts-based learning strategies emerged through dialogic student engagement with course texts. With this context in mind, we offer the reader multiple entry points into this project. We then describe the course design and how we engage this class, including our positionality as instructors and researchers. We illustrate how we take up Critical Performance Pedagogy (CPP) as our theoretical lens and engage storying as our methodological approach. Finally, we examine the interrelatedness of theory and pedagogy and the implications of relationally oriented educational research practices.

### A Note on Engaging this Project

For us, this project also requires that we think about our methodological accountability in a way that disrupts traditional prescriptive qualitative approaches (e.g., Creswell & Poth, 2016) and reconceptualizes the role of qualitative research that canters relational and collective onto-epistemologies. While we offer in more detail our storying methodology later in the manuscript, there are two important moves we make throughout that may assist in both reading and becoming a part of this story. First, italics that are not cited are data from the course (such as the opening quotation of the manuscript). We invite readers to become part of the interpretive story as we move between and within the methodological analysis and stories that arose as we, students and instructors alike, engage with critical theory and pedagogy through multi-modal activities from the course. Through our writing, we want to make our own hegemonically situated knowledge(s) (Haraway, 1988) opaque as we engage the words and images shared throughout the article invoked through the storying process.

As one student states, *it is not going to fit perfectly, but maybe it's not supposed to*. This speaks to the revisional process of storying that recognizes interpretation as a social and dialogic interaction (Denzin, 2014). Furthermore, we intentionally offer multiple connections to the course and the data interpretation process, recognizing that stories manifest themselves in infinite ways. In this way, stories are performative—they are culturally and socially mediated within a particular moment in time, under a particular set of circumstances, relationally embodied with others that cannot be replicated. Further, as we discuss in more detail later, we engaged performativity as an embodied ideology that emerges through writing, speaking, visualized arts, and corporality (Weltsek & Medina, 2007). *My body, too round, too much space, too infantile, too neutral. Girls are round, infantile. I fret about perceptions of me. I fret about my masculinity I cannot control*. Later in the article, we discuss storying as a methodological approach and focus on one strategy that undergirds the foundation of how we approached all multi-modal arts-based strategies.

Second, we cited the readings and other resources in the course syllabus. These citations are marked with an asterisk (\*) in the reference section of the manuscript. While the data and our subsequent writing of this manuscript may not directly cite these sources, they invited us and the

students to think with and contribute to the multi-modal strategies and reflections we engaged with throughout the course. Citations, references, and text that “acknowledges the shared and collaborative intellectual praxis that makes our research what it is” (McKittrick, 2021, p. 16) are an essential lineage of the story, as data arose from shared understandings and divergences of the course texts. This approach also decenters the researcher’s perspective and entwines this project as a collective endeavor.

## The Course Design

The conceptual and pedagogical design of the course was grounded in critical theory (e.g., Giroux, 2009; 2020) and culturally responsive pedagogies (e.g., Ladson-Billings, 2014; Gay, 2018). As mentioned, this course was a fully asynchronous online graduate methods course. Designed as part of our state-mandated secondary Transition to Teach (T2T) program, all students held 4-year degrees in an area of focus, including Mathematics, Science (Biology), English/Language Arts, History, and World Languages (Spanish and Latin). We designed a 6-credit graduate-level course that re-envisioned a multicultural education foundations course and a general secondary methods of teaching course. We also recognized the consistent struggle that pre-service and novice teachers face in integrating theory into practice.

*What if their culture is not something I want in my classroom? I have a lot of students coming from broken homes, poverty, fear and abandonment issues, and have no idea what it means to be respectful. There is a lot of acceptance and embracing culture and not shoving my white culture in the reading . . . but there is not a lot shared about the reality of what these kids are bringing into the classroom is actually toxic<sup>1</sup>.*

This is particularly true for justice-oriented, anti-racist, and inclusive coursework, as teachers often revert to exclusionary curricular approaches that marginalize ways of knowing and being (e.g., Sleeter, 2008). Thus, we aimed to create a curriculum and co-teach a course that directly engaged theory and practice.

Part of this work included a reflexive examination of self as a person and as a teacher and how those were entwined and, ultimately, informed how we interact with our students.

To begin this process, we started the course design by examining ourselves as teachers, paying attention to how we unconsciously perpetuate cultural patterns in our teaching. Our foundational readings centered on critical theory across multiple paradigms, including feminist, anti-racist, ableist, and classist perspectives, which specifically sought to unearth power dynamics and systemic inequities within K-12 educational institutions (e.g., Kincheloe & Steinberg, 2007; Giroux, 2009; Freire, 1996). *The notion of toxicity is a cultural perspective . . . whose sense of the world is right? Whose notion of justice is correct?* The methods course design emerged as a reflection of our continued grappling with understanding what a culturally responsive curriculum that was inclusive and affirming looked like for all students (e.g., Ladson-Billings, 2015; Milner, 2019). We developed multi-modal curricular engagements that focused on diverse critical perspectives and

topics through arts-based learning strategies.

*It was surprising for me to see the work that I had done to be used . . . to be acknowledged and to see [the work] be transformed into something else. I created something and then created something larger with others . . . I was a part of it and felt ownership in my learning.*

These lenses interrogated dominant normative positionings of gender, sexuality, language, race, ability, and class (e.g., Alexander, 2012; Anyon, 1980; Berry, 2010; Gilbert, 2015; Giroux 2020; Sensoy & DiAngelo, 2017). The multimodal arts-based learning strategies included original student artwork, poetry, videos, music, and reflections (student and instructor) collected in the fall of 2022.

We specifically focused on how we positioned our perceptions of student knowledge, culture, and learning in relation to our pedagogy (i.e., how and why we teach) and content knowledge (i.e., what we teach). We challenged ourselves to constantly reflect upon how our and the students' worldviews informed how we all engaged with learning. Integral to this inquiry was identifying the intersections of socioeconomics, gender, language, race, ability, and ethnicity as factors that influenced student identity, motivation, and achievement.

*My shadow is ... a part of me? An amorphous reflection of myself that changes due to my position, the lighting, etc. It changes easily to fit the evolving scenario, yet we come into our classrooms with biases and personal experiences that will impact our work. . . I think that this the whole idea behind this, is that people need to be the center of everything that we do.*

Ultimately, this course was about developing a sense of self as educators centered on a relational understanding of what it means to teach, learn, and know. Further, we wondered how creativity, imagination, and play might be productive spaces for learning. Ultimately, the course emerged as a challenge to us and the students to use multimodal arts-based learning strategies to engage/transform/weave/ critical theory into pedagogical practice. The broad, conceptual throughlines for the course included:

1. Why are you becoming a teacher?
2. What does it mean to teach? Why and how do you know that?
3. What ethical, ideological, philosophical, and ways of knowing and acting upon the world is your sense of teaching based?
4. How do those ways of knowing and acting upon and in the world affect what, how, and why you teach what you do?
5. How can we, as teachers, create meaningful and relevant curricula that reflect our

students' lives and experiences?

While considering the conceptual throughlines, each weekly module began with provocations. The provocations were threaded throughout each assignment, with the expectation that they would be fluid and revisionary as we continued to introduce material and multimodal arts-based learning strategies in the course. Students engage with the text for the week and then present their initial understandings through a multi-modal arts-based learning strategy. They then responded to their peers' creations through specific prompts for the week. Sometimes, they were intentionally put into small groups. Other times, they engaged as a whole group. At the end of each week, students provided a video reflection of their experience of the week, with prompts pertaining to the texts, responses to peers, how peers responded to their work, and the connections they made or with which they struggled. Reflections also connected back to the conceptual throughlines of the course. Finally, they posed a question for consideration for instructors and/or the entire class.

*If we are to consider the fact that as whole beings and educators, with known and unknown prejudices and backgrounds, how do we want to better the world around us (the school systems, lives of our students, classrooms, etc.) without becoming inherently the oppressors? Is it naïve to want to improve these things, or is it oppression to think they need to be improved in the first place?*

These questions guided how we structured our (instructor) dialogue and reflections with the students at the beginning of each week and how we designed the following week's prompts and questions to pose and multimodal arts-based learning strategies. This emergent process was all done through discussion posts, video recordings, and written feedback (for an example of a weekly module, see Appendix A).

Ultimately, we were interested in what might happen when imagination and wonder about the self and "other" were relationally prioritized to challenge systemized white supremacist/hegemonic educational policies and structures, which implicitly informed many of their understandings of what it meant to learn and to be a teacher (Sleeter, 2001). We wondered if transformative connections with the course texts would emerge or if ideological intransigence would disrupt individual and collective potentialities for expanded pedagogical thought. McKittrick (2021) suggests that through the sharing of ideas, particularly through texts, we may "read outside of ourselves not *for* ourselves but to actively unknow ourselves, to unhinge, and come to know each other" (p. 16) beyond the self, there is a collective capacity to build social change. Thus, we wondered if they and we came to relationally unknow and conversely re-created notions of ourselves as we artistically and imaginatively shared ideas about teaching, curriculum, and praxis throughout this process. By situating our sense of meaning-making (Haraway, 2016) first within our understandings and inviting students to continually engage *with* one another, we aimed to create potentialities for ideas to emerge together in multi-modal ways—through sight, sound, movement, taste, touch, as well as inspired epistemologies and ontologies (Dillard, 2012).

## Interpretive Positions of Power

We both bring diverse experiences to this project. Aly, she/her/hers, was a social studies teacher for a decade and briefly served as a school counselor in K-12 schools. She has worked with pre- and in-service teacher preparation programs for the past seven years and has experience working with novice teachers and community capacity-building programs. She is a white cisgender woman whose research focuses on critical theory, pedagogy, and multicultural education in K-12 contexts. She works to model a strong reflexive practice with her students, often illustrating her own privilege/oppression within larger societal and educational/schooling systems.

Gus, he/I/they, is a queered third-generation immigrant. They entered education via community-based arts activism and western theater performance. Grounded in the work of Freire, hooks, and Boal, they developed their activism as pedagogical inquiry and scholarship over 20 years in spaces such as prisons, transitional living centers, domestic violence centers, senior centers, and Boy and Girls Clubs, among others. Their self-positioning acknowledges that these identity markers were fully present as they interacted with those persons in the course and this written piece. As a person who is identified and identifies as a white male, they acknowledge how that identity struggles with how they entered the space considering privilege and power, particularly not always experiencing oppressive racist, sexist, and ableist systems as others might.

Collectively, as both researchers and facilitators of the course, we grappled with finding our way into the 'data' that articulated our thinking with others' meaning-making. We reflexively interrogated our positionality throughout the course instruction and the inquiry process. We intentionally left the course readings and learning strategies open-ended so we could plan around the students' needs and real-world experiences in the classroom.

As with any course, we had to meet program requirements and objectives, but we left room for more organic discussions and pedagogies to develop. It also decentered our role as authoritarian instructors, having complete control over course design and dissemination of information. We met weekly to review student work and their weekly reflections and checked in with our sense-making within the course. Sometimes, this meant being honest about our feelings of frustration towards student engagement and how and why these feelings arose. We also posted weekly reflections for our students, sharing both successes and frustrations through video discussions and the questions we posed to one another (this data is also included as part of the storying approach). These reflections were in response to the questions they asked and the issues they were struggling with each week. This required us to authentically co-create curriculum with our students, as they guided the process based on how they made sense of course content and their lived experiences outside the classroom through one another (Butler & Trouble, 1990).

## Critical Performance Pedagogy

Our sense of how multimodal arts-based strategies and storying are valuable to wondering, identity emergence, and acting in and upon the world might inform what it means to teach through a Critical Performance Pedagogy (CPP) (Weltsek & Medina, 2007; Pineau, 2005; Giroux,

2001). CPP posits that identities are constantly becoming, which creates opportunities for students to engage in ethical, reflexive, and accountable actioning as part of their professional responsibilities as teachers. We situate CPP as both a theory and a practice that serves as a lens for wondering about ideas of individual and collective becoming. It is theoretical in that it emerges across two specific theoretical spaces: critical pedagogical and performance theories. As a pedagogical approach, CPP intends that a classroom is where identities are viewed as being performed at a particular moment in time, as we act upon our perception of the moment's needs. Sometimes improvisatory and at other times habitual, these performances manifest our actions in socially, culturally, and politically mediated ways.

Critical Performance Pedagogy connects to the work of Freire (1996). Like Freire, we view CPP as a pedagogy of liberation and criticality that acknowledges and pushes back against the inherent oppressive power structures inherent in the systematization of institutionalized education. As a performance theory, we cite ties to Garoian (1999) and Diamond (1996), who theorize how identities are imagined as emergent and created within a space of self-reflection. Further, in the tradition of practice-led research (Haseman, 2006), we align with “‘an enthusiasm of practice’: something which is exciting, something which may be unruly, or indeed something which may be just becoming possible as new technology or networks allow...” (p. 4). To this end, our interrogation is positioned through affect-centered, artistic, and embodied ways of knowing (Perry & Medina, 2015).

Further, as a practice, CPP utilizes the methods of Augusto Boal's Theatre of the Oppressed (1997) along with multiple arts-based learning strategies to engage participants in active observations of how they create/perform themselves based on their perceived understanding of the needs of any one moment within in socio-cultural and political contexts. We designed our lessons to cultivate opportunities for students to share their understanding by creating various artworks. Our CPP approach helped us imagine a classroom as an experience that “privileges the fluid, ongoing, often contradictory features of human experience” (Pineau, 2005, p. 29). Experience, discourse, and identity are interrelated within CPP where, as Butler & Trouble (1990) suggest, “identity is perceived as constructed and constructing in relation to the regulatory practices and discourses that aim to create a false or fictional stable self through culturally intelligible grids” (p. 184).

It is important to note that we do not position CPP as a theoretical or practical panacea. On the contrary, CPP is a lens that may bring attention to the complex and multiple contradictions, intersections, and departures across individual and collective knowledge(s) that lead to pedagogy and praxis. At the same time, we used CPP in this piece to articulate how a multiplicity of identities intersected and diverged; we also problematized our work here regarding its subjectivity and objectification as we struggled to name and identify those moments.



Image 1



For example, we offered students options for multimodal arts-based experiences for the midterm. We asked students to read Chapter 3 of Gilbert's (2014) *Sexuality in School: The Limits of Education* and engage with the website [It Gets Better Project](#). They were offered four different options to engage in the reading and viewing. One option was Found Poetry (see Image 1). This strategy invited them to engage with texts throughout the first part of the semester and reflect upon personal curiosities, tensions, and insights that arose during their reading. They then were asked to use words, phrases, and thoughts to create an image and incorporate them into an image that in some way embraced their current understanding of themselves as a result of engaging with the chapter, website, and other texts across the semester.

A close look at the image above reveals that the student used words but created images with the words, endowing those words with movement, a dance, if you like, in the performance that the entire image projects. CPP intends for a classroom to be a place where identities are viewed as being performed in a moment that cannot be replicated. As illustrated in the example above, we

regard this piece of data as an artistic performance of the self. The student is creating themselves through words and images in the moment. This student's Found Poetry illustrates a way to observe the creation of a revisional and always in the making embodied self. Through their creation, we imagine a personal acknowledgment of socially imposed demarcation.

Rather than a re-making of those oppressive tropes and marginalizing inscriptions, a CPP lens focuses attention on dynamic self-creation. In this space of creation, the individual is malleable and ultimately unknowable. In the image, the student's creation seems to vibrate with an intersectional<sup>2</sup> sense of self as becoming (Weldon, 2008). *My existence as a queer woman, as a white woman, cannot be separate. All inform my being, my pedagogy, my interactions with others. I must accept myself as a multitude, so I accept others the same.* In this way, CPP provides a way to read what occurred in the classroom, where the intangibility of a curriculum that positions itself as fact and truth is replaced with ever-evolving understandings of how we come to know and unknow ourselves (McKittrick, 2021). Thus, CPP prioritizes experiencing and taking action, not naming and perpetuating prescribed and/or socially imposed identities. *I've found that the process of creation has always helped me learn more deeply.*

Finally, using CPP as both a theory and a practice helped us create a course through creative strategies we felt invoked a relational responsibility *with* one another. While we asked questions centered on an individual understanding of what it meant to teach, know, and be a personal endeavor, the theory and practice invited students to think and act collectively. This work undergirds the need to embrace an alternative sense of the other as informing and informed via a relational perspective that shapes both our theoretical, pedagogical, and methodological engagement with student coursework as "encounters with difference . . . *in relation to*—rather than apart from—the self" (Asher, 2003, p. 235). In this way, classroom engagements are viewed as experiences in perpetual relation to the experiences of others (Huckaby, 2013), where meaning-making is collective, relational, and always becoming (Elfreich & Dennis, 2022).

## Storying as Methodological Approach

*Telling, sharing, listening, to, and hearing stories are relational and interdisciplinary acts that are animated by all sorts of people, places, narrative devices, theoretical queries, plots . . . The story has no answer . . . but instead signals collaboration and collaborative ways to enact and engender struggle.* (McKittrick, 2021, pp. 6-7)

### Storying as Relational

While the storying process has been illustrated throughout the article thus far, in this section, we intentionally engage this methodological approach to share further how CPP may manifest in the course and scholarship. First, our sense of relationality is derived from multiple traditions, including Indigenous and Feminist (Chicana/Latina, Black Feminist, and Queer) epistemologies. Canella and Manuelito (2008) posit that one must recognize the relational and connected to challenge patriarchal and colonial oppression. Anzaldúa expands upon this further, incorporating a radical interconnectedness as the "deep common ground and interwoven kinship among things and people" (Anzaldúa, 2002, p. 565). As such, we orient storying as a relational methodology that

prioritizes possibilities to be otherwise where “connection and relation is what allows the encountering of ourselves” (Patel, 2022, p. x). To be otherwise invokes a generative qualitative methodology that is always in the making. To see storying in this way helps us see CPP in tangible ways as people create themselves through the stories they tell. It is also an offering and a responsibility that strives for qualitative inquiry practices that disrupt hierarchical positioning as researchers with our participants.

Inevitably, we will make mistakes—in the research, in the courses we teach, and with our students. Nonetheless, Patel (2022) reminds us that it is in the mistakes we practice and “unlearn to make room for new reading, just as the research began with the stories of our students. We did not seek out this project with research questions, research design, analysis, and findings. Instead, we *listened* to our students. We paid attention to where they (and we) got stuck and where they found places to imagine. Moreover, our methodology came from our students. They kept talking and writing about stories, the stories they told, the stories their students told, and our collective story derived from this course. It is through this “interconnectedness of storytelling that seeks to pause and deepen an otherwise that honors being in relation” (Tachine & Nicolazzo, 2023, p. 2). For us, the research process itself (as is the course curriculum) is cultivated through interconnection. When we enter a project seeking answers from others, we may miss what they might share with us if we engage in emergent and dynamic approaches that center on our participants' experiences instead.

*In many ways, it was a single story I was presented--that the West developed all parts of civilization, from aqueducts in Rome to mathematics with Pythagoras and Newton.*

*I want to dispel that in my classroom, and have people learn the multicultural history of what they are being taught. That way students can learn not just their own story, but a plethora of them. . .*

### *Storying as Embodied Praxis*

Second, we see storying as collective praxis through the construction of the infinite possibility of selves with others (Alcoff, 2008). It differs from storytelling, as ‘telling’ is not the same as doing and takes on a passive connotation. In contrast, storying is a verb (Dennis, 2020) that propels us forward in a collaborative imagining, revisioning, and improvisationally engaging us in new opportunities for being and becoming in the world. Storying is in the doing. We designed a curriculum that prioritized interaction. Even in an online asynchronous course, students were active in their assignments and their responses to one another. Students *performed* what they read through multi-modal activities that asked them to situate their understanding of the world within larger systems that informed these worldviews. They responded to each other’s work, generating new ideas and connections through moments of being stuck and feeling vulnerable. They practiced reflexive approaches in the course curriculum and their classrooms. This work, as they negotiated spaces of both privilege and oppression, requires active engagement to their commitments as teachers and to their classmates.

*Who I am might have an answer,  
But I do not know it  
Genuine or fake,  
Recluse or narcissist,  
I've identified as either side.*

*I didn't see myself in the mirror,  
And so I morphed,  
Some say mutilated,  
To who, what, how I walk today.*

*But is that what I want, or  
Did I twist myself,  
my mind  
into knots,  
justifying change from trauma,  
and is that wrong?*

*And I am 30,  
What about those 20?  
Or 15?  
How can we know?  
Why should we know?*

Furthermore, there were certainly moments where students (and we) struggled to connect and make sense of things. We pushed back, we disagreed, and we were challenged. Storying is a collective endeavor where the 'doing' looks different. It is not a homogeneous process that asks everyone to participate equally. Instead, it cultivates equity where stories not often heard in classrooms are fore fronted through the diversity of texts we read. As Patel (2016) states, "Quieting a prevalent discourse will create space and allow for the imagination and emergence of

conceptual and praxis shapes” (p. 88). While some find these uncomfortable, *is this going to change the way that I view my classroom? I will be honest, probably not*, other students find themselves in the curriculum in ways they have never had the opportunity to before. *I can’t say I’ve been in a class that has even talked about this . . . from my own space, knowing that we have the opportunity to talk about this is really meaningful to me . . . I needed to talk about this to help my students understand that the classroom is both a legal creation and a cultural creation.*

Further, students have levels of engagement that are both public-facing and private (with instructors only) to share these moments of disruption. These pauses (Patel, 2016), often noted in weekly reflective responses, are active engagements of the storying process where histories, experiences, and worldviews collide. We understand this deeply introspective work as praxis. Actionable theory to practice, in this case, is in the undoing. Listening to the experiences of others that diverge from any of our previous understanding necessitates an unlearning that is in constant flux. This reflexive commitment foundational to the course situates knowledge as always partial, incomplete, and contextually created (Patel, 2016). This gives students a place to engage in praxis that navigates both individual and collective identities (Nelson & Shotton, 2022) within the context of what it means to teach. There is no pressure to conform but rather to listen.

### *Storying as Performative*

Third, connecting to our theoretical framework, weaving the data and our discussion of it throughout the work honors and highlights our arts-based pedagogical approach, foregrounding the performative nature of our scholarship. As mentioned in our theoretical framework, our intention for using CPP was to provide a launching point for thinking about how an individual’s sense of themselves as an active participant in the creation and negotiation of reality might be observed and discussed as constantly in the making (Dennis, 2016). Storying is performative in that we share our culturally, socially, and politically mediated selves with and through others. Storying has the potential to move students “past superficial notions of power” (Weltsek & Medina, 2007, p. 78) and instead toward communal engagement of collective praxis (Dennis & Zhao, 2022). These engagements asked us (as instructors), the students, and the potentiality future students to enact a multiplicity of stories as simultaneous performances of power and oppression, foregrounding a collective responsibility to revise and reshape who we are in relation to others.

As an analytic tool and to bring attention to an articulation of CPP in action, storying is the performance of self in the making that “offers an aesthetic relationality that relies on the dynamics of creating-narrating-hearing-reading-and sometimes-unhearing” (McKittrick, 2021, p. 6). Storying does not just describe “it demands representation outside of itself” (p. 7) through creation and imagination of telling the world differently.

### *Storying as Accountable*

Fourth, storying requires a responsibility to one another. Stories are intentionally brought together through an answerability “that speaks to the onto-epistemological of why and how research is realized and lived out” (Nelson & Shotton, 2022, p. 92). Storying, then, is understood as

a collective authorship approach among students as they enter and exit through their agency and reconfigure relations with the stories they tell to constitute something new of and for themselves (Elfreich & Dennis, 2022). These methodologies of possibility (Dennis, 2016) hold a relational and ethical responsibility that centers a relational worldview that pushes against binary-oppositional frameworks and creates a collective responsibility toward issues of equity and activism (Keating, 2008). As Haraway (2016) states, “It matters what ideas we use to think other ideas (with) . . . that relations put relations at risk with other relations . . . it matters what stories we tell to tell other stories with . . . it matters what stories make worlds what worlds make stories” (p. 12).

Image 2



*Hands work to build others and myself through mutual respect understanding and engagement. The more recent readings on authentic activities and inquiry-based learning have really stuck with me as far as the idea of connecting learning to outside-school issues and preparing students to act on and in the world as critically engaged agents. I thought the image of a hand fit these themes particularly well . . . the hand as a major source of sensory input for learning about the world, and the idea that we each leave a handprint on everything and everyone we interact with, also came to mind . . . In context with others, handprints on everything, implicit and explicit harm that stands both alone and with. Both closed as a fist in resistance and the willingness to outstretch a hand of what is yet to come.*



As researchers, our analytical process held us methodologically responsible (Kuntz, 2015) to a process that is “always in relation and is an ongoing and ever-changing entanglement of experimentation” (p. 11). As such, we situate the analysis and interpretation process of storying as never finished. In the image above, the students fill the hands with texts, thoughts and emotions connected to the readings and course discussions. The students figuratively and literally hold the power of their praxis as an embodied experience in their hands. Here, the notion of storying becomes agentic. The hands’ engagement takes on intricate and complex meaning-making. Each is situated *alone and with* unique epistemological performed realities, and remnants are left behind *handprints on everything* that are never neutral. They can close their fists and cause *implicit and explicit* harm, or they may *outstretch a hand* that invites us to relationally hold in tension what we think we know with new opportunities to see, hear, and feel the world differently—with and through others.

**Interpretive commitments.** Like Palmer et al. (2023), we adopted interpretive commitments that emphasize ethical accountability through collaboration and inclusion, which “bring empowerment and validity into the analyses of qualitative data” (p. 2). We remained close to this curriculum and our students. The focus on our relationships with students, along with our consistent feedback and communication in an online world that can often feel isolating, served as member checks to ensure we maintained “right responsibility” (Patel, 2016) toward the students and their work. In this way, the research did not drive learning or data collection. Instead, CPP emphasizes how we are all created and creating, performing, and performing in the moment of doing. We reflected on and brought our performed selves—complex, situated identities—into how we reacted to and interpreted the course data. Our self-reflexivity further highlighted how we perceived students’ work as a performance of the self, both individually (situated knowledge) and collectively. We shared our insights with them through video and written feedback (a form of reflexive journaling or memos), providing them with opportunities through the iterative process of reading, engaging in multi-modal activities, and reflection to tell us where we got it right, where we made assumptions, or where we simply got it wrong. This process also challenged dominant cultural notions and deficit perspectives of students and families. Over the course, we observed perspectives shift, with students initially holding strong beliefs about what it meant to teach and learn, but gradually beginning to think differently about their roles as teachers, especially as they encountered classmates’ diverse experiences.

For example, early in the semester, one student felt very strongly about his role as a math teacher having nothing to do with students who identified as LGBTQIA+, given his strong Christian background. Towards the end of the semester, he shared both a video and a written reflection, in which he acknowledged that, while he still felt conflicted about his Christian faith, hearing the experiences of his peers who felt they could not be their whole selves as LGBTQIA+ teenagers in schools helped him see a situation with a nonbinary student differently. He went on to explain how, through a strong connection he developed with one student in the course who shared their experiences as both a Christian and LGBTQIA+, he began to think deeply about how he could hold his faith and advocate for his student in mutually responsible ways (student reflection, November 2022).

This is not to say these moments happened for all students during the course. We position equity-oriented teaching on a continuum. While not all students made connections in ways that immediately unearthed bias or privilege in the classroom, relationally prioritizing collective learning modelled in the moment offered opportunities to envision what this might look like in the future. While we cannot guarantee these connections, we intended to enact responsibility relationally (Kuntz, 2015) toward justice-oriented teaching for their students to come.

Finally, for us as educators and researchers, this collaborative interpretive process cultivated an opportunity to more deeply understand our privilege and continually interrogate and reflect upon our power and positionality with students that foreground “equity and inclusion of voice and experience” (Palmer et al., 2023, p. 8) that we have not done in other qualitative research projects. Storying ethically and intentionally brings together worldviews that hold us accountable for learning to prioritize relationships in the present while looking toward future potentialities.

### **Storying as Curriculum: The Cultural Mosaic Activity**

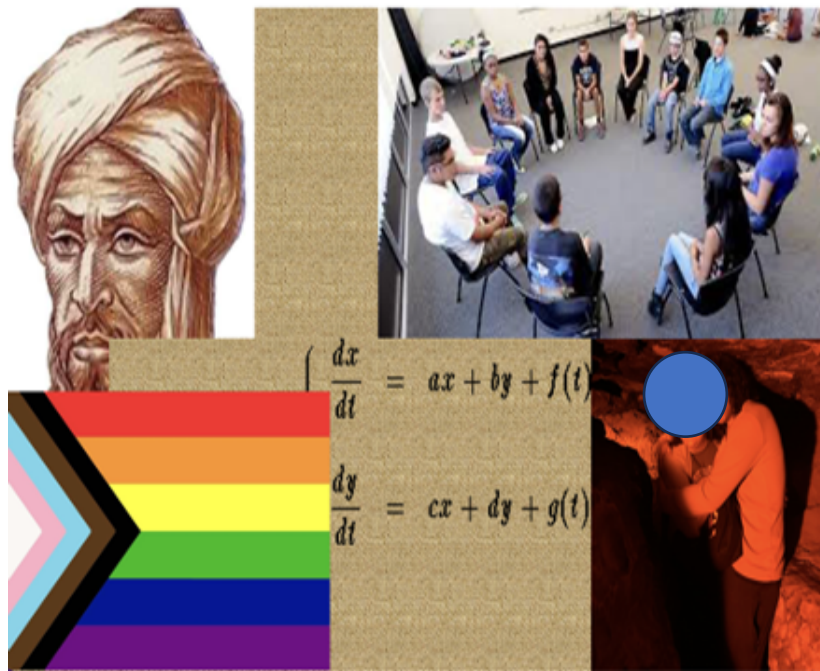
An example of how the storying process engages CPP and how we might articulate our sense of the students’ individual and collective performance of self was the Cultural Mosaic Activity (See Appendix B for the entire learning strategy). Used in the first three weeks of the course, the mosaic activity was designed to make relationally apparent how dialogue in and around the self and others created new stories with a multiplicity of ways of seeing, being, and acting in and upon the world. The images below and the video (<https://youtu.be/yWKTezBI97w>) are examples of each of the three phases of the assignment. The quotations provided are from the students’ reflections about the project. We intentionally resist the desire and or expectations to provide an interpretation of what the students might mean by these images. With the context above, we present the data to engage the reader in the experience we, as instructors, had when sensing another person’s performance and working to make meaning with them.

#### *The Autobiography*

By first centering on their individual (autobiographical) mosaic creations and examining why specific images appeared and what they meant, the students critically reflected on the epistemological and ideological origins of their thoughts within images.



Image 3



*At the top left is Muhammad ibn Musa al-Khwarizmi, who I may have brought up in lectures. He was one of the main pioneers in creating algebra, which I did not know until far into my college experience. Learning that non-Western cultures had such a fundamental impact on our collective growth in mathematics really struck me due to not knowing or being shown that at all growing up. In many ways, it was a single story I was presented--that the West developed all parts of civilization, from aqueducts in Rome to mathematics with Pythagoras and Newton.*

*I placed a classroom in a circle, even though our psych class pointed out the issues with that classroom structure. To me, what is more important is that the teacher is at the same level as the students. Although I may have knowledge that I wish to share with students, I want students to feel they have some semblance of control in the classroom, and that I am their equal in many ways as a learner. Though I may have authority, I don't wish to assert my authority unless necessary, as education, in my opinion, is a communal experience. I want to be a teacher to share and learn with others and share the patterns you can find if you look deeply into material. That is why I added an Ordinary Differential Equation (ODEs) at the heart of my mosaic. When learning ODEs in college, I was taking too many other math classes at the same time, but they all became easier as I saw how many of the ideas were being taught with similar language across all of them, with each class a slightly different focus. I realized then that learning when shown in collaboration of similar material can allow students to understand events they may not have seen otherwise.*

Image 4



*Figuring out exactly what education means to me was a bit of a process. After all, students experience education in different ways. However, I believe one common thread unites education: the desire and awareness of the necessity to spread knowledge, even (or perhaps especially) in the face of adverse circumstances. Because of this, I can think of no better image to embody this concept than the trial of Galileo. Galileo . . . was tried and ultimately executed for rejecting the geocentric model of the universe. What is less-often remembered is that Galileo turned himself in when requested to do so, fully willing to argue for and defend his beliefs in the hopes that some would be persuaded. He did this despite knowing he would likely be killed. Even in the harshest of circumstances, Galileo did not stop attempting to spread what he knew to be scientifically accurate information. I feel that every teacher can take some inspiration from this story. However, I do believe that spiritualism comes into play in my interest in this event. As I'm not particularly religious myself, I guess it's only natural that I would so admire someone who pursued hard science in the face of religious extremism in his time. Meanwhile, I feel that learning is essentially the inverse of this, with the same underlying motivation. To me, learning is the seeking out of knowledge, even when doing so is unpopular or discouraged.*

*This picture of Stone Mountain, Georgia, embodies something I want to help course-correct in my field: whitewashed history and the "Lost Cause" myth in particular. I want to present the history of any given time and event to my students . . . allowing them to make their own judgments on history. It is not my place to impose beliefs on the students, as field trips to sites such as Stone Mountain have for decades. The largest carved monument in America, this monstrosity depicting Robert E. Lee, Jefferson Davis, and Stonewall Jackson has*

*become a flash-point for whitewashed history, and a constant reminder of the responsibility history teachers will have to take to course-correct this revisionism. It is when considering this image that I feel my identities come into play. While I've always looked at the Confederates as traitors and felt we shouldn't honor them, events in our own time have made my views on such issues less moderate. I used to be somewhat oblivious to the real harm such imagery still causes, and while I take responsibility for this ignorance and don't blame my privileged identities, it's undeniable that they likely served as blinders when considering these issues. . . I feel that I can best be described in imagery as a hiking trail. First and foremost, hiking and spending time in nature and two of my favorite activities. More importantly, how do you conceptualize a hiking trail? I generally, when setting out on one, know that there is a destination but am unsure what it is. In my case, I know what I want that end point to be as a teacher, but exactly how this will happen is unsure. What will be at the end of the path? A beach? A campfire? A cabin? It's impossible to say.*

### *The Collaboration*

We then asked students to work with a partner to combine their mosaics into a collaborative image based upon the initial individual provocation, moving towards a collective sense of self/with through the combined creation of a partnered mosaic.

Image 5



*Teaching goes so far beyond the content or personal values and passions . . . I don't think I realized, growing up in a culturally homogenized community . . . I didn't realize that everyone's personal history is so different. I want to avoid essentialist understandings of culture in my history classroom. Looking [at lives]*

*through binaries it undermines the difficulties, privileges, and disadvantages that are felt. As teachers, we have this responsibility to facilitate the interactions, learning, and group ethic of being in this space together.*

*I enjoyed the process of collaborating with my partner. While it was hard to cut photos, my partner made me think of things that are necessary in my pedagogy that I hadn't thought of before. Like the importance of family brought into the classroom . . . There was ownership and this was something I got a lot out of. I created something, I had to create something larger with a partner, it was transformed into something the entire class had a say in . . . I was part of it in some way.*

### *The Mosaic*

Finally, in the video link, Gus combined all students' mosaics and relationally entwined them with both the individual and collective to inform the multiplicity of ways in which all students (and instructors) came to understand the activity and themselves through critical texts and engaged dialogue (<https://youtu.be/yWKTezBI97w>).

*The word humanized comes to mind through this project. As someone who identifies with the LGBTQ+ community and ADHD, seeing how ideas intersected was powerful. Looking at the mosaic, there were so many diverse images which made me think about humanization of people. The ADHD part of my autobiography got included about and it was helpful to see that others identified with this as well. It gave us the space to share and grow as a community—to connect behind screens. We zoomed in on our own thoughts and looking at it in more broad ways. With this mosaic, we spent time to dig deep and reflecting in ways that I haven't had time to do in other courses.*

We aim to provide multiple entry points into storying through theory, pedagogical engagement, and curriculum. The mosaic introduced a multiplicity of situated knowledges for readers to engage with storying as relational, praxis-oriented (in the doing) and performative. It holds us accountable to the stories we tell, reinforcing how CPP might be articulated through the storying approach. These collective, collaborative moments become essential as dynamic curricular spaces that foster multiple iterations of the mosaic: the personal creation and the collective, collaborative moment. This strategy is not about whether the person observing the image knows what the artists might communicate or whether they articulated their understanding in “right” or “wrong” measurable ways, but rather what resonates as meaning in the pedagogical negotiations surrounding the collective creation. You never know how you are perceived by someone else. *You see yourself in a certain way but you never really know how others see you. It was really interesting seeing my work through someone else's eyes.*

Ultimately, this is where students and we engaged in self-reflective readings of the works. Rather than trying to interpret what had been created as a fixed representation of the event that transpired and the pedagogies of those involved, the reflections focused on further analyzing the



complex sociocultural possibilities that the compilations and images provoked. This collective performance offers a richer, more complex understanding of how students construct meaning across a multitude of perspectives on the human experience. This transcends moments of isolated complicity and privilege, engaging in meaning-making on a diverse continuum. *The mosaic shows that you can't be stagnant. Your ideas have to change—the biases we have . . . We need to evolve.* The potential to illuminate a more complex awareness of who is doing storying and to what ends (Dennis, 2020) becomes more evident when stories are collectively told, re-told, and re-envisioned.

**In a world where everyone is so different, how can we make the meaningful connections we need to in these historically divisive times?**

We would like to revisit a question a student posed in the early weeks of the course: How can we make meaningful connections in these historically divisive times? We, as both researchers and instructors, posit meaningful connections occur when we are committed to decentering individualistic, dominant narratives and re-orienting our curriculum and scholarship as a collective endeavor where what it means to teach, to know, and to learn becomes a “cultivation of collective knowing, desiring, being, and making-with so that we render each other capable” (Kuntz, 2015, p. 11). We began by asking students to critically reflect on their ideologies, ethics, ways of being, and acting upon and in the world by examining the performative nature of their identities and values as culturally responsive events. We presented CPP as a theoretical and practical lens that opens possibilities for the reimagining of self in relation to others. It illuminates and blurs how we come to understand what it means to teach, learn, and know. We engaged this through a storying methodology that is always in flux, is not a static process, and is always in the making. Storying is a collective and relational performance that is fragmented, incomplete, and co-created.

Further, using a CPP lens and storying approach via the arts can be understood simultaneously as theory, pedagogy, and research inquiry to imagine and act upon and within a multiplicity of possible worlds and realities. Arts-based pedagogies create opportunities for critical reflection and collective spaces of possibility. Stories are told in and through these strategies, and thus, the storying process does not prioritize definitive answers but rather illustrates the complexity of culture, identity, and the nature of teaching. There is an uncomfortability and rawness that comes with this process. *I can't write poetry . . . sharing parts of myself through these assignments is really hard . . . what does this have to do with teaching?* There are also moments when students see themselves in the texts and multi-modal activities, *where I never thought I would be able to share a part of myself this way in a college course.* We maintain that even within the messiness and dissonance, the work embodies a commitment to affirming the complexity of identity, meaning-making, and a willingness to create alternative routes of exploration and expression through curriculum and inquiry that forefront the pedagogical futures of ourselves in relation to our students.

Finally, cultivating opportunities to engage a collectively diverse “we” through a commitment to teaching and learning *with* one another and *through* the multiple identities and contradictions we

all embody encourages relational understandings where pieces of ourselves become recognizable to the social other (Dennis & Zhao, 2022) Here, extractive research is not the goal. On the contrary, qualitative inquiry slows down, perhaps pauses (Patel, 2016), and becomes a conduit to better understand and connect to one another. Additionally, centering CPP invites the reader to more fully and subjectively engage in experiencing data, as we did, rather than maintaining an expectation of passively being told an interpretive process or an explanation of findings. This also means the reader might re-perform the data differently than we do. In traditional qualitative approaches, this may raise questions about validity or trustworthiness. Instead, CPP offers perhaps its most provocative invitation—including the reader—making you an active participant. In this way, storying invokes subjective experiences and asks us to continue reflecting on how we hold ourselves accountable within the tensions of our worldviews and how they may impact our pedagogical and research practices as an ongoing, ever-evolving process. Storying necessitates relational accountabilities and recognizes that we are all always part of a story.

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<sup>1</sup> For context, this student was teaching on an emergency license in a rural school setting. His students were predominately white, were living in poverty (because of the closing of a huge industrial plant in the area) and were struck by the opioid epidemic.

<sup>1</sup> We acknowledge our use of the term intersectional as connected yet separate from Weldon's notion of intersectionality that specifically addresses the complex oppressive challenges imposed upon Black and Brown bodies within a white supremacist, patriarchal, capitalistic society.

## Appendices

### Appendix A

#### Overview of this week's module

You will turn in the following this week:

1) Multi-Modal Discussion/Activity

2) Reflection on one of your classmate's work.

This week's module will focus on the following readings:

Gilbert, J. (2015) Sexuality in School, Introduction, Chap. 1 & 2

Multi-Modal Reading Activities in relation to culturally responsive education focuses on intersections of gender and identity. Generally, this includes the following:

- Each week, we will post readings or recordings by or about an expert in the field of education. Our goal for these Multi-Modal Reader Engagements is to continue play, explore, and provoke how you are beginning to articulate your sense of yourself as a pedagogue, what your pedagogy is based upon, and how that pedagogy manifests itself in your praxis.
- You will read the articles and or watch the recordings.
- Each week, we will supply guidelines for a different type of Multi-Modal Reader Engagement.
- You will post your Multi-Modal Reader Engagements in Canvas in the Discussion section.
- You will then view a classmate's Artistic Response and write a two-paragraph reflection that directly connects and cites/references the readings and the recordings.

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Guiding Questions

- How do you identify? What does that pronouncement of your gendered self inform your sense of the world and your place in it?
- How do/will you engage with young people's emerging sense of gender and sexual identity as a space of power and not something to be ignored?
- How can you create spaces for young people to explore these powerful identities?
- What struggles do you see with engaging young people in these powerful conversations?
- Are you able to think past gender and sexuality blindness? How might ignoring identities deny a young person's ability to truly learn?
- What challenges might you encounter in the schools in which you work when you do acknowledge the authentic effect gender, sexual identity, and sexuality have on the way we learn?

Multi-Modal Reading/Discussion Activities

This week, we move closer to directly articulating your pedagogical statement. Again, we will use the week's readings as the provocation for deep intellectual, spiritual, political, and emotional processing around your emerging notions of teaching and learning. This week, we invite you to weave all three modalities you have been playing into one piece. We invite you to combine a visual image, a written poem, and some music to work across the reading and mediums. Follow the same strategy you have for the past Multi-Modal Reading/Discussion Activities.

1) Do the reading and highlight passages, words, and ideas you feel supports your emerging pedagogy.

These ideas inform, enhance, and challenge your thinking about learning and the doing of education.

2) Review what you have highlighted and allow yourself to reflect on how these passages, words, and ideas connect across the semester's readings and weave together to inform your pedagogy and praxis.

3) Now wonder what music, either lyrical or melodic (music only, no lyrics), and what images embrace, comment upon, or intersect with the depth of how the ideas in the articles and complexity of the emotions connect to your pedagogical self?

4) Now, return to the words, passages, and phrases you have highlighted and create a poem, including images and music that help you weave your thoughts together.

5) DO NOT write an accompanying analysis of your piece's meaning.

6) Upload this compilation into the Discussion section of Canvas.

7) Sit with a classmate's piece and write a two-paragraph reflection that directly

connects to your own emerging pedagogy and cites/references the readings to the work they create.

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Applying Theory to Practice

This week, you will have the opportunity to view some teaching videos on ATLAS. ATLAS is an online library from the National Board for Professional Teaching Standards of authentic video cases showing National Board-Certified Teachers at work in the classroom. Each video in the library is accompanied by the teacher's written reflection about the lesson.

Please follow the directions below:

1. Please log in to your ATLAS account.
2. Choose any video in your content area that interests you (please use a video that has a secondary focus in your content area). Watch the teaching video in its entirety.
3. You do not have to turn this portion in this week, but we would like you to have the opportunity to watch other teachers teach and identify the concepts we are discussing in our text this week.

Please try to identify the following:

Chapter 3

- How does the teacher design real-world problem statements?
- How does the teacher describe the context or situation of the problem?
- How does the teacher communicate the product or performance for applying learning skills?
- What task(s) must the students complete? How are they designed?

Chapter 4

- What is the driving question in the task in the video?
- What is the engaging task opening/hook?
- What are the intended outcomes in terms of relevance and Learner Engagement?
- What instructional strategies are used to enhance both the teaching and learning process?
- How does the teacher close the task, reiterating learning and previewing the next steps?
- What instructional resources are used?
- What learner considerations does the teacher identify regarding collaboration/grouping, organization/time management, and presentation/product alternatives?

4) Based upon the above criteria and the texts we read this week, how might you expand upon or strengthen the lesson you viewed?

Weekly Reflection

Your weekly reflection may be in the form of a written or video statement. Please upload your 2-page or 3-4-minute video reflection here.

Your weekly reflection should discuss how you are making sense of theory to practice. Please make sure to draw upon the readings and activities from both courses this week to focus your reflection. Your focus for this week should be: **How are you thinking about the intersections of gender and sexuality and culturally responsive education in relation to designing Deeper Learning opportunities for your students?**

The following guiding questions may also be helpful:

- What discussions, readings, and activities this week were particularly meaningful for you?
- How are you making connections to previous course material?
- What do you still have questions about? What are you struggling with?
- In your placements, how are you making connections to your coursework?

## Appendix B

### Artistic Pedagogical Autobiography

#### Part 1: The Invitation

The focus of this course is to get you to begin to articulate your sense of yourself as a teacher and how that manifests itself in your teaching philosophy and pedagogy. This Artistic Pedagogical Autobiography opens a space to begin to do just that. The Artistic Pedagogical Autobiography is designed to allow you the opportunity to explore your sense of yourself within education and as an educator. You are invited to wonder what belief systems inform how you think about education and learning. Be honest about this. You need to consider your identity in sincere and vulnerable ways. Our beliefs, ways of being, and the actions we take upon the world, especially in our classrooms, emerge from complex life experiences.

#### Process

Think about those experiences and the people who are a part of them.

- Think about the performative nature of your identities (*gender, race, class, sexuality, culture, etc.*).
- Reflect upon how you perform these identities individually and as part of a complex intersectional web.
  - How do your identities merge and diverge?
  - What does the performance of you look like?
- How does the performance of you emerge within and through your engagement specifically with and through Education?
  - What kind of educational experiences were/are part of your life? Or not?

#### Diving into the Self

With the above self-reflection in mind, create a mosaic of images you feel embraces the following.

- What do you think education means and why?
- What do you think it means to learn and why?
- Why do you want to be a teacher?
- Who are you?
- What is most important to you?

What are your politics, and how do you see them entering or not into the above crucial thoughts? How does your spiritual life, or perception of spirituality, enter or not into your thinking about the above crucial questions? How does your raced, ethnized, nationalized identity enter or not? How does your gendered or sexual identity enter or not enter? How does the complex web of how you see, act, and understand reality enter your teaching and pedagogy?

- After you have contemplated the above and created your Artistic Pedagogical Autobiography, provide a two-paragraph written sharing of what the piece means and upload both the artistic creation and the written sharing to Canvas in the Discussion section.
- Once you have uploaded your work, explore what your colleagues have offered.
- Sit with one piece that grabs you, challenges you, and makes you wonder about yourself.
- Now, in the Reply field, write a two-paragraph (only) response based on what the piece made you think, feel, and question yourself, pedagogy, and praxis.

#### Part 2: The Collaboration

The second part of the Artistic Pedagogical Autobiography is designed for you to think through your individual creation with a colleague. The goal is to combine your two creations into a mosaic that you feel embraces a larger combined sense of education and learning. We will assign you your groups at the beginning of Week #2. You may cut and combine, add, and or delete. The important thing here is that you think

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Through education as a culturally responsive event based on the way(s) each of you perceive teaching and learning.

### Creation Part 3: The Reflection

These past two weeks, you dove deeply into thinking and feeling about how your beliefs as a person inform and intersect with who you are as an educator in terms of pedagogy and praxis. This week, we invite you to sit back, breathe, and think across the readings, both parts of the artistic autobiography and the solo and collaborative pieces. We now invite you to view the cultural mosaic created by Gus (<https://youtu.be/yWKTezBI97w>). This week, we ask you to record a three-to-four-minute audio reflection.

We hope to hear you begin to articulate your pedagogy. Using a self-reflective approach, consider the process and how we introduced it to you (solo, partnered collaborative, collective mosaic). You will record yourself and upload that recording to Canvas. Please keep the pieces to 3-4 minutes total. We will engage with your recording with our reflective recording of your work.

Process

- What elements of our work resonated to move you towards articulating and owning a pedagogy and why?

Include the intersections among:

- Theoretical ideas that emerged from our recordings
- Ideas that resonated with you or ideas you questioned from our reading
- The elements of the Artistic autobiography and your process of creating it solo and in collaboration.
- Think about how the collaboration event involved your theoretical and practical tension as you negotiated your and your partner's ways of thinking and doing education.
- Think about the collective mosaic and how it felt to see your work re-interpreted and shared as a cohesive journey over the past three weeks.

**What are you able to state at this moment about who you are as an educator?**