

Crap, My Curriculum Is Racist! What Do I Do?

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Moderated by Dr. Hope Bland

August 17, 2020



Anti-Racism Teach-Ins
August-Labor Day, 2020
On Zoom in Toledo, Ohio



Antiracism SLOs

1. Define antiracist concepts such as white supremacy, racist policies, systemic racism, power, privilege, marginalization, and other terms and concepts that arise in discussion.
2. Discuss literature that illuminates current issues related to schooling in marginalized communities
- 3. Reflect on our own racialized bias, tendencies and behaviors.**
- 4. Examine white supremacy, structural racism, and white fragility in the context of drastically unequal racial power and privilege invested in whiteness.**
5. Analyze differences between institutional discrimination, individual discrimination, individual prejudice, cultural bias, and group culture.
- 6. Explain the practices and the significance of antiracist pedagogy as a framework to challenge links between structural violence in educational, social, and political contexts**
7. Construct personal plans to be accountable to students and communities as an antiracist educators

Step 1: Admitting We Have A Problem



Frank Gehry
University of Toledo
Center for Visual Arts (1993)

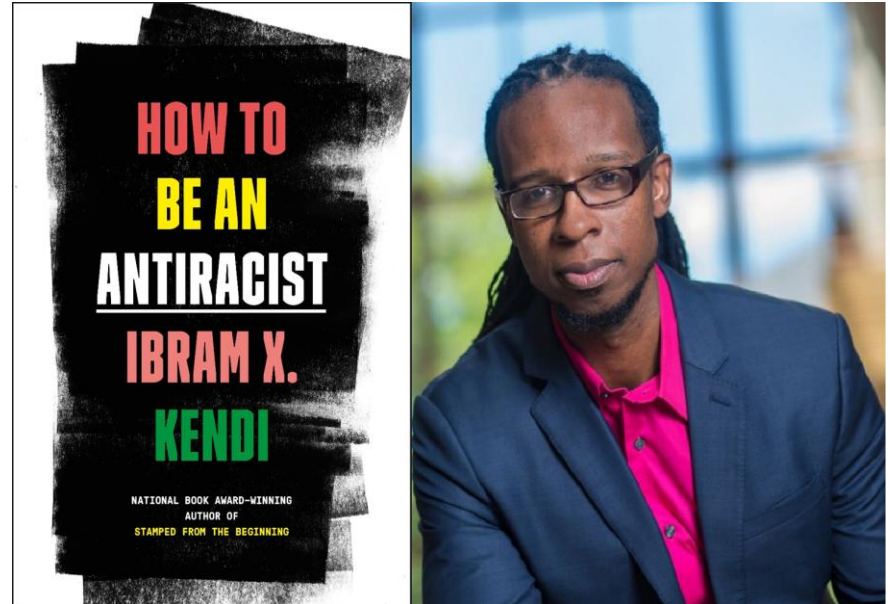
Beginning Terminology

In *How to be an Antiracist* (2019), Ibram X. Kendi defines racism, racist, and antiracist thusly:

RACISM: Racism is a marriage of racist policies and racist ideas that produces and normalizes racial inequities

RACIST: One who is supporting a racist policy through their actions or inaction or expressing a racist idea.

ANTIRACIST: One who is supporting an antiracist policy through their actions or expressing an antiracist idea.



The Problem With “Neutral” Pedagogies

According to Kendi:

“A racist policy is any measure that produces or sustains racial inequity between racial groups.”

-and-

“There is no such thing as a nonracist or race-neutral policy. Every policy in every institution in every community in every nation is producing or sustaining either racial inequity or equity between racial groups” (p.14).

This often refers to governmental policy, but it also applies to other structures that may include both written and unwritten governance, such as education

As teachers, we determine many of the policies that govern behavior and action in our classrooms through our lesson plans and behavior management systems.

If a policy isn’t specifically aimed at equality, it is producing or sustaining inequality, and I have personally been more concerned about meeting my SLO requirements than pursuing liberation.

Art Education for the Primary/Pre-Primary Child

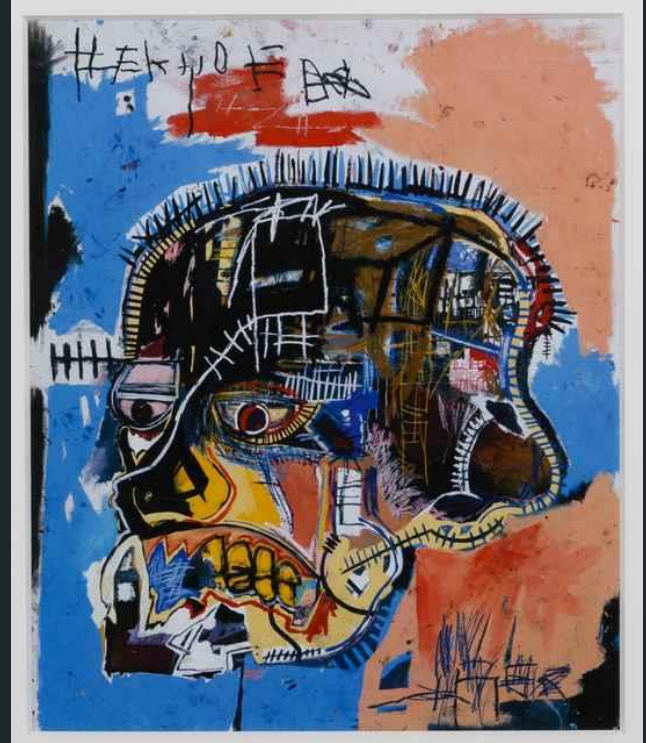
An example is my AED 2100 course, which is required both for art education students and for early childhood education majors. The students learn the basics of art education, how to integrate it with other subjects, and how to write an effective lesson plan.

The course has been taught at the University of Toledo for a while. The course has broadly followed a 90's multiculturalist approach mixed with discipline-based art education, though I've recently experimented with the integration of more choice-based curriculum.



While it touches on many different cultures, the course provides no real avenues that foreground equality or that illustrate to students how to incorporate antiracist policies into their own curriculum.

Step 2: Don't Panic



Jean Michel Basquiat
Skull (1981)

When You Know Better...

Maya Angelou is credited with saying:

“Do the best you can until you know better. Then when you know better, do better.”

The need for change is not about me, my intent, or my reasons for having done things a particular way. Those perspectives were housed in a racist system so omnipresent as to appear “normal”.

If I have determined that my policies are racist, then I have a duty to take action against them.



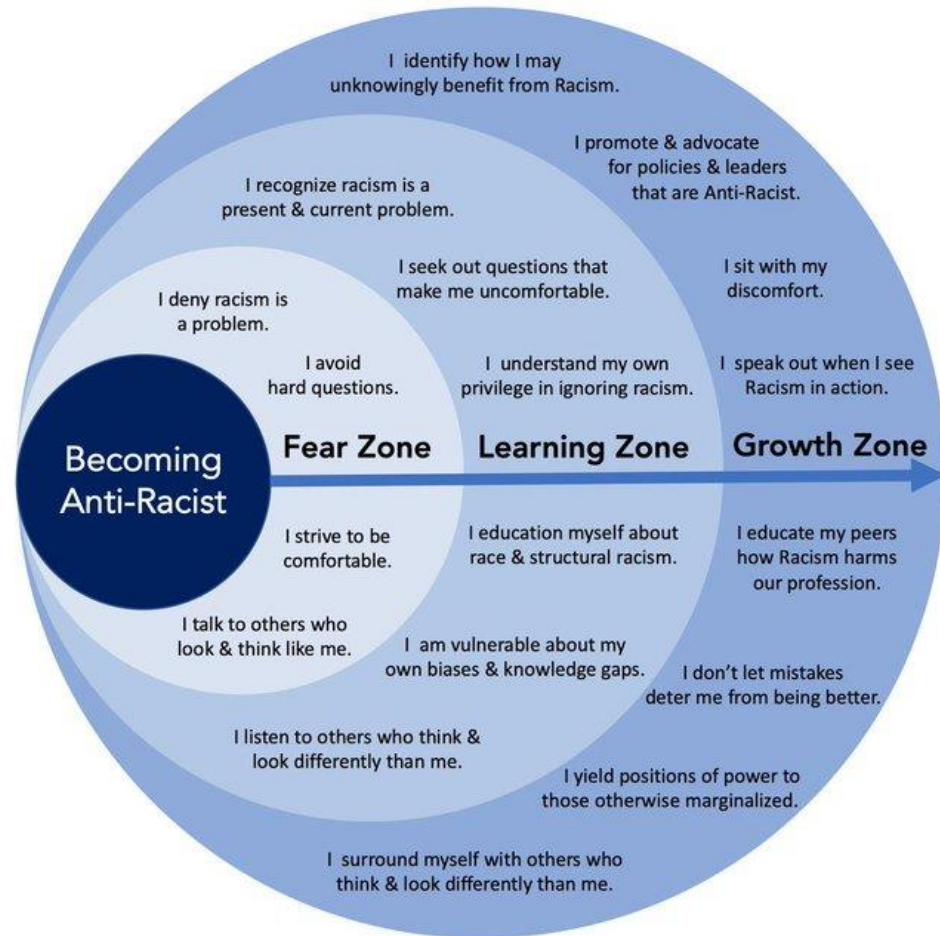
Working to Improve

To paraphrase art educator Dr. Patty Bode, “Racism is not your fault, but it is **everyone’s** responsibility.”

When the structures we have trusted prove fallible people often grow angry. This is “white fragility” made manifest.

The anger grows out of fear of hard questions: Have I been racist? Who have I harmed? Why didn’t anybody tell me?

The way out of that anger is to begin seeking the answers to those questions.



We Are Not Alone

Teachers are physically, temporally, and socially isolated from one another, and an administrative bias “toward stability, continuity, and predictability” (Noddings & Shore, 1984, p.170) can create the feeling of being a powerless cog in a machine.

This isolation exacerbates our fears, but the truth is that teachers are always innovating and sharing new tools to confront contemporary challenges. Whether on social media, through informal meetups, or at teach-ins, community is the key to improving.

Anti-Racist & Cultural-Responsive Teaching For Peace

ACT 4 PEACE

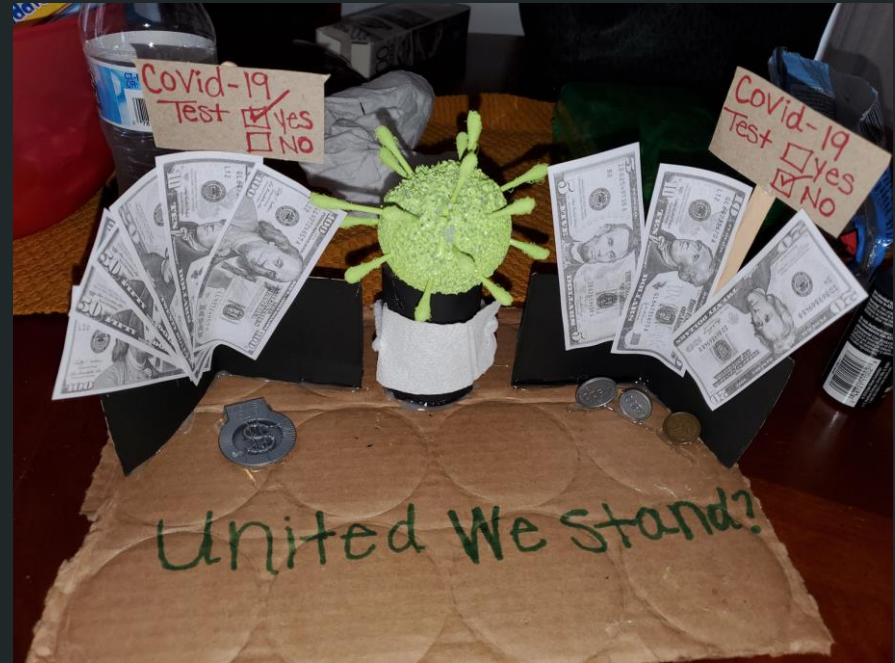
Dr. Lori Santos (lori.santos@wichita.edu)
and Wichita State University art education program assistants and WSU preservice students,
with additions by wonderful art educators like you!

*This document combines resources shared by many art teachers and preservice students.
Please make a contribution, include your initials with your additions if you wish.*

DIVERSE ARTISTS - Websites, Articles, Exhibitions	CULTURALLY RELEVANT PEDAGOGY & CULTURALLY RESPONSIVE TEACHING	MUSEUMS & CULTURAL ORGANIZATIONS	ANTI-RACIST PEDAGOGY	LESSON PLANS ON EQUITY, DIVERSITY & INCLUSION Do you have a lesson plan to add?	BOOKS, FILMS, OTHER MEDIA ON EQUITY, DIVERSITY, & INCLUSION	CULTURAL & HISTORICAL RESOURCES
Kitty Mykka and Lance Belanger - Landscape Artists	Cultural Appropriation article - LJS	National Museum of the American	Resources for teaching anti-racism	Diversity Printables, Lessons, and Resources	Indian Country Today Newspaper	Resources from a Hopi Historian and Professor
Kehinde Wiley Kehinde Wiley Studio Brooklyn, NY	Diversity Activities Resource Guide	Museum of Indian Arts and Culture	Native Appropriations Blogspot and Reading List	Diversity Lesson Plans: Elementary	Native America Calling - Talk Radio	Howard Zinn - The People's History of the United States - LJS
Marie Watt Studio - Painting and Sculptor	Multiculturalism and Diversity - LJS	Houston Museum of African American Culture	Anti-Racist Pedagogy Across the Curriculum (ARPAC)	World Cultures Lesson Plans	Red Man Laughing - Podcasts	(JMT) Johnson, Mirmiran & Thompson JG
Wendy Red Star - Visual Artist	Native American Art Facebook Page - LJS	National Museum of Puerto Rican Arts & Culture	Books to help kids understand the fight for racial equality	Diversity Lesson Plans: Middle School	Inspiring Success short video JG	
Hazel Wilson	Articles on global peace	Japanese American National Museum	Vision Justice	Lesson plans K-6 - LJS	How diversity and inclusion will drive the future of the workplace JG	
Ken Mowatt	List of books and articles about African-American Art	The Israel Museum, Jerusalem	Black Lives Matter Instructional	Curriculum - Art and Identity in Mexico - LJS	Native American Art Magazine - LJS	

Step 3: The Best I Can

(Until I Know Better)



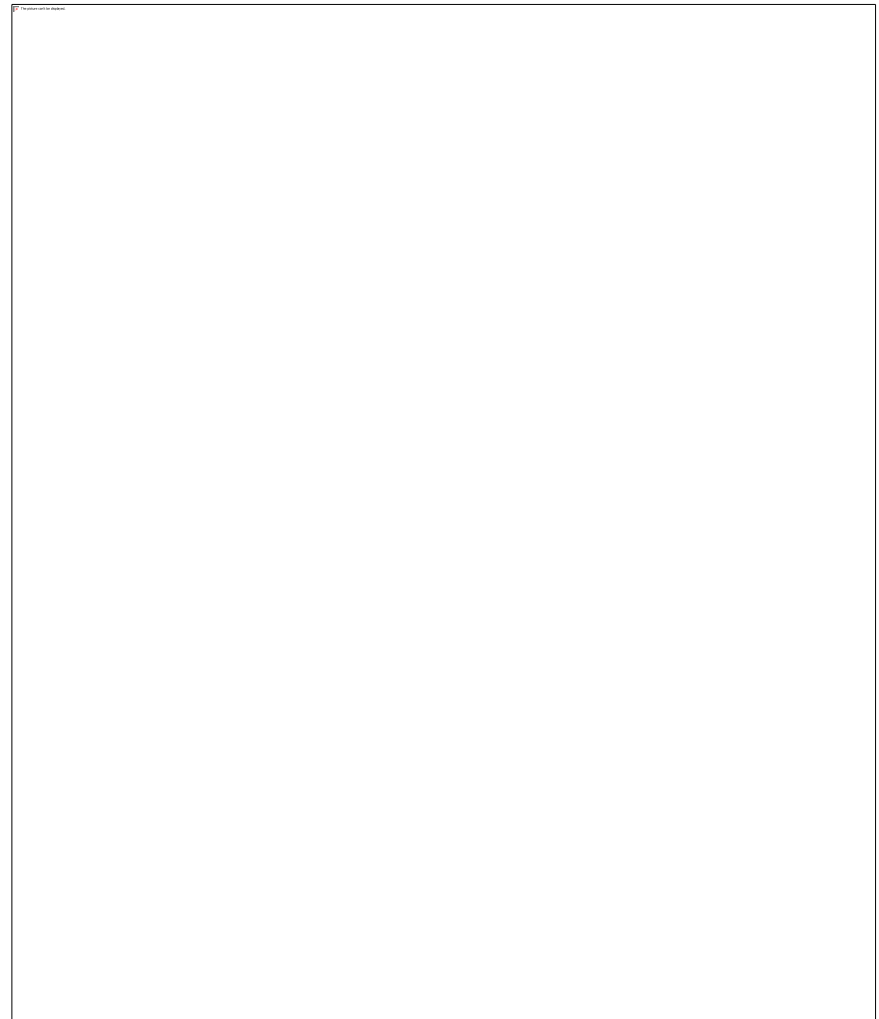
Student work from the revised AED 2100

Tool 1: Look

Some school systems encourage their teachers to not be “political”. While their intentions may be to eliminate bias, when students leave the school they will be confronted with an unequal society (Bode & Nieto, 2012, p.396).

I need to ask students what images give shape to their thoughts, and use the visual discourse to guide the direction of the class.

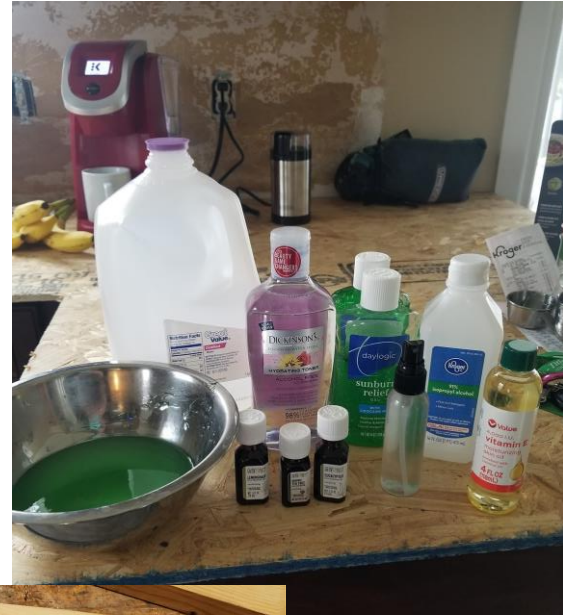
Making sense of images together helps the students form a community of inquiry that questions policies, including my own.



Tool 2: Listen

Students are the experts on their own lives. I must seek out their perspectives, and when they offer them I must resist the temptation to offer my own interpretation or counter-narrative and incorporate their truths into my curriculum.

Two students of color made the images on the right out of materials available to them during lockdown. One made soaps as a method of self-care while the other created artifacts from an imagined future where society had collapsed. While not typical of “finished” artworks, they represent the anxieties those students were feeling at that time.



Tool 3: Learn

“It is through caring for and being cared for by others that we are able to live, to know, and to allow things to show up, to matter in the world”
(Benner & Gordon, 1996, p.50)

Minorities are asked to do the lion’s share of the work in bridging the gaps between communities, and equality cannot be achieved by layering on even more work.

I will ask questions I do not have the answers to and seek to educate myself on how the world looks to others. When I know better, I will do better.



FIN



Bibliography

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