INTRODUCTION: PROGRESSIVE PEDAGOGIES FOR HUMANITIES RESEARCH AND CITATION

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Whom do we cite, and why? What kinds of 'stories' do we tell our students through our syllabi, footnotes, and bibliographies?

These questions prefaced our call for participants in "Citational Practice as Critical Feminist Pedagogy," a pair of workshops we ran in spring 2021 through Columbia University's Center for Teaching and Learning (CTL). These workshops, as part of the CTL's "Learning Community" series, brought together around 30 graduate students from a range of disciplines to identify "problem areas" in traditional citational practices and explore how to teach citation in ways that help students question and challenge dominant structures of knowledge, intellectual genealogies, and academic narratives. For the second session, participants designed and workshopped original instructional resources that could be used for teaching citational practice in ways that address these problem areas and dismantle exclusionary epistemological and political hierarchies.

When the Learning Community concluded, we invited interested participants to revise their original instructional resources for submission to an open-access pedagogy publication. The resulting teaching resources, developed by six PhD students from various disciplines in the humanities at Columbia University, form the pilot collection of *Teaching Citational Practice: Critical Feminist Approaches*. This collection, "Progressive Pedagogies for Humanities Research and Citation," presents a variety of approaches for teaching and modeling research and citation in higher-education settings. These approaches range from activities that involve interrogating documents such as syllabi and bibliographies to assignments that encourage students to acknowledge traditionally overlooked people, places, and experiences as legitimate sites of knowledge production. Taken together, the work of our contributors supports a practice of citation grounded in pedagogical principles of inclusivity, equity, and empowerment.

As a whole, "Progressive Pedagogies for Humanities Research and Citation" bears witness to the inherently collaborative and interdisciplinary work of the

Learning Community from which it stemmed. That is, it renders visible (and citable) the pedagogical labor of graduate students, a labor that is often overlooked in traditional practices of citation and undervalued through practices of compensation. Furthermore, this collection leverages a critique *of* institutional norms of citation at the same time that it mobilizes citational practices for acknowledging and thinking *with* the work on citation by those who have come before. The collection practices citation as "feminist memory," bearing in mind that, as cultural theorist Sara Ahmed (2017) writes, "Where we find feminism matters; from whom we find feminism matters. Feminism as a collective movement is made out of how we are moved to become feminists in dialogue with others" (p. 15, 5).

Why citation?

The story of our movement towards the topic of critical feminist approaches to citation begins with a complaint.[1] Back in August of 2020, the two of us met on Zoom to discuss potential topics for our Learning Community. For some additional context, "Learning Communities" are typically co-designed and co-facilitated by two graduate students who have been awarded Senior Lead Teaching Fellowships by Columbia's CTL. We were paired with each other due to resonances in our teaching interests: Cat hoped to design a Learning Community on a topic related to feminist pedagogy, and Diana wanted to explore practical applications of antiracism. As Cat talked through her interest in the former, she shared with Diana an anecdote from a workshop she had recently attended on inclusive pedagogy. During the workshop, a participant had asked the facilitator to provide an example of how an instructor could make course design "more inclusive." The facilitator offered an example that went something like this: "Let's say that a student complains that a professor's syllabus only has male authors. The next time the course is taught, the professor adds a woman author." Like Bisquick: just add [woman] and stir.

But inclusive pedagogy is not like instant pancakes. In our early conversation, Cat proposed to Diana that Sara Ahmed's writing could provide a helpful framework for thinking through that exchange in the inclusive pedagogy workshop. In *On Being Included: Racism and Diversity in Institutional Life*, Ahmed (2012) critiques the "cultural enrichment discourse" of diversity and inclusion initiatives. Quoting bell hooks, she writes, "Diversity evokes the pleasures of

[1] On 'complaint as feminist pedagogy,' see Sara Ahmed's (2021) blog post, https://feministkilljoys.com/2021/06/16/complaint-as-feminist-pedagogy/.

consumption. The bodies of others, by adding spice and color, 'liven up the dull dish that is mainstream white culture'" (hooks, 1992, p. 21; in Ahmed, 2012, p. 69). As Ahmed and hooks together help us see, the notion that any course could be made more "inclusive" by simply tacking on a woman author or an author of color represents an example of using citation as a tokenizing, performative gesture that ultimately reinscribes existing hierarchies rather than making any kind of substantial, material step towards dismantling the exclusivist narrative enacted by such a syllabus.

The specificity of citational practice as a potential focus for our Learning Community excited Diana during our first Zoom meeting. Citation represented an occasion for examining concrete actions that students and instructors take both within and beyond classroom contexts, and for thinking about strategies for putting principles of not just feminist but also antiracist pedagogy into practical action. By August 2020, antiracism and racial justice had become prominent talking-points at Columbia and more widely, given the intensification of the Black Lives Matter Movement and associated public dialogue in the wake of the May 2020 murder of George Floyd by Minneapolis police officer Derek Chauvin. Particularly as academic "talking-points," however, antiracism and racial justice seemed in danger of becoming reduced to theoretical abstraction and vague corporate gestures, as with the administrative statements of antiracism that had proliferated during the intervening summer. Like others desiring and pursuing action beyond virtue signaling, Diana wanted to find ways of identifying and responding to actually occurring racism on the university campus. Citational practice struck her as a clear arena wherein racism is regularly, systemically reproduced, and where there is ample opportunity for academics to proactively intervene.

As Ahmed (2017) suggests through her characterization of citation as a "feminist brick" (p. 16), citational practice is indeed a concrete site of intervention, one that has a material impact on living bodies and ideas. Ahmed's work thus became one major throughline of the Learning Community that developed out of our early conversation, and her thinking is also a pervasive presence across the work collated in this pilot resource collection. But just as the Learning Community itself brought together a group of thinkers representing a variety of perspectives, the archive of scholarship that informs the work of this resource collection is multitudinous and diverse. In addition to Ahmed, we and the collection's contributors have drawn inspiration from the Cite Black Women Collective (founded by Christen A. Smith) and the Citation Practices Challenge (organized by Eve Tuck, K. Wayne Yang, and Rubén

Gaztambide-Fernández), as well as Kimberlé Crenshaw's writing on intersectionality. Another common critical touchpoint is scientists' Rebecca Jordan-Young and Katrina Karkazis's 2019 book *Testosterone: An Unauthorized Biography*. During our Learning Community, Diana highlighted a passage from *Testosterone* in which the authors call for STEM scholars in particular to develop "better strategies for responsibly identifying deeply problematic work without adding to its fact value" by citing it (Jordan-Young and Karkazis, 2019, p. 158). As this and similar injunctions by other scholars illustrate, practices of academic citation have become subject to increased scrutiny in recent years, and there has been work across disciplines to identify both the stakes of citational practice and the necessity of reform.

The goal behind "Progressive Pedagogies for Humanities Research and Citation"—and behind *Teaching Citational Practice* as a whole—is to join and add to that transdisciplinary dialogue by helping to cultivate reformist approaches to citational practice specifically at the site of pedagogy. In the pages that follow, readers will find the six teaching resources developed through our Learning Community and subsequently revised during the summer months. Each resource is preceded by an overview in which the author critically reflects on her resource's context and design, situating the resource in relation to disciplinarily specific problem areas in citational practice. But these overviews also gesture outside of each author's academic discipline, offering suggestions for the uses of each resource in other academic settings. Although this collection incidentally focuses on teaching citational practice in the humanities, we are confident that users from a wide range of fields will recognize opportunities for adapting these approaches to their own classrooms, curricula, and student populations.

An overview of the collection

Our collection begins at the beginning, with teaching resources that intervene in citational practice at the outset of a given class. In "Critiquing the Syllabus: Inviting Student Assessment of Standardized Curricula," German Studies PhD candidate Cosima Mattner presents a collaborative reflection exercise for guiding undergraduate students through constructive appraisal of a course syllabus. Envisioned as an activity that accompanies the instructor's introduction of the syllabus during an initial class meeting, Mattner's resource helps direct students' attention to "the citational practice of the class as it surfaces in the syllabus" (p. 11). Students are encouraged to identify the identities of scholars and the types of scholarship represented or not

represented in the course curriculum, and to participate in a dialogue about what this representational work reveals about "disciplinary norms of knowledge production" (p. 11).

Like Mattner's, the resource contributed by Sandra Chiritescu, PhD candidate in Yiddish Studies, focuses on course syllabi. Chiritescu has designed an adaptable syllabus note that, in her own application, would introduce a section of "Further Readings in Other Languages" for a course in Yiddish Studies. As described in "A Borderless Yiddish Syllabus: Framing Non-Anglophone Scholarship for Undergraduate Courses," Chiritescu's syllabus note represents an effort to both identify and work against the tendency of U.S. teaching and scholarship to automatically privilege Anglophone authors and publications: an issue relevant to many disciplines beyond Yiddish Studies. Her overview itself models the alternative citational practice that she invokes, as Chiritescu traces her own investment in the teaching of Yiddish in communities beyond the bounds of the traditional academy: "The way in which multilingual knowledge circulates among these various groups—often via a citational practice reliant on oral history, oral tradition, ethnographic encounters, and family history—is an alternative model to more traditional and Anglocentric academic citational practices and worth familiarizing students with" (p. 20).

The third resource in this collection extends the focus of the preceding two on opportunities for addressing citational practice early in a given semester. Contributed by Classics PhD candidate Emma Ianni, "More of a Comment Than a Question: Inclusive Pedagogy and the Role of Commentaries in the Classics Classroom" presents an ice-breaker activity that will particularly appeal to instructors who assign editorial commentaries to accompany classical texts. As Ianni's overview makes clear, while such commentaries are traditionally treated as neutral and benign philological tools, they in fact "contribute to a gatekeeping of the discipline, under the guise of prioritizing textual deference" (p. 24). Accordingly, her teaching resource presents a handout that guides students through a critical interrogation of a standardized commentary, with prompts for identifying its problematic elements and the biases that those elements reveal. Instructors outside of Classics may consider adapting this exercise to similarly standardized yet problematic textual objects common to their own fields.

The resource contributed by Shanelle E. Kim, PhD student in English and Comparative Literature, shares common ground with Ianni's by helping students defamiliarize and interrogate an object that tends to be naturalized

and depoliticized across disciplines: the bibliography. In "'The paths we were told to follow': A Citational Practice Worksheet for Students," Kim describes an exercise that she developed for use while teaching a research unit in a first-year writing course. Her exercise prompts students to assess the bibliography of Eve Tuck and K. Wayne Yang's (2012) "Decolonization is Not a Metaphor," with an eye toward how this bibliography itself embodies the essay's "purpose" of "resist[ing] institutional reproductions of white settler colonialism" (Kim, p. 34). Ultimately, through this guided critical reflection on the academic bibliography, students develop "a more critical eye toward the scholarly citations they encounter, an ability to identify modes of resistance, and a sense of responsibility for their own citational practices" (p. 35).

The last two resources in the collection allow for interventions into the ways we teach citation through graded assignments and capstone projects. In "Embodying Learning: Theory as Praxis," Emily Fitzgerald, PhD candidate in Philosophy of Religion, presents a field assignment that encourages students to consider bodies of knowledge beyond the confines of the textual, and in particular "to examine their own embodied experiences" as a locus of knowledge and site of citation (p. 41). Drawing on her background as a martial arts practitioner, Fitzgerald invites students to attune themselves to the range of embodied 'practices' of knowledge beyond traditional 'scholarly' ones, thus creating a citational relation that can "encourage new ties between the academic world and those outside it" (p. 41). As FitzGerald explains, such new ties can help facilitate "community-building that goes beyond the limits of the ivory tower and, thus, dismantles the power structures that prevent many from receiving the credit they deserve" (p. 41).

Finally, "Ephemeral Citational Practices in Student Research Projects" continues the work of extending citational practices beyond traditional and text-based scholarly archives, bringing to the fore the political, epistemological stakes of what is and is not recognized as 'evidence.' Contributed by Lilith Todd, PhD candidate in English and Comparative Literature, this exercise has students think with José Esteban Muñoz's (1996) notion of ephemeral evidence as they undertake a sustained research project. Todd reorients students toward thinking about the physical space, embodied labor, and varied sociality of their writing process—the ephemeral traces of labor, matter, memory—in ways that can enable students to "creatively imagine sites of embodied knowledge and its political stakes for their project" (p. 49). Her markedly queer approach to citation will bear fruit particularly for instructors

whose research and teaching deals with subjects who are disserviced or occluded from traditional forms of evidence and material archives.

Annotating the collection

As Todd's focus on ephemera encapsulates, an overarching theme of this collection as a whole is one of amplifying traces of labor that are often occluded in the name of the abstracted, disembodied, intellectually 'rigorous' scholar. Such traces can include those of graduate workers' labor, undergraduate students' labor, the emotional labor of mentors, the labor of librarians, the labor of book digitizers, non- or para-academic labor, and the labor of caretakers. Indeed, as Cat and Diana collaborated on this project, we were mindful throughout of the different kinds of labor that each of us was performing and that we were asking of our contributors. At the same time that we took steps whenever possible to reduce that labor, we also made a point of seeking out opportunities to highlight and celebrate it, and particularly to acknowledge the forms of collaborative intellectual work that took place among our contributors throughout the project.[2]

To the latter end, we decided to add a special digital feature to this pilot collection. When you access "Progressive Pedagogies for Humanities Research and Citation" online, you'll find two options for downloading a PDF copy of each resource: one that generates a 'clean' copy, and another that generates an 'annotated' one. The set of annotations on a given resource was produced by another contributor to this collection; we created annotation pairings among contributors on the basis of resonances between the aims and investments of their respective resources. As we explained to our contributors, the purpose of the annotations was twofold: (1) to think alongside the resource creator about the resource's pedagogical methods and possible applications in other disciplines and contexts; and (2) to enact and make visible the collaborative and interdisciplinary labor that brought our collection into being.

[2] Insofar as this introduction is also an opportunity to acknowledge and reflect on both our own labor and the work of our contributors, we draw inspiration from Sukanya Banerjee, Ryan D. Fong, and Helena Michie (2021), whose introduction to the special issue of *Victorian Literature & Culture* on "Widening the Nineteenth Century" singularly includes extensive discussion of the processes that the editors and their contributors followed to collaboratively produce the special issue.

The limits of our labor

In addition to discussing the affordances of the resources that they have developed, several contributors to this collection use their resource overviews to reflect on the limitations of these teaching exercises. For one, both Mattner and Chiritescu identify the need for critiques of syllabi to take place not only as discussions within individual classes but at the level of departmental and programmatic interventions into standardized curricular design. For another, Kim describes how her students, during the discussion built into her teaching exercise, reflected on the extent to which academic institutions ultimately and necessarily circumscribe all knowledge produced within their boundaries.

These astute observations by our contributors and their students point to two levels of limitations that face the teaching exercises gathered here, and that more generally face any attempt to make the classroom a site for enacting political and ethical interventions. First, there is only so much that a single activity, assignment, class, or instructor can achieve; the pedagogical work of interrogating and dismantling harmful practices—whether citational or otherwise—has to be folded into larger projects of structural change. Second, and related, the structures of academia will always constrain those projects. As many BIPOC scholars have argued, the academy is fundamentally an institution founded on and deriving its power from racial capitalism and settler colonialism,[3] and the only path to truly transforming that institution, like all others of its kind, is a path of abolition.[4]

Yet despite these significant limitations, we still see pedagogy, and specifically the teaching of citational practice, as a powerful site for doing the kind of work that can scaffold structural, systemic change. This is not only because the classroom is where we pass down traditional citational practices to new generations of students. Further, it is in teaching and learning contexts that citational practice occurs and is reified among current scholars themselves; indeed, the classroom is perhaps the only standardized space in academia wherein scholars, as instructors, are regularly called upon to articulate who, what, and how they cite. The classroom is thus a space where scholars can

[3] Here we paraphrase Eugenia Zuroski, quoted in Newby and Yoon (2020, September 18).

[4] As Saidiya Hartman (2020, July 14) puts it, "The possessive investment in whiteness" can only be "rectified" through "a remaking of the social order, and nothing short of that is going to make a difference."

become more reflective about our own citational practice as we teach our students, and where we can interrogate the inherited habits and assumptions on which that practice draws.

Part of the joy and the challenge of our jobs as instructors is that we are also storytellers. Teaching, to a large extent, is about looking at old stories and figuring out how to tell them in a new way. We see this as particularly true of teaching citational practice: each of the exercises collected here involves showing our students how to poke in and around existing narratives, determine what's wrong with them, and tell a different story by way of who, what, and how they cite. With the aid of this collection, we hope that you can activate citation in the classroom as a collaborative mode of storytelling, one that empowers students to stitch together fresh narratives about what forms and sources of knowledge have value.[5] It is not only we instructors who tell our students 'stories' through our syllabi, footnotes, and bibliographies: our students, too, have stories to tell, stories to cite.

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[5] In her classroom icebreaker exercise "Where Do You Know From?", another model for the contributors to our collection, Eugenia Zuroski (2020) approaches citation in this way by prompting students to critically reflect on where their knowledge comes from and what kinds of knowledge they bring to the class. As it problematizes colonialist notions of "academic intellectual authority," Zuroski's exercise also provides students "the opportunity to tell me and each other what kinds of knowing are present, so we are in a position to learn from one another." Zuroski empowers students to position themselves in relation to one another as intellectual agents by crafting their own epistemological narratives.

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CRITIQUING THE SYLLABUS: INVITING STUDENT ASSESSMENT OF STANDARDIZED CURRICULA

COSIMA MATTNER

This teaching resource, originally envisioned for German language instruction, is a handout that asks students to respond to eight reflective prompts about the class syllabus in written form. 'Reflection' means here that students read the syllabus and articulate their own thoughts about it as responses to guiding questions. This reflective exercise has a critical feminist thrust, as it is geared towards deconstructing patriarchal epistemological power that is reproduced through educational curricula (in Western, here specifically German, societies; cf. Ahmed, 2016). The handout is meant to empower students to share their individual experience and thoughts about the class content and form, in order to contribute to increasing institutional diversity and acknowledgement of non-white, non-male voices in knowledge (re-)production.

I first designed this handout to accompany an introduction to the syllabus for a section of a foundational German language class that I taught at Columbia University. For the four foundational levels of language learning (Elementary 1 to Intermediate 2), my department has fixed curricula and syllabi with set learning goals that need to be mastered by all students in order to be admitted to the next level. Hence, instructors have limited agency with respect to redesigning the curriculum according to critical feminist citational principles. This is problematic insofar as the German cultural tradition has been dominated by white male voices, like many European cultures. Many syllabi feature a fairly homogeneous set of authorial positions and lack diversity. Non-white, non-male cultural artefacts have only recently received more attention, even though these voices have always already been an integral part of German culture in its heterogeneity and plurality (cf. Kelly, 2016, 2020, 2021). Thus, this exercise was meant as an opportunity to foster individual and collective reflection by students, the teacher, and the department on the course content; if the latter itself cannot be fundamentally changed, it can be approached critically.

This resource addresses the citational practice of the class as it surfaces in the syllabus: it draws students' attention to what authors or scholars are cited and whose work is credited how. Hence, the resource is designed as a tool for

students to reconsider disciplinary norms of knowledge production, as it prompts students to question whose positions are reproduced in the syllabus. (Ahmed, 2016) The resource aims at questioning disciplinary traditions on a reflective and collaborative basis: as students complete the reflection handout, both students and the instructor get the opportunity to critically consider the content of the class.

The students' reflections have a twofold potential for the instructor: first, they deliver diverse, formative feedback on students' expectations for the class; and second, they may reveal blind spots in the instructor's or departmental syllabus's citational profile, which in turn may contribute to critical rethinking of the syllabus by the instructional team. Thus, the resource operates according to the principle of "critical pedagogy" in Paolo Freire's (2018) sense, in that it empowers students to critique the content of the class while simultaneously challenging instructors, and their institutional context, to critically reflect on their syllabus design.

The reflective component of the resource is significant insofar as reflection is a metacognitive activity yielding new epistemological perspectives for students and instructors. According to Boud and Walker (2005), reflection is "a generic term for those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciations" (qtd. in Kember, 1999, p. 22). This exploration involves problematizing preexisting ideas, structures, and narratives: as Dewey (1916) argues, reflecting begins in "a forked-road situation, a situation which is ambiguous, which presents a dilemma, which proposes alternatives" for someone confronted with the challenge to select—for instance from a set of people in the field of knowledge (re-)production (in Kaplan, 2013, p. 7).

Through this reflection, students are prompted to think about the diversity of the set of scholars cited in the syllabus through an intersectional lens (Crenshaw, 1989), in terms of race, class, gender, and nationality. The goal is to generate reflection as openly as possible, in order to maximize the potential of students' critique. Thus, I designed the handout as an exercise in reflecting on the contribution of institutionalized knowledge production to the patriarchal oppression of non-majoritarian identities.

The demand to reform the German language curriculum is increasingly emphasized by different initiatives in German language teaching (Criser & Malakaj, 2020). A main source of inspiration for me were the principles of the

initiative Diversity, Decolonization and the German Curriculum (DDGC) whose aim is to minimize the contribution of German language education to structural oppression: "We recognize that these structural oppressions continue to inform curricula, communities, and daily life in and beyond academia, and that they do constant damage to our students, colleagues, schools, and friends."

Two additional important stimuli for the design of this resource were the Learning Community Citational Practice as Critical Feminist Pedagogy led by Cat Lambert and Diana Newby at Columbia University in Spring 2021—and constant contact with my language program coordinators Jutta Schmiers-Heller and Silja Weber, who constantly challenge us to rethink the content of our classes with respect to principles of social justice.

The version of the handout given below could be used as a complementary activity to the introduction of any class's syllabus at the beginning of a given semester. For other instructors interested in adapting this exercise, the handout could be distributed along with the syllabus before or after the first class session, to be handed in by the students in written form. The instructor could potentially share the anonymized results, marking overlaps or differences in students' answers, or invite an in-class discussion of students' thoughts on the syllabus as stimulated by the handout. Further, the results of the reflection could be forwarded to the course program coordinators to share concerns and questions about the syllabus and course design, and initiate critical discussions of what and who is cited.

To further expand and adapt the resource, I would suggest to anyone planning to use the handout to research the standards of disciplinary reflection and critique of citational practices in the respective discipline: Has a scholarly or instructional critique of the specific principles of knowledge reproduction been undertaken yet? If so, how and by whom? What other resources for stimulating student reflection on disciplinary principles exist? Comparing this work-in-progress to other resources could improve its success in the classroom.

As a work-in-progress, this resource should be adapted to the specific course design and the time that may be allocated to such a reflective exercise. Questions that remain for me include: (1) whether the reflection prompts are actually conducive to sharpening students' critical view of the class; and (2) whether and how students might independently gather information on the scholars cited in the syllabus.

Potential limitations for this resource are that it is, after all, a reflective exercise that may not immediately result in implementing changes in the syllabus. One could consider applying the reflection to an old syllabus before the design of the actual syllabus for the respective class in order to implement changes in the respective class itself while it is underway. However, institutional hindrances or political challenges might require diplomatic communication by individual instructors with their respective superiors in order to facilitate the initiation of changes in the citational profiles of syllabi. To improve the short- and long-term effects of the resource, it could be developed as a questionnaire for a qualitative, or maybe even mixed-methods research project on critical feminist curricular change. Ultimately, the handout is meant to contribute to a long-term shift in citational standards and potentially even curricular design at the institutional level.

TEACHING RESOURCE

Student-facing Instructions

To set the stage for a critical engagement with our class content this semester, please:

a) Read through our syllabus closely.
b) Respond to the following questions by submitting this handout along with your responses.

1. In your own words, what are the main learning goals of this class?

2. Considering the learning goals, what material that is mentioned appears striking or surprising to you? How so – or what were your expectations?

3. What authors, researchers, or more generally names are mentioned on the syllabus?

4. Do some internet research on those names: who were these people, what was their biographical background, what struggles did they face potentially – and what were their main interventions?

5. To what extent does our syllabus feature authors or researchers that you have never heard of before?

6. How diverse is the set of scholars cited on the syllabus with respect to such categories as class, race, gender and nationality?

7. What questions does the syllabus raise about gender, class, and racial hierarchies?

8. What would you like to see more or less of?

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A BORDERLESS YIDDISH SYLLABUS: FRAMING NON-ANGLOPHONE SCHOLARSHIP FOR UNDERGRADUATE COURSES

SANDRA CHIRITESCU

This teaching artifact is a syllabus note that I originally designed to be incorporated into the bibliographic section of Yiddish Studies syllabi, i.e. classes that teach Yiddish culture and literature in translation (Yiddish Studies classes very rarely teach sources in the original language given the difficulty of enrolling enough students with advanced language skills). The syllabus note introduces a section of "Further Reading in Other Languages" that lists secondary sources in languages other than English. The note outlines the multilingual and transnational nature of Yiddish Studies scholarship[1] and the various ways in which non-Anglophone scholarship is marginalized in the American academy. The syllabus note serves the purpose of expanding our citational practice as teachers beyond Anglophone and American scholarship and to model such an inclusive practice for our students.

If we consider "citation as a rather successful reproductive technology, a way of reproducing the world around certain bodies" (Ahmed, 2013), then we must reckon with the bodies we exclude when we primarily cite Anglophone scholarship. While the practice of citing non-English scholarship might be more common at the postgraduate level and among researchers—though even there it's not always a given—I believe it is crucial to incorporate this practice even in the context of undergraduate teaching. By broadening the scope of what we consider a "permissible" or "useful" citation on an undergraduate syllabus, we are not only increasing the pool of women, junior scholars, independent scholars, and other marginalized scholars we can cite, we are also creating a conversation starter for the classroom surrounding citational practices and the dominance of Anglophone scholarship. This might engender questions for discussion among students, such as: Whom do we turn to as scholarly authorities and why? What factors contribute to limiting or expanding access to a wide range of scholarship? What do we do with the reality of

[1] The online journal In *Geveb: A Journal for Yiddish Studies* (ingeveb.org), where I am the pedagogy editor, is cognizant of the multilingual nature of the field (despite publishing exclusively in English) and includes review articles on non-Anglophone scholarship as well as roundups of "The Latest in Yiddish Studies," which are dedicated to non-Anglophone scholarship. However, there is of course always room to improve and broaden the engagement with this scholarship.

knowing that scholarship exists in a number of languages that we cannot read? How does the dominance of Anglophone scholarship tie into economic factors that determine how scholarship is funded and sustained in the Global North?

As I envision its use, the syllabus note should be explicitly discussed during the syllabus walk-through in one of the first meetings of a given class, in order to open up a conversation with students about broader citational practices and how they function within teaching and the academy at large. This conversation should then continue throughout the duration of the course. During the initial conversation about the syllabus note, I could imagine asking students how often they've read something in a language other than English for a class (or for fun!), as well as asking what languages they might know and whether they've ever been useful to them in college. In turn, their answers could lead to a broader conversation about the knowledge we bring to the classroom, where it comes from and why we do or don't value it, whether we consider it "academic," and how language ties into these conceptions.

The advantage of this resource is that it can be included in virtually any syllabus when adapted appropriately to disciplinary specificities. Hopefully, a modified version of this note can work for most humanities disciplines, which are transnational and multilingual in nature, albeit often dominated by Anglophone/American discourses. I would be curious to see how science fields with an even greater dominance of English as the lingua franca[2] could use a version of this teaching approach.

These questions also point towards broader concerns that this type of syllabus note might raise for our respective fields, such as: How does American/Anglophone hegemony structure one's discipline? How does the history of our disciplines intersect with the hegemony of the American/Anglophone academy, especially in regards to visibility and funding? What kinds of disciplinary scholarship or other knowledge are typically excluded from our classrooms due to language barriers, and how might this exclusion be mitigated? What structural changes might make multilingualism in my discipline and classroom a more accessible option when labor and economic demands often make extensive language study less viable? Who is

[2] Hernández Bonilla, J. M. (2021, July 30). How to end the hegemony of English in scientific research. *El país.* https://english.elpais.com/usa/2021-07-30/how-to-end-the-hegemony-of-english-in-scientific-research.html

typically burdened with the (presumably unpaid) labor of making non-Anglophone epistemologies available?

A limitation of this resource is that it might be seen by students or instructors as merely a performative gesture, rather than a substantial intervention in academic practices. Therefore, it is particularly important to frame this note as the beginning of a series of discussions interwoven throughout a given course, with an emphasis on the limitations of this resource as an isolated intervention into established practices. A more substantive challenge to overcome is the fact that, no matter how many resources in multiple languages we might list, realistically most U.S. students (and academics) will be hard-pressed to achieve reading fluency in more than 2-3 foreign languages, especially given the difficulty of fitting the time for language study into the academy's fast-paced and research-focused system. Moreover, funding for language study is often hard to secure, with certain languages privileged by funding through programs such as FLAS and various government bodies (which, in turn, are not always available to students and scholars of certain nationalities). Discussing and making transparent these systemic obstacles to undergraduate students is crucial, especially when we are aiming to provide realistic mentorship about graduate studies in humanistic fields. Finally, these discussions might allow us to think with students about what a reimagined academy might look like—what systemic changes to the neoliberal academy could overcome or mitigate these structural barriers to multilingual engagement with scholarship?

Overall, my thinking in this regard and my approach to teaching Yiddish language and culture in its transnational and multilingual nature are deeply informed by the teaching of Yiddish outside the traditional academy: at summer programs, retreats, festivals, non-profit institutions and elsewhere. The learning environment in these contexts is always international in nature, brimming with participants from multiple countries and linguistic backgrounds. The student body is often intergenerational as well, and spans the gamut from independent scholars and students to professionals and artists. The way in which multilingual knowledge circulates among these various groups—often via a citational practice reliant on oral history, oral tradition, ethnographic encounters, and family history—is an alternative model to more traditional and Anglocentric academic citational practices and worth familiarizing students with.

The people who have informed my thinking on these matters include Yiddish Studies scholars based outside the United States, Canada or UK, such as

Karolina Szymaniak and Joanna Lisek, as well as scholars publishing in languages other than English, such as Susanne Klingenstein, whose works mostly remain peripheral to the U.S. college classroom. I am also indebted to conversations on feminist citational practice during the Learning Community held at Columbia's Center for Teaching and Learning, co-organized by Diana Rose Newby and Cat Lambert, where my colleagues generously shared their thoughts and strategies. Finally, I would like to cite the influence of a number of friends from the global Yiddish world who have introduced me to scholarly and artistic work from outside the Anglophone realm, such as Ri J. Turner, Tamara Gleason Freidberg, and Karolina Szmyaniak. Ongoing discussions with my fellow Yiddish teacher Ri J. Turner, who is American but has been working in Yiddish Studies in Israel, Poland and France for the past few years, have crystallized crucial questions about multilingual primary and secondary source material, its availability to students and researchers and the varying approaches in American, European, and Israeli universities to publishing scholarly editions and/or translations of source material. Through conversations with my graduate student peer Tamara Gleason Friedberg, who is born in Mexico and based in London where she researches Latin American Jewish history, I have been acquainted with contemporary and historical Latin American Yiddish Studies scholarship. Studying with Polish professor Karolina Szymaniak at various summer programs and retreats has given me greater insight into the Yiddish Studies scholarship being published in Poland (despite my inability to read it!).

TEACHING RESOURCE

Student-facing Syllabus Note

Further Reading in Other Languages

These secondary sources in languages other than English (Hebrew, Polish, Russian, German, French, Spanish, Portuguese and more) are provided here not as expected reading for class sessions but to highlight the work and research of scholars outside the United States, Canada and UK. The field of Yiddish Studies—much like the Yiddish language itself— has always been a transnational endeavor with parallel and intersecting conversations happening in several languages. Much like Yiddish speakers, who were often fluent in multiple co-territorial and Jewish languages, research on Yiddish culture generally involves reading and publishing in multiple languages. As English has become a global and academic/scientific lingua franca over the last few decades, researchers are generally expected to be fluent in English and to

engage with Anglophone scholarship. The reverse is not true to the same degree—not unexpectedly given the imperial dominance of the United States. These expectations are further complicated by the multilingual nature of Yiddish Studies: no single researcher or student can be required to engage with secondary sources in five foreign languages in addition to working with Yiddish primary sources, especially when time and funding for such extensive language study are limited.

What purpose then, does this list of non-English readings serve if we can't necessarily read its contents? First, we are simply raising our awareness for scholarship produced outside the United States. It is quite possible you might meet one of these researchers giving a talk or teaching at a summer program—and of course you could always reach out with questions if they are working on a topic of interest to you. Secondly, seeing the breadth of this scholarship more clearly just might entice you to brush up on or start a new language, or to find sudden usefulness for a language you know or studied previously but didn't think of in connection to Yiddish Studies. Thirdly, this list serves as a touchpoint for ongoing conversations about the multilingual nature of Yiddish Studies and multilingualism within the academy.

[Some of the sources I might include on such a list (depending on the course topic) are the following:]

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MORE OF A COMMENT THAN A QUESTION: INCLUSIVE PEDAGOGY AND THE ROLE OF COMMENTARIES IN THE CLASSICS CLASSROOM

EMMA IANNI

This resource is an exercise that I used as an "ice-breaker" on the first day of an Intermediate Latin class that I taught in Fall 2019. The below handout contains passages from the ancient Roman poet Ovid's Latin poem *Metamorphoses*, along with a translation and excerpts from Peter Jones' (2007) editorial commentary of Ovid's *Metamorphoses*, which Columbia students are usually required to purchase and peruse. With "commentary," I am referring to a work of philological interpretation closely oriented about a primary text. This teaching exercise is grounded in the specific status that critical commentaries of ancient texts hold within the field of Classics. In the words of Kraus (2002),

> Commentaries are funny things. [...] They can be described as following the rhythms and agenda of the primary text, and as thereby **fundamentally untouched by ideological or interpretative issues of their own**. Especially in classical studies—the field with which this volume is concerned—commentaries have generally been seen as more closely related to philological textual or historical work than to discursive studies; this affinity is signaled in the very format of a commentary volume, which either **includes or presumes possession and close consultation of the text on which it comments**. [...] This close relationship to historical and philological exegesis has attracted to commentaries evaluative adjectives such as 'empirical,' **'objective,' 'common-sense,' 'scientific'** (in the sense of wissenschaftlich), **'positivist,'** and—above all—**'useful.'** (p. 1-2; my emphases)

Central to the critical thrust of this teaching resource is an interrogation of commentaries' alleged objectivity and self-evidence. The largely uncontested truism, in the field of Classics, that commentaries are scientific and thus objectively truthful has turned them into something similar to hagiographic texts (Smith, 1991). I created this teaching artifact with the aim of exposing the ways in which classical commentaries contribute to a gatekeeping of the discipline, under the guise of prioritizing textual deference. In other words, peripheral and radical interpretations of ancient texts have been systematically

invalidated as subjective distortions of the text, which only neutral and scientific commentaries could safeguard.

For context regarding my use of this teaching exercise, I should clarify that we did not read Ovid in full in this class;[1] the idea was to encourage students to reflect on the nature and implications of the commentaries we use in the discipline of Classics. In particular, I hoped to show that commentaries should not be seen as neutral and objective documents that "explain" texts in univocal and authoritative ways, but that they themselves work as powerful, if subtle, interpretive tools. So, even though we were not going to use the commentary I quoted from in the handout, the learning objective was for students to start building a vocabulary and a mindset to approach commentaries critically.

I first encountered this Ovid commentary, edited by Jones (2007), when I served as Teaching Assistant for Professor Carmela Franklin's section of Intermediate Latin II in Spring 2019. At the time, I was shocked by the blatantly sexist and inappropriate comments that the editor generously sprinkled throughout his analysis of the original texts. While I did not yet feel empowered enough to drastically address the situation (by using a different commentary altogether, for instance), I was struck by the insightful outrage that some of the students expressed. I am especially grateful to Helen Ruger and Isabell Pride (students in the Spring 2019 class), who sharply pointed out some of the more problematic passages of the commentary, and who were always eager to discuss them with me, the professor, and their peers. I am also indebted to Professor Franklin, who never shied away from such discussions and fostered a class environment that encouraged students to ask difficult questions.

[1] However, the choice of using a commentary of Ovid's production for this teaching resource was neither causal nor solely dictated by my previous teaching experiences. Recent discussions within the Academy have challenged the status of Western literary canons which uncritically include problematic texts such as Ovid's poems, where instances of sexual violence are often glamourized. Philological commentaries have contributed to this mystification by opting out of taking firm stances on the problematic contents they analyze (or even by endorsing such contents as instances of passionate love, as we will see below). See McCarter and Tolentino (2019) for a discussion about teaching Ovid as part of the Core Curriculum at Columbia University. For an analysis of how translations of Ovid turn rape into a consensual, if passionate, sex encounter, see McCarter (2018).

This experience is what prompted me to create and use this teaching resource when I finally had my first chance to teach a language class on my own. Mainly, I wanted to challenge my students to uncover all the ways in which commentaries are not neutral interpretive tools. In fact, Jones's sexist remarks are part and parcel of, rather than a deviation from, the biased and subjective analysis that is always inevitably involved in the writing of commentaries. This resource aims to address this problem area, which I see as prevalent in the field of Classics: namely, the idea that ancient texts (and the attending commentaries) are neutral documents without pointed political implications and repercussions. In the context of this field, commentaries are often treated as analytical (and thus scientific and objective) tools with which to bridge this distance between ancient texts and contemporary readers. On the contrary, commentaries are highly subjective interpretative tools, and contribute to fostering a certain ideology and a specific reading of ancient texts. The examples I quote in the handout are especially blatant ones, and rife with sexist and inappropriate comments. I believed that providing such an extreme example would show more forcefully that commentaries are far from neutral and apolitical.

I am grateful for Cat Lambert, Diana Newby, and everyone who took part in the Columbia CTL Learning Community "Citational Practice as Critical Feminist Pedagogy" for guiding me in the process of learning a vocabulary that could adequately express the principles of critical feminist pedagogy that this resource attempts to foster. In particular, it was my hope that students would learn to acknowledge and fight implicit biases hidden in what are often considered neutral texts or readings. The privileged and canonical role that commentaries often have within the field of Classics contributes to enforcing and maintaining hierarchical systems of oppression that ultimately hinder one's free and empowered engagement with the ancient texts. A resource that requires students to be critical towards commentaries, and to expose the biases of those who write them, has the effect of both freeing the primary text and of allowing for a broader range of interpretive viewpoints (and thus, of scholarly practitioners) to be part of a recognized intellectual community. Moreover, doing away with the idea that there exists such a thing as a neutral reading, or that even the seemingly technical aspects of any language do not entail certain ideological implications, can open up new ways of engaging with old materials, and can validate those voices that have too often remained unheard in academia.

Whereas when I first presented students with this resource I did not clearly and effectively articulate the relationship between hegemonic practices of knowledge-making and citational practices, in the future I would choose to spell them out more explicitly. I would want to put particular emphasis on how scholars in the discipline might develop "better strategies for responsibly identifying deeply problematic work without adding to its value" (Jordan-Young & Karkazis, 2019, p. 158). In order to sketch out some preliminary strategies, I rely on the praxis of "conscientious engagement" with the politics of citation advocated by Carrie Mott and Daniel Cockayne (2017, pp. 954-973). Mott and Cockayne reject a mode of citational engagement based on neoliberal parameters of quantity (e.g. how many of the cited sources are authored by women versus how many by men), but advocate for an approach to citation that accounts for its potential both reactionary and radical. In other words, they acknowledge citation as a tool that has contributed to establish patriarchal and hegemonic academic practices; at the same time, they "argue for a conscientious engagement with the politics of citation that is mindful of how citational practices can be a tool for either the reification of, or resistance to, unethical hierarchies of knowledge production" (Mott & Cockayne, 2017, p. 956). By foregrounding how commentaries play a crucial role in both how texts are interpreted and how academic competence is measured, I hope to encourage students to think of conscientious strategies by which they might engage with problematic texts without endowing them with hegemonic authority.

If I were to implement this activity again, I would change three things. First, I would not highlight the more problematic parts of the selected passages before distributing the handout to students, in order to let students identify what they deem more problematic or unexpected. I might also expand the resource to include excerpts from less blatantly biased commentaries, in order to encourage a more keenly critical eye, and to uncover biases and structures of power even when they are comparatively well hidden. At the same time, I would provide a bit more scaffolding, perhaps by suggesting some more specific prompts to encourage discussion. Examples of prompts may include:

- Might you suggest a different reading or interpretation of the passage? If so, please elaborate on possible alternative readings.
- Does the commentator provide a univocal interpretation or are multiple interpretive possibilities provided?
- Do you notice any passage or statement that might alienate certain readers? If so, which ones and how?

- What kind of sources (if any) does the commentator cite or use, and how? And how might these sources shape the interpretation offered in this commentary?

Thirdly, and perhaps most importantly, I would ask students to write their own commentaries on the same passages, and to read and workshop each other's commentaries through a collaborative peer-review process. Reading their peers' work, vis-à-vis the published one, would shed light on the profoundly subjective and situated nature of commentaries. Moreover, re-writing their own commentary would give students a chance to inscribe themselves and their own uniquely situated experience within the scholarly discourse. They would become makers, rather than only users, of knowledge. This re-writing exercise would also prompt students to further reflect on the politics of citation, insofar as they would engage with issues of indebtedness, collaboration, and subjectivity within scholarship. In this way, students would be empowered not only to participate in an already existing intellectual community, but also to create a new, more inclusive one. In acknowledging her debt to Audre Lorde, Sara Ahmed (2017) writes that Lorde encouraged her "to build theory from description of where I was in the world, to build theory from description of not being accommodated by a world" (p. 12). It is my hope that, if it was to be modified to include students writing and peer-reviewing their own commentaries, this resource could be an example of how certain ways of being in the world have been left out of scholarly conversations, and that it could provide a way to recreate analytical and interpretive tools that can accommodate where each one is in the world.

TEACHING RESOURCE

Student-facing Instructions

Below are some excerpts from Ovid's Metamorphoses, as well as their translations and passages from Peter Jones' commentary (this is the commentary usually required in Intermediate Latin II). Discuss in groups what you find striking or problematic about the commentary in relation to the texts they claim to illuminate, paying particular attention to the bolded parts. Reflect on the biases, implications, and effects that such language can have, especially as it purports to interpret complex (and sometimes controversial) texts.

a. Ovid *Met.* 1-490-503

Phoebus amat visaeque cupit conubia Daphnes,
quodque cupit, sperat, suaque illum oracula fallunt,
utque leves stipulae demptis adolentur aristis,
ut facibus saepes ardent, quas forte viator
vel nimis admovit vel iam sub luce reliquit,
sic deus in flammas abiit, sic pectore toto
uritur et sterilem sperando nutrit amorem.
spectat inornatos collo pendere capillos
et 'quid, si comantur?' ait. videt igne micantes
sideribus similes oculos, videt oscula, quae non
est vidisse satis; laudat digitosque manusque
bracchiaque et nudos media plus parte lacertos;
si qua latent, meliora putat.

Translation

Phoebus is in love and, once he sees her, he desires to lie with Daphne;/ what he desires, he hopes to achieve, and his oracles are of no help to him./ Just as light stalks are burned after the harvest,/ just as hedges catch on fire because of the torches which a traveler accidentally/ put too close or left behind at dawn,/ in the same way the god is taken by flames, in the same way he is burning in his whole heart/ and, by hoping, feeds an hopeless love./ He admires the loose hair covering her neck/ and wonders "what if it was done up?"/ He sees her eyes, shimmering with fire/ and similar to stars, he sees her lips, which/ it was not enough to merely look at; he praises her fingers and her hands/ and her arms and her shoulders, mostly bare;/ the parts of her that he can't see, he deems even better.

Commentary

"[…] We now picture Daphne through Apollo's eyes. Inevitably, it is her physical appearance that so excites him—the face to start with (hair, eyes, 'little lips'); then the arms (progression up the arm from fingers, hands, fore-arm, upper arm); the nakedness of her arms suggests that what he cannot see (which presumably he now scans) is even more exciting to him (501-2). This is a psychology all males will understand. But what Apollo sees means nothing to Daphne: she's off. So he must attempt to communicate his feelings, and Ovid tells us it will be pointless before he even begins, making his speech all the more deliciously amusing for the reader (502-3). But there is no pretense or hypocrisy in Apollo's words. He has been struck by Cupid's arrow; he is head

over heels in *amor*." (Peter Jones, *Reading Ovid: Stories from the Metamorphoses*, 52).

b. Ovid, *Met.* 3.273-86

Surgit ab his solio fulvaque recondita nube
limen adit Semeles nec nubes ante removit
quam simulavit anum posuitque ad tempora canos
sulcavitque cutem rugis et curva trementi
membra tulit passu; vocem quoque fecit anilem,
ipsaque erat Beroe, Semeles Epidauria nutrix.
ergo ubi captato sermone diuque loquendo
ad nomen venere Iovis, suspirat et 'opto,
Iuppiter ut sit' ait; 'metuo tamen omnia: multi
nomine divorum thalamos iniere pudicos.
nec tamen esse Iovem satis est: det pignus amoris,
si modo verus is est; quantusque et qualis ab alta
Iunone excipitur, tantus talisque, rogato,
det tibi conplexus suaque ante insignia sumat!'

Translation

Thus she rose from her seat and, surrounded by a dark cloud,/ she approached Semele's threshold, and she did not remove the clouds/ before she took on the appearance of an old lady and placed white hair around her head,/ lined her skin with wrinkles and walked with her limbs/ bowed and with unsteady steps; she also made her voice sound like that of an old woman,/ and she made herself into Beroe, Semele's nurse from Epidaurus./ So, when in the midst of a long conversation/ they came to mention Jupiter, she sighs and says "I hope/ it really is Jupiter, but I am suspicious of everything: many men/ violate innocent beds by using the name of the gods./ And even if he is Jupiter, that is not enough: he must give a proof of his love,/ if it really is him; ask him that he be as majestic as he is when he is/ received by mighty Juno, (ask him) that he be as great and powerful,/ and ask him that he lie with you after having taken on his real appearance!"

Commentary

As Jupiter conducted his liaison with Io in a cloud to keep it secret from Juno (1.599-600), so Juno enclouds herself to keep her approach to Semele secret from Jupiter (273-4). Since he needs to win Semele's confidence if her plan is to work, she transforms herself into Semele's old and trusted maid Beroe, Ovid picking out the physical features that signal 'old' (274-8). Juno subtly steers the

lengthy conversation (the deceiver must not hurry things) toward the subject of Jupiter and Semele's pregnancy (279-80), and plants the seeds of doubt in her mind: what if her lover were not Jupiter (280-2)? A trusted friend carries conviction with a vulnerable young woman in this situation, and Juno acts up to the part brilliantly […]. Note too the voice of experience at *multi…pudicos* (281-2): so easy for an innocent young thing to be caught unawares by exploitative males, Beroe/Juno implies. One can almost hear Juno thinking: the little whore. (Jones, 104-5).

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"THE PATHS WE WERE TOLD TO FOLLOW": A CITATIONAL PRACTICE WORKSHEET FOR STUDENTS

SHANELLE E. KIM

This teaching resource is a worksheet I designed as part of a collaborative activity that gets students to look closely at the bibliography of an academic article. The first set of questions asks the students to think in general terms about what types of sources are traditionally thought of as "academic," as well as the types of people included in this category. With the second set of questions, students go through a specific bibliography together and identify the different types of sources included. The worksheet asks students to pay special attention to citations of sources that may not seem traditionally "academic." Finally, the third section calls for a reflection on the bibliography as a whole, and for students to consider the ideological work of citation. Sara Ahmed (2016) writes, "Citation is feminist memory. Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow" (p. 15). The questions on this worksheet challenge students to consider what "paths" a bibliography may follow, whether they reinscribe certain forms of knowledge or deviate from them. And in the process of looking closely at one academic bibliography, students may reflect on their own citational practices and the paths they want to follow.

I designed this teaching resource with an undergraduate writing course in mind, although the worksheet could be tailored to any humanities course that has a writing component. I have taught a version of this worksheet once before, in a Spring 2021 section of "University Writing," a seminar-style (14 students per class) required first-year composition course in Columbia University's Core Curriculum. My section of University Writing is a "themed" class with readings and assignments that focus on racism and antiracism in America. In the third unit of this class, students complete a research project, and it was during this unit that I had my students complete the citational practice worksheet.

Before I presented the worksheet to my students, we had a discussion about sources of knowledge and the differences between academic and nonacademic sources. I then asked students to look over a sample bibliography that cites mostly academic sources and established scholars. Over

the course of our discussion, my students and I determined that sources traditionally deemed "academic" are those that are published by peer-reviewed, academically recognized presses, available in print or online, and usually written by tenured faculty. I gave my students a version of the worksheet that I had tailored to one of our class readings, Eve Tuck and K. Wayne Yang's (2012) "Decolonization Is Not a Metaphor," which calls for more concerted efforts to dismantle settler colonialism in the academy. The worksheet questions were targeted towards Tuck & Yang's own citation practices in their bibliography, and I asked students to look for sources that did not seem to be traditionally academic, or sources by authors who do not seem to be established scholars. The students then worked in pairs to answer the questions on the worksheet, which ended by asking students to reflect on whether or not Tuck and Yang's bibliography aligns with the purpose of their project to resist institutional reproductions of white settler colonialism.

After my students completed the worksheet in pairs, we regrouped to discuss their findings, and we had a fruitful conversation about "Decolonization Is Not a Metaphor" and the reproduction of knowledge in scholarship. Several students identified non-scholarly sources in the bibliography and citations of graduate student work, which led to a thoughtful class-wide exchange about the limitations and affordances of academic institutions as sites of knowledge production. Students were also able to describe how the bibliography may also indicate possible gaps or inconsistencies in Tuck and Yang's theorizations, which led to an engaging conversation about the article itself. For example, a couple students questioned Tuck and Yang's inclusion of POC into the "settler" category, arguing that many POC are forced inheritors of settler colonialism. This led to a lively discussion on both the limits and affordances of citation as an anti-settler colonialist practice. Overall, the activity seemed to help students think critically about academic bibliographies, and many students expressed that Tuck and Yang's citational practices inspired them to expand their own understandings of what makes a source legitimate and citable.

The reflective component of this activity is especially important: my goal is to help students think about their own citational practices and the kinds of work they want to reproduce as legitimate in their own research projects. When I teach University Writing again in Fall 2021, I plan to implement a tailored version of this exercise that concludes with a more directed individual reflection on students' own citational practices, in order to expand the potential for metacognition and learning transfer. The exercise I have in mind is

a short focused free-write with two questions asking students to describe their burgeoning bibliography and identify changes they might make to this bibliography and/or to their research methods, having completed this exercise of analyzing the political and ethical implications of citational practices. I also plan to continue refining the worksheet questions to help students think about what kinds of ideological work a bibliography does, or what becomes possible through the practice of citation.

Particularly when paired with the bibliography for "Decolonization Is a Metaphor," this worksheet draws students' attention to how scholarship traditionally centers and reproduces a hierarchy of knowledge that privileges the often white, often male, established scholars at academic institutions. Tuck and Yang's bibliography also models possible methods for resisting such hierarchies, as it includes many nonacademic sources as well as citing people—especially women—of color, and it also cites graduate students, whose work is not commonly acknowledged in standard citational practices. At the same time, I believe the worksheet also helps students identify possible limitations to trying to undo such hierarchies from within the institution of academia; identifying these limitations can in turn lead to thoughtful discussions about whether academic scholarship is inherently a reproduction of white patriarchal power. The goals of this worksheet are for students to come away with a more critical eye toward the scholarly citations they encounter, an ability to identify modes of resistance, and a sense of responsibility for their own citational practices. These goals draw inspiration from Eugenia Zuroski's (2020) classroom exercise "Where do you know from?". Zuroski writes, "Academic intellectual authority—what we think it looks, sounds, and feels like; where we think it *comes from*—is precisely the problem, the structure that perpetuates imperialism in our spaces of learning and intellectual engagement." The purpose of Zuroski's assignment informs the purpose of my own: to help students identify what we think academic intellectual authority is and "where we think it *comes from*" and then develop a sense of what it means to "know from" sources that do not fit this narrow conception of intellectual authority.

This teaching resource requires a lot of scaffolding in its current state. When I workshopped the worksheet in the Spring 2021 Learning Community "Citational Practice as Critical Feminist Pedagogy," Emily FitzGerald and Sandra Chiritescu rightfully pointed out that students–especially first-year undergraduates–may not know the differences between scholarly and nonacademic sources. They suggested implementing in-class discussions about what kinds of sources may appear in a more traditional academic paper, as well

as showing students an example of such a bibliography. I also realize that the questions on the worksheet work best when paired with an assigned course reading, especially one that cites a diverse range of sources, which may not be possible in courses that have specific required readings with more traditional bibliographies. In addition, I welcome user feedback on how to continue to refine the questions to promote student reflection on the institutionalization of knowledge, and how to use this worksheet to prompt students towards implementing a more equitable citational method in their own papers.

TEACHING RESOURCE

Student-facing Instructions

Before looking at the bibliography page, take a few minutes to answer the following questions together.

- What are some types of sources you might expect to see in an academic bibliography?

- What are some types of sources you might *not* expect to see in an academic bibliography?

- What kinds of individuals might you expect to be cited in an academic bibliography?

- What kinds of individuals might you *not* expect to be cited in an academic bibliography?

Directions: Take some time to look over the bibliography page with your partner. Together, highlight any citations that seem different from the kinds of sources we are used to encountering in academic bibliographies. Notice what makes them seem unexpected.

1. What are some of the different types of sources the author(s) cite in the bibliography?

2. Does the bibliography cite any types of sources that seem unexpected in an academic bibliography? If so, list them here.

3. Does the bibliography cite any scholarly sources that are *not* from well-established researchers—do the author(s) cite graduate student work, for example? If so, note them here.

Take a few minutes to answer the following questions with your partner.

- According to what is cited in the bibliography, what are some legitimate sources of knowledge?

- What types of sources do *not* appear in this bibliography?

- What do you think the bibliography tells us about the paper/project as a whole? What kinds of knowledge are they interested in reproducing? Where are they situating their work?

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EMBODYING LEARNING: PRAXIS AS THEORY

EMILY FITZGERALD

In our wonderful Learning Community "Citational Practice as Critical Feminist Pedagogy" in spring 2021, Cat Lambert and Diana Newby wrote in their description of the topic at hand: "In this LC, we'll challenge ourselves to think about citation as a powerful tool for (re)making disciplinary structures and norms. Doing so will require us to think about which 'bodies' are centered, and which are not, by given citational practices. We will also be thinking together about what exactly citation is: the forms it takes and the places where it happens, beyond the most familiar examples." The body of a text is an obvious resource we use constantly in our work, but why not also consider the bodies of the people from whom we learn, as well as our own?

I devised this resource, what I call a "field assignment," for a class called "Intro to Asian Thought" that I taught for the Philosophy Department at Purchase College in the spring semester of 2021. The field assignment, which I will describe in more detail below, invites students to spend a week trying out an embodied practice related to our course material and to write a reflection about their experience with the practice. Though my resource can be adapted to any course in any field, it will be helpful to give some context regarding how I fit it into this particular class and why it worked.

On my original syllabus, I sought to include alternative perspectives from the typical academic sources on the course's central topics. Many of these sources give more space to critical race theory, feminist philosophy, and how the principles of these theories relate to the all-too-general umbrella of "Asian Thought."[1] While I did not choose this course title, its ambiguity provided an opportunity to encourage students to think critically about *who* counts as "Asian," *where* these traditions take place, and *why* a more standard syllabus generally includes and does not include certain ideas or authors. With these things in mind, I began the class with excerpts from Tomoko Masuzawa's (2005) *The Invention of World Religions*. This text does a lot of work in pushing against a narrative that has been accepted as standard by and from scholars

[1] See below for a list of references, including some that I used for this course.

who tend to be cishet white European Christian males.[2] Assigning Masuzawa's introductory chapter served to encourage and even require students, from the very beginning, to question what they think they know about the topics at hand, and why positionality matters.[3] I see my resource as only one part of a course that seeks to question and push against an academic status quo that at first glance seems to inhibit the potential for critical feminist citational practices. Therefore, I will also provide some detail to illustrate how this resource scaffolds and is scaffolded by other course requirements.

I split the course into three parts: primary sources of major traditions; the evolution of Buddhist philosophy; and contemporary practices. The final third of the syllabus focused on bringing textual sources into a space that is more directly relevant and applicable to students' everyday experiences beyond the confines of the classroom. It was during this segment of the class that I had students complete the "field assignment," which asked students to pick a particular practice that had been discussed in class, whether from textual or video-based resources, and to spend time engaging with that practice for five days in a row. Examples included practices like yoga, meditation, and mindfulness. Students then wrote reflections on their experiences—short responses right after completing that day's activity and a longer one based on the experience overall. Students were asked to make further efforts to deepen their connection with their chosen practice by accessing members of their community as sources of further teaching, including fellow classmates, or personal contacts who may also be practitioners. I intentionally left the citational possibilities open so that the students were able to cite any resource that proved relevant to their experience (including YouTube channels or apps focused on the activity) and to do research outside the bounds of academic texts.

The primary goals of the field assignment resource are to encourage students to consider the benefits of incorporating research beyond traditional academic

[2] Importantly, this applies to many if not most academic fields, not only religion and philosophy. See Sara Ahmed's (2017) *Living a Feminist Life*, where she very intentionally chooses to refuse to cite any white men.

[3] An example: "the problem of Orientalist science is not a matter of would-be knowledge contaminated by ulterior political interests, or science compromised by colonialism. Our task, then, is not to cleanse and purify the science we have inherited—such efforts, in any case, always seem to end up whitewashing our own situation rather than rectifying the past—but rather it is a matter of being historical *differently*" (Masuzawa, 21).

methods and to think with their bodies. Rather than simply completing assigned readings, students are asked to *try* certain methods or modes of experience discussed in class. Such assignments involve embodiment of a sort not often found in the classroom and can encourage them to be more "in touch" with the world around them. Students are thus rewarded for their creativity and experimentation, which can lead to alternative forms of academic methods, including citational practices. The emphases of both the practice and the written reflections are on utilizing non-traditional sources that are not frequently found in academic texts and encouraging students to examine their own embodied experiences as a potential source of knowledge. As a general pedagogical philosophy, I believe this has the potential to encourage students to question and push against the status quo by taking lived experience into account. As we are all (differently) embodied, this means acknowledging both the variety and universality of human ontology that is not limited by one particular history of thought.

Another way this resource opens up the possibility of subverting traditional citational practices is by encouraging students to give credit to their teachers. By "teachers" I do not simply mean their professors or their main interlocutors in assigned texts but also the people in their lives who teach them new perspectives. In other words, this resource invites students to give credit to people who might not have the recognized "clout" within academic circles that still tend to be overwhelmingly white and male. Including the potential for recognizing experiences such as group meditation or fitness classes, for example, means going beyond the often solipsistic citation practices prevalent in academic work. Giving credit can encourage new ties between the academic world and those outside it. This can lead in turn to an enduring sense of community-building that goes beyond the limits of the ivory tower and, thus, dismantles the power structures that prevent many from receiving the credit they deserve.[4]

[4] I asked my friend Mike Araujo (2021), who practices and teaches Parkour, about the importance of giving credit to people who have created particular moves that he then teaches to his students. He agreed that it marks a sense of community and respect, adding, "History as well. And maybe it might show a bit of my personal practice if I preface a skill with 'I first saw this move at this event with this person who is really cool.' Now I'm sharing a bit about me, the community outside of that single class, and how we tend to share/learn movements from each other constantly." He brings up an important point about narrativizing common history that can lead to better outreach and inclusion and has the potential to subvert the status quo. I see no reason not to carry out this philosophy in academic work as well.

Because of the way that the field assignment scaffolded the final project for the course, students were able to cite their own experiences with the field assignment in their final projects: another way in which this assignment promotes empowering citational practices. For their final projects, I asked them to utilize their personal skills, interests, and areas of academic concentration to cement and contextualize what they had learned in class. Some chose to write more traditional research and philosophy papers, while others submitted projects such as illustrations, original songs, and paintings with written commentary on their process and how it helped them to solidify their knowledge of the course materials. For example, two of my students submitted final projects that were continuations of their field assignments as well as creative culminations of what they had learned in the course. These particular students were both Visual Arts majors specializing in printmaking and graphic design, respectively. Their projects and reflections incorporated several of the concepts that we had studied over the course of the semester, as well as their experiences with observing their own artistic processes as a form of meditation. The way that they both presented their projects and interpretations of meditative practice to the class inspired robust conversations among their peers, offering more potential for collaboration and, thus, citational practices. (With their permission, I have provided these students' projects as examples of student work here.)[5]

[5] It is relevant here to note the demographics of Purchase College, which is a state school and thus generally more accessible than private colleges, in terms of tuition costs as well as academic admissions requirements. Many Purchase students are first-generation college students and students of color. The unique culture of Purchase within the state school system (the school motto is "Think Wide Open") also facilitates an environment where many students openly identify as queer and/or LGBTQIA+. Purchase is also known for its focus on the arts, specifically in the form of its conservatory programs, and about half of my students were artists. Identity was a frequent topic of discussion during our class sessions, and I encouraged them to think about individual identities and positionalities—both their own and those of others—in the context of a course on "Asian Thought." I was thus somewhat surprised that none of them found it relevant to mention their race, gender, sexuality, or ability status in the field assignment. These elements of identity did come up for some in their final projects, though, particularly because the last text we read was Anne Anlin Cheng's (2018) *Ornamentalism*, which explicitly deals with depictions of Asian women in art and fashion. I suspect the reason for this was that the field assignment is primarily a personal exercise that involves reflecting on the body in very physical, interiorized terms, while the final project asks students to synthesize the personal with the inter/impersonal. (It's also worth noting that I did not have any students who openly identified as physically disabled.)

Both the field assignment and the final project prompted students to think beyond the often formulaic expectations of higher education and potentially cite experiences and sources that are likely not found in typical bibliographies or indexes. Focusing on embodiment gives us, as educators, the opportunity to pursue critical feminist citational practices. As Sara Ahmed (2017) writes in *Living a Feminist Life*, "theory can do more the closer it gets to the skin" (p. 10). Much theory done on the body is either overtly conceptual or laser-focused on the embodiment of people who fall outside of the supposedly universal cishet white male identity and experience. As Elizabeth Grosz (1994) writes in *Volatile Bodies: Toward a Corporeal Feminism*, women are often coded as somehow *more* embodied than men.[6] A resource like this reminds us that embodiment is central to any academic discipline as it marks our ontological reality. In other words, we are not embodied in the same ways, but we *are* all embodied. Rather than attempting to "whitewash" embodied existence, or assume a universalizing male gaze, students should thus be encouraged to consider the "whole self," to borrow a phrase from Columbia Senior Lead Teaching Fellows' Adam Massmann and Abby Shroering's Fall 2020 Learning Community on "Considering the Whole Self in Teaching and Learning." Our "whole selves" include our differences as well as the qualities we all share as people.[7]

I make a point of thinking about "the whole self" in my own work as well, which is why I rely on a particular embodied practice in terms of both my pedagogy and my academic writing. Practicing martial arts for about 16 years has completely informed the way I think and the way I see and experience the world. Having a particular understanding of my proprioceptive existence (i.e.

[6] "Patriarchal oppression, in other words, justifies itself, at least in part, by connecting women much more closely than men to the body and, through this identification, restricting women's social and economic roles to (pseudo) biological terms. Relying on essentialism, naturalism and biologism, misogynist thought confines women to the biological requirements of reproduction on the assumption that because of particular biological, physiological, and endocrinological transformations, women are somehow more biological, more corporeal, and more natural than men. The coding of femininity with corporeality in effect leaves men free to inhabit what they (falsely) believe is a purely conceptual order while at the same time enabling them to satisfy their (sometimes disavowed) need for corporeal contact through their access to women's bodies and services" (Grosz, 1994, p. 14).

[7] I assume that many of us who went through public education in the United States were taught to stay away from using "I" in essays starting around middle or high school. A resource like this actively works against this restriction and encourages students to utilize their personal experiences to their advantage rather than seeing them as a potential hindrance to "objective" learning. This can help boost their confidence as well as remind them that learning is *fun* and *useful*. I think teaching with this in mind can help us feel the same about our own work as well.

bodily awareness in space) has meant always thinking with and through embodiment, especially when it comes to abstract theory and philosophical concepts. As I have taught martial arts in addition to college and language courses, I find it helpful to think through pedagogical techniques that bridge gaps between academia and everyday life. What would higher education look like if we encouraged our students to think more critically about their physical realities, particularly in relation to those of others? What possibilities might emerge if they are required to apply their knowledge and interests both inside *and* outside the classroom and when considering various career paths? What might it mean for our students to have teachers who model the kinds of practices we encourage?

For future users of this resource, the field assignment has the potential to be adapted to any number of courses and fields. My students overwhelmingly referenced this assignment as their favorite, and the work they produced demonstrated their eagerness and ability to take advantage of resources that interest them. It is important to note that students' reflections for this assignment must explicitly tie their individual experiences to the course materials, as they may have a tendency to stray too far afield. The basic premise can be applied to any class, though it does require some creativity from the instructor.

GOING FURTHER

- One thing I could do better, which became particularly clear to me after attending Cat and Diana's Learning Community, would be to more explicitly integrate critical feminist citational practice by scaffolding some class discussions regarding the importance of citation, what "counts" as legitimate, and why it is important to disrupt the status quo. As graduate students, it can be easy to forget that our undergraduate students may not have much citational knowledge at all, and that taking the time to talk through accepted and alternative practices can in itself be a form of critical feminist pedagogy.
- There are parallels to ethnography in this assignment insofar as students are to make reflections on their chosen activity, and students can be encouraged to use their own expertise and personal backgrounds in applying these hands-on field assignments to their work in class. In *doing* the things they're reading about rather than simply reflecting intellectually, a sense of deeper empathy, understanding, and community can be developed.

- It is also beneficial for students to upload their reflections to a discussion forum so they can read each other's submissions, further encouraging sharing resources that would not normally be cited.
- An enduring question for this kind of resource is how to apply it to a variety of classes and to ensure that students stay on task while taking advantage of creative license. Though I had only assigned this once during my course, it might be a good idea to assign it two or three times during a semester so they get consistent practice with such a method of learning and in a variety of contexts.

TEACHING RESOURCE

Student-facing Instructions

Field Assignment
What you should submit: 5 brief reflections on each session, 1 longer reflection on the whole experience. Send as ONE collective document.

Dedicate at least 15 minutes per day for 5 days to an activity of your choice from this list, or email me with another suggestion:

- Mindfulness
- Meditation
- Wim Hof method
- Martial arts
- Yoga

Length: The 5 reflections can vary based on how much you want to say about each session. The final reflection should be at least 3 double-spaced pages. This final reflection should focus on your experience over the course of the 5 days. You must explicitly reference the connections you make with the work we have done in class, whether from our discussions or readings. You are also encouraged to cite sources outside of the syllabus, including non-academic teachers and inspirations. There are plenty of free resources online that you can choose from to assist you in practicing one of these things. If you already practice one of them, take advantage of your experience, or try something new. You may also partner up for this if you wish, though each individual must write their own reflections.

You must also take account of the time it takes to write your reflections after each session—don't overwhelm yourself! You are free to do your chosen

activity alone or with others, but be sure to document your thoughts, feelings, and reflections during and after the experience. You can be as personal or as objective as you feel comfortable, but always remember to synthesize what you're thinking about for class. When writing your session reflections, it's more important to get your thoughts down as soon as possible rather than worry about your writing (though of course it must be readable). Your final reflection, however, should be clear and polished.

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BUILDING EPHEMERAL CITATIONAL PRACTICES IN STUDENT RESEARCH PROJECTS

LILITH TODD

This teaching resource began with two queer orientations to citation as critical feminist pedagogy: Sara Ahmed's (2017) home building projects and José Esteban Muñoz's (1996) ephemeral evidence.[1] The exercise envisioned here orients first-year writing students, while they undertake their first extended research project, towards feminist citational practices and invites them to assemble building materials—to borrow a metaphor from Ahmed—from texts and experiences that exceed textuality.[2]

This teaching resource modifies annotated bibliography assignments that support and scaffold an extended research essay project in a Medical Humanities-themed section of "University Writing," a required first-year writing course at Columbia University. My initial approach to annotated bibliography assignments derives from the archive of extensive examples from former and current instructors available to University Writing instructors, particularly resources shared by Nicole Wallack, Trevor Corson, Joseph Bizup, and Aya Labanieh. The course requires students to write four essays for assessment, the third of which is a "researched argument" that asks students to read widely across their chosen topic and integrate a variety of sources in their writing. This resource mocks up a potential assignment sheet for the informal work that practices research, citation, and source-use skills exercised in the assessed essay. The assignment asks students to redefine the annotation to include "ephemera," as both theorized by Muñoz and open to student interpretation, by noting down traces of sociality, affect, embodiment, space, and climate while researching.

In my syllabus, I begin the second week of material on the research project with the Muñoz (1996) essay "Ephemera as Evidence: Introductory Notes to

[1] With "critical pedagogy," I am referring to a definition offered by Cat Lambert and Diana Newby (2021), based on Paolo Freire's writing: "'Critical pedagogy' challenges and empowers students to unveil and critique structures of oppression and relations of power."

[2] Ahmed (2017) asserts that "citations can be feminist bricks: they are the materials through which, from which, we create our dwellings" (p. 16).

Queer Acts."[3] At this point in the semester, my students have received an introduction to the library services and have had a chance to discuss the logistics of finding sources through various databases and the library catalog. My goal is to then complicate what gets to count as evidence and where else to look for evidence beyond the authorizing structures that are meant to preserve and archive but also legitimize certain texts, ideas, and voices with copyrights and the stamps of various university presses.[4] Muñoz names that there is a "tyranny of the fact" that deprives "evidentiary authority" to "the makeshift archives of queerness as well as to race scholarship and feminist inquiry before it" (2009, p. 65; 1996, p. 7). Muñoz (1996) then calls for an interruption of the "regime of rigor"—upheld broadly in academia, and importantly so by first-year writing classes that are meant to shape students into proper essayists for the remainder of their study—by treating the ephemeral as evidence or, more properly, "anti-evidence" due to its disruptive power (p. 10). "Traces, glimmers, residues, specs of things," the ephemeral opens up citation to the non-textual, the gestural, the embodied, and the remembered (Muñoz, 1996, p. 10). These categories sometimes elude the text-based archive but nonetheless register knowledge of relationships and affective and embodied feelings. As my writing course focuses on essays in the discipline of Medical Humanities and about the history of the body, this provocation to include the ephemeral allows my students to begin to creatively imagine sites of embodied knowledge and its political stakes for their project.[5] By incorporating these habits of citation into a required assignment, treating ephemera as evidence is incentivized as a practice in addition to a conceptual provocation.

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[3] I want to thank Alex Valin for first identifying this piece and Muñoz's other work for me during a long conversation in a library about critics of Eve Sedgwick.

[4] Alexander Samaha, who spoke to my class in the Fall of 2020 when I first taught this essay, identified for my students how newspapers have shifted their practices around the treatment of police reports during fact checking in response to the Black Lives Matter movement and evidence of how these reports may tell a partial story. His comment points to how what is assumed as evidence has an immediate political force for the on-going recording of history and its enactment. This presentation further highlighted the stakes for studies of racial oppression in addition to queer studies.

[5] During class, we also look at the art exhibit entitled "Ephemera as Evidence" curated by Joshua Lubin-Levy and Ricardo Montez (2014). Organized by Visual AIDS, the exhibit explicitly responds to Muñoz's piece and does so with visual and performance art meant to "visually and somatically engage" the viewer (Lubin-Levy & Montez, 2014). Students both get a sense of the medical contexts of the AIDS epidemic that inform the approach to evidence and get a chance to imagine themselves as curators as well as researchers.

The resource itself explicitly asks students to pay attention to ephemera broadly considered and include it as part of the "citation" they build as scaffolding for their research essay. More so than the final product, it is this act of paying attention to process, experience, and the origins of their own knowledge that I most want students to achieve in undergoing this assignment.[6] When my students completed a version of the assignment in a Summer 2021 iteration of the course, they most readily thought about the ephemera of their writing spaces as they noted down the half-eaten snack and the ghosts of old computer systems, such as unused keyboards and mouse pads, that hung around their laptops. Attention to the writing table alone offers another potential site for feminist reorientations.

In *Queer Phenomenology*, Ahmed (2006) asks a series of questions about the writing process based on her reading of another feminist's process, Adrienne Rich's.[7] I quote Ahmed's prose at length here to mimic her approach to citing Rich:

> We can pose some simple questions: Who faces the writing table? Does the writing table have a face, which points toward some bodies rather than others? … We can see from the point of view of the mother, who is also a writer, a poet, and a philosopher, that giving attention to the objects of writing, facing those objects, becomes impossible: the children, even if they are behind you, literally pull you away. This loss of time for writing feels like a loss of your own time, as you are returned to the work of giving your attention to the children. We could point here to the political economy of attention: there is an uneven distribution of attention time among those who arrive at the writing table, which affects what they can do once they arrive (and of course, many do not even make it). For some, having time for writing, which means time to face the objects on which writing happens, becomes an orientation that is not available, given the ongoing labor of other attachments. (p. 547)

What Ahmed describes here is that, within various homes, attention's proportioning is a feminist concern. The demands of maternity pull the writer away from the table she might write, read, or research on such that she "may

[6] My thinking about attention, in addition to Ahmed's writing cited below, has been shaped by Jenny Odell's *How to Do Nothing* (2019), which articulates the stakes of wresting back control of the attention economy.

[7] I encountered Ahmed's book when it was assigned to me in a Medical Humanities Symposium run by Arden Hegele and Rita Charon.

not make it" to the table at all. However, these other ways of facing, the other attachments, these other labors are no less valid places for writing and may inform a student's own process as well as their understanding of those they read. To make a place in the classroom and in the bibliography for "ongoing labor of other attachments"—which more often reveal themselves, to take the example of the mother, in the traces of an eaten meal or the bodily movements of picking up a child—would also make an effort towards our Learning Community's collective goal to undo "labor erasure" of all kinds that occur across academia.

The risk of the assignment is that students may not know what to do with these notes. However, their potential "uselessness" has a place within critical histories of writing. Elsewhere, Ahmed (2018) encourages telling "a history of use and uselessness." Yet another category of the ephemeral, the vestigial as she names that which is discarded, fragmented, and unused offers room "to vary, to deviate" from structures of oppression (Ahmed, 2018). Attending to these useless things acts as another refusal of labor erasure, namely a refusal to make "paperless philosophy" or to make the materiality of the paper, pen, writing table, etc. disappear or become apparently "useless" despite writing's dependency on these materials (Ahmed, 2016, p. 34; Ahmed, 2018).[8] Students may even discover useless paper in the digital or, as they are occasionally referred to, "paperless" resources upon which they are dependent for research. While I want students to pay attention to their physical experiences and environments, the prompts for possible ephemera to record also allow students to attend more closely to digital spaces. As Ted Underwood (2014) prompts us to notice in his effort to draw attention to unnoticed digital tools, search functions often serve as an "aid to memory" (p. 64).[9] By engaging with ephemera, a thing past and lingering, students can attune themselves to how memory and affective traces may even function in digital repositories of fact.

[8] Diana Newby and Cat Lambert, in offering revision suggestions and responses to my initial draft, recommended incorporating the phrase "paperless philosophy" and reading the essay, "Queer Use," for naming a relationship between labor erasure and ephemera. The recommendation and the essay itself, fittingly, appeared through paperless mediums, an email and a blog, respectively. "Shareability" becomes an advantage of these tools, and the email itself leaves a record of social exchange.

[9] The ephemeral citation: I was assigned Underwood's essay by James Egan while working as his research assistant for a digital humanities project during a very humid summer in Providence. At that point, I had been using search functions to do most of my research for him.

Questions and Reflection Prompts:

1) What other prompts and suggested ephemera should be included for students? What are the risks of the prompts for foreclosing what gets to "count" as ephemera?
2) What other kinds of "anti-evidence" could be incorporated into a bibliography or research paper?
3) How do digital writing and research spaces preserve or discard ephemera? How do these differences shift how ephemera is related to evidence?
4) How do citational practices focus or split attention? How do we sustain attention on citation?
5) What can be done with the knowledge of the weather and climate attached to the citation?

TEACHING RESOURCE

Student-facing Instructions

Read José Esteban Muñoz, "Ephemera as Evidence" (1996); ~10-20 sources.
Write an annotated bibliography.

Definitions:

Bibliography: A list of sources that inform your essay through direct quotation, reference, or background knowledge with all relevant citational information as defined by your preferred practice. For this assignment, aim to locate 5-9 objects that will feed into your essay.

Annotation: An added note. Traditionally, the annotation to a bibliography denotes the content of the source (argument, key interesting passage) and then its relevance to the possible essay. However, we will follow Muñoz's call to consider "alternative modes of textuality"; that is, we will consider not just the text and its content but the contexts of feelings, memories, and other ephemeral components that went into your locating and reading a text.

Instructions:

Gather your sources and take notes along the way that will be added to the annotation. For each of your sources, you should note below its citation the content, the relevancy, and the "ephemera" around your locating and reading it.

For example, for the very first object you find: Take notes on where you began in your search for sources. Did you ask others for help? Who were they? What else did you talk about in those conversations? What was the citation that person gave (and how is that citation similar to or different from the MLA form)? If that object is not something you ended up thinking was relevant, did it lead you somewhere else? What made you realize it was not relevant?

Ephemera: Most basically, something that is fleeting. As Muñoz discusses primarily on page 10 of the reading, ephemera has many definitions for when it becomes evidence. He begins with imagining it as the "memory of a performance" (10). We might consider it here as the various memories of fleeting things that happened to you in the process of research.

Here are a few suggestions from him and from me of things to pay attention to or to include in your ephemeral annotation (however, you should feel free and are encouraged to expand on these):

+ What was the weather like when you read this?
+ Was the space you were in loud or quiet? What could you hear? What couldn't you hear at various moments?
+ Which texts (or parts of texts) made you sleepy?
+ Did you mention your research project or a particular text to anyone? What was that conversation like?
+ How did you "scrub and sanitize" your work space when you were done (5)? What traces of the work remained anyway?
+ Where did your false leads take you? Where did they take you physically? Where did they take you digitally?
+ What else was open on your computer screen? How many tabs were open? When did you decide to close them? Did someone text you while you were searching CLIO?

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