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Negotiating Ideology, Self, and Classroom Instruction:
A Framework of Critical Text Selection for High School English
Language Arts Curricula

Abigail Bautista

Senior Honors Thesis, Special Major in English Literature and Educational Studies

Advisors: Edwin Mayorga and Peter Schmidt

Spring 2022

Acknowledgements

“A good thesis allows us to stretch our wings and be ambitious. How can I work with new questions to ask beyond what I've done before?”

— Peter Schmidt, Professor of English Literature at Swarthmore College

When I met with my thesis advisors, Edwin Mayorga and Peter Schmidt, in Summer 2021, this was one of the pieces of advice that really stuck with me throughout this writing process. Words cannot accurately describe how grateful I am for their guidance, support, and (especially) never-ending patience as I spent 80% of this time figuring out what I wanted to do with this thesis on top of doing student teaching, dealing with the emotional stress of Hurricane Odette on my home island of Bohol, finishing up my teacher certification courses, and working on my honors creative writing portfolio. Without them, I don't know if I would have been able to see this thesis through to the end. Thank you both so much for reaching out to me and helping me work through the interpretive and analytical possibilities of this project. I would also like to thank Lisa Smulyan for her support and guidance in the thesis writing workshops and Ryan Ku for allowing me to observe and learn from his teaching of Gina Apostol's *Insurrecto*, one of the primary texts that I analyzed for this thesis.

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Abstract

Although educators of color are faced with the unique challenges of negotiating their identities and their professional obligations, there is an absence of teachers of color's perspectives within the discourse of Curriculum Studies and K-12 education at large. In mediating these tensions, this thesis provides an autoethnographic account of an aspiring Filipino-American high school English Language Arts (ELA) educator's process in developing a critical, practical framework for incorporating texts that allows instruction to uphold the promises liberatory pedagogies in the context a high school ELA classroom. The development of a critical framework underscores the importance of examining layers of intersecting histories: the teacher's positionality, the material context of the classroom, and the discourses of the implemented texts. The practical application of this framework and the findings within this project provides insight in the ideological orientations that inform curriculum design and practical considerations that allow educators to meet the academic and socio-emotional needs of the students.

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CHAPTER 1: INTRODUCTION

“The purpose of education, finally, is to create in a person the ability to look at the world for himself, to make his own decisions, to say to himself this is black or this is white, to decide for himself whether there is a God in heaven or not. To ask questions of the universe, and then learn to live with those questions, is the way he achieves his own identity. But no society is really anxious to have that kind of person around. What societies really, ideally, want is a citizenry which will simply obey the rules of society. If a society succeeds in this, that society is about to perish.”

— James Baldwin

In meeting the needs of students as well as fulfilling the professional obligations of the workplace, classroom teachers grapple with the clashing forces between the humanistic purpose of education, as Baldwin describes, and the role of education in the context of its society. There is a need to examine the phenomenon of education, how it functions not only within schooling, but in the very texts and materials that mediate the reproduction of ideas. Whether one reads a book, jams out to today’s hottest hits on the car radio, tune in to the latest episode of *The Simpsons*, or gets involved in a heated Twitter debate about electoral politics, every exchange is functionally educational - both through the direct interactions with content and the implicit reinforcement of embedded ideologies that dictate both the content and the context of the exchange itself. As an aspiring K-12 educator, I have a vested interest in understanding how to leverage these exchanges to serve the academic and socio-emotional needs of my students. However, in order to do so responsibly, it is crucial to situate my own pedagogical practice in the ideologies that shape its function and role in this societal context. In the seminal work *On Ideology and the Ideological State Apparatus*, Louis Althusser (1970) describes the historical developments of the dominant ideologies espoused by a Western society’s ruling class:

“This concert is dominated by a single score, occasionally disturbed by contradictions (those of the remnants of former ruling classes)... which integrates... the great themes of Humanism of the Great Forefathers, who produced the Greek Miracle even before Christianity, and afterwards the Glory of Rome, the Eternal City, and the themes of Interest, particular and general, etc. nationalism, moralism, and economicism.” (Althusser 1970, p 154)

Such historical developments shape the foundation of what a society desires in an educated ‘ideal citizen’. Althusser’s not only describes the dominant ideas that have prevailed throughout history; it illustrates how the lasting power of these ideas prevail through the succeeding ruling classes— thus establishing a hegemonically robust “single score”. As such, the educational apparatus has been consistently utilized to marginalize the multiplicity of voices and perspectives to detrimental effects of those who do not embody the ‘ideal citizen’ from the outset.

While all institutions contribute to this marginalization, schools are arguably the most notorious for enacting this “symbolic violence” (Bourdieu 1999) on children, who are federally mandated to spend a significant portion of their childhood in schools in the United States. Educational policies such as No Child Left Behind and the Common Core Standards are crucial in determining the ultimate aims of a K-12 education, mandating a certain level of proficiency in core subjects (namely reading and mathematics) as a part of a larger effort to improve chances for academic and career success for every child (Common Core, No Child Left Behind Act of 2001). However, in promoting a particular kind of ‘educated citizen’ through mandated standards and practices, the curriculum becomes an apparatus of this symbolic violence, particularly towards those who do not align with this ideal. Ladson-Billings (1999)’s implicates the role of the federally mandated school curriculum as "a culturally specific artifact designed to maintain a White supremacist master script", citing Swartz (1992) to describe how marginalization functions implicitly in the classroom:

“Master scripting silences multiple voices and perspectives, primarily legitimizing dominant, white, upper-class male voicings as “standard” knowledge that students need to know. All other accounts and perspectives are omitted from the master script unless they can be disempowered through misrepresentation. Thus, content that does not reflect the dominant voice must be brought under control, mastered, and then reshaped before it can become a part of the master script.” (p. 18)

The work of “legitimizing”, “silencing”, and “misrepresenting” in master scripting is particularly of interest to an educator, especially educators who ground their work in social justice work and radical pedagogies. Having the agency to shape lesson objectives, materials, instruction, the use of assessments, and the classroom culture speaks to the educators’ power in shaping what educational exchanges and opportunities are possible and the impact of how voices and perspectives are valued in the classroom. The theoretical and practical work of the curriculum allows educators to confront what role education ought to play in our society—but striking a balance between navigating the material and discursive constraints of this work deserves further inquiry.

1.1 Situating the Project: Academic Literature

Since its conception, the discipline of Curriculum Studies has steadily grown to serve as a site of disruption and resistance against dominant conceptions of how a person should be educated. In the wake of increasing enrollments within the US public school system in the early 1920s and 1930s, the Tyler Rationale model was foundational in developing a standardized and practical approach to curriculum development, embracing the following tenets: 1) student, subject matter, and society served as imperative sources for curriculum making; 2) education as experiential learning; 3) Assessments as Evaluation; 4) curriculum development as problem solving practice; and 5) teacher preparation (Wraga 2017; 243-245). Although influential in shaping curriculum and instructional frameworks across educational contexts, many critics have cited the Tyler Rationale as “behavioristic” and representative of a “production model of curriculum and instruction” (Kliebard 1970), not unlike the concept of “banking education” (Freire 1972) and the functions of an educational ideological state apparatus (Althusser 1970).

The reconceptualization movement in curriculum theory in the 1970s sought to shift the study of curriculum away from the viewpoint of technical rationality, instead characterized by a more humanistic approach to curriculum theory, a lack of thematic and ideological unity, and most notably critical theoretical underpinnings in analyzing curriculum as a site of cultural reproduction (Anyon 1970, Willis 1981). William Pinar, a leading pedagogue in curriculum theory, underscores how the field has been at the crux of social and historical power struggles: “Despite its centrality in efforts to understand the present, curriculum history remains underdeveloped in a field traumatized by malevolent politicians and undermined by opportunistic colleagues.” (Pinar 2010, p. 528). As such, the post-reconceptualization field of curriculum studies post-1995 sought to commit to an investigation of cultural, ethnic, gender, and identity issues (Slattery 2006). Among the categories of post-1995 scholarly production are: 1) curriculum history, 2) curriculum politics, 3) cultural studies, 4) race theory, 5) women’s and gender studies, including queer theory, 6) post-colonial studies, 7) Jewish curriculum studies, 8) disability studies, 9) narrative (including autobiographical, autoethnographic, and biographic) inquiry, 10) complexity theory, 11) environmental studies, 12) psychoanalytic studies, 13) technology (especially computers),, 14) arts-based research, and 15) internationalization” (Pinar 2007). In recent scholarship, William Pinar draws attention to the constructions of a worldliness in curriculum, which seek to “challenge present tendencies toward separatisms, balkanizations, and colonizations, both within and beyond US borders that threaten, through their reiterative practices, to (re)produce the very effects that they name.” (Pinar 2009).

As a field that explores questions around how socio-political struggles inform the legitimization of knowledge and the competencies that are enabled, curriculum studies is well-positioned to question the ways in which education—especially within schools—have

shaped dominance and subordination in the ways of knowing, being, and relating to one another. However, it is also important to address critiques on post-reconceptualization curriculum theory at large, particularly in the school of thought's growing estrangement with curriculum and classroom practitioners. In advocating for sociocultural contextual considerations in the process of curriculum making, Schwab (1969) raises the following issues in *The Practical* papers that, according to Wraga (2003), have continued to remain mainstay issues in the reconceptualist school of thought at large:

- 1) Efforts in refining the theoretical underpinnings of curriculum became more important in the discipline than resolving practical issues curriculum development.
- 2) Critical commentary to current school curriculum practices are offered with little to no commitment on generating practical alternatives.
- 3) Theorists around curriculum have ignored, if not barely acknowledged, practical curriculum issues within the educational settings.

The critiques illustrate the fragmented relationship between—and arguably within—curriculum academic theorists and curriculum practitioners in determining which issues are worth addressing in the field of curriculum studies. In the discussing the competing discourses of 'liberatory' aims in *Struggle for Pedagogies*, Gore (1993) names the pervasive influence of the academic ideology of individualism in exacerbating these fragmentations to begin with, describing the implicit incentive for theorists and practitioners to operate in separate discursive spheres, if not in conflict with one another. This is reflected in the absence of discussion around the instructional aspects of curriculum and classroom practice in reconceptualist and post-reconceptualist curriculum literature (Schwab 1969; Grumet 1989; Gore 1993; Wraga 2003) as well as the continued dominance of the Tyler Rationale model to curriculum development

among contemporary practitioners (Walker and Soltis 2004). In resolving the tensions in the literature, I, as a curriculum practitioner myself, aim to ground my theoretical work with curriculum in the post-reconceptualization school of thought in the interest of proposing practical and potentially transformational alternatives that allow me to challenge the reproduction of harmful, dominant ideologies in my own curricular decision making practices.

In order to ground the theoretical work within the contextual elements of practice, it is important to address the centrality of language within the field of curriculum studies. While refuting the inaccessibility of language, Giroux (1992) nevertheless calls for educators and other practitioners to take up the “issue of language in order to provide the conditions for teachers, students, and others to learn the knowledge and skills necessary to build on opportunities to govern and shape society.” Since then, other curriculum scholars have recognized the need for further inquiry into language in situating the research into context-specific practices (Pinar, Reynolds, Slattery, & Taubman 2002). Rafzar (2012) extends these arguments by advocating for an approach that addresses the ideological work of language, specifically citing the importance of methodologies that allow theorists and practitioners to engage with implicit assumptions of mandated curricular practices and culturally-situated content. Such findings would have significant implications in fields such as literary studies, where discussions explore pedagogical and ideological considerations around close reading and the production of knowledge (Weedon 2012; Douglas, Barnett, Poletti, Seaboyer & Kennedy 2016) In doing this work, as an English Language Arts educator, the role of language in mediating and reproducing ideologies is a crucial consideration in deciding which areas in my curriculum writing practice should be scrutinized.

1.2 Situating the Project: Interests of the Researcher-Practitioner

Additionally, in entering into this discourse as an emerging high school Filipinx English Language Arts (ELA) teacher-practitioner, I bring my own history as a member of an ethnolinguistic minority in the K-12 system in both the Philippines and the United States, as well as my own teaching practice in shaping the direction of this research. My ethnolinguistic background informs my skepticism around the implementation of curriculum inspired by post-reconceptualist theories, particularly espousing the view that such implementation comes from a place of interest convergence where the dominant ideologies are preserved through essentialist multiculturalism (Ladson-Billings 1994; Kymlicka 2014). As such, my work with curriculum in this research aligns strongly with a post-colonial orientation, in informing the following: 1) the employed research methodologies and 2) utilizing Filipino-American culturally relevant materials as objects of analysis.

Although my own previous experiences of teaching ethnic studies curriculum is not the subject of this thesis, having extensive field experience around teaching these topics has influenced the direction of this research to situate curriculum building within the material realities of the contemporary American classroom. As an educator who is about to receive her teaching certification, I am especially interested in bridging curriculum theory into my own teaching practice, something that has generally been a struggle in this field due to the difficulties in implementing more equity-based curricular frameworks in traditional classrooms.

In situating this work closely to my content area specialization of ELA, I naturally gravitated towards examining the affordances and constraints of texts in shaping what ideas, concepts, and understandings that students get to learn. “Text” is broadly defined as any object that represents different mediums and forms in which meaning can be interpreted from

(MacKenzie 1985). Considering that their inclusion (or exclusion) is primarily determined by the educator in the curriculum making process, I am not only interested in the role educators play in shaping the possibilities the texts present in creating new avenues of discussions, routines, and areas of growth in skills and conceptual understandings; I am also interested in how the educator's positionality influences the parameters of these possibilities. In order to also pursue this line of inquiry, there is a need to examine my own text lineage, my own relationships to the texts I choose, and my own lineage as a reader of texts. In bridging the disconnections between curriculum theory and the material realities of the educator's classroom, scrutinizing my own positionality in the greater socio-cultural context is essential to situating my current teaching practice in this inquiry.

1.3 Research Questions

Prior to my student teaching experience, my research inquiries began with a broad question around the role of national identity in shaping ethnic studies curriculum. I initially wanted this thesis to be an extension of the research I conducted as an Education and Retention intern at the Bulosan Center for Filipino Studies in University of California, Davis, where I investigated the broad discourses that have both shaped an understanding of Filipino identity in schools and in culturally relevant materials about the Philippine-American War. Implications of this research highlight the ways in which a lack of diverse geographical, ethnic group, and class representation within the materials constrained the range of perspectives that constructed the discourse around 'Filipino identity' in K-12 curriculum. Although this led me to think about how a Filipino Studies perspective can explore additional considerations of a culturally relevant ethnic studies curriculum, further reading into the literature underscored the need for relevant

findings to be applicable in the practical realities of classroom educators and students (Apple 1979; Giroux 1988; Goodson 1994), namely in being able to formulate new practices or strategies that best allow me to serve the students' unique academic and socio-emotional needs.

As I gained firsthand experience in making curricular decisions and designing classroom instruction through my pre-service teaching experiences, including my student teaching experience in a high school ELA classroom, I expanded the focus of this thesis to address a specific area of practice within English Language Arts curriculum making that underscores the material impact and ideological nature of the teacher's work in the classroom: the evaluation and selection of texts. In linking the connection between the theoretical work of curriculum and actual classroom instruction, texts, in Ghouldy Muhammad's (2020) words enable the teaching of the curriculum. Texts are able to drive cognitive goals, critical analysis, and sociocultural goals, through its potential to introduce multiple ideologies and perspectives (p. 145). The agency in being able to select which texts enable instruction allows educators to align their curricular decisions with the promises of critical pedagogies. But in focusing text selection as a practice that enables curriculum to disrupt dominant ideologies, the histories of the texts, the teacher, and the material context are ultimately called into question. With this framing in mind, the following questions guided my research:

1. How have my personal histories and experiences shaped my positionality and current practice as a K-12 English Language Arts educator?
2. How does my positionality as a K-12 English Language Arts educator inform my critical evaluation of texts and how they are reimagined into the classroom?

1.4 Thesis Statement

This thesis is an autoethnographic account of a Filipino-American K-12 educator’s process in creating a practical framework for incorporating texts into a high school ELA curriculum and classroom practice within the context of a United States classroom. In the process of reimagining the function of texts in the classroom, I sought to uncover the possibilities and constraints of a text in encouraging the development of a critical consciousness (Freire 1970), where the texts enable students grapple with the legacies of the climate crisis, racial capitalism, and Western imperialism and disrupt the “curricular master script” of a nation state. In using texts that are culturally relevant to the people of the Philippines and its diaspora as the primary focus of analysis, this thesis inadvertently explores the role of the U.S. nationalist discourse in defining ethnic studies curricula, expanding this framework to explore how the conceptualization of other national identities can contribute to the constraints of a text within curriculum. Although my work heavily draws from post-reconceptualist notions of curriculum theory and discusses the ideological function of education, my goal for this thesis is to create a critical framework that is usable in my own practice as a high school ELA educator and a blueprint for other educators—especially other Filipino American educators—to orient their curricular decisions and classroom instruction in the ever-changing social-historical contexts of our time. Ultimately, as this thesis does name the limitations of the discourse within curriculum studies and K-12 education, this thesis holds space for teacher-practitioners of color to find ways to negotiate their identities and the professional obligations of being employed by a nation-state-sponsored education system in meeting the needs of their learning communities.

1.5 Road Map

In the interest of meaningfully examining the process of inquiry into these research questions, the following chapter will discuss the specific protocol and rationale for the methodologies of this project. The autoethnography and discourse analysis seek to deconstruct the ideological orientations that are mediated in the process of text selection, implicating the researcher-educator (myself) and the texts (simulated to be in the process of being evaluated for its merits in being implemented into curriculum) as the primary objects of study. The pedagogical applications are an extension of the critical discourse analysis and synthesizes the findings of the employed methodologies.

Following chapter two, this thesis is divided into three parts: the autoethnography, the critical discourse analysis, and the pedagogical applications of the findings in the employed methodologies. Part I, Autoethnography: Deconstructing the Teacher-Self, will present select passages from the autoethnography that speak strongly to my development as an English Language Arts educator and a discussion of emerging themes within these passages. Chapter 3 will employ the autoethnography as it pertains to my experiences as a transnational person of color, a former K-12 student in the Philippines and the United States, and a reader while Chapter 4 explores experiences within my pre-service teaching and curriculum writing practice.

Part II, Critical Discourse Analysis as Pedagogical Practice, presents the data and findings from a critical discourse analysis of three texts employing Wodak's discourse-historical approach as a tool of pedagogy in not only identifying factors of consideration in the process of selecting texts for a curriculum but also identifying potential limitations of my analysis. Chapter 5 discusses findings from the structure analysis of each text, which will provide relevant socio-historical context and an examination of the emergent discourse topics and themes within

their respective genres. Chapter 6 will discuss discursive strategies in each text based on Reisigl and Wodak's (2017) guidelines for fine text analysis.

Part III, Extensions of the Critical Discourse Analysis: Pedagogical and Curricular Applications, synthesizes the findings in Parts II and III through their pedagogical applications in my future classroom context. Chapter 7 will discuss the framework of text selection that arose from this process, highlighting the intersections between the histories of the material context, the educator/self, and the discourses of the texts in consideration of implementation. Chapter 8 provides an outline-proposal of the texts' possible applications in classroom instruction, based on the contextual constraints of my teaching practice within a U.S. public school. The conclusion will situate these findings in the academic literature and discuss its practical implications in other avenues outside of my teaching practice.

CHAPTER 2: METHODOLOGY

“What knowledge has been made part of academic agendas? And what knowledge has not? Whose knowledge is this? Who is acknowledged to have the knowledge? And who is not? Who can teach knowledge? And who cannot? Who is at the center? And who remains outside, at the margins? (p. 27)”

— Grada Kilomba (2008), *Plantation Memories: Episodes of Everyday Racism*

This chapter will provide an overview of the following methodologies that are employed in the research project: the autoethnography and the critical discourse analysis. First, I will discuss the specific protocol around data collection and data analysis as well as the research challenges during the course of this project regarding the process of creating a framework for critical text selection. Lastly, I will provide a rationale for the use of these combined methodologies, discussing their connections as it pertains to the underlying process of selecting texts for curriculum.

2.1 Autoethnography as Counterstory and a Measure of Critical Reflexivity

In employing autoethnography as a foundational framing for my thesis, I am grounding this work in the tenets of Critical Disability Studies (DisCrit) in contributing to the larger efforts of Critical Race Theory (CRT) scholars and practitioners within the field of education, particularly extending Camangian, Philoxine, & Stovall’s (2021) framing of the autoethnography as a critical race methodology in praxis. Upholding the tenets of DisCrit underscores the commitment to name the material and psychological impacts of being labeled as raced within disabling and/or enabling environments (Annamma, Connor & Ferrari 2013), specifically in the work of disrupting and transforming dominant discourses that have traditionally not acknowledged the voices of marginalized populations. Consistent with critical race methodologies, counter-storytelling has been foundational in allowing marginalized voices to draw on their experiential knowledge in naming and taking justice-oriented action against

oppression. Ladson-Billings and Tate (1995)'s seminal work on critical race theory in education describes the counterstory as a type of counter-narrative, defined broadly as the "naming [of] one's reality or voice" in a dynamic social world that is constructed by words, stories, and silences (Ladson-Billings 2003). Additionally, Solorzano and Yosso (2002) stated that critical race theory recognizes such experiential knowledge as "legitimate, appropriate, and critical to understanding, analyzing, and teaching about racial subordination". As such, the counterstory enables marginalized voices to explore themselves in relation to their respective communities and contexts.

Furthermore, Solorzano and Yosso (2002) discuss the following affordances of counterstories for people of color a) [to] build community among those at the margins of society by putting a human and familiar face to educational theory and practice; (b) challenge the perceived wisdom of those at society's center by providing a context to understand and transform established belief systems; (c) open new windows into the reality of those at the margins of society by showing possibilities beyond the ones they live and demonstrating that they are not alone in their position; and (d) teach others that by combining elements from both the story and the current reality, one can construct another world that is richer than either the story or the reality alone (p. 36). Considering that teachers of marginalized identities often have to navigate the tensions between their identities as people of color and the professional commitments to educational institutions that perpetuate oppressive systems (Bettini, Cormier, Ragunathan, & Stark 2021), counterstories are crucial in allowing underrepresented teachers to legitimize their perspectives and experiences in the larger discourse of what it means to be a teacher in the United States education system.

However in addition to the counterstory's work in resolving a crisis of representation for educators of color, an educator's position of power (especially in relation to their students within the school) also foregrounds the work of the autoethnography as a process of critical reflexivity, described as a "self-critical sympathetic introspection and the self-conscious analytical scrutiny of the self as researcher" (England 1994, p. 82). These narratives function as a critical self-examination in tracing how socio-historical and community contexts have shaped the constructions of identity and the ideological orientations towards meaning-making. In extending the critical work of theoretical framing of DisCrit and counterstories in deconstructing power, I recognize that the autoethnography must still hold the teacher-researcher-self accountable to their role as an agent and subject of the ideological work of knowledge production. Chapter 4 will further explore the autoethnography's function as a reflexive, accountability measure in my prior teaching work experience and professional preparation.

Organizing the Autoethnography through Layered Accounts. Layered accounts are a recognized form of autoethnography that interweaves multiple voices and uses relevant literature and abstract analysis as sources of comparison to experience (Ellis, Adams & Bochner 2011). Similar to grounded theory's emphasis on theorizing based on emerging patterns in data, layered accounts utilize narrative elements such as vignettes and introspection to 'invoke' readers to enter into the "emergent experience" of doing and writing research (p. 6). For this thesis, I reflected on the development of my positionality as a K-12 ELA educator. Chapter 3 explores this development through the lens of formative experiences as a Filipin@(-American), a student, and a reader/consumer of texts in my childhood and adolescent years. Chapter 4's use of the autoethnography discusses select narrative reflections of my developing teaching practice throughout my time as an undergraduate pre-service teacher in Swarthmore College. Similar to

Carol Rambo Ronai's (1995) use of the layered account approach, I use multiple voices of my own to collect and interpret a text and correlate my experiences to relevant literature where applicable, specifically in hopes of articulating the development of educator identities among those with marginalized identities.

Data Collection. Both autoethnographic accounts in Chapters 3 and 4 consist of first-hand accounts as told by the researcher. However, the methods of data collection employed in both are different. The autoethnographic accounts in Chapter 3 primarily used systematic sociological introspection (Ellis 1991) as a method to most accurately recount the events of my formative experiences while Chapter 4 drew on narrative reflection papers on my teaching practice that I had written during my undergraduate teacher preparation courses.

The difference in the methods of data collection arose due to the lack of written documentation of my experiences as they happened in my childhood and adolescent years; however, I have had select writing experiences that often required me to reflect on the development of my identities and experiences, which were subsequently used to inform which experiences were most likely to have been 'formative' in my identity as a K-12 educator prior to my undergraduate years. First, I examined past reflective writing assignments in my teacher preparation courses as well as my college and scholarship application essays in high school—both of which posed questions or tasks that asked me to recall 'defining' experiences or anecdotes in my life. I took note of recurring topics and themes, which culminated into the three seminal accounts that made up Chapter 3's autoethnographic accounts: Filipin(@)-American, K-12 student, and the reader/consumer of texts. Figure 1 shows a sample of past writing that I reviewed, supplemented with tasks that produced such writing. In aggregate, these pieces of writing helped me recall my perspectives and experiences with clarity. The decision to not

present the writing themselves as the autoethnographic accounts of my childhood and adolescent years is to ensure that the findings of the reflective accounts are aligned with the thesis' initial inquiry into formative experiences that developed their identity as a K-12 English Language Arts educator.

Figure 1. Past Writing Samples Reviewed for Autoethnography		
Past Writing Assignments	Written	Task of Writing
Creative Writing Outreach and Education Self Evaluation	Spring 2019	<p>Sample Questions:</p> <ul style="list-style-type: none"> • What practical information have you learned, small details about the mechanics of planning time/ideas/etc. which you think will be useful in future teaching? • What did you enjoy the most about teaching as a visiting artist? • Has this teaching experience been reflected in your own writing? If so. how? If not, any insights on why not?
Education Self-Study Paper	Fall 2018	For this paper, you are being asked to analyze your experiences in school (or another educational setting) drawing on the set of readings about the hidden curriculum.
Linguistic Autobiography	Fall 2020	<p>Sample Questions:</p> <ul style="list-style-type: none"> • Describe your family's history of immigration and language maintenance or loss. • Describe your own history as an immigrant and/ or language minority in the U.S. including your schooling experiences.
TESOL Methods Theory and Practice Teaching Philosophy	Spring 2021	<p>A 5-7 page double- spaced INDIVIDUAL narrative reflection on your teaching experience this semester... The reflection should include:</p> <ul style="list-style-type: none"> • A discussion of your successes, challenges, and future areas to grow, including a discussion of one specific problem of practice with to reference to at least 2 resources/ scholarly works that offer potential solutions

		<ul style="list-style-type: none"> • An articulation of your philosophy of language teaching
QuestBridge National College Match Biographical Essay	Summer 2017	We are interested in learning more about you and the context in which you have grown up, formed your aspirations, and accomplished your academic successes. Please describe the factors and challenges that have most shaped your personal life and aspirations. How have these factors helped you to grow?
Gates Scholarship Short Answer Essays	Fall 2017 / Spring 2018	<p>Sample Questions:</p> <ul style="list-style-type: none"> • What does it mean to you to be part of a minority community? What challenges has it brought and how have you overcome them? What are the benefits? • Tell us three things that are important to you. How did you arrive at this list? Will these things be important to you in ten years? Why?

The data collection of Chapter 4's autoethnographic accounts was relatively more straightforward. Many of my undergraduate teaching preparation courses required reflective papers on my teaching, often detailing what aspects of the course and its context have shaped or developed my understanding of an effective teaching practice. For this segment of the autoethnography, I examined three samples of reflective writing that I produced in these courses throughout different points of my undergraduate career: one piece during my Freshman year (one Fall, one Spring semester), one piece from Spring semester junior year, and one piece from Fall semester senior year from my student teaching experience. Unlike the autoethnographic accounts in Chapter 3, these accounts are largely unchanged from their original versions because the scope of these writing samples align with the thesis' initial line of inquiry. The fact that these reflection papers were not written for the intention of research further substantiates their authenticity in portraying a more genuine and organic self-evaluation of my teaching practice.

Data Analysis. In a layered account autoethnography, data analysis happens concurrently with data collection. The examination of past writing is used to inform the lens through which the autoethnographic accounts are told. The breadth of my past reflective writing experiences was reframed and presented as my own multiplicitous voices over time as they related to the development of my identity as an English Language Arts educator. Similar to Ronai (1995) and Camangian, Philoxene, & Stovall (2021)'s use of polyvocality to tell their experiences, the analysis of such data sought to gain insight into the orientations and biases that influence my curricular decision making process and instructional practice, particularly in the area of selecting texts for an English Language Arts curriculum.

2.2 Critical Discourse Analysis as a Tool of Pedagogy

In extending the theoretical framework of the autoethnography and the research project at large, I conducted a critical discourse analysis of three texts that I would consider teaching in my high school ELA classroom. In providing a basis for defining 'discourse', I draw upon Foucault's understanding of discourse as "ways of constituting knowledge, together with social practices" which make up "a consciousness and/or all kinds of meanings...to interpret and shape the surrounding reality" (Foucault in Jager 2001). Drawing on Foucault's understanding of discourse, critical discourse analysis is well-positioned to address issues regarding the function of knowledge—mediated by language— in its socio-historical positioning as its dissemination largely impacts the shaping of subjects, society, and the development of the society's identity. As arbiters of disseminating knowledge in the educational system, educators are crucial actors in reproducing or disrupting discourse, and at large, a reality that is mediated by language and meaning-making processes. Such potential is reflected in the increase of research on the

educator's use of critical discourse analysis of classroom texts (Rogers & Christian 2007; Alaei & Ahangari 2016).

However in extending this work in my use of this methodology, it is also crucial to underscore how the researcher and the subsequent critiques and findings from the analysis is not situated outside the discourse that is being analyzed. Jager (2001) further posts that the researcher can also "base their analysis on values and norms, laws and rights... which are themselves the historical outcome of discourse, and that their possible bias is not based on truth, but represents a position that in turn is the result of a discursive process." (p. 34). In other words, the very process of evaluating texts and formulating findings of significance are both mediated by my interactions with discourse, which was shaped by my prior histories and experiences as an educator, Filipin(@)-American, student, and consumer of texts. Deconstructing the positionality of the researcher, the autoethnography's function of counter storytelling and critical reflexivity situate the researcher similarly with the very texts that are analyzed, both as interactants and subjects within the discourse. Building on the work of counterstorytelling and critical reflexivity from the autoethnography in deconstructing the positionality of the researcher, critical discourse analysis seeks to gain insight on the ideological work of texts that are in consideration for the classroom instruction as it is mediated by the educator's own ideological orientations.

Discourse-Historical Approach. An extension of the field of Critical Discourse Studies, Critical Discourse Analysis (CDA) captures a range of approaches that aim to decode the meaning of communicative events or discourses, all of which differ in their theoretical framing and attention to certain components of linguistics (Hart & Cap 2014). Among these approaches, Fairclough's socio-cultural approach and to a lesser extent, van Dijk's socio-cognitive approach

are the most common in pre-existing studies that utilize the critical discourse analysis methodology (Reisgl & Wodak 2017; Rogers 2005).

However, for this thesis, I largely drew on Wodak's (2001) Discourse-Historical approach (DHA) in framing the data collection and analysis as it was the best approach that suited the nature of this project. Out of all the approaches, DHA is arguably the most aligned with critical theory in its understanding of context and discourse as historical. Wodak (2009) argues that the integration of "past experiences, present events, and future visions" (p. 11) are needed in order to make a holistic analysis of a text, which allows the analysis to account for how the affordances and constraints of a text's meaning-making are mediated by historically situated dominant ideologies. As such, the linguistic strategies and devices of dominant ideology within a text are called into question, making this approach ideal for analyzing how subjects within texts that involve historically marginalized communities are characterized. Furthermore, and arguably most importantly, the problem-oriented nature of this approach encourages the researcher to apply the analysis' findings into the context of their practice, making this particular CDA method compatible with a hybridization of theories and methodologies that allow the practitioner to thoroughly understand their given lines of inquiry. Pre-existing studies that employed this methodology often examined discourses surrounding national identity (Matouschek, Wodak and Janushek 1995; Wodak et al. 1998, 2009), identity politics (Delanty, Wodak and Jones 2011 2008), and the relationship between discourse and politics (Muntigl, Weiss and Wodak 2000; Wodak 2011)—mostly within the context of political institutions. However, as of this thesis, there has been little to no work in employing this method in service of educational practitioners. As an educator, I aim to use the findings of this analytical work to fine-tune my eye for criticality in my decision making process of selecting texts that can be implemented in ELA classroom

instruction. These findings will serve to inform the design of activities, strategies of close reading, and the formulation of complementary text sets. Questions such as “What ideas are represented in these texts? How are these ideas constructed in the language that we use? How does my own positionality affect how I decide what can be learned from a text?” primarily shape my motivation in employing this methodology as a tool of pedagogy.

The left column of Figure 2 below details the process of data collection and analysis based on Reisgl & Wodak (2017)’s rendition of the Discourse-Historical Approach. Since this method is employed in the context of a high school ELA teacher’s process, I have made modifications of the procedure based on what would be feasible in this context. Similar to the autoethnography, the following steps were implemented recursively.

Selecting the Texts. Following the literature review process, the primary texts for analysis were based on texts that I would want to implement in my future ELA classroom. As mentioned in the Introduction, I initially wanted to extend the research I had done as an intern in Spring 2021 at the Bulosan Center where I examined the discourse of national identity in curriculum materials in the Philippine-American War. Findings detailing the dominance of Tagalog perspectives led me to pursue an inquiry on how Philippine identity was constructed in texts about the Philippines (Bautista 2021), specifically for the purpose of evaluating how linguistic strategies were employed shaping what we learn about what it means to be Filipino. As such, the scope of my data collection, analysis, and findings were primarily guided by the following question: What is the ‘Philippine’ identity and what discourses shape that construction? Formal and informal readings of Philippine history and Filipino-American literature shed insight on determining the most influential genres of text, a preliminary sense of pertinent issues and themes in the discourse, and specific time periods of interest where the idea

of the Philippine identity was explored extensively. In accounting for these factors, alongside the accessibility of these texts, I chose the following texts for analysis and potential consideration for instruction:

1. *1903 Census of the Philippine Islands* by US Census Bureau (census document)
2. English translation of *Yesterday, Today, and Tomorrow* by Aurelio Tolentino in Arthur Stanley Riggs' *The Filipino Drama* (a translated play in a book)
3. *Insurrecto* by Gina Apostol (novel)

Fig 2. Process of Discourse-Historical Approach	
Discourse Historical Approach	Implementation in this Project
Literature Review: activation of theoretical knowledge (i.e., recollection, reading, and discussion of previous research)	Autoethnography Findings; Previous Research from Bulosan Center; Formal and Informal Readings of Philippine History and Filipino-American literature
Systematic Collection of data and context information (depending on the research questions, various discourses, genres, and texts are focused on)	Structure Analysis (Jager 2001); establishing intertextuality by looking at other texts within the same genre that make similar arguments
Selection and Preparation of Data for specific analyses (selection and downsizing of data according to relevant criteria, transcription of tape recordings, etc.)	Streamlined Findings from Structure Analysis based on common themes across all three genres
Specification of the Research Questions and formulation of assumptions (on the basis of the literature review and a first skimming of the data);	Main research questions of the thesis are largely unchanged; Initial framework of discourse on Philippine identity is expanded to account for themes identified in Structure Analysis. Themes are used for codes in Fine Analysis.
Qualitative Pilot Analysis (this allows for testing categories and first assumptions as well as for the further specification of assumptions)	Fine Analysis (Jager 2001); three texts are examined for specific discursive strategies.
Detailed case studies (of a whole range of data, primarily qualitatively, but in part also	Significant findings for detailed case studies are compiled. Quantitative is not as

quantitatively)	significant.
Formulation of Critique (interpretation of results, taking into account the relevant context knowledge and referring to the three dimensions of critique)	Evaluation of texts ; also includes reflection on what aspects of my positionality informs these evaluations
Application of the detailed analytical results (if possible, the results might be applied or proposed for application)	Pedagogical / Curricular Analysis: Framework and Freedom Dreaming

Structure Analysis: Collection and Analysis. Derived from Jager (2001)’s suggested analytical procedure for processing a contextual information about a specific text, I conducted a general research overview of each of the primary texts’ genres, specifically during the time period in which the text was produced. This was conducted in order to situate considerations of data collection and analysis of the texts as artifacts that were shaped in the discourses of their time, in line with the ethos of the discourse-historical approach. In doing this work, I attempted to establish some form of intertextuality by previewing three other secondary texts within each genre that discussed similar themes and were published around the same time period. Figure 3 provides a mapping of texts in relation to time period, genre, and secondary texts. Some of the primary texts, such as the *1903 Census of the Philippine Islands* for instance, were the only document of its genre to be published in that year so the range of the time period encompassed texts that were published within at most five years before or after the primary text. In coming across these texts, web accessibility and subsequent references to other works such as book reviews, online blogs, and academic articles were the largest factors that determined the selection of these other texts. For instance, existing copies of the political plays, besides Tolentino’s *Yesterday, Today, and Tomorrow*, were fairly difficult, if not impossible, to find online. Considering the practitioner’s issues around the lack of time and capacity to review all of these

materials to the same depth as primary texts for analysis, the process of ‘previewing’—a close reading strategy—was employed in determining emerging themes in the genres and across texts. While previewing is not a perfect substitute for reading, the process provides a clear sense of structural elements and key themes that undergird a text. For each text, I took note of common structural elements within the genre, recurring rhetorical strategies and literary devices, and the commentary on the demographics of authorship, readership, and the overall purpose of the genre. These notes culminated into the emerging findings of the structural analysis, which were then used as codes for shaping the scope of data collection in the process of fine analysis.

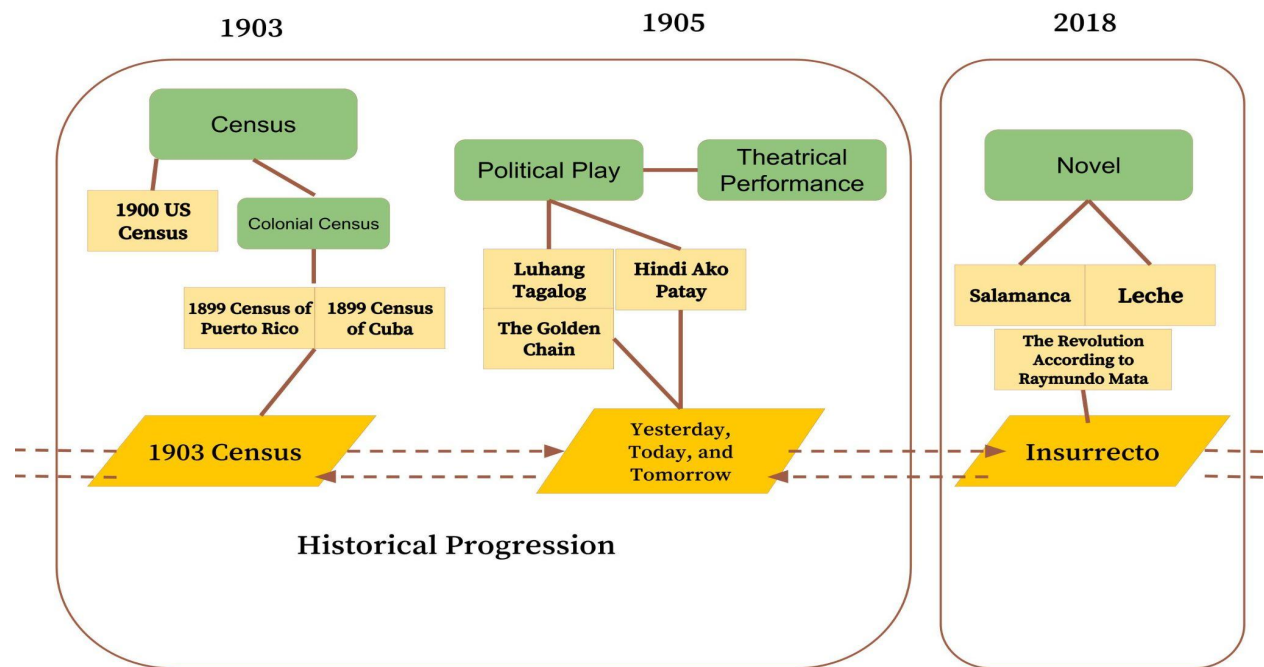


Fig 3. Structural Analysis Schema with Secondary Texts: Mapping Socio-historical on the Philippine Identity

Fine Text Analysis. The three primary texts for analysis were closely examined for discursive strategies that indicated a construction of themes determined in the structure analysis. Of the three texts, Tolentino’s *Yesterday, Today, and Tomorrow* was the only text that was

analyzed to its entirety. Select excerpts from the *1903 Census of the Philippine Islands* and Gina Apostol’s *Insurrecto* were chosen for analysis due to limited time and capacity. For the *1903 Census of the Philippines*, I primarily analyzed passages from Volume 1 on Geography, History, and Population. With *Insurrecto*, I analyzed six passages—some at the length of short chapters—that focused on how the Filipina protagonist, Magsalin, grappled with the political subjectivities around the construction of Philippine history and its people. I acknowledge that this practice of excerpting is a testament to how my positionality shapes what passages are deemed to be significant in the text’s discursive work, so this will also be discussed as part of the findings.

Fig 4. Reisigl & Wodak’s (2017) Guidelines with Fine Analysis of Texts

Discursive Strategy	Objectives	Sample of Corresponding Devices	Examples
Nomination	How are persons, objects, phenomena/events, processes, and actions named and referred to linguistically?	membership categorization devices, deictics; tropes such as metaphors, metonymies and synecdoches; verbs and nouns used to denote processes and actions	<i>From 1903 Census</i> Prominent Social Actors: Christians, non-Christians Professional Anthonyms: friars, supervisors
Predication	What characteristics, qualities, and features are attributed to social actors, objects, phenomena / events, and processes?	stereotypical, evaluative attributions of negative or positive traits (e.g., in the form of adjectives, appositions, prepositional phrases, relative clauses, conjunctive clauses, infinitive clauses and participial clauses or groups); explicit comparisons, similes, metaphors and other rhetorical figures (including metonymies, hyperboles, litotes, euphemisms)	<i>From Yesterday, Today, and Tomorrow:</i> Social Actor: Inangbayan (character described as:) <ul style="list-style-type: none"> ● “Mother Country” ● “A lying woman” ● “A witch” ● “A wedded woman” ● “The cause of present disorders”

Argumentation	What arguments are employed in the discourse in question?	<p><i>topoi</i> (Zagar 2010) - a principle, provision, or chain of reasoning that connects data/datum to a claim in a Toulmin argumentation scheme, which consists of six elements</p> <ul style="list-style-type: none"> ● Claim ● Data/Grounds ● Warrant ● Rebuttal ● Qualifier ● Backing 	<p><i>From Yesterday, Today, and Tomorrow:</i></p> <ul style="list-style-type: none"> ● Topoi of utility ● Topoi of capacity
Perspectivization	From what perspective are these nominations, attributions, and arguments expressed?	Deictics; direct, indirect or free indirect speech; quotation marks, discourse markers/particles; metaphors; animating prosody	<p><i>From Insurrecto:</i></p> <ul style="list-style-type: none"> ● Magsalin as the focal perspective character ● “The dossier” as the medium that contains represented perspectives
Intensification / Mitigation	Are the respective utterances articulated overtly? Are they intensified or mitigated?	diminutives or augmentatives; (modal) particles, tag questions, use of the subjunctive, hesitations, vague expressions; hyperboles, litotes; indirect speech acts (e.g., question instead of assertion); verbs of saying, feeling, thinking	<p><i>From Yesterday, Today, and Tomorrow:</i></p> <ul style="list-style-type: none"> ● Line distribution in the play: Inangbayan and Tagailog (characters) have the most lines and longest monologues

In determining the categories of analysis, I used Reisgl & Wodak’s (2017) guidelines to inform how specific rhetorical, literary, or structural devices were employed as discursive strategies within a text. Figure 4 describes the five discursive strategies, their objectives, corresponding devices, and an example of the strategy from one of the three texts. Using a qualitative database, I coded devices recursively in accordance with the type of discursive

strategy. I coded for nomination and predication strategies first before coding for argumentation, perspectivization, and mitigation/intensification strategies; the latter strategies examine these devices in relation to the overall structure of the passage. Because of this, I conducted a second round of coding for nomination and predication strategies that were in proximity to significant argumentation, perspectivization, and mitigation/intensification strategies. The reported findings of the collected data make up the detailed case studies, which are subsequently discussed in the evaluation of each text according to their historical background, notable ideological orientations, and the affordances and limitations the text presents in their construction of the Filipino identity. In the larger project of the thesis, the evaluation of these texts serve as the main findings of the critical discourse analysis, which are ultimately framed as the outcome that would determine how the text can be employed in the high school ELA classroom.

2.3 Pedagogical / Curricular Analysis: Outlining Praxis

The pedagogical and curricular analysis is a praxis-oriented extension of Reisgl & Wodak (2017)'s Discourse-Historical Approach. This methodology is largely situated in the context of an ELA educator-practitioner, and synthesizes the findings from the autoethnography and the critical discourse analysis as the collected data for this section of the thesis. This will be represented by a detailed discussion and analysis of the Framework of Critical Text Selection, inspired by the methodological procedure of this thesis, which is explored in Chapter 7, and a proposal of curriculum decisions and instructional practices that are informed by these findings, which is discussed in Chapter 8.

Freedom Dreaming. Although the practical applications of this project are grounded in the material realities of the classroom, the curricular analysis is conceptually informed by Love

(2020) and Kelley (2002)’s principles of abolitionist teaching and freedom dreaming respectively, defined as the “practice of working in solidarity with communities of color while drawing on the imagination, creativity, refusal, (re)membering, visionary thinking, healing, rebellious spirit, boldness, determination, and subversiveness... to eradicate injustice in and outside of schools” (p.2). After providing an outline of curricular decisions and instructional practices that I could utilize in my practice, I use the following questions from Posner (2004)’s guidelines of curriculum analysis to address key curricular considerations for the educator, shown in Figure 5.

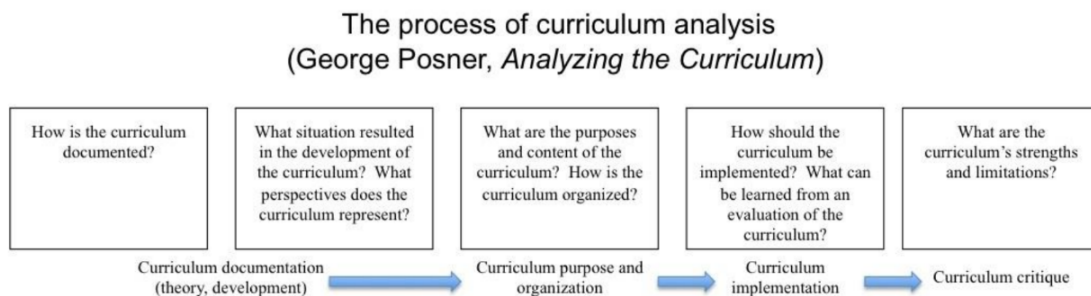


Fig 5. From George Posner: *Analyzing the Curriculum* (p. 23)

2.4 Hybrid Methodologies: The Rationale

This hybrid combination of methodologies is ultimately employed for the purpose of critically deconstructing the process of text selection, a crucial curricular practice for educators in shaping the learning community of the classroom. By positioning the researcher *and* the texts for analysis as the primary objects of study for this research, the thesis is able to gauge the ideological components that inform the potentialities of text selection in ways that scrutinize the interactions between the educator’s own histories and the texts’s own histories alongside their

respective discourses. The autoethnography is a counterstory for the person with marginalized identities, yet it is also a tool for critical reflexivity for the educator-researcher in relative power. This complex orientation is accounted for in the critical discourse analysis and how the method is used as a tool for pedagogy. As such, the autoethnography and critical discourse analysis are employed in ways that are complementary to each other's methodological strengths—even going so far as to address some of each other's respective methodological critiques—and as a result, are consistent with the aims of critical race methodologies: to critique systems of power through meaningful social action for the excluded and marginalized practitioner.

In academic fields, including Curriculum Studies, integrating the subjectivities of the researcher in the research would normally be discouraged; however, echoing Wraga's (2017) sentiments, these subjectivities and biases *need to be* confronted in order to be held accountable to the advancement of educational research and reform, particularly in the realm of educational practitioners where such subjectivities have had significant consequences on students (insert citations here). Through this work, I also hope to draw on the transformative potential of qualitative research methodologies in expanding domains of knowledge and disrupting the very ideologies that exclude educator-practitioners and the significant considerations that shape their material realities.

PART I: AUTOETHNOGRAPHY: CONSTRUCTING THE TEACHER-RESEARCHER SELF

The limited presence of teachers of color in the workforce foreground the absence of their perspectives in curriculum and instruction decision making within existing literature. Within ELA classrooms, this absence has contributed to the lack of multicultural representation of texts in the ascribed canon and limited critical engagement with texts that allowed students to work with new perspectives—even among teachers who claim to uphold a social justice approach to education (North 2006; Cochran-Smith, Shakman, Jong, Terrell, Barnett, & McQuillan 2009; Bender-Slack 2010). In the interest of addressing this issue from an insider perspective, I wrote a series of layered autoethnographic accounts which seek to portray how the intersections of race, class, gender, ability, and nation have shaped my developing identity as an English Language Arts (ELA) educator. Deconstructing what it means to reimagine the radical possibilities of a text within a K-12 classroom ultimately implicates the educator’s role in shaping the affordances and constraints of a text’s possibilities in reproducing or disrupting the ideological work of a given curricular master script (Ladson-Billings 1995). In drawing on my experiential knowledge as a person who holds many marginalized identities, the autoethnography allows me to locate and situate my practice within the work of critical discourse analysis and my visions for its application, which will be the focus of my thesis.

In this part, I will be presenting the findings from the systematic sociological introspection and review of reflective writing while drawing connections between my experiences and relevant literature. Each chapter will begin with an overview of their respective content. Since my identities as a person of color, a former K-12 student in the U.S. and Philippine educational systems, a consumer of texts, and an aspiring ELA educator often

converge, blur, and overlap, the layered autoethnographic accounts will consist of an assemblage of multiple narrative introspective voices over a period of time. In Chapter 3, I present my autoethnographic account related to my experiences as a transnational person of color, a former K-12 student, and a reader before entering a teacher education program. I discuss aspects of my experiences that inform my positionality and orientations as a pre-service educator. In Chapter 4, I present my autoethnographic account related to my experiences as a pre-service teacher. I extend discussion of Chapter 3's findings in relation to the development of my teaching practice as I evaluate how I understand my current practice as an ELA educator.

CHAPTER 3: AUTOETHNOGRAPHY: CONSTRUCTING FROM THE MARGINS

“The sea is a memory. It is mesmerizing. Its beauty is intolerable. What it buries is vaster than what it reveals. Every so often you get a glimpse of what you forget, or you wade in and something snags you, a broken shell or a sea urchin the fishermen missed...No waves speak with the same voice, though they share the same elements and motion, the regular beating of the surf, their rippling heavens.”

— Gina Apostol, from *Insurrecto*

This chapter will provide the layered account of formative experiences that have shaped my positionality as an ELA educator prior to college. I specifically focus the scope of this autoethnography on my evolving identities as a transnational Filipin@-American, K-12 student in the U.S. and Philippine education systems, and consumer of texts. Similar to Ronai's (1995) approach to the layered account, I utilized fragments of poetry, vignettes detailing significant experiences, retrospective introspection, and abstract theoretical thinking to capture the development of my ways of knowing and being as vividly as possible. I will use *** to denote a shift to a temporal, spatial, or attitudinal perspective with corresponding section titles.

'Homage'

The beginning of every self emerges at the passing down of family histories at the dining table with a side of soy sauce--according to Pa. Ma rolled her eyes at him. We finished setting up plates as my kuyas and ates crowd into the dining room, dishing out complaints about Nathaniel Hawthorne's unnecessarily excessive prose in one breath and debating about questionable character decisions in the latest *Meitantei Conan* case in the next. Everyone bumped arms and forks, trying to get to their share of the palabok first. Meanwhile, I was too busy clearing away my side of the table, clogged up by Louis L'amour's short story collections, shoujo manga, and several DVD cases with titles related to the Vietnam War. Ma scolded my older brother once for eating before we recite our prayers—so without haste, we did just that.

A homage—a prayer not only for the food but to the very forces and histories that allow our family to gather at that very moment.

For me, this is where the story must start—a homage to my family's history.

We lived on the island of Bohol, Philippines, an island among many islands in Central Visayas, for countless generations. There were no records among our family of any permanent intraregional migration, perhaps aside from the neighboring island of Cebu. Many Filipinos from outside of the National Capital Region often immigrated to Manila in search of greater economic opportunities to support their families, but to this day, we don't have any familial or cultural ties in that region of the Philippines.

Opportunities to make the move to Manila were not lost on my dad. After graduating at the top of his class in Divine Word College, such an opportunity struck in a potential admission to University of the Philippines College of Law, affiliated with the national university of highest renown in the country—however he turned it down. Despite the allure of the prestige and the

economic capital he would gain in an illustrious career as a lawyer in Manila, my father cited three reasons why he did not pursue the opportunity: 1) He wanted to be closer to family, especially near my mother who was finishing up her undergraduate education at Divine Word College; 2) He was not a proficient speaker in Filipino (standardized Tagalog), despite receiving at least 12 years worth of Filipino instruction; and 3) He was not keen on being involved with the political scene in Manila, well-aware of the insidious corruption that shaped the power imbalance between Manila and the rest of the archipelago. I consider a lot of my father's motivations to be largely connected to resisting what provincial Filipinos call "Imperial Manila" (Martinez 2004), an epithet used to describe how all affairs of the Philippines—particularly education and culture—are decided by the leaders in Metro Manila without regard for the rich cultural and linguistic diversity of the archipelago. This decision is a departure from other narratives that would often view Metro Manila as the epoch of political, economic, and artistic ambitions within the nation.

In going against that narrative, we carved a life in the margins. We were all born into the provinces, sometimes working class depending on the state of the nation's financial affairs, growing up speaking a regional language as our mother tongue.

To pay homage to my family is to also pay homage to this marginality. Not only to the ways that we have been othered and disabled, but also the ways we have found our way to the dinner table on the other side of the Pacific Ocean as walking assemblages of contradiction figuring out how to live in a world that was never meant to keep us alive.

'visage'

The blue light from the computer screen bleeds into waves of green-black threads, pulsing in and out of consciousness. Lines melt away into blobs; colors converge into everything and nothing all at once like an impressionist painting that can't decide on its identity. I search for comfort in my own pain, comfort in the fact that I can see faces and tables and trees as they're meant to be seen, comfort in that things soon be back to normal—

—But someday, it won't.

'Text as Archive of the Self: Loose Threads'

Barry Manilow's I Write the Songs—Lupang Hinirang—Sarah Geronimo—Star Spangled Banner—Max Surban—Celine Dion—Super Mario World!—Beatles—especially My Heart Will Go On—Yoyoy Villame—welcome to the hotel California!—Whitney Houston—Frank Sinatra's My Way (and stories about the massacre!)—Yoshi's Island—Bahay Kubo—ABBA—Nickelodeon Daytime TV—especially Blues Clues—the geography section at the back of the dictionary—Tom and Jerry—songs about Jeepneys—Pokemon, the TV show—Pokemon, the card game—Pokemon, the video game—

'Probinsyal Tales: Homeland Edition'

Growing up in Manga, a small town in Western Bohol, the affairs of the National Capital region felt so removed from my day to day existence. However, their influence was apparent in defining the 'education of the Filipino'. In my first few years of schooling in the Philippines, we were required to learn standardized Tagalog; this was before the government allowed schools to teach the local regional languages as part of a transitional bilingual program (local regional languages, such as Bisaya, were allowed to be taught until 5th grade before switching completely

to Tagalog and English as the main languages of instruction). A lot of the printed materials in school were also Tagalog, including textbooks in Civics and Culture (Social Studies) and Christian and Living (another required class). I frankly don't remember what I learned in these classes, in part because of this language barrier and the hard-to-read chalkboard text from being required to sit at the back of the classroom (either due seating assignments or disciplinary action). Unsurprisingly, these were also my worst subjects in school, having received grades that were barely passable. Considering that these subjects were particularly seminal in constructing 'the educated Filipino' within the Philippine nation, my disengagement from these subjects early on in my childhood enforced the marginalization of being born 'Filipino' in the provinces. To not speak Tagalog, to fall short of adhering to Christian ways of living, to not be knowledgeable about the very histories that have shaped the nation into what it is today—I learned—was to not be Filipino 'enough'. To disengage from these educational responsibilities—I internalized—is to deserve being relegated into the margins, socially and financially.

'En-'

I was six years old when I realized that this was an inevitable truth in my life, that one day my vision will burn out like the wisps of a dying flame. Optometrists hung the truth over my head with thinly veiled accusations. The more the doctors probed, the more I recognized that my half-blindness sprung from being born in the wrong place at the wrong time. My home island in the Philippines didn't have the medical resources to treat my condition. Nor could my working class family afford surgery in Manila, much less overseas. There was a short window of time before the damage became irreversible, but we never took advantage of it—as if we even had the means to. My parents could only build a life for us in the margins—and to 'esteemed medical professionals', their ignorance and absence of privilege left me broken.

And nothing in the world, it seemed, could change that now—not even in “the best country in the world.”

‘Probinsyal Tales: Diaspora Edition’

The question of being ‘Filipino enough’ didn’t go away by any means when we moved to the United States. Ironically enough, I questioned it even more here.

When I was in community with others who did not initially perceive me as Latinx (having a Spanish last name), there was an underlying assumption that I spoke Tagalog or that I was from the Luzon province, if not within proximity of the National Capital. I was assumed to be a devout Christian (I’m not), and while I can certainly gush about my favorite Filipino foods and laugh about the inside jokes about pop culture references, being in these spaces at times invoked these feelings of marginalization. This assumption is likely attributed to a large portion of the Filipino diaspora immigrating from those areas, but looking back, it is interesting to recognize how a national conception of identity can project itself to the identity of a diaspora. In the ongoing movement to resist White supremacy and racial oppression, we often seek solace in the communities and histories that are constructed around these conceptions. Knowing this, I can’t really fault these people, as they inquire from a place of benevolence, from a place of wanting to be in community with those who have also been harmed by White supremacy.

‘2nd Grade ESL: The Thanksgiving Story’

I thought that I had understood what was expected of the assignment.

Per my ESL teacher and 2nd grade teacher’s expectations, I was to write a short children’s story around the theme of Thanksgiving and read the finished work out loud to the class. Having just recently moved from the Philippines, I had no idea what Thanksgiving was

and was expected to write the entire story in English. Determined to finally graduate from phonics worksheets for good, I enthusiastically roped my dad in the writing process, making sure that my research was sound and that the sentences conveyed the story that I wanted to tell. As I was reading up on Thanksgiving (via Internet articles and holiday commercial ads), I noticed some remarkable similarities between Thanksgiving and the Blood Compact in Cebu, where the Natives in both histories formed a peaceful alliance of some sorts with the Europeans.

From what little I knew of Philippine history at the time, I knew that that ‘friendship’ between the Spaniards and the Cebuanos did not last (courtesy of the Philippines’ hatred of their Spanish colonizers); I figured that something similar likely happened between the Native Americans and the Pilgrims. With that knowledge in mind, I wrote a story about a girl with a time-traveling helicopter who goes back in time to the Thanksgiving Feast to warn Squanto about the pilgrims. It was proof-read and rehearsed; it was the first writing assignment that I was proud of since I moved to the United States.

However, by the time I got to page 5, the teacher abruptly stopped my reading and pulled me out of the classroom. I was admonished for the story not being ‘age-appropriate’ and the inclusion of ‘nonsensical’ elements that had nothing to do with Thanksgiving (ie. the time traveling helicopter, and—apparently?—the depiction of violence). After the one-sided discussion, she threw my story into the trash and immediately told me to write an *actual* Thanksgiving story this time under the supervision of my ESL teacher. Never mind that I actually managed to write a story with all the periods and meanings situated at the right place. I thought that I had understood what was expected of the assignment. For all I knew, *something* must have been lost in translation. Was I too ‘culturally and socially’ inept to read in between the lines? Was I too naive to believe that everyone—no matter what background or beliefs—is

welcome in the classroom space of a country that supposedly champions free speech and academic freedom?

Perhaps. But in my 8-year old self's mind, it was the teacher that first reinforced this idea in myself—and to this day, I never quite forgave her for it.

‘Text as Archive of the Self: Weaving Threads’

—Pokemon, the video game—Yu-Gi-Oh!, the anime—DK’s Eyewitness Ancient Egypt—DK’s Eyewitness Ancient Rome—Ancient Greece: An Introduction—Megaman: Starforce, the video game—Our Universe—Magic Tree House—especially Blizzard of the Blue Moon—The Percy Jackson Series—The Hunger Games Trilogy—Avatar: The Last Airbender—Blizzard of the Blue Moon—Yu-Gi-Oh! GX—DK Eyewitness Astronomy—Greek Mythology—Romania: An Overview—more Magic Tree House books—Suite Life of Zack and Cody—Yu-Gi-Oh! 5Ds—DK Eyewitness The Inca Civilization—even more Magic Tree House books—Death Note—

‘Making Sense of the Threads’

While I can’t exactly say there was a specific text that turned me into a reader, I did enjoy the satisfaction of recognizing what real-world element inspired elements of a text. Yu-Gi-Oh!’s setting of Ancient Egypt encouraged me to read fiction and nonfiction books about Ancient Egypt, particularly about the ‘boy king’ that inspired the show’s character of the Nameless Pharaoh. And when the stories ended—because they always did—I found myself wanting to read more of the greater narrative where the text was situated in. I don’t think I truly ever believed in endings. Before I knew it, I read books about Ancient Greece, the rise of the Roman Empire, the Incas, Greek mythologies—accounts and stories took me across the world, through time and

space. Watching anime in the original Japanese in itself, along with reading their manga counterparts, was a window to a different kind of storytelling, nesting its own cultures, philosophies, and ways of life. My relationship with text was driven by this relentless pursuit of knowledge and the need to explore possibilities that I have never even considered for myself, possibilities that I've been discouraged from thinking about in some way or another. My tastes have consistently been more global, either thematically or authorship, perhaps due to limited options. I often took a liking to texts that enabled me to challenge ways of seeing ourselves and the world.

'Texts as Archive of the Self: Emerging Patterns'

—Detective Conan, the manga—Lord of the Flies—Pinoy TV Telesaraye—To Kill A Mockingbird—Bruno Mars and his songs and his half-Filipinoness—Detective Conan, the movies—The Giver—The Maze Runner series—The CIA World Factbook—Ouran High School Host Club—Anna Karenina—Eyeshield 21, the manga, my all comprehensive guide on how American football works—Anime opening theme songs—Fullmetal Alchemist: Brotherhood (aka the best anime of all time)—1984—Attack on Titan, season 1, the anime—articles about World War II, the Korean War, the Vietnam War—my dad's stories about his activist days during Ferdinand Marcos' regime—

'Probinsyal Tales: Third Space Edition'

What 'Philippine history' is there to draw from when I, a Boholano, a Visayan, have been excluded from its narrative? What history is there to draw from for Indigenous groups of the

Philippines, who were considered to have not been worth writing into the Filipino narrative by colonizers and the ‘Filipino’ elites alike?

When we recount stories of revolution and resistance against our colonizers, what other perspectives exist outside of Western-educated Tagalog male elites in the likes of Emilio Aguinaldo and Jose Rizal? Where were the battlegrounds outside the National Capital, outside Luzon? Where are the Visayans? The Ifugao? The Ilocanos? Where are the women revolutionaries? After scouring online Internet archives for accounts of Philippine history, why is it that the only source about Bohol and Visayas in the larger narrative of the Philippine nation comes from informal conversations with family and a Boholano historian that my father just happened to know?

And along the vein of diasporic Filipinos’ fervor in ‘coming home’ to the Philippines, what does it mean, for me, to come home to this nation, to this identity, knowing that any semblance of closure has likely been lost to ongoing colonization from the lingering legacies of Spain and the United States to the neoliberal Philippine nation-state that exists today?

What does it mean to be a Filipin@, having to construct an understanding of the self, its past and its future, from a place of loss? And how should I make sense of myself as something more than what I’ve lost?

‘/’

I never blamed my parents; they never thought I was anything less than their daughter. In trying to cheer me up, my dad once told me that being half-blind is like having my own superpower that uncovers different ways of experiencing reality, of recognizing the possibilities

of what it means to thrive as I am. Just like how being a diasporic Boholano has allowed us to reimagine life and a sense of belonging within and outside of the nation.

I have carried these sentiments with me ever since—but at the cost of never feeling entirely comfortable with the contradictions that I hold in my body.

‘12th Grade AP European History: The White [Teacher’s] Burden’

Ten years later in my AP European History class, I was faced with the opposite dilemma: I’m pretty sure I did not understand the assignment.

There was no writing prompt included, nor was there any foregrounding background knowledge on the timed essay that my teacher assigned out of the blue. All we were given was a paper copy of Rudyard Kipling’s *White Man’s Burden*, some lined paper, and half-hearted reminders that the essay was due at the end of class.

Let it be known that the only Filipino ‘representation’ that existed in my K-12 schooling thus far has been from my 11th grade US History teacher (who asked me to translate some nonsensical phrase in Tagalog and then proceeded to tell me that I’m not Filipino enough after I failed to do so in 24 seconds) and now, Rudyard Kipling’s *White Man’s Burden*, a poem that venerated US colonial control over the Filipino people.

No background context or preparation. Just unclear assignment instructions and ten years of pent-up feelings.

But instead of asking my teacher to clarify what exactly we were supposed to do with this abhorrent piece of writing—like “a good student” should have I guess—I wrote furiously, interweaving complaints about the assignment (and her teaching methods) with some semblance

of a coherent argument about the poem. I turned it in with time to spare, still sitting on those feelings.

The next day, I was sent to the vice principal of social studies—on the grounds that I had disrespected the teacher’s authority.

The vice principal went on a long speech about how “disappointed” he was to see “one of the school’s top students acting out this way.” He ended it with a reminder that “being a top student means setting an example to other students about how to act and behave” and that I should apologize to my AP European History teacher for my wrongdoings.

My first thought in that entire exchange: ‘What does getting good grades or being smart have to do with modeling good behavior?’

But I eventually acquiesced. I went to my AP European History teacher and apologized. In doing so, she told me that I had written a good essay (aside from the complaints) but that “it wasn’t quite on the mark”. She then proceeded to tell me ‘the correct reading’ of the poem, which did not mention the pro-imperialist stance of the poem as a whole towards the Philippines.

I might have formally apologized, but I don’t think I really forgave her for this either.

‘Text as an Archive of Self: Makings of a Tapestry’

—The Cultural Landscape: An Introduction to AP Human Geography—Yuri on Ice—BIA4, a K-Pop boy group—A History of Video Games—Crime and Punishment—SHINee, another K-Pop group—Musicals set in the 1930s—French power ballads—Things Fall Apart—A Picture of Dorian Gray—Fahrenheit 451—too much Albert Camus—The Things They Carried—Japanese rock music—Atlas Shrugged (one of the worst decisions I have ever made)—US imperialist propaganda disguised as history textbooks—BTS, before they became THE boy band to

watch—Guns, Germs, and Steel: The Fate of Human Societies—1984—Lord of the Flies—1984—Middlemarch—audio versions of all of the above, because my eyes get tired—

‘En/visage’

I wonder how my life would have been different if I was born in a different part of the world with a different socioeconomic status, with a different value ascribed to my ethnic identity. I wonder what it’s like to get a panoramic view of the world instead of viewing half of it, to not have to crane your neck to acknowledge and listen to multiple people at different points in space, to navigate the more intensive parts of life with a set of functional eyes. I wonder what it would be like to not internalize the legacies of colonialism in our own histories, to not have these debilitating conditions disable our own bodies. What is it like to be absolutely certain of how the self and the world ought to be that one would do anything to dismiss alternate possibilities? How should I grapple with these complexities as an entering classroom educator—between myself, in the margins, and the very high school ELA classroom that has sought to exclude readers and writers like myself from its transformative potential?

And if I were to hold up a mirror to my past and uncover the very layers of who I’ve become, what do I make of the power that these green-black wave threads and blue light blobs hold? How can I harness them to do right by others and the ideals of a just and equitable world?

How might it reproduce the very same harms that have harmed me?

The act of en/visaging, it seems, is to lean into the discomfort and ambiguity of an ever-changing world. There have been some days when I let the musings of a different life become something akin to a longing for normalcy—but perhaps the most powerful thing I can do is to let this yearning go and invite others to do the same.

‘returning to the dinner table’

No matter where I go or how far I wander, I have always returned to the dinner table. The beginning of every self emerges here with a side of soy sauce, retelling our family histories with a different, more dramatic flair and creating moments of community anew.

Only this time—every single one of us has new stories to tell, new stories to be woven in our ongoing history in the space we have found ourselves in.

It is not a coincidence that my most meaningful engagements with making sense of meaning were with others—even others who made me question my worth as a reader and learner: The dinner table debates about the Bible (and why I should read it), hosting anime screenings in the living room with siblings (and having an hour long debate about the plot afterwards), writing fanfiction about *Lord of the Flies* for my sister, performing a musical with peers, having impromptu karaoke sessions in the middle of the parking lot, and among many other things. The people in my life—especially my family—and the texts I have engaged with on my own terms growing up allowed me to carve a space for myself as a reader, a writer, a thinker, and most importantly, a person.

3.1 Theorizing from Lived Experiences: A Postcolonial Orientation

In this layered account, the fifteen segments of poetry, vignettes detailing significant experiences, retrospective introspection, and abstract theoretical thinking construct a postcolonial orientation of an emerging identity as a high school ELA educator. Drawing from my multiplicitous voices as a transnational Filipin@-American of color, a former K-12 student, and a consumer of texts, these segments explored intersections with other aspects of my identities from a Third World perspective. I am a first-generation immigrant. I am a daughter. I am a sister.

I have always been a language learner, regardless of where I was. I have had complications with my vision since I was born. Throughout my life, I have always questioned what it means to see and make meaning of the world through those identities. These contentious relationships with my respective socio-historical contexts built the foundation of an emerging teacher identity. As I mentioned in the introspective segment ‘/’, “I have carried these sentiments with me ever since—but at the cost of never feeling entirely comfortable with the contradictions that I hold in my body.” These feelings capture my own contentions with a “colonial mentality” (David & Okazaki 2010), grappling with a sense of inferiority of marginality as a result of colonization.

This layered account speaks to a much larger body of experiences for diasporic people of color, particularly Pin@ys, who have been historically dispossessed and marginalized in part due to the ‘nation’. As de Jesus (2005) notes in calling for a need for Pin@y power, “Despite [Filipinas’] ubiquitous presence throughout the diaspora... we are seen as objects of a sexist, imperial ideology, yet we remain invisible as subjects and agents. Filipinas are simultaneously everywhere and nowhere. (p.3)” This historical invisibility has contributed to our exclusion from institutional spaces such as schooling and even within communities that share the same culture. However, the ways in which we experience, live, and be Pin@y are not monolithic. As Tintiangco-Cubales (2005), “Pinayism is not about one single epistemology... nor does it have a set definition or rendition... Pinayism draws from a potpourri of theories and philosophies, including those that have been silenced and/or suppressed. (p. 121)” In constructing my identity as a Pin@yist orientation in service of my emerging identity as an ELA educator, thematically these narratives explore the nation as a disabling institution, the role of media as windows and mirrors in a Western-dominated world, and the reframing of marginality as cultural wealth.

The Nation As A Disabling Institution . In recounting my experiences in segments such as Visage, the Probinsyal Tales series, and the Assignment series from my current position in the academy, I was able to articulate the intuition that I felt back then in experiencing oppressive functions of the nation—something that I was not able to do prior to entering academic spaces. Being born and raised Visayan in Central Visayas in my childhood, peripheral to the cultural, economic, and political stronghold of the Philippine nation, my home province’s lack of financial and medical resources to address issues surrounding my visual disability became significant in cultivating an awareness of how socioeconomic status and geography can potentially enable or permanently disable who were, in the segment ‘En’, “born in the wrong place in the wrong time.” This function of ‘disabling’ is extended by institutions such as schooling, where students who don’t speak the language of instruction or present counternarratives that challenge the “hidden curriculum” (Anyon 1970, Willis 1981) of the school are excluded from classroom discourse or punished into conformity, further alienating students from accessing opportunities that lead to socioeconomic mobility. Additionally, even outside of institutional spaces, ‘disabling’ also functions in one’s deflection of a Filipino national identity, in which those who do not identify with the vision of the modern-day Filipino—”a Roman Catholic, English-speaking Malay with a Spanish name and a predilection for Chinese food” (Mulder 2013)—results in exclusion and non-participation of public life. These sentiments of marginalization are further extended in U.S. institutions where, as James Baldwin (1985) aptly put, “education is... subjugation [for] black [Indigenous and other people of color]”, and even in Filipino diasporic communities who project Philippine nationalistic sentiments (Camroux 2008). Framing nation as a disabling institution that shapes debilitating, material realities speaks strongly to how Third World people of color have come to develop a means to view, experience,

and make meaning of the world (Annanma, Connor, & Ferrari 2013) For me, it was through engagement with texts and family narratives of intergenerational wisdom and care helped to foster a “critical consciousness” (Friere 1970) in being able to name the debilitating effects of the Third World’s material realities and the dispossession of its people.

Media as Fragmented Windows and Mirrors beyond the Third World. In identifying this theme, I complicate Emily Style’s (1988) metaphor of curriculum and text as “windows and mirrors”. In this metaphor, the windows represent resources that offer a view into someone else’s experience while mirrors represent resources that reflect one’s own culture and help build one’s identity. For a Pin@y whose experiences have largely been shaped by the dispossession of Third World peoples, I have mostly had windows and few shattered mirrors. In addition to having been taught American curriculum that provided many ‘windows’ into white, upper-class male perspectives in the material, Filipino ‘mirrors’ are made up of ‘shattered fragments’ that is, as Mulder (2013) articulates is the “historic outcome of international exchanges [that]... may have eroded indigenous roots...while dressing up the Filipino in foreign attire.” As a result, I have also developed a critical eye towards ‘mirrors’, or texts that purport themselves to explore Filipino experiences and culture. The production and consumption of ‘texts’ are further complicated by a media landscape that is dominated by Western media culture and the hegemony of the English language, both of which have been significant in developing Philippine media culture (Bautista & Bolton 2008). As a result of this context, the sampling of texts that I have consumed, shown throughout the Text as Archive of the Self series, aligns strongly with that of a cosmopolitan reader and consumer of texts.

However, in spite of the socio-historical context of this mirror-less media landscape, the act of reading, watching, and listening to texts played a significant role in being able to see

myself as a critical learner and thinker. Initially driven by the need to learn English as a language learner, I consumed a variety of texts in multiple mediums—TV shows, video games, songs, books, oral stories. This shifted into an interest of reading specific topics that explored cultures and histories from around the world, whether these accounts were presented in the form of a fantasy YA series, an article on CIA World Factbook, or a literary novel that should have been way too difficult for me to read. As mentioned in the segment ‘Making Sense of the Threads’, “I was driven by this relentless pursuit of knowledge and the need to explore possibilities that I have never even considered for myself”, being emboldened by “texts that enabled me to challenge ways of seeing ourselves and the world.” Rather than relying on texts themselves to *be* mirrors, the Third World cosmopolitan reader *creates* one out of disparate yet complementary fragments of topics, genres, and mediums where they not only see themselves and others, but start to recognize the very logic in which they are constructed, fostering a critical literacy. It is through this ‘shattered mirror’ where the reader reimagines a “third space” (Bhaba 2004) for themselves, where critical consciousness gives rise to a hybrid-identity that challenges the nation’s deficit, essentialist views of their identities and allows them to exist outside of a national imagination.

Marginality as Cultural Wealth. The beginning and the ending segments, homage and returning to the dinner table, underscores the role of social connections, particularly with family, in sustaining these ‘third spaces’. From navigating the stigma of having a visual disability to eventually seeing myself as a reader and learner, being in community with my family has been instrumental in driving these positive developments of the self in spite of being in disabling environments. The liveliness of family conversations, the interweaving of English and Cebuano, and the rich abundance of transnational genres and texts represented in the space speaks to the

“community cultural wealth” (Yosso 2005) of the immigrant household, in which the family’s shared experiences of marginality become instrumental in building a community that values and reimagines mutuality, harmony, and reciprocity. Having strong social support systems and leveraging their strengths and resources has proven to be fundamental to the success of people with marginalized identities in disabling institutions like schooling (Suárez-Orosco & Suárez-Orosco 2008; Sadowski 2008). Being in such a strong community with these social systems is a form of education in and of itself, one that is built on reciprocity and an investment in each other’s growth as people. In thinking about who I am and the experiences that have shaped my aspirations to be an ELA educator, these motivations have always come from a desire to envisage and—as expressed in the closing sentences of the *En/visage* series—invite others to do the same.

CHAPTER 4: AUTOETHNOGRAPHY: CONSTRUCTING THE TEACHER FROM THE SELF

“A tone is but a single thread in which we communicate with one another and build solidarities in our communities.”

— An excerpt from something I wrote for a creative writing exercise

This chapter will provide the layered account of my developing teaching practice as a high school ELA educator throughout my undergraduate years at Swarthmore College. Since I have had more opportunities to document the evaluation of my own teaching practice, this layered account employs less systematic sociological introspection and will include written excerpts that represent my voices and thoughts at the time of its production. In this approach to the layered account, I primarily utilized excerpts from my reflective writing assignments, which incorporate abstract theoretical thinking, in order to capture the development of my practice. The account also weaves a series of list poems, Text as Archive of the Self, which is reprised from the previous chapter. I will conclude this chapter through a brief discussion of connecting this account to the literature. Similar to Chapter 3, I will use *** to denote a shift to a temporal, spatial, or attitudinal perspective with corresponding section titles. Bolded texts in the Text as Archive of the Self series denote that I have used those texts in my classroom instruction.

‘Text as an Archive of the Self: _____’

—*Pedagogy of the Oppressed*, by Paulo Freire—*Pokemon fanfiction*—***Whereas***, by Layli Long ***Soldier***—Bernadette Mayer’s *Beautiful Experiments*—Sid Meier’s *Civilization* video game series—*The Process of Education*, by Jerome Bruner—***Hamilton: An American Musical***—*Ceremony*, by Leslie Silko—*many, many reading about collaborative action research*—*Pokemon, the video games part 7*—***Attack on Titan: Season 2***—*Exile and Pride:*

*Disability, Queerness, and Liberation by Eli Claire—Conchitina Cruz and her list
poetry—Spoken Word poems, from Terisa Siagtonu, Phil Kaye, Sarah Kay—C.A. Bowers, their
writings on ecojustice—Ruby Ibarra and circa91—American Sonnets for the Past and Future
Assassin, by Terrance Hayes—Qualitative Inquiry and Research Design: Choosing Among Five
Approaches by Roth and Creswell—Eve Tuck and Dan Yang’s Decolonization is not a
Metaphor—bell hooks’ Teaching to Transgress—*

‘i fell in love with writing again’

Excerpts from Creative Writing Outreach Reflective Essay

5/29/2019

I went into the first day of class (late) with a couple of clear goals in mind:

1. Become a better teacher and get used to writing lesson plans.
2. Get back in touch with my writing roots. I was going through a creative slump at the time.
3. Find ways to connect the knowledge and experience I get from this course with my larger work.

Looking back at these goals, I’m glad to say that I’ve made some great progress through this course, and it always circled back to the idea of the tone being a single thread. The most mundane, minute action can yield the greatest impacts because these actions and decisions are diffusive. There are thousands of narratives that haven’t been told yet, some that no one even knew that they had, simply because there aren’t channels to do so. In the classroom, these channels are made to be even more invisible, from the way we silence kids when they talk out of line to the way teachers emphasize that there is a right way to do everything. If I can open up those communication channels just by letting these students tell their narratives, then it is already a difference in the making and we have to if we hope to counter some of the most complex issues that the world faces today. In terms of new goals, I aim to have more faith in myself as a teacher

and as an advocate for eco-justice now that I have a better understanding about the positionality of my line of work. But first and foremost, my work will always draw from the three original goals I set for myself when I entered the classroom. After all, learning is a never-ending process and as educators, we should be adaptable to the changes in society and in the world if we hope to nurture the next generations of students.

As a writer, I have always felt boxed in by hidden conventions and my inner critic. I haven't published anything on literary magazines (though I used to be active on Wattpad at one point). I always backtracked in my writing whenever I think I've written something wrong. I can't even begin to describe what this course has done for me as a writer. I fell in love with writing again. I fell back in love with exploring crazy ideas and possibilities. Every time I have even 30 seconds of free time, I always pick up my notebook and pencil, write a few buzzing ideas down, and even shirk class time just to make sure I don't forget anything in my head. There are some lessons that I feel like we know by rote, but don't truly understand until you can really see it. "There are no limits to our imagination" - I see that being plastered on elementary school walls but I never truly embraced it as a writer and teacher until I felt myself getting pumped over simple instructions. This was arguably the most valuable form of development as a writer that I hadn't had in a while. And frankly, I don't mind feeling like a kid.

Throughout the semester, I also found myself exploring different ways I can combine writing with other disciplines. One particular moment that stood out to me during the course was when [a student] presented his lesson on code poetry. Even before he had gotten to the individual writing portion of his lesson, I already experimented with ways I could incorporate my knowledge from Intro to Comp Sci (knowledge that I thought had been long gone after Finals last semester) in a creative way. I also had the same thought when Maya presented her lesson on

languages. Combining English, Spanish, *and* Python? I don't think that would have ever crossed my mind had I not taken this class. It also made me realize just how valuable all disciplines are in creating the big picture and that there is something you can do with seemingly disparate pieces of information. I owe a lot to writing in bringing these disparities into something that makes me feel so inspired and invested in my work.

I truly believe that students are never too young to learn and talk about social issues. Oftentimes, they make some really neat connections that even the people my age struggle to deal with. At the same time, this can pose a challenge because I typically push for harder content that might be controversial in some classrooms. I have to be more cognizant about the classroom dynamics and the outside factors that might affect them, especially because I'm not with the students all the time. For the future, I definitely want to have more clarity in communication with the head teachers - perhaps schedule more meetings to really make sure we are on the same page. I've been getting better about thinking on my feet and adjusting my content if there are any unforeseen setbacks, but being assertive with my plans is definitely something I can improve on. With all the lessons I had to teach between three field placements, I also learned that I am a very lenient teacher and typically don't mind having a noisy, lively classroom even during discussions. Some teachers will be adverse to that and will definitely be a priority to work on if it gets in the way of time management.

Luckily, my cooperating teacher was really open with offering teaching advice even during class time. I especially had a lot of questions and there are some strategies that I will definitely take away from watching her teach:

1. "What have you been working on?" - As someone who struggles with disciplining kids, this is one of my biggest takeaways. When students get off task, I would see teachers

yelling at them to get to work, but the way Emily handles it is so non-confrontational and allows the time for students to clarify their progress and ask questions if needed be. It's so effective too because students will get back to work.

2. "The menu" - I had dabbled with a similar idea, but seeing it in action opened up a lot of possibilities for how I can implement it in the future. It gives students some structure with regards to what tasks can be completed, but it allows students to work at their own pace.

During my lesson, I had a really good opportunity to put some of her advice to good use. Even though the class was still rowdy at times, I made use of her strategies to call students back to attention. Depending on my future placements, I will definitely take better note of variations to these strategies.

Without a doubt, I enjoyed doing my Climate Change lesson the most as a visiting artist. Just seeing the excitement on the students' faces as they come up with thoughtful and crazy ideas reminds me why I wanted to be a teacher in the first place. Honestly, I don't even mind the noise they make, especially because it was about the content but also because they finally have the space to express themselves without limitations. I was especially invested in this specific lesson plan just because I wanted it to set the foundation for an entire curriculum and ultimately the kind of work I want to do in disadvantaged communities. There were a few detours and there might have been some decisions where I could've put my foot down, but this was truly an amazing learning experience. I am proud to say that I have grown as a writer and a teacher in ways I can believe in the Freirean and eco-justice visions of freedom in the classroom. And all it took was for me to dust off a few pages and pick up a pencil.

Text as Archive of the Self:

—*Magic Fish by Trung Le Ngyuen*—N.K. Jemison's *The Broken Earth* trilogy—*Caste: The Origins of our Discontents, by Isabel Wilkerson*—more Pilipino hip-hop (ft. Ruby Ibarra, Rocky Rivera, and Bambu)—*Parable of the Sower, by Octavia Butler*—*How to Hide an Empire: The History of the Greater United States, by Daniel Immerwahr*—readings about Pinayist Pedagogies—*Citizen by Claudia Rankine*—*Brown Skin, White Minds* by J.R. David—contemporary remakes of Korean ballads—*Assassination Classroom, an anime about education*—*Night Sky with Exit Wounds by Ocean Vuong*—*My Hero Academia*—Mongolian pop music—*Disability Visibility, by Alice Wong*—*Deaf Republic, by Illya Kaminsky*—

Scenes from the Classroom:

'grounding a teaching philosophy in critical language teaching'

Excerpt from *TESOL Methods: Theory in Practice Reflective Essay*

5/10/2021

As an aspiring TESOL teacher, I believe that second language instruction should center the students' motivations and interests in learning the language. Through needs analysis and community building activities, I will draw on the students' funds of knowledge (Moll & Gonzalez 2005) and prior literacy experiences (in English or their home languages) to design language learning experiences that are fun and relevant in the students' lives and future aspirations.

Although the teacher will often take charge in facilitating these learning opportunities, it is important for students to know that they are seen, cared for, and are trusted in co-shaping the dynamics of the classroom. In terms of what this would look like in practice, it goes beyond

telling students, “I’m here for you if you need anything”. This means to not insist on an English-only policy in the classroom outside of explicit instruction and practice; this means to draw on the students’ native languages as assets to learning; this means to design assignments that allow students to share their experiences and histories without feeling ashamed; this means to learn about the intricacies of the students’ cultures, legislation that could affect the lives of emergent bilinguals, and resources available in the community. This ultimately means being what Gallo & Link (2016) would call a “border crosser” in going beyond ‘acknowledgement’ and supporting students’ well-being and language learning in material ways (p. 183). As a teacher, I aspire to leverage these sources of knowledge to not simply help students ‘learn English’, but to hone their communicative repertoire to the point where they feel confident in communicating and creating meaning across multiple contexts.

In doing so, I believe that the classroom should be a safe space of authentic learning that is grounded in the real world. I will structure the physical environment of the classroom to optimize functional independent and collaborative literacy development opportunities for students. This will involve adhering to universal design principles (CAST 2016), such as using multimedia texts to teach language concepts, creating multilingual word walls, and creating a mini-writing center where students can revisit their writing (CAST 2018; Peregoy & Boyle 2013, p. 198.) This will also involve the strategic use of technology, not as ‘pedagogy’ but as extensions of our lesson that aid in comprehensible input and output. In order to allow the classroom community to flourish, I will also embed opportunities for students to practice second language use in the daily class routine through community check-ins (speaking) and classroom responsibilities (reading and writing). Although I strongly believe in giving students autonomy on how they use the classroom space, I will be firm in my expectations and let students know

that there are consequences when they are broken - not as a way to punish students but to ensure that students still feel safe and protected in the classroom space.

I believe that language learning activities should be culturally relevant and draw from multiple sources of media. As a teacher, it is my responsibility to determine how specific texts can help students develop the following areas needed for communicative competence: phonology, syntax, pragmatics, writing conventions and styles, cultural customs and values, and strategies for communication and learning (Coelho 2004, p.106). These activities should provide opportunities to practice many, if not all, aspects of language through meaningful tasks and interactions, whether this occurs through different channels (ie. writing or speaking) and/or with different people (ie. student-to-teacher, student-to-student, student-to-parent). This can involve incorporating activities such as dialogue journal writing, role play scenarios. Most importantly, these tasks should be at the students' current level of language proficiency and be differentiated as needed. This could require being strategic with group configurations (depending on the linguistic demand of the task) and assigning differentiated activities or tasks that adhere to language standards that are most appropriate for their level of development. Regardless of language proficiency, students will have valuable knowledge that can help them complete the task and understand the content; it is the teacher's responsibility to ensure that all students are in a position to communicate the intended meaning of their response based on their current linguistic repertoire.

In completing these activities, I also believe that the teacher should create an environment where students are comfortable with taking risks and aren't afraid to make errors. Errors in language learning are often treated as deficits in the students' learning when they often represent an (overgeneralized) application of a rule and are indicators of learning aspects of a language. I

want to instill the idea that errors are a process of learning and not something to be punished or shamed for. These principles are reflected in my approach to assessing students' understanding of language concepts through practices such as not being reliant on numerical forms of grading, complimenting what the student has done well before stating areas of improvement, focusing feedback on meaning and on a target language form. I also want students to be comfortable in evaluating their own work and pointing out errors on their own. Even though I will make sure that the tasks align with the students' language proficiency, I still want these tasks to be challenging and engaging to push students towards the next level of language development - and embracing risks and errors is very central to this process.

Ultimately, my goal as a teacher is to help students feel confident in using language to communicate and create meaning that is useful in the contexts that they are immersed in. Not all students will know what aspects of the language they need to work on, and it is my responsibility to use my expertise in language acquisition to help students develop the metacognitive strategies in eventually determining those aspects once they leave my classroom.

This will also involve ensuring that students have the opportunities to critically deconstruct the function of language - not only as a means of creating dialogue between people but also as a way of shaping worldview and as a medium of cultural assimilation. As someone who also learned English as a second language, I know that learning English isn't just about learning the language, and the very least I could do is to acknowledge that learning this language comes with a price.

Text as Archive of the Self:

—*Magic Fish* by *Trung Le Ngyuen*—*N.K. Jemison's The Broken Earth* trilogy—*Caste: The Origins of our Discontents*, by *Isabel Wilkerson*—more *Pilipino hip-hop* (ft. *Ruby Ibarra, Rocky Rivera, and Bambu*)—*Parable of the Sower*, by *Octavia Butler*—*How to Hide an Empire: The History of the Greater United States*, by *Daniel Immerwahr*—readings about *Pinayist Pedagogies*—*Citizen* by *Claudia Rankine*—*Brown Skin, White Minds* by *J.R. David*—contemporary remakes of *Korean ballads*—*Assassination Classroom*, an anime about education—*Night Sky with Exit Wounds* by *Ocean Vuong*—*My Hero Academia*—*Mongolian pop music*—*Disability Visibility*, by *Alice Wong*—*Deaf Republic*, by *Illya Kaminsky*—

‘it is truly an honor to call myself a teacher’

Excerpts from Teacher Education Committee Reflective Essay

12/20/2021

I attribute my pedagogical practices to my research interests in education, my creative pursuits and interests were instrumental in shaping my approach to building a classroom community where students can see themselves as readers and writers. As I gained experience planning curriculum and implementing critical pedagogies into my practice, I drew a lot on my background as a former musical theater actress, a mixed-media visual artist, and a writer with a strong penchant for experimental and speculative writing. I don't see myself as a “professional creative artist” by any means, but some of what I learned from these experiences have been important in building my students' confidence in engaging with their peers and taking risks with their own work. When we taught Arthur Miller's *The Crucible*, I spent a good portion of October working with eager actors-in-the-making to rehearse lines and prepare costumes while engaging how they were making sense of the play's themes. In response to my Poetry students' difficulties

in engaging with the Morning Pages journaling routine, I introduced a mixed-media art corner as an avenue for students to engage with various modes of creative expression besides writing—a decision that has resulted in many drawing contests, whimsical poetry, and surrealist representations of the students’ current mood. In teaching vocabulary and preparing to close read difficult texts, I often used ekphrastic freewrites and collaborative writing games as a way for students to engage with the material and bring some much-needed joy in the classroom. Seeing students being eager to share what they’ve written, cheering each other on for good work, laughing at nonsensical ideas, celebrating growth in the most “extra” ways, believing that they deserve to be here, and finding joy in the most unexpected moments—this is the kind of classroom community that I strive to build with my students and I don’t think this would be possible if I didn’t let myself and my students be silly and creative every once in a while. My student teaching experiences have really allowed me to embrace my role as a facilitator in creating moments of joy, reflection, and pride as a community. I’ve especially grown to appreciate Ghouldy Muhammad’s (2020) historically responsive literacy framework in holding my lesson and curriculum planning accountable to making our classroom spaces safe environments for students to thrive as critical readers and writers. In practice, there were many lessons where we ran out of time to get through the planned material in favor of holding onto these moments. In the future, I hope to be more intentional in my curriculum planning so that I can hold space for these community building moments while meeting the planned goals and standards that we have set together as a class.

This commitment was also crucial in building rapport with my students, especially those who have constantly struggled to find their footing with reading and writing. I knew from my countless readings and discussions in Education courses that building relationships is paramount

to effective pedagogy, but deep down I also thought that I would struggle a lot with this in my student teaching. I don't have the most outgoing personality and am still working to overcome the fear of speaking in front of other people for long periods of time—courtesy of being admonished frequently when I was learning English. I don't have a shared language besides English with my students. I'm not from the neighborhood. I'm not even from Philadelphia. It's been 1.5 years since I was in a room with over 10 people. I'm not even the 'official teacher' in the room. These were some thoughts that I struggled with a lot going into student teaching, but I'd like to think I overcame this anxiety by taking the initiative to call in and show up for students. I read every single Do Now and Exit Ticket, occasionally adding my own two cents to their responses. I made sure to name the students' specific strengths and areas of growth, being thorough with my feedback so that students know what they can do to improve their writing. I circulate the classroom frequently to make sure that no one is left feeling completely lost. I bring my own books from home, particularly my manga collection, for students to read during independent reading time; I give text recommendations on topics that I know my students are interested in and have conversations with them about reading. I hold office hours during and after school in-person and Zoom, making myself available for students who need additional help or weren't present in class. During stressful days, I tell my students explicitly that I will do everything in my power to help them achieve the goals they have set for this class, regardless of whether or not they believe every word.

Building rapport with my students also underscored the importance of being honest about my fears and shortcomings. Early in my student teaching, I was upfront about my challenges working with my visual disability, from struggling with reading to having occasional vision flares during the middle of a lesson. I thanked the students for correcting me. I let students call

me out when, as one student put it, “let errbody and anybody walk all over [me] like that”, and reflected on their frustrations with my practice as something that comes from a place of care rather than a complaint that sought to undermine my authority. I apologized when I needed to be held accountable to repeated mistakes or if expectations weren’t as clear as we would have liked. Over time, as students shared their stories of falling out of love from reading and writing, I talked about my own complicated feelings about being an English teacher, about how inaccessible certain texts are more than others, about teaching a language spoken by the colonizers who continue to eradicate my people’s stories and community traditions. I had many talks with my cooperating teacher about the deep-seated fear of losing my students’ trust as a result of these mistakes. However, I don’t think I truly grasped the gravitas of this lesson until I had a conversation with one of my most beloved students on the last Thursday afternoon of my student teaching experience. He told me: “I was just as terrified; I think we all were. But I don’t think your mistakes mattered more than you showing up for us, our learning, and our lives as people everyday without fail. You don’t know how much this meant to all of us so for that, we thank you.”

I close this reflection with immense gratitude for my family, my friends, my teachers past and present, particularly my cooperating teacher and fellow colleagues at [name of the student teaching placement]. I especially dedicate this essay to my juniors and seniors, who I hold near and dear to my heart as we laughed, cried, and grew together over the quarter. In closing this letter, I want to acknowledge the lessons I imparted in my unit on the Apocalypse for my Poetry classes, which is what I feel to be a culmination of my body of work in Swarthmore and my student teaching experience thus far. We cannot ignore the ways in which the legacies of racism, colonialism, and the climate crisis have shaped our students' realities and what they bring into

the classroom; however, it is our responsibility to build the worlds we want to create in our classroom and empower students to believe in their potential and honor their futures. I owe this to my past self; I owe this to the students I will teach someday; I owe this to the island and people I call home. Student teaching reaffirmed my dedication to building communities where learning, joy, and love can thrive. It is truly an honor to call myself a teacher.”

4.1 Theorizing from Lived Experiences: Defining a Pin@yist Pedagogy

In this layered account, six segments of reflective writing and poetry extend the orientations that have shaped my identity as a Pin@y into a Pin@yist pedagogical approach to teaching. Drawing on my constructions of my ‘Pin@y’ identity, these writings illustrate how my negative experiences with teachers, being a transnational and transmedia consumer of texts, and the positive and transformative influence of my family became foundational in defining my identity as a high school ELA educator. This is consistent with the fact that the formation of a teaching identity— as well as respective subjectivities, philosophies, and approaches to teaching—are largely inspired by the teacher’s own histories and prior formative experiences (Zembylas 2003; Edwards 2017). In addressing the historical invisibility of Filipinas in relation to the field of education, Tintiango-Cubales & Sacramento (2009) describes Pin@yist pedagogical approach to be “an individual and communal process of decolonization, humanization, self-determination, and relationship building... [in which] Pinays create places where their epistemologies are at the center of the discourse, dialogue, and conversation (p. 180)”. That is not to say that the centering of the Pin@y educator is done at the expense of other marginalized groups. Rather this calls attention to how Pin@y epistemologies can lend themselves well to promote liberatory ideologies in grounding their work in the critical

production (and readings) of counternarratives and transnational perspectives. My work and reflections as a Pin@y educator so far aligns (or at the very least aims to) with these goals.

This layered account speaks to the larger work of radical educators, particularly educators of color, in promoting social justice and critiquing positions of power through their practice. It aligns strongly with the promises of critical pedagogy, as Pin@yist pedagogy cites Freire's notion of praxis as instrumental in transforming our material realities. In constructing a Pin@yist pedagogical approach for the classroom, these narratives extend findings from the autoethnography in Chapter 3 and explore the following themes that are prominent in my practice: centering joy, play, and criticality in the classroom; an inclination towards BIPOC and global texts for mentor or central texts; and building reciprocal learning relationships through collaborations.

Centering Criticality and Joy in the Classroom. To address the issues that are exacerbated by the disabling function of schooling towards BIPOC and other marginalized students, it is imperative that the classroom provides an education that is abolitionist (Love 2019), promotes historically responsive literacy (Muhammad 2020), and humanizes students (Valenzuela 1999; Camangian & Carriaga 2021). Educators of color, especially those who are from the Third World, recognize the inherent harm of schooling and the need to dismantle schooling's function as a means of nation-state-sanctioned violence towards students. For the abolitionist educator, such work begins in reshaping the purpose of instruction and the classroom as a whole. Within ELA classrooms, the segment, 'grounding a teaching philosophy in critical language teaching', underscores the need to address the hegemonic impact of the English language as well as standard language practices in shaping the discipline of language arts and in the work of promoting historically responsive literacy (Thiong'o 1981; Rafzar 2012). This

precedent is important to enable students to be humanized in the ELA classroom, to provide opportunities to understand themselves and others in life-affirming ways through the transformative potential of language arts. For the educator, this responsibility is two-fold; it is both imperative to not only find ways to incorporate information related to the students' histories, cultures, and practices into the curriculum, but to also make themselves available to encourage students to believe in themselves as readers, writers, and thinkers as well as persist through conflicts and challenges in this discipline (Sadowski 2008). Only then can the ELA classroom provide a space for healing, in which students are, as the final segment articulated, "eager to share what they've written, cheer each other on for good work, laugh at nonsensical ideas, celebrating growth in the most "extra" ways, believe that they deserve to be here, and find joy in the most unexpected moments." Similar to what I experienced in the Creative Writing Outreach class, to create opportunities for students to fall in love with reading, writing, and ultimately themselves on their own terms is the primary objective for the Pin@y ELA educator.

Inclinations towards BIPOC and Global Literature for Instruction. Many of the highlighted texts from the continuation of the Texts as an Archive of the Self series are fiction, poetry, and prose that I read in my English Literature classes in college; the remaining texts that were not in my English Literature classes were texts that I chose to read recreationally. The inclination towards using BIPOC and global literature, like Octavia Butler's *Parable of the Sower* and Ocean Vuong's *Night Sky with Exit Wounds*, emerges from my cosmopolitan tastes in literature and media growing up. Accessibility to these texts (either in physical or digital copy), alignment with unit themes and objectives, and institutional constraints, such as length of the class period and mentor teachers' classroom routines, were important factors in determining text selection for lessons or other classroom uses. In addition to these factors resonating with text

selection experiences of other ELA educators, Friese, Alvermann, Parkes, & Rezak (2008) highlights considerations of text selection as a site of teacher agency in their practice. Being fortunate to be in institutional contexts where schools, administration, parents supported anti-racist educational aims—support that is not entirely guaranteed to all teachers (Watkins & Ostenson 2015; Daragh & Boyd 2019)—I exercised this agency by utilizing texts both as mirrors and windows into different BIPOC perspectives in highlighting narratives of racial capitalism and climate crisis—many of which are relevant in the students’ lives. Consistent with Pin@yist pedagogies, the texts have often led to critical cultural productions of art that expressed their perspectives and counternarratives in the form of, as noted in the last segment, “many drawing contests, whimsical poetry, and surrealist representations of the students’ current mood.” Intentional efforts to use BIPOC and global literature are crucial in the efforts to foster and sustain linguistic, literate, and cultural pluralism for positive social transformation and revitalization as well as reframing dynamic cultural dexterity as an asset rather than a deficit—all of which align with the aims of an abolitionist, humanizing, culturally-sustaining pedagogy (Love 2019; Camangian & Carriaga 2021; Paris & Alim 2017).

Reciprocal Learning Relationships through Collaborative Work. Making the classroom a space of sustained “transformational resistance” (Freire 1972 in Tintiangco-Cubales 2009) necessitates building reciprocal learning relationships. Within the context of practicing a Pina@yist pedagogy, Tintiangco-Cubales (2009) cites Freire in arguing that “transformation will occur if students and teachers engage in a reciprocal relationship where knowledge is shared through a circular exchange where both students and teacher participate in mutual humanization.” Growing up, I was able to form these reciprocal learning relationships with my family, outside of schooling, but as an abolitionist Pin@y educator, I have the responsibility to

“create a community of Pin@yists”—in which connectedness, mutuality, and reciprocity are foundational in forming the relations of our learning community in the classroom. In my practice, this ethos has been manifested in the prominence of collaborative work—often inspired by texts—between students and teachers in the form of discussions and group writing exercises. Such opportunities for connection are possible due to the “border crosser” educator’s (Gall & link 2016) role in taking the initiative to create and advocate for spaces where students are comfortable with taking risks, connecting with others, and essentially becoming “border crossers” themselves. Through these relationships, the classroom can become a strong social support system for marginalized students, in which students can recognize the cultural wealth of their learning community (Yosso 2005) and feel invested in each other’s growth as people.

PART II: CRITICAL DISCOURSE ANALYSIS AS PEDAGOGICAL PRACTICE

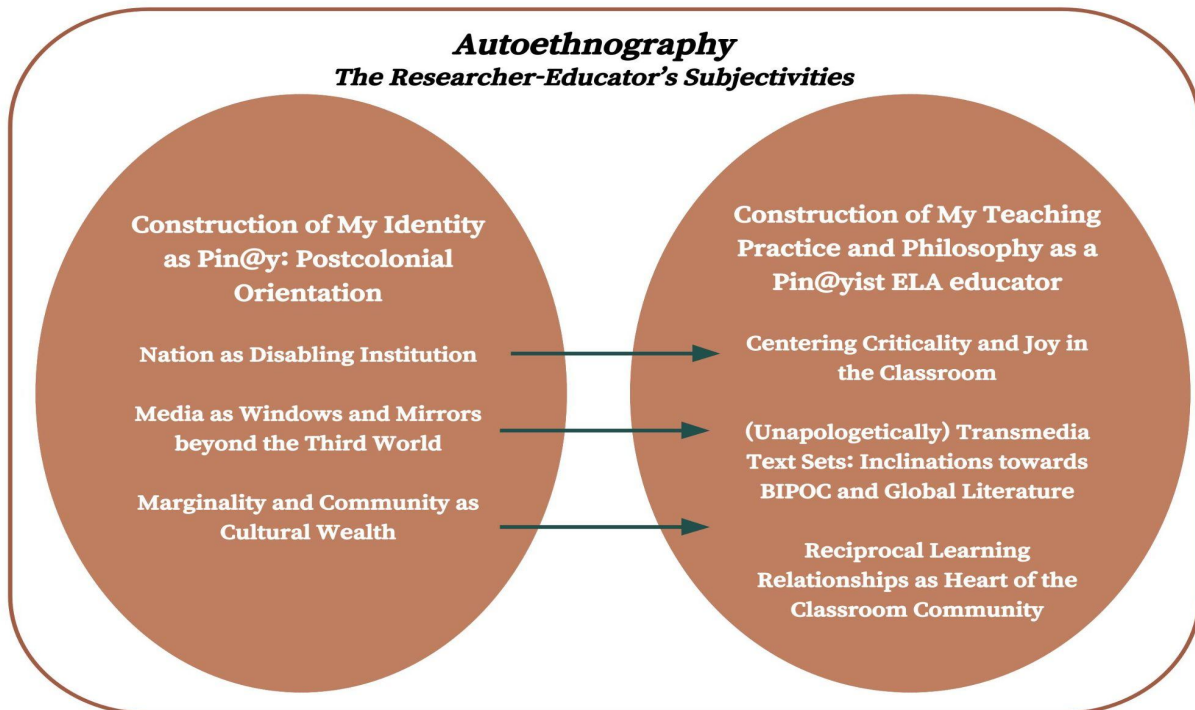


Fig.6: Researcher-Educator's Subjectivities: Combined Findings of the Autoethnographies in Chapters 3 and 4

The findings of the autoethnographic accounts in Chapters 3 and 4 illustrate the key subjectivities of the researcher-educator that can influence decisions in curriculum design, development, and implementation. Within the discourse of curriculum making, these accounts situate my teaching identity and practice in direct opposition against the U.S. nation state's White-supremacist curricular master script in schools. The following subjectivities ground my orientation and inherent biases in seeing, analyzing, making meaning, and relating to the world:

1. A critical awareness of the impact of teachers and schooling at large in serving the aims of nation-state-sponsored institutional violence towards students with marginalized identities
2. Acknowledgement of the potential of media and literature in developing self-affirming identities by seeing different perspectives from one's own and seeing themselves in texts

3. A commitment to reframing students' identities and the dynamics of a learning community as assets that can be leveraged in the students' growth and the overall aim of their humanization.

In this part, I will specifically focus on how this subjective orientation—articulated by the autoethnographic accounts—affects how I evaluate texts in consideration for a high school ELA curriculum using Reisgl & Wodak's (2017) discourse-historical approach as a tool of pedagogy. Addressing the second overarching research question for the thesis, decisions in text selection are the focus of inquiry, as it is an area of a teacher agency that mediates the reproduction or disruption of dominant ideologies. Although many considerations that affect text selection often discuss teacher knowledge of a text, accessibility, and institutional constraints (Friese, Alvermann, Parkes, & Rezak 2008; Watkins & Ostenson 2015; Daragh & Boyd 2019, there are very few studies, if any at all, that consider the ideologically bound linguistic constructions of a text as a factor in deciding to what extent a text should be implemented in curriculum and instruction. The specific attention to language implicates its role as an instrument of ideology, underscoring its ability to hold a multitude of meanings—even contradictory ones—to legitimize, silence, and misrepresent perspectives and ideas in service of a larger discourse (Swartz 1992 in Ladson-Billings 1999; Rafzar 2012). Although this might seem minor, this oversight can compromise the transformative work of social justice and radical pedagogies. Previous literature discussing the conceptual underpinnings of fraught, and often contradictory social justice approaches underscore that such oversights can reproduce socio-emotional harms on students and reinforce marginalization (Gore 1993: p. 150-151; North 2006; Bender-Slack 2010).

In putting my subjectivities as a researcher-educator in conversation with the subjectivities of the texts and their respective discourses, I explore the consideration of a text's

linguistic constructions in a simulated process of text selection hopes of aligning my constitution as a radical educator with the practices of radical pedagogy. For this simulated process of text selection, I analyzed three texts of widely different genres, all of which are socio-historically situated in the contentions of Philippine history and a national identity, in the interest of learning how the notion of a ‘Philippine identity’ is linguistically constructed—a practical extension of the findings of my previous research on the discourse of national identity on Filipino-American curriculum materials (Bautista 2021). In Chapter 5, I present the findings from the structure analysis of each text, which will provide relevant socio-historical context and an examination of the emergent discourse topics and themes within their respective genres. In Chapter 6, I discuss detailed profiles of prominent discursive strategies employed in each text based on Reisigl and Wodak’s (2017) guidelines for fine text analysis. I conclude this section discussing the limitations of my analysis.

CHAPTER 5: STRUCTURE ANALYSIS

“Every single empire in its official discourse has said that it is not like all the others, that its circumstances are special, that it has a mission to enlighten, civilize, bring order and democracy, and that it uses force only as a last resort. And, sadder still, there always is a chorus of willing intellectuals to say calming words about benign or altruistic empires, as if one shouldn't trust the evidence of one's eyes watching the destruction and the misery and death brought by the latest mission civilisatrice.”

— Edward Said (1987), *Orientalism*

In this chapter, I will present the findings of the structure analysis, based on Jager (2001)’s suggestions for analytical procedure involving the socio-historical impact discourses on a text. First, I will provide general characterizations of all the texts’ respective genres. Since all three of the primary texts for analysis involve topics and issues that are related to the formation of a Philippine identity, I will then give an informal overview of the history of Philippine identity

formation up until the 1900, in order to provide context on the socio-historical factors that preceded the discourse of the Philippine identity in the 1903-1905 and, by extension, in 2018. Next, I will provide an overview of the genres related to the discourse of Philippine identity, which is informed by a consultation of texts that address similar topics, arguments, and were produced during a similar time period as the primary texts of analysis. Within this overview, I provide a list of texts I consulted with, a summary of the common topics and stylistic elements addressed based on this sample group for each genre, and the genres' discourse position during the time that the primary texts were produced. I conclude this chapter with a brief discussion of the common thematic areas across all three genres that are most relevant in shaping the discourse of Philippine identity and the potential practical applications of a structure analysis for a teacher.

5.1 Standard Characterization of Genres: An Overview

In the following section below, I will provide a general overview of the respective genres of the primary texts that will be analyzed in Chapter 6. This includes information that is most readily accessible to a general audience who has a means of utilizing search engines like Google to readily find information about the genre. In lieu of recognizing the subjectivities of this work, this means that the characterizations of the genres within this section are constructed by sources in the genre's discourse that are the most likely to be visible to a larger population of search users. In the initial research of these genres, I found that each genre served widely different purposes (depending on their respective contexts), employed different stylistic elements and techniques, and often served different audiences.

Government Census Document. According to WorldCat, the world's largest network of library content and services, *The 1903 Census of the Philippine Islands* is categorized in the genre categories of 'Government Publication', 'Census', and 'Vital Statistics'. Government

census documents are often described as a procedure of systematically acquiring, recording, and calculating information related to a given population. The term is mostly associated with the enumeration of national population and housing, though it is also used to collect information related to agriculture, business, supplies, and cultural traditions. The United Nations appears to be a leading authority in defining the following parameters as essential features in national population and housing census procedures: "individual enumeration, universality within a defined territory, simultaneity and defined periodicity" (United Nations 2008). Standardization in the procedure and the collected information are key elements of a modern census due to its utility in coordinating international practices. In regards to factors that most affect the development of the government census as a genre, the use of enumeration strategies and evolution of technology appear to be the most prominent (Breiman 1994; Kukutai 2015) Historically, census data is primarily used as a baseline for determining the attributes that are representative of an entire population; the modern census has extended this to be utilized in research in a variety of disciplines, particularly for the purposes of informing policy making decisions.

The Translated Play. Despite WorldCat's extensive catalog of texts, there is no centralized page of bibliographic information for Aurelio Tolentino's play *Yesterday, Today, and Tomorrow* (originally titled *Kahapon Ngayon at Bukas* in Tagalog) by Aurelio Tolentino. However, English translations of the play are included in Arthur Stanley Riggs' *The Filipino Drama*, which is categorized—both by WorldCat and the author—into the genre of 'English-translated Drama' In the broadest sense, drama is defined as a mode of fiction that is represented by performance, namely in theater, radio, or television. In departing from 'reading' as the only mode of interacting with a text, the genre often has some form of an audience within a live venue and interacts with the context of production (ie. sets, actors, props, and costumes)

considerably in telling a narrative. Stylistic elements such as setting, plot, characters, and themes are the constructive devices within the genre.

In regards to translations of original source text in the genre of drama, this sub-genre of text warrants additional contextual considerations in characterization, particularly in its handling with language. Aaltonen (n.d.) discusses the following complications with translation:

“In translation, the meanings in the source texts are expressed with the means of a new language. When a play travels from one language to another, subject positions are occupied by new agents with new demographics, motivations, expectations, experiences and backgrounds. New meanings are born with new subject positions, such as those of the author-translators, directors, the actors, other theater practitioners, critics, journalists, and theater audiences.”

As a result of these complications, the production of a translated play, particularly to a hegemonically dominant language, is often not accidental nor does the play occupy a position that is not shaped by its socio-historical context. As the play is translated from one language to another, motivations for doing so and new meanings that arise and are read by a variety of subjects warrant further exploration.

Novel. *Insurrecto* by Gina Apostol (2018) self-identifies as a ‘novel’ on the title page. WorldCat.org further identifies the novel as a work of historical fiction and psychological fiction. Simply put, a novel is often described as a work of prose fiction that tells a narrative over an extended length and is published as a book. In order for a work to be considered as a novel, the work must be written in prose instead of verse; must have a considerable word count above a short story and novella; have fictional content; and be print-based for an individual reader rather than an audience (Prahl 2019). Novels come in a variety of sub-genres such as science fiction, mystery, historical fiction, and realistic fiction, which often yield similar patterns with structure and elements of works within the same sub-genre of novel. Most novels are divided up into chapters, unified by a character, a piece of the plot, a theme, a point of view, or a specific time

period in an overarching plot structure. While many novels deviate from some of these conventions, novels often serve the purpose of offering what Raymond & Oatley (2008) referred to as “models or simulations of the social world via abstraction, simplification, and compression” in which the simulation “facilitates the communication and understanding of... others who are different from ourselves and can augment our capacity for empathy and social inference.”

5.2 Origins of Philippine Identity Formation

The origins of the ‘Philippines’ ultimately grew from gradual Spanish conquest of the archipelago, which lasted from 1565 to 1898. Although their presence in the islands was met with resistance, particularly from highland, non-Christian tribes, the introduction of more advanced technologies—such as the printing press—and Catholicism during their time as a Spanish colony exposed local residents to Western ideas and philosophies. Over time, as the Spanish rule grew more punitive, these philosophies would inspire the rise of popular nationalisms led by Filipino educated elite; emerging notions of what it meant to be a ‘Filipino’, and visions of a free ‘Filipino nation’ from colonial rule.

However, despite the successful campaigns against Spanish colonial rule, issues surrounding regionalism the different ethnolinguistic tribes continuously threatened a united Filipino nationalistic front throughout the archipelago, particularly between Filipino educated elites and the common, popular masses. These tensions first manifested in the internal conflicts between the popular leader Andres Bonifacio, one of the founders of Katipunan (the leading grassroots movement that sought independence from Spanish colonial rule), and Emilio Aguinaldo, a revolutionary who took over Katipunan and became the first president of the Philippine republic. Guerrero & McCoy (1982) detail additional accounts that further exacerbated the alienation between the Filipino elite and the common masses throughout the

archipelago, describing abuses by the noble-governed First Philippine Republic and a growing dissent against the upper echelons of Filipino nationalists. When the U.S. sought to colonize the Philippines following the Philippine-American War from 1898 - 1902 (and 1912 for certain parts of the archipelago, these tensions definitively split Filipino elites and the common masses. Filipino elites eventually embraced American promises of political and economic opportunity, with many privileged elites taking advantage of American schooling and modern amenities, while common folk were subjected to exclusion and erasure from political and civil participation by both the U.S. and their collaborators among the Filipino elite. Long after Filipino nationalistic sentiments have passed throughout the 20th century, these class-based fragmentations would shape a conception of a Filipino identity that is marred by historical trauma, ongoing cultural imperialism, and a deep mistrust of a ruling Filipino elite whose interests do not incite the social reimagination of a unified Filipino identity.

5.3 Findings: Overview of the Genres within their Historical Context

Drawing from the characterizations of the texts' genres, this section provides a historically situated overview of each genre as they were employed at the time period of the texts' production. In order to make sense of what arguments and strategies that reproduced a particular discourse during that specific time period, I previewed a small sample of texts that shared the same genre and were written around the same period as the primary text. For each genre, I list findings of peculiarities that depart from standard conceptualizations of the genres described in Section 5.1. Noting these departures is crucial in further examining the nature of historically-situated discourses.

Colonial Census. The colonial census, as defined by Benedict Anderson in Sloane (2002), became a means of the state to “systematically quantify the population... in a way that

envisaged a social reality... [and presented] a model for the state.” Conducted by a colonial administration, the function of the census at the time period expanded from its purpose of simply taking inventory for military and tax purposes to identifying, classifying, and redefining identities of the colonial subjects and their geography. Compared to domestic census reports, such as the 1900 U.S. Census Report, the project of enumerating and collecting information isn’t as expansive or time-consuming since such reports have numerous precedents. In this time period, colonial census documents are often the first, if not, the only one of their kind. Within and around this genre, I previewed Volume 1 on Population of the following secondary texts: Report on the Census of Cuba, 1899; Report on the Census of Puerto Rico, 1899; and 1900 U.S. Census Report.

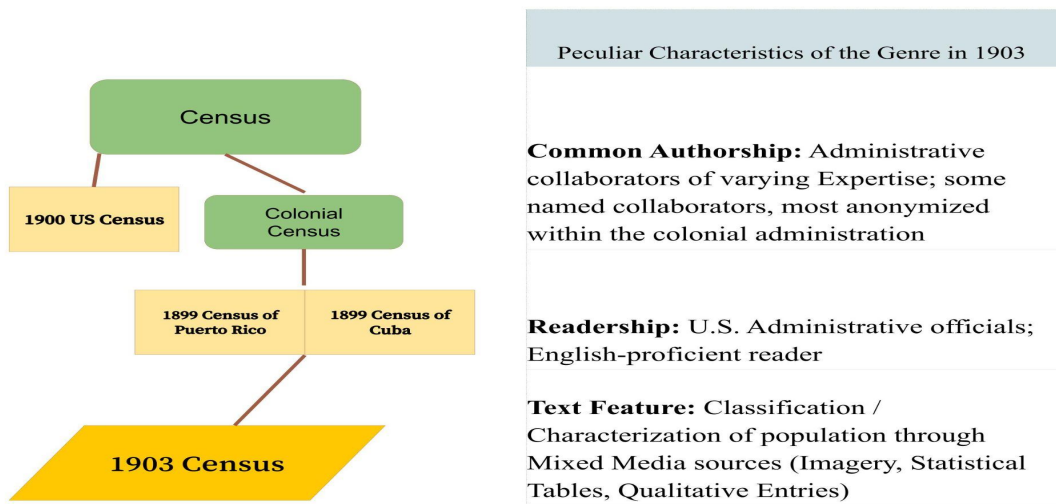


Fig.7 1903 Census of the Philippine Islands: Mapping the Genre and the Emerging Themes

Findings and Discussion. In comparing the genre elements of the 1900 U.S. Census Report and the U.S. colonial census population reports of Puerto Rico and Cuba, I found that there were three notable peculiarities that departed from standard conceptualizations of the

domestic census document. First, all of the previewed colonial census documents had nearly identical bibliographic information. The projects were spearheaded by the United States War Department Office and had the same head supervisors: Joseph Prentiss Sanger (a Major Army General); Henry Gannett (a prominent American geographer), and Walter Francis Wilcox (a statistician). While there were numerous anonymized officials from all levels of administration who contributed to these colonial projects, it is unknown whether or not they had collaborators among the colonized population in the process of creating these reports. Despite surveying populations that were not proficient in English, all colonial census reports were published in English by the Government Printing Office in Washington DC. It is unlikely that these documents were easily available to even the colonial-born administrators, much less the general public, meaning that the intended audience of these documents were U.S. administrative officials or industry officials that sought to conduct projects in those colonies. Perhaps the most striking difference between the domestic and colonial census reports was the amount of employed strategies and content used in defining and classifying a population. While the 1900 U.S. census report used maps, diagrams, tables, and brief descriptive entries, the colonial census documents also included dedicated chapters to their colony's history, geography, and government as well as a list of photographic reproductions of people and buildings. The colonial administrative authorship, limited readership, and the use of mixed media characterization strategies signify the genre's positioning to establish a reality that reproduces and serves the ideologies of the U.S. colonial nation-state.

Political Play. Aurelio Tolentino's *Yesterday, Today, and Tomorrow* was among the many political plays staged in the Philippines at the turn of the 20th century. Labeled as 'seditious' by the U.S. administrators and sympathizers, the genre of drama was largely employed for the

commitment of inciting Philippine revolution against U.S. colonial rule. The predecessor to this dramatic tradition is the *zarzuela*, a Spanish lyrical-dramatic tradition that was also used as a vehicle of protest against Spanish colonial rule (Realubit 1961). Both dramatic traditions made use of real-life situations, thinly veiled social comments, and performances for the purpose of educating the Filipino masses about the injustices committed against them by their colonizers. Within and around the genre, I previewed book reviews and journal articles related to the following secondary political plays: *Luhang Tagalog* by Aurelio Tolentino, *Hindi Ako Patay* by Juan Matapong Cruz, and the *Tanikalang Guinto* by Juan Abad. All of these playwrights and their work were cited the most often in reference texts that discussed this genre as a whole. Unfortunately, I was not able to access the original source material as these texts, besides Tolentino's *Yesterday, Today, and Tomorrow*, because they aren't easily accessible in print.

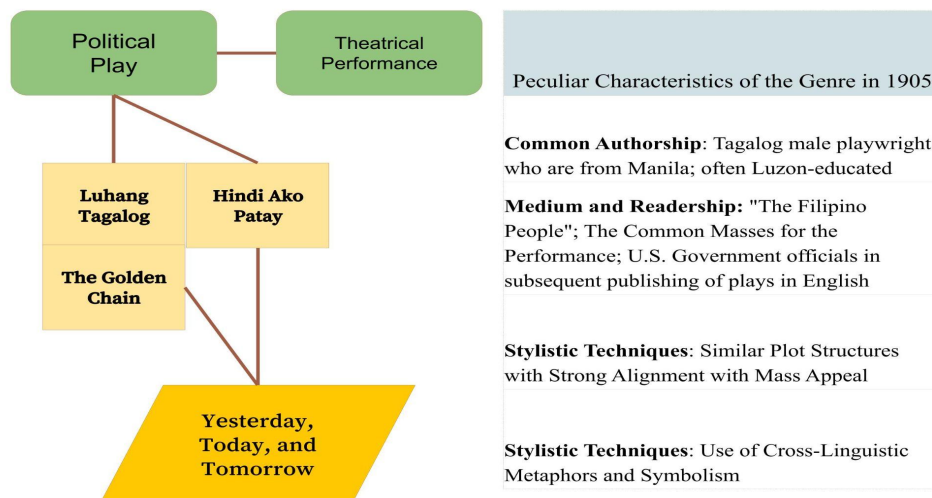


Fig. 8: *Yesterday, Today, and Tomorrow*: Mapping the Genre and the Emerging Themes

Findings and Discussion. In previewing writings about the secondary texts, I found that there were four notable peculiarities that departed from standard conceptualizations of the play. First, all of the playwrights were male and primarily born and raised in Manila, Luzon, or the

southern Tagalog region. The geographical scope of their respective home regions was also reflected in the locations of their plays' performances. Although these performances claimed to appeal to 'the Filipino people' and the 'common masses'—as the plays were originally performed in Tagalog—the political drama's influence did not extend any further than provinces that were in Manila's direct influence. In Rodell (1974)'s article on Philippine Seditious Plays, he cites the following statement from Isagani Cruz's article *A Short History of Theater from the Philippines*: "Political theater flourished in Manila; it did not flourish in any real sense in any other part of the Philippines (p.99)". Considering that these performances were performed in only certain regions of the archipelago, it is likely that the audience for these performances were Filipino masses that lived in these regions. Even with that said, mass appeal was a crucial factor in shaping the elements and stylistic techniques of the play. All of the plays employed the three act structure with relatively similar simple plot lines, which usually involved popularized, real-life situations, but were rich with double-entendres, revolutionary symbols, and meaningful allegories. These particular deployments of stylistic techniques enabled underlying messages of revolution and independence to resonate with a Tagalog-speaking audience while eluding non-Tagalog speakers from recognizing the true meanings of these plays as they were performed live.

However, as a translated play published in a book, these political plays mark a significant shift in readership. Arthur Stanley Riggs, a former naval officer and historian, published a majority of these translated plays in his book, *The Filipino Drama: 1905*, which is how I myself have accessed the translation of the original source material. Unlike their Tagalog performance renditions, the function of these plays within the context of books like *The Filipino Drama* were meant to be read by the English-proficient reader as a historical artifact rather than as a piece to

be performed outside of its time. As Riggs (1951) notes, the Filipino seditious drama is “an unwritten chapter of American history [that is] of major importance.” To readers of these translated political plays, these are “contributions to the story of American imperialism that should neither be glossed over or lost (p. 202)”.

Considering the radical departures of the political plays in each medium, the genre occupies two different ideological positionings. As a Tagalog theatrical performance, the political play serves the ideologies of a Filipino anti-colonial nationalist movement. As an English translation within a book similar to Riggs’ *The Filipino Drama: 1905*, the political play is repurposed as a chapter of American imperialism, mediated by the ideologies of the U.S. nation-state.

The Postcolonial Novel. Typically understood to be a more accessible, communal, and public medium, the postcolonial novel examines how a narrative can both contribute to and arise out of nationhood, illuminate the relationship between empire and colony, and how it operates in the context of resistance (Murphy 2017). The following issues of representation within the postcolonial novel are often called into question: authorship (ie. What novels or experiences best speak for the postcolonial nation and condition), genre (ie. What issues are raised? How does the narrative portray identity and history?), and language (ie. What is the significance of the novel being published in English, a work of translation, or in the original language?). The novel is often heteroglossic (Bakhtin 1981 in Holsen & Emerson 2011), in representing multiple, often competing discourses and voices that have been historically marginalized. Since Gina Apostol’s *Insurrecto* is a Philippine post-colonial novel, I primarily previewed book reviews and bibliographic information on the following Philippine novels written within the span of ten years

of *Insurrecto*'s publication: *Salamanca* by Dean Fracis Alfar, *Leche: A Novel* by Zamora Linmark, and *The Revolution According to Raymundo Mata* by Gina Apostol.

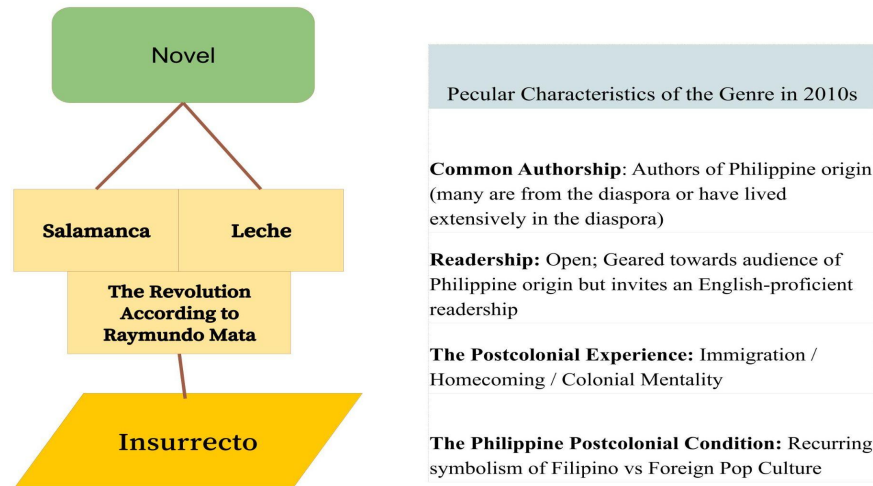


Fig.9 *Insurrecto*: Mapping the Genre and the Emerging Themes

Findings and Discussion. In reviewing Philippine postcolonial novels, I found that there were four notable peculiarities that departed from standard conceptualizations of the novel. All of the texts' authors are of Philippine origin, many of which were either born or have extensively lived in the diaspora. Of the three novels, at least one author is female and is of Visayan origin—a significant finding considering that female and non-Luzon based representation in previously examined genres were nonexistent (see illustrations in U.S. Census Bureau 1903; Rodell 1974 p. 101-102). All of these texts have been published in English. Of the three novels, only one has been formally published in a publishing house based in the U.S. while the other two were published in the Philippines. Even though Filipino is the national language, remnants of American education throughout the 20th and 21st century have made English language quite prominent in the nation's literary canon and media landscape (Bautista & Bolton 2008), meaning that these books would at least be accessible to a Filipino who frequently engages with English

materials. Considering that these novels employ regional references, cross-linguistic wordplay, and Philippine-specific settings, readers of Philippine origin are their intended audience, but the novels are still open to other English-proficient readers.

In determining how these novels explore the ‘postcolonial experience’, the following themes were most prominent: immigration / homecoming and colonial mentality / identity crisis. All of these novels at some point have their protagonists return to the Philippines and grapple with issues that speak to the political, cultural, and environmental turmoil of the Philippine nation-state. There is an exploration of issues related to identity (specifically regarding a diasporic identity) and legacies of colonization by signifying mundane details of the nation’s material realities. Recurring symbols of Filipino culture and culturally significant foreign cultures (often from their former colonizers) are employed in all of these novels. As these novels inherently grapple with the Filipino postcolonial condition through careful considerations of content, form, and production process, the novel—or rather the postcolonial novel—seek to disrupt monoglossic versions of reality that have been historically endorsed by nation-state ideologies.

5.4 Common Discourse Themes Across Genres

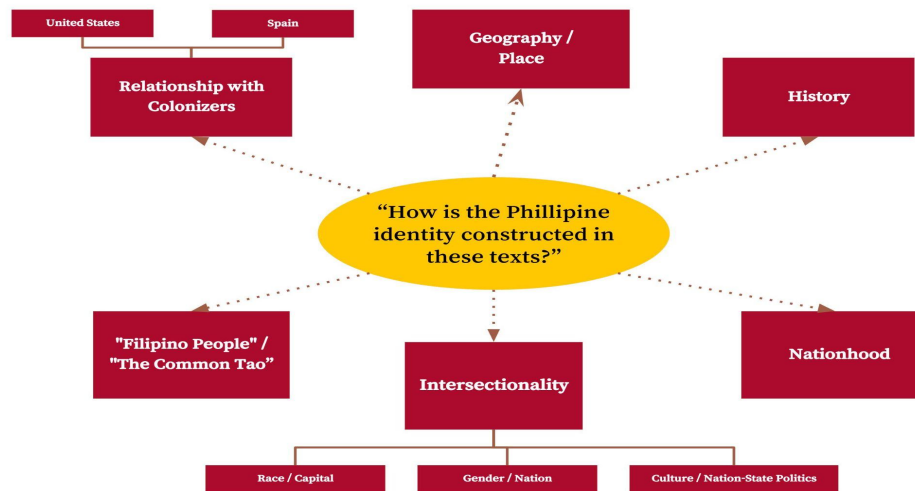


Fig. 10 Across All Genres: Emerging Discourse Themes of the Philippine Identity

Following the analysis of the genres' functions within the socio-historical context of the discourse on Philippine identity, I sought to create emerging common themes that shaped this discourse based on the previewed literature. Upon examination and analysis, all of the genres explored the following discourse topics: nationhood, intersectionality, the Filipino people / the common Tao, relationship with colonizers, geography / place, and history. Going into the process of fine analysis, these findings will specifically be used to guide coding for specific discursive strategies in the text and decisions on which excerpts of the primary texts will be analyzed based on the extent to which one theme or multiple themes are present in a passage. For instance, if there is a passage in a text that talks about the Filipino people extensively, then I will code that portion of the passage for specific devices that are employed to construct that theme and the discourse at large. As a practitioner conducting such an analysis of the passage, I would especially be looking for what social actors, processes, or events are represented, how they are characterized, what claims of truth or rightness are made about these actors, what perspectives

they are uttered from, and to what extent they are mitigated or explored in the text. In doing this work across three texts, I am able to recognize to what extent these texts are aligned or opposed to one another in the larger discourse about Philippine identity.

Some of the discourse themes also have more specific sub-themes, based on what was prominent for at least two of the genres. For instance, while Japan and China did have a history with the Philippines (the former more than the latter), discussions on their relationship with the Philippines were not as prominent in these texts as the United States and Spain. This is consistent with the historical contexts that are represented in the primary texts of analysis. The theme of intersectionality, coined by Crenshaw (1989) to describe how systems of oppression overlap to create distinct experiences for people with multiple identities, is broken down in three prominent sub-themes: race / capital, gender / nation, and culture / nation. All of the sub-themes are coded when present in the text, mainly because they also overlap with other discourse themes.

5.5 Significance of a Structural Analysis for the Educator-Practitioner: A Reflection

As an educator-practitioner, the process of a structure analysis and its respective findings yielded the following information: 1) background information about the texts' respective genres with particular attention to their socio-historical significance and 2) additional contextual information about the researched discourse of interest, which is on Philippine identity. Based on the overall findings of the structure analysis, each genre is positioned quite differently in the overall discourse of the Philippine identity of their respective time periods; I am able to make a loose hypothesis on the primary texts' ideological orientation. The census' construction of the Philippine identity is likely more aligned with the ideologies of the U.S. nation state while the novel's construction very much contests nationalistic ideologies in hopes of illuminating marginalized voices within the discourse. To what extent the hypotheses are true and are able to

fulfill their ideological purpose will depend on these discursive strategies. Out of all the three texts, the play would most likely benefit from a fine analysis; the preliminary research already hints at potential contradictions within the rhetoric of Filipino nationalism based on the limited perspectives in authorship and the limited scope in the readership or audience. In creating a working schema of emerging common themes across genres, I am able to create a systematic, comparative approach on determining the similarities and differences in how each of these texts construct the same themes. Ideally, this would help reveal what perspectives or themes are present or absent across the texts, or put simply, what can be learned about the discourse of interest from each text. This information can be used to evaluate whether a text should be designated as a focal text of a curriculum unit, whether a text should be a secondary or optional read in a text set, whether the text should be omitted entirely, or whether another text should be added to complement the text. Reisigl & Wodak (2017)'s emphasis on establishing intertextuality further aids in finding potential alternative or complementary materials.

In the larger process of text selection, findings of a structure analysis are particularly useful in learning more about a particular genre in relation to its historical significance. When handling texts that are produced from a completely different history or culture than one's own or cultures that have been historically marginalized, such considerations cannot be ignored as this contextual information is crucial in understanding the themes of those texts. As an educator-practitioner of Philippine origin analyzing Filipino texts, I knew some amount of this background knowledge beforehand, but the process of structural analysis provides a working approach on how to conduct thorough and historically responsive research in ways that challenges the educator-researcher to be critical of their findings. Being able to articulate how a genre can function ideologically in shaping a discourse gives educators some idea of what

affordances and constraints a text has in deciding what content will be represented in instruction. There are additional institutional factors that should also be considered in relation to genre, such as students' familiarity with the genres, interests, and feasibility of producing the texts for classroom use; however, these findings can provide valuable insight on the socio-historical factors that go into the creation and function of a text—a powerful means for the radical ELA educator to leverage in developing critical, historically responsive literacy.

CHAPTER 6: TEXT ANALYSIS

“Deconstruction...is a careful teasing out of the conflicting forces of signification that are at work within the text itself. If anything is destroyed in a deconstructive reading, it is not meaning per se but the claim to unequivocal domination of one mode of signifying over another. This implies that a text signifies in more than one way, that it can signify something more, something less, or something other than it claims to, or that it signifies to different degrees of explicitness, effectiveness, or coherence.”

— Barbara Johnson (2014) from Teaching Deconstructively in *The Barbara Johnson Reader*

In this chapter, I will present the findings of the fine analysis of the following texts in the following order: *1903 Census of the Philippine Islands* by the U.S. Census Bureau; *Yesterday, Today, and Tomorrow* by Aurelio Tolentino; and *Insurrecto* by Gina Apostol. Due to the large volume of collected data from these texts, I will only present an excerpted portion of the findings in the form of one detailed case study per text in order to focus on discussing the relevance of these findings in evaluating considerations of these texts for an ELA curriculum. The findings within the detailed case study will correspond to one or two emerging discourse themes that were identified in Section 5.4.

Within each detailed case study, I will present the institutional framework, or the context, in which each text was produced. This means that I will discuss the justification for the selection of the text, provide background information of the author, and address significant factors related to the production of the text itself. I will also describe the ‘surface text’, or the material description of the elements present in the text, and disclose which portions of the text are represented in the findings of the detailed case study. Using Reisgl & Wodak’s (2017) guidelines for identifying discursive strategies, I will show a detailed sample of notable literary and rhetorical devices that construct themes related to the discourse around Philippine identity. In describing argumentation strategies, I will reconstruct a represented argument in the text by deconstructing a sample passage based on Toulmin’s argumentation scheme. Based on the

contents of each detailed case study, I will discuss the affordances and constraints of what can be learned from these passages about the Philippine identity based on their discursive construction. Lastly, I will conclude this chapter by reflecting on the utility of the fine analysis for the educator-practitioner and addressing the limitations of the analysis. Along with the findings of the structure analysis, this will make up the overall findings for the critical discourse analysis portion of the thesis.

6.1 Fine Analysis: 1903 Census of the Philippine Islands

Institutional Framework and Context. Among the three primary texts of analysis, this document is arguably one of, if not the, most ambitious and expansive attempt in surveying and defining the Philippine population. This document was produced shortly after the events of the Spanish-American War and the Philippine-American War, where the Philippines gained their independence from Spain only to be subjugated under U.S. colonial rule. The Congressional Act of 1902 permitted the conducting of the census under the condition that the ‘insurrection’ ceased—though resistance efforts still continued during the enumeration process regardless. The report, produced in 1905, was conceived as a means of consolidating and confirming control over the archipelago’s ‘insurrection’. Similar to the previous colonial census documents of Cuba and Puerto Rico in Chapter 5, this project was also supervised by General Joseph Sanger, the head of the U.S. Census Bureau, which also mobilized efforts of multiple anonymous supervisors, enumerators, and statisticians in various levels of the colonial administration.

However, a significant departure of this particular census document from previous projects is the involvement of collaborators among the colonized; the Philippine Commission, which was appointed by the U.S. government to assist in governing the Philippines, is named as a leading author of this document. In rationalizing this collaboration between the Philippine

government and the U.S. Census Bureau, The then-Governor-General Taft writes, “The taking of the census...will therefore form a test of the capacity of the Filipinos to discharge a most important function of government. . . . The census is to be taken solely for the benefit of the Filipino people, . . . [and] they should lend their unanimous support to the successful taking of the census” (Sanger, Garrett, & Holmstead, p.20). Employing a “test of [the Filipinos’] capacity” not only reinforces the U.S.’ dominance in the governance of the Philippines and the production of this document; this also shows how Filipinos—and their desire to be in a better position to govern their affairs— are repurposed in this emerging yet still unstable social order in favor of sustaining U.S. colonial rule. Allowing Filipinos to be local supervisors and enumerators permits the census to represent a much wider scope of the Philippine archipelago that is harder to capture either due to war, accessibility of terrain, or lack of shared languages and customs. However, they are not in a position to decide parameters of what information is worth collecting and for what purpose, aside from being notified that this document is “solely for the benefit of the Filipino people”. Despite that this document is ‘for the benefit of the Filipino people’, the supervisors’ decision to publish this text in English in the U.S.-based publishing institution underscores the fact that Filipinos not being the intended recipient and readership of the findings. The expansive depth and breadth of this project as the authorship of ideologically influential figures (ie. U.S. Government and the Philippine Commission) made this text valuable for further analysis.

Surface Text: Scope of Analysis. The *1903 Census of the Philippine Islands* consists of four volumes in the following order: Geography, History, and Population; Population; Mortality, Defective Classes, Education, Families, and Dwellings; and Agriculture, Social, and Industrial Statistics. Each volume contains a combination of illustrations, folded maps, detailed descriptive

entries, and statistical tables that contain data about all of the municipal and provincial districts in the archipelago. My edition of this text is online, which I accessed through the University of Michigan’s Digital Collections. All of the pages are scanned images and were subsequently downloaded as a combined PDF. Each volume is at least over 700 pages long. Due to my lack of capacity in reviewing and coding every single page of the text, I narrowed my scope of my analysis to only examine select descriptive passages from Volume 1: Geography, History, and Population. The volume is divided into these three chapters with respective sub-sections, concluded by an appendix. The detailed case study for this fine analysis are representative of the following passages: The volume’s opening ‘Introduction’ chapter and the section ‘History of the Population’ from the Population chapter.

Discursive Construction: Profile. The following table below describes the consolidated data of discursive strategies that were employed regarding the characterization of Filipinos and the Philippines at large in the analyzed passages. In order to minimize misrepresentation of the data, nomination and predication strategies were directly drawn from the text. The highlighted perspectivization and mitigation/intensification strategies were primarily centered around the hierarchical politics around authorship of the text.

Fig. 11 Fine Analysis Detailed Case Study: 1903 Census of the Philippine Islands by U.S. Census Bureau	
<i>Perspectivization: The Authorship of the Colonial Administration</i>	
U.S. Colonial Administrative Officials	Philippine Commission (appointed by U.S. Government)
<i>Intensification Strategy</i>	<i>Mitigation Strategy</i>
Descriptive passages about the Philippines were only written by U.S. Colonial Administrative officials	Only represented in through photographs, maps, and diagrams
<i>Predication and Nomination: The Philippines and its Population</i>	
Filipinos / 'the natives'	

mix of 'civilized' / 'wild' peoples		"in various stages between complete savagery and dawning civilization"
<i>Classes</i>		Benevolence: "were treated with kindness and compassion"
"savage + nomadic"	"peaceful and sedentary"	"an erring flock" (Spaniards = shepherds)
"peaceful, nomadic, and timid"	"pagans"	"generally subordinate to lawful authority" / "make excellent soldiers"
"Christians"		simple souls
"infidels"		credulous, timid, easily led, unable to act on their own judgment
<i>educated // 'Intelligent Filipino'</i>		<i>"Wild" peoples</i>
"able to read, write, speak in Spanish + local dialects"		cannot count very high' / lack of numerical literacy
<i>Supervisors</i>		<i>Christian Filipinos</i>
(All are men) - supported by statistical tables and pictures		"thought competent to express an opinion"
dressed in suits / formal wear		
the best ones = worked without compensation		
Philippines		
"A Christian mission rather than a colony"		use of numbers / size of property to describe the geography + presence of landmarks
"an expense" / "extension of [the Spanish's] treasury"		Purpose of census: "gathering of the social and industrial conditions of the people"
capital / material		

The Filipino, According to Discourse. Although the U.S. Census Bureau and Philippine Commission claim co-supervision over the census procedures and the production of the report, the ways in which both are represented in the report underscore their dynamic as an imperial nation-state and colony. Numerous illustrations, photographs, and statistical tables offer expanded depth of an 'objective' representation of the Philippines in terms of geography and

population, far more than the other two primary texts of analysis, but having one party control most, if not all, aspects of the text's production allows the authors to mitigate authentic Filipino accounts in the discourse and intensify aspects of the Philippine nation that are conducive to understanding their social and industrial conditions for its utility as a colony. This is supported by recurring predications of the nation as potential capital, signifying the nation-building process of the census as a capitalistic project.

As such, the Filipino population in the census are largely designated into a continuum of tribes that are “in various stages between complete savagery and civilization” based on their potential value to serving the U.S. colonial state's interests. Based on the employed predication strategies, the ‘civilized Filipino’ is constructed around ideas of intelligence, in which Spanish literacy and numeracy skills are considered to be valuable indicators, their affiliation with Christianity, and a perceived subordination to lawful authority. The ‘civilized’ Filipino shares many similarities with the Filipino elite or *ilustrado*, having the financial means to receive an education and be enculturated into their ideals and belief systems. From the perspective of the U.S. colonial administration, this is the representative ‘Filipino’ who is deemed capable enough to take on responsibilities of self-government, one that other Filipinos should aspire to be like—as long as they are compliant to their subservience under the U.S. colonial state. In the interest of further exploring how these characterizations are further employed in the text, the following diagram below showcases a reconstruction of a common line of argument in the census involving the Filipino population.

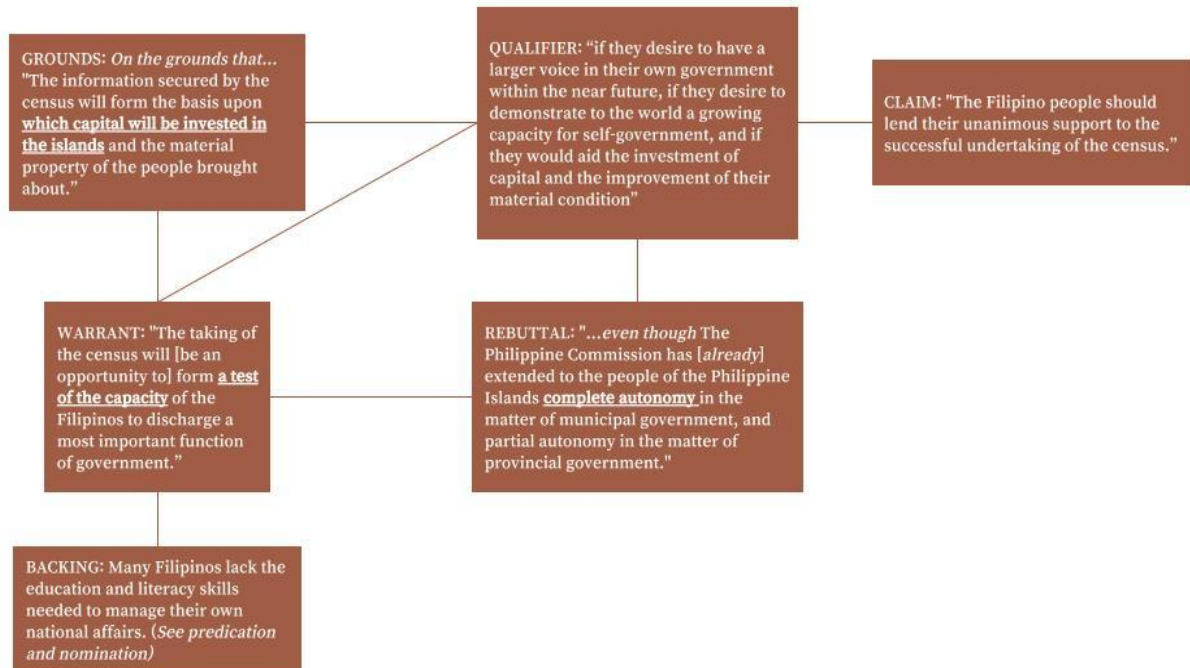


Fig. 12 A Toulmin Reconstruction of A Recurring Argument in the *1903 Census of the Philippine Islands*

The overarching claims and grounds of the many arguments in the census, like the one above, are constructed around the interacting *topois* of utility and capacity. In order to be considered ‘capable’, one must have some utility in fulfilling a greater interest, namely proven by possessing literacy skills and complementary religious beliefs. Although the grounds for this claim betray the ulterior motive of the census as a means of surveying the nation’s value as a colony, the argument is presented to appeal to the people’s aspirations of being recognized as a nation from other influential powers. In these lines of argumentation, the census’ construction of the Filipino offers the following contribution to this time period’s discourse around Philippine identity: ‘If Filipinos can show that they are ‘civilized’, ‘capable’, or ‘useful’ on the grounds of morality, capital, and intelligence, then they have the right to be recognized as an equal to other national powers.’ As a result, the Philippine identity became inherently tied to one particular

image: the Spanish-literate, Christian male complicit and perhaps accepting of U.S. colonial superiority. Those who are not literate in Spanish, practice non-Christian religious practices, and promote discord against the U.S. colonial state are excluded in this discourse.

6.2 Fine Analysis: *Yesterday, Today, and Tomorrow*

Institutional Framework: Context. Prior to producing *Yesterday, Today, and Tomorrow*, Aurelio Tolentino was a fairly prolific playwright of political plays during this time period, having produced *Simukuan*, a three act *zarzuela* that had revolution as a main theme, and *Luhang Tagalog*, which “inspired thoughts of war and treason” but was not otherwise labeled as ‘seditious’(Manuel 1970). While Americans eventually came to recognize the Filipino drama as a medium for social protest, many Americans, including Arthur Riggs (a retired naval commander and editor of the newspaper *Manila Freedom* from 1902-1904), initially passed off the plays as “relatively harmless” and critiqued the “shallowness of the [Filipino] mind” and the plays’ “lack of inventiveness” (Riggs 1951; Rodell 1974). The plays did not initially draw in American audiences either, being held in venues of dubious quality and were performed in Tagalog.

However, these dispositions changed when a former Spanish officer, Enriquez Calderon, notified American officials of the seditious nature of these plays, particularly in regards to destroying symbolic imagery of significance to the U.S. regime and uplifting Philippine symbols of revolution. The production of *Yesterday, Today, and Tomorrow* at the Libertad Theater on May 14, 1903 led to the arrest of everyone in the theater for the play’s direct condemnation of the U.S. regime. This included Tolentino, who was convicted of sedition and charged with 2 years of imprisonment and a \$2,000 fine. Occupying American authorities in Manila viewed this play as a violation of the 1901 Sedition Act, a law that was intended to accelerate the termination of the

Filipino ‘insurrection’. Section 10 of the Sedition Act permitted legal sanctions against anti-American playwrights and legitimized the *Yesterday, Today, and Tomorrow*’s suppression under a court of law (Hernandez & Riggs 1984). Years later, Arthur Stanley Riggs eventually published an English translation of the play, along with six others, in the book *The Filipino Drama: 1905*. In Riggs’ words, he wanted to provide sufficient explanation and commentary to the Filipino ‘seditious’ drama before the American public in order to “show in the words of the Filipinos themselves what are their characters, ideas, beliefs, and habits (Riggs 1951, p. 45)”. When the Americanized schooling system became more established, the play was eventually repurposed in instruction solely for the purpose of learning English and could only be read and not seen (Realubit 1961 in Rodell 1974).

Considering that there were numerous political plays similar to *Yesterday, Today, and Tomorrow*, this particular play was selected as the primary text for analysis for the following reasons: 1) accessibility and 2) its positioning as a radical piece of theater, one of the first of its kind during the time period, in part due to its suppression by the U.S. colonial regime.

Surface Text: Scope of Analysis. My edition of this text is an online photo-scanned copy, sent as a PDF document from a professor. Although the detailed case study is only representative of the contents in *Yesterday, Today, and Tomorrow*, it should be noted that the play exists in the context of Chapter 10 of Arthur Stanley Riggs’ (1981) *The Filipino Drama: 1905*, which provides commentary on the production of Aurelio Tolentino’s play that is followed by the English translation of the play.

The first page of the play introduces the cast, providing names (originally in Tagalog), their translations, and their marked significance. Organized into a three-act structure, the play is, in essence, a retelling of Philippine history and its history with colonization up until the present

day of the Philippine-American War. Act I represents ‘Yesterday’, which follows the start of the Filipino people’s colonial history up until Spain’s colonial rule. Act II, ‘Today’, follows the Filipino people’s revolutionary struggle against Spain up until their joint victory with the United States during the Spanish-American War. Unlike the previous acts, Act III, ‘Tomorrow’, invites speculation on the ending of the Philippine-American War with the United States allowing the Philippines to be an independent nation—even if such an ending has yet to be determined at the time the play was produced. While the entire play was coded, the detailed case study will primarily focus on the constructions of Filipino-coded cast members and their lines of argumentation within the political play-mediated discourse.

Discursive Construction: Profile. The following table below describes the consolidated data of discursive strategies that were employed based on the text of the play itself. This particular detailed case study examines the discursive construction of Filipino-coded social actors in a nationalistic play. While the nomination and predication strategies were largely drawn from the text verbatim, in order to minimize misrepresentation of the data, the highlighted perspectivization and mitigation/intensification strategies offered to shed further insight on how elements of the genre can contribute to particular discursive representations.

Fig. 13 Fine Analysis Detailed Case Study: <i>Yesterday, Today, and Tomorrow</i> by Aurelio Tolentino					
<i>Perspectivization Strategy: The Cast List</i>					
Imperial Capitalist			Anti-Imperialist / Filipino Nationalist		
Tagalog Traitor 1	Spain	The Friar	Philippines	Filipino girl	
Tagalog Traitor 2	Spanish Government	King of China	Filipino people	Filipino countrymen	
		American Government	America		
<i>Mitigation / Intensification Strategy: Line Distribution</i>					
Characters	# of lines		Characters	# of lines	
Philippines	108		Traitors	75	

Filipino People	110		Filipino Girl + Countrymen	38
<i>Predication and Nomination: The Filipino Social Actors</i>				
Inangbayan / Philippines / Mother Country		Tagalog / From the River / The Filipino People		
<i>Utterance from</i>	<i>Predication</i>	<i>Utterance from</i>	<i>Predication</i>	
Traitor	"the witch / the lying witch"	Asalhayop	"...the support of my life."	
Traitor	"a good woman"	Asalhayop	"...the grace for the future"	
Mother Country	"...although I am so weak, without arms to defend myself, and without companions?"	Mother Country	"beloved children, who have followed [the Tagalog Traitor], have been infected by his adverse fortune."	
Filipino People	"Mother"	Traitor	"Ignoramuses"	
The Friar to Spanish Government	"the cause of the present disorders"	Filipino People	heroic / capable of sustaining our rights before the world	
Filipino People	desirable (by all nations of the world)	Filipino People	naturally honorable	
Filipino People	"the recognized goddess who has covered herself with beauty in her celestial seat."	Filipino People	noble	
Mother Country	"a wedded woman" / a widow	Mother Country	a great / beloved son / blood and flesh of my heart	
Asalhayop (Having beastly traits) and Dahumpulay (Venomous Snake) / Traitors		Mother Country	a king	
Mother Country	"the body...who carries money and carries copper"	Mother Country	"a revolutionist"	
Filipino People	"brother without heart, without honor!"	The Friar	Sacreligious / criminal / charlatan / traitor / a shameless, animal's face	
Filipino People	"In their veins runs the dirty blood of Lakan-Sailan, that traitor who ordered our poor Mother Country ties by the neck"	American Government	an inclination to rivalry (amongst themselves)	
Filipino People	"race who... envenom the people"	Masunurin / Very Obedient / The Filipino Girl		
Spanish Government	oppressor of their own people	Filipino People	"who will care for the wounded"	
	deserved to be burned / suffer a cruel death	Mother Country	"maidens, beloved daughters..."	
	sells out their own people to colonizer	Mother Country	"beautiful women...of the Red Cross, organized for war."	

The Philippine Nation, According to Discourse. Based on the discursive profile of this case study, there are two ideological positionings that drive the conflict of this play: the imperial capitalist and the anti-imperialist Filipino nationalist. Although this play's central conflict rests between the Philippine nation and their colonizers through history, this casting of multiple Filipino social actors disaggregates factions that make up the Philippine nation beyond the binary of the nation and their respective governments (ie. America and American Government as two separate entities). Among the Filipino social actors, both Tagalog traitors are positioned in the former while the rest—notably divided into four factions of Filipino representation—represent the latter. In contrast with traitors, whose referentials relegate them to be animals, the rest of the Filipinos are cast in gendered roles: Inangbayan (Mother Country / Philippines), Tagailog (The Filipino People), Masunurin (The Filipino Girl), and Ualangtutol (Filipino Countryman). Their prominence in the play's events is greatly affected by line distribution, with Inangbayan and Tagailog having the most lines out of the four Filipino social actors as well as the most influence in shaping the course of Philippine history in the play. Although line distribution and casting are only one of many discursive strategies, they are significant in shaping the orientation of a play-mediated discourse, one that is fundamentally constructed by a single writer. As much as this specific case study examines a different characterization of Filipinos from the *1903 Census of the Philippine Islands*, this also sheds insight into Tolentino's own subjectivities of how he, a Luzon-based, Filipino male playwright, constructs the parameters of a Philippine nation—both hinting at what it entails and what it doesn't.

The two Tagalog traitors are perhaps the most notable Filipino social actors that are 'othered' by this nation, presumably (as the play suggests) for good reason. According to their respective predications, their relentless hunger for capital and riches is animalistic and inherently

vitriolic to everything that the Filipino people stand for. These characterizations exist in contrast to descriptions of nobility and purity that are often associated with the main characters, Inangbayan and Tagailog, by the virtue of their devotion to the Philippine nation. The dehumanization of the traitor signifies their designation as a backwards, savage people, but aside from their lack of devotion to the Philippine cause of independence (in favor of being rich), it is unclear what other trait defines ‘membership’ or ‘belonging’, or whether or not there are degrees of membership that exist within the Tolentino-constructed Philippine nation.

The fact that there are designated characters like Filipino Girl and Filipino Countryman, with considerably less lines and presumably less impact in the overall plot of the play, suggests a hierarchy within this nation exists—especially since it seems that both characters would be encompassed in the overarching character of ‘the Filipino people’. Although it can be argued that none of the events in the plot wouldn’t have happened without these characters, their mobilization depended entirely on Inangbayan and Tagailog’s orders. It is not clear whether the decision to split these Filipino characters were based on class, education or religion (as the *1903 Census of the Philippine Islands* might suggest), but their referentials and actions throughout the play celebrate their obedient nature to the cause. Whether or not the strong emphasis on devotion and obedience was intentional, the ways in which these characters were constructed in the play signified the binary logic of nationhood—one that venerates unity, righteousness, a shared history, and implicitly, an essentialization of a population in relation to a lesser ‘other’.

And since the major theme for this play discusses whether or not Filipinos are deserving of the distinction to be recognized as a nation, the play primarily employs two conflicting arguments, each representing one of the two ideological perspectives. The following table below showcases two examples of reconstructed arguments directly from the text. One argument is

uttered by Asalhayop (Tagalog Traitor 1) during the opening scene while the other argument is uttered by Inangbayan (Mother Country) as she appeals to the American Government to recognize their independence in the closing scene.

Fig. 14 Conflicting, Toulman Reconstructed Arguments between the Traitor vs Mother Country

Claim	Filipinos ought to be subjects under a stronger, more capable colonial power.	Topois	Topois	Filipinos ought to be an independent nation.
Grounds	"It is better to be a rich slave than a poor freeman."		Normative Rightness, Morality	"O, didst thou not promise us when thou didst call us to thee, that thy brilliant flag should be the shadow of our desired liberty? Thou sadist that thy flag is not the ensign of cunning ambition and deceit, but on the contrary, is the ensign of the people that want to be free."
Warrant	"They say that our forefathers failed, and what of that? If I should avenge them, would they return to life?"	Utility	Equality	"And if we remain all our life under thy orders, we would not be me, but on the contrary, animals that lick the soles of their feet... And art thou not ashamed of thy self, that through thy strength though convertest us, who thine equals, into animals."
Rebuttal	"They say they will reconquer (regain) the liberty of the people."			"There are, however, animals that on occasion attack and kill..."
Qualifiers	"They are enjoying tranquility now. Why, then, should they voluntarily look for trouble?"	Utility		"...[but] if thou took (considered) us for such, the guilt will be thine if we attack thee."
Backing	"These people have not had education; the dog or the carabao is better than they, because the animals live and know how to live, but these people do not."	Education, Capability	Common Histories	"Consider the past, [America]; consider that the liberty which I long for thou didst also long to obtain from him who was thy master. Didst not thou destroy him, and break his power for laughing at his promises? Can't thou deny to us that which thou didst desire so much? That which is bad for thee thou shouldst not do to another. He who so slaves his fellow creatures is called idshonorable, and God hates such and chastises them constantly. He has created man to be free, and he who involuntary enslaves is an executioner of the rights of his fellow-man..."

The overall construction of these arguments employ completely different *topois*. The Tagalog Traitor constructs their argument based on the *topoi* of utility, which positions any

pursuit for freedom as something that does not bring any advantage—especially because the conditions of the status quo is presumed to already be beneficial for the Filipino people. The *topois* of education and capability are also invoked to undermine Filipinos' claims of being self-sufficient, though the Traitor does not elaborate on what characterizes Filipinos as 'ignoramus' as the *1903 Census of the Philippine Islands* does. On the other hand, the Mother Country's argument is constructed from *topois* of normative rightness, appealing that such a decision is morally the right thing to do. The argument is constructed on the premise that they are equals to their colonizers (and not the animals that they deem the Traitors to be), further supported by appealing to their shared histories with America. Although not mentioned explicitly, the Filipinos perceived capability for self-government is the underlying main conflict between the two arguments; the former believes that Filipinos fall short of this while the latter already presumes the Filipino people's capabilities at the onset of the argument. Combining this with Tolentino's use of the genre-specific elements as perspectivization and intensification strategies, the play is able to contribute an additional dimension to the discourse around the Philippine identity: The identity is tied strongly to the unwavering devotion of an emerging Western nation-state—one that inevitably centers 'Tagailog' or 'Tagalog' as the ideal Filipino.

6.3 Fine Text Analysis: *Insurrecto*

Institutional Framework and Context. Written by a female Philippine-American author of Visayan origin, *Insurrecto* is one among her many novels that seek to confront and reorient Philippine history, along with works like *The Revolution According to Raymundo Mata*, *Gun Dealer's Daughter*, and *Bibliolepsy*. Unlike her previous novels, *Insurrecto* is the only novel that was first published in a U.S. publishing house; the rest were either first published in the Philippines or were republished in the United States at a later date. Although this publishing

decision calls into question the intended audience of this novel, the decision reflects deep knowledge of the genres that are most prominent to discourses within the Philippine context. Historically since the 20th century, there is a considerable lack of literary readership across the Philippines, as the nation has gradually capitalized on mass media to disseminate ideologies and content (Hau 2017). This means that publishing a book would likely have significantly less engagement among the Filipino masses, thus rendering this medium to be less significant within Philippine-located discourses. This decision is rather typical for a modern *ilustrado* (Hau 2017) like Apostol, described as a person who is open to using foreign ideas and resources—often from intellectual spaces—as a means of examining Philippine society. Considering that such a work is produced from an academic space, the *Insurrecto*'s discourse is likely limited to a readership that already possesses a body of knowledge and critical literacy to comprehend the complexity of the books' arguments, primarily those who are either *ilustrados* themselves or intellectuals who are also very critical of the elite.

At the outset, *Insurrecto* is a novel about the complexities of American imperialism and the effect of colonization on the development of a U.S. military funded Philippine oligarchic state. Through its retracing and examination of the Balangiga Massacre, an often forgotten story within the Philippine-American War, the work grapples with the consequences of what it means to develop a sense of being from a place of conquest—especially considering that this work is produced at least one hundred years after the *1903 Census of the Philippine Islands* and *Yesterday, Today, and Tomorrow* were published. I selected this novel as a primary text of analysis primarily because the book's subject matter of the Philippine-American War situates this work in relation to the other two primary texts for analysis. By looking at a text published over

one hundred years after the two texts, there is an opportunity to gauge how the discourse around the Philippine identity has changed over time.

Surface Text: Scope of Analysis. The overarching plot of *Insurrecto* follows a filmmaker and a Filipina translator on a road trip to the site of a Philippine uprising and massacre. Alongside this, the novel explores two concurrent narratives at play: 1) two dueling scripts of a movie featuring scenes from the Philippine-American War and the narrative of the uprising's most prominent yet forgotten heroines, Casiana Nacionales and 2) coming to terms with both female protagonists' private sorrows in part connected to political violence.

In terms of the novel's structure, there are three layers of temporal and historical settings that are mapped onto *Insurrecto*'s narrative with their respective perspective characters. One contextual strand follows Chiara Brassi (a filmmaker) and Magsalin (a translator) during the height of Duterte's War on Drugs campaign in present-day Philippines. One contextual strand follows Ludo (a deceased filmmaker) and Virginie, Chiara's parents, during Ferdinand Marcos' martial law regime in the 1970s - early 1980s. The third contextual strand follows the main protagonists of the dueling scripts, Cassandra Chase (a New York based photographer) and Casiana Nacionales, during the Philippine American War. The novel also takes some elements of the play script, including a cast of characters with accompanying descriptions and clear divisions of the novel according to a three-act structure. There is also a 'doubling' of chapters, which signifies corresponding versions of Chiara and Magalin's movie scripts. Each chapter is preceded by a different number, indicating that the chapters are out of order.

For this detailed case study, the findings mainly reflect two of the following chapters from the novel: Chapter 17 (The Dossier Magsalin Receives) and the first three pages of Chapter 22 (Tristesses). Told from Magsalin's point of view, Chapter 17 follows Magsalin's examination

of the photos on the Philippine-American War contained in the dossier that she receives from Chiara. The excerpt from Chapter 22 purely traces Magsalin’s positionality as a “surplus of academic desire” who has “succumb[ed] to her fate in a Third World order” (Apostol 2018, p.122)

Discursive Construction: Profile. The following table below describes the consolidated data of discursive strategies that were employed based on the text of Chapters 17 and 22 of *Insurrecto*. In order to minimize misrepresentation of the data, most, if not all, of the named strategies are directly drawn from the text itself—many of which were explicitly named by the chapters’ narrator. This is consistent with characteristics of the subgenre, historiographic metafiction, which employs “a questioning stance through their common use of conventions of narrative, of reference, of the inscribing of subjectivity, of their identity as textuality, and even of their implication in ideology” (Hutcheon 1991, p.286). Although this is not entirely representative of the discourse in the entire novel, this detailed case study is an example of how a postcolonial discourse is constructed with a self-awareness of its own discursive nature.

Fig. 16 Fine Analysis Detailed Case Study: Chapter 17 and Chapter 22 of <i>Insurrecto</i> by Gina Apostol		
<i>Perspectivization:</i>		
<i>Layered Medium as perspective</i>		
Magsalin, the focal perspective	"dossier that Magsalin receives"	Library of Congress archive
<i>Active Naming of Perspectives (according to Magsalin)</i>		
the victim, the stilled and captured	the captor, the soldier who wounded the captured	
the victim, who may be bystander, belligerent, blameless, blamed	the captor, the Colonizer who has captured history's lens	
the colonized, viewing their captured history in the distance created by time	the citizens, bystander, belligerent, blameless, blamed	

<i>not mentioned - the actual viewer</i>		the actual photographer, captured both the captured and the captor		
<u>Mitigation / Intensification: Naming Functions of Linguistic Devices</u>				
Naming Discursive Strategies		Use of linguistic analysis		Use of grammatical devices
		"“Soldiers,” for instance, refer only to white males. “Burned” does not suggest who has done the burning. “Firefighting measures” is a generous term, given the circumstances.”	et cetera	quotes
			ellipses	
<u>Predication and Nomination: Magsalin and The Dossier</u>				
Magsalin - The Postcolonial Filipina				The Dossier
<i>Proper Names</i>	<i>Places</i>	"she includes"	"she scribbles"	<i>"history"</i>
Stephane Real	Harvard, Cubao	"she rides the wave, she checks herself"	"her queries"	"in ellipses... to obscure to know" (referring to one kind of history - likely the colonized)
Dedalus	New York, Cubao	"she calls"	"she waded"	"not fully annotated or contemplated on online archives" (claim)
Decembrists	Philippines	experiences quibbles (“reader moments”)		"whose history has colonized the captured created by the distance of time" (citizens' history - attached to nation-state)
Dostoyevsky	Manila	<i>Books</i>		"captured"
Gustave Flaubert	Cornell	<i>Dublin</i>		<i>"the viewer"</i>
<i>Objects (and their Predications)</i>		mysteries of lemon soaps and Irish pubs		"not all viewers are ideal"
Postructuralist Paganisms		<i>The Devils</i>		"the passivity of a photographic record... might be relieved only by the viewer"
Twin, cartographic jokes		Decembrists' plot		<i>"the photographer" as "he/him/his"</i>
Homonymic humor		<i>The Devils</i>		"the one who captured the captured and the captors"
Waray tongue-twisters		Revolution of 1848		"actual"
scatology		<i>Objects in Magsalin's notebook</i>		<i>"photographs" (pictures, sheets of paper, drawings, stereo cards)</i>

Brazilian novelists	problems of continuity	"the ones not explained by hopscotching chapters"	"index card-size pictures against yellowed boards"	
Argentine soccer players	issues of anachronism		Postcard-size	A set of thick, twinned prints
Indonesian shadow puppets	life-span		"is doubled"	"twin"
Afro-Caribbean theorists	subject	male	"identical"	"like a script"
Dutch cheeses	the women	"who have superpowers"	"passivity"	
Japanese court fictions	longevity		"of dead Filipino bodies and burned Filipino towns"	
mythopoeic , obscure animals within epics	dispassion		remarkably precise	hard to see
				"the captured"
			"stilled and muted and hallowed in mud and time"	
			"who may be bystander, belligerent, blameless, blamed"	

Magsalin: The Postcolonial Filipina, According to Discourse. Although this detailed case study primarily focuses on the perspective and characterizations of an individual rather than an entire nation, like *1903 Census of the Philippine Islands* and *Yesterday, Today, and Tomorrow*, Magsalin’s life embodies that of the postcolonial condition, being, in her own words, “constructed out of some ambient, floating parts of a worldwide emporium (Apostol 2018, p. 97)”. Rather than being constructed by character traits or adjectives, she is constructed by objects that each contain their own subjective meanings and histories—literary texts, cultural figures, and scholars from all around the world. And even through those objects, as demonstrated by the notebook, she demonstrates an active role in producing more objects—problems of continuity, issues with anachronism—signifying an active role in constructing herself within this discourse even when their meanings (scribblings) are not entirely apparent to the reader. To understand her

is crucial in understanding her subjectivities, as her perspective dictates what reality that the readers are exposed to. However, even when armed with this knowledge of Magsalin, it is impossible to grasp the exact significance of these objects to her life as readers are only given a list of objects, names, and places without much context. Framed as an argument with the self, as shown in Figure 17, the reader's experience is meant to be discomfoting here—as Magsalin grapples between the acceptance of not knowing (*topoi* of logical reasoning) and the urge to grasp and understand everything (*topoi* of emotion). Far cry from the contributions of the *1903 Census of the Philippine Islands* and *Yesterday, Today, and Tomorrow*, this exercise of self-reflexivity signifies a Philippine identity that is inherently heteroglossic, dynamic, and grapples with the discomfort of not being exactly understood. However, this contribution to the discourse on Philippine identity must also account for its positioning in academia as the phenomenon of not being easily understood is, in part, a byproduct of academia's inaccessible language and spaces from the masses.

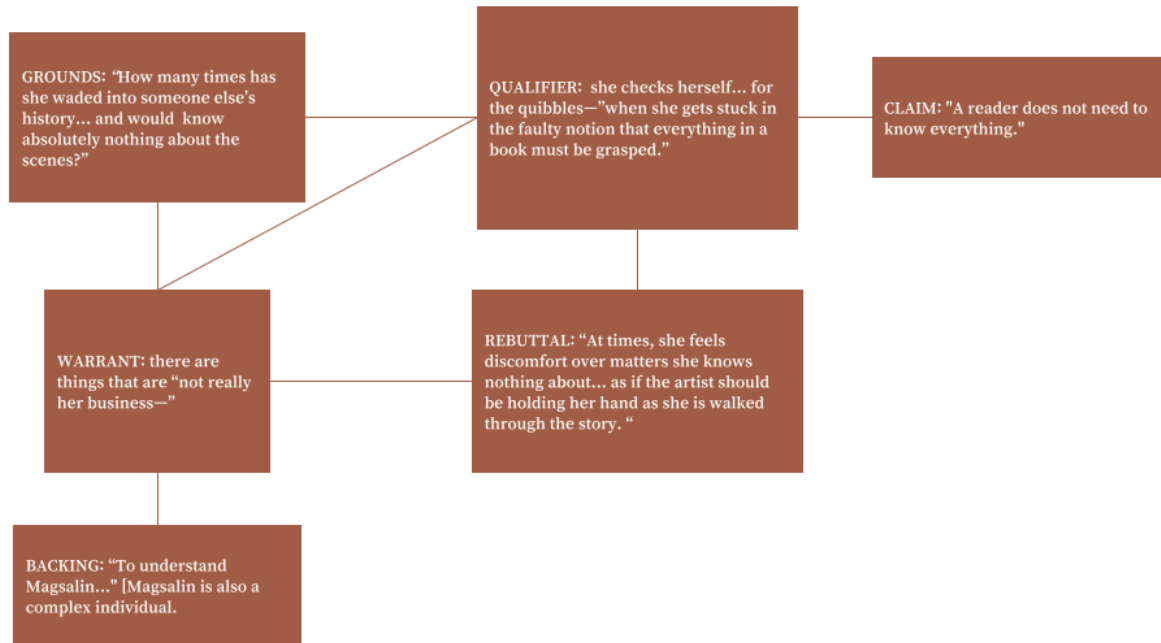


Fig. 17 A Toulmin Reconstructed Argument between the Self and Reader-Self in *Insurrecto*

History, According to Magsalin. As Chapter 22 deconstructs Magsalin’s subjectivities in placing her within the larger discourse of Philippine identity, Chapter 17 provides one example of how she demonstrates her agency within the discourse. Although the medium of the dossier constructs a particular reality of the Philippine-American War, Magsalin’s prior academic knowledge allows her to challenge that discourse by producing alternative meanings and interpretations that explicitly calls out the subjectivities embedded within discursive construction of the text. She names the primary social actors and perspectives—the viewer, the photographer, the captured—and uses predication to provide nuanced accounts in their roles of shaping history, highlighting how history is constructed by different agendas and perspectives. She describes the functions of linguistic devices (ie. ellipses, etc.) to demonstrate how representation and erasure are mediated by linguistics and the convenience of resisting elaboration. Additionally, she also narrates her own process of linguistic analysis to describe the work of interpretation and identifying biases in texts or accounts that claim objectivity. This act of deconstructing the

dossier's discourse in this manner illustrates the political subjectivities of history—particularly that of the Philippines—as a byproduct of histories of colonization. In employing discursive strategies in this manner, the colonial nature of discursive strategies are revealed and actively contested through a form of active reading that is shaped by Magsalin's own knowledge and subjectivities. Such work allows the discourse of Philippine identity to encompass multiple ideological orientations and allow marginalized perspectives to be represented within it, even if some remain more dominant than others by virtue of historicity.

6.4 Significance of a Fine Analysis for the Educator-Practitioner: A Reflection

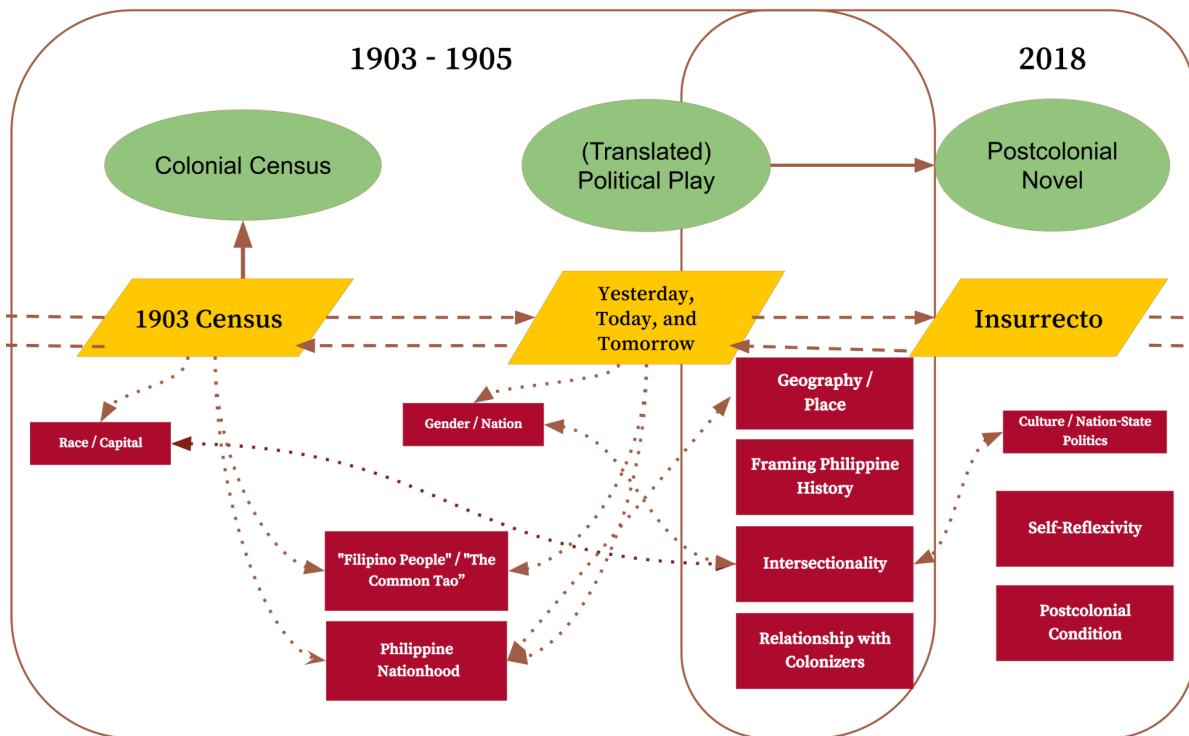


Fig. 18 Historical Discourse on Phillipine Identity: Connections between Discourse Topics from Detailed Case Studies

As an educator-practitioner, the process of a fine analysis and their respective findings yielded the following information: 1) rich, background knowledge on the production of the texts

and their significance within the development of Philippine identity as a discourse; 2) three descriptive, summative accounts on the unique discursive constructions of the three primary texts for analysis as well as a working list of devices and genre elements that act as discursive strategies and 3) greater clarity on each text's respective affordances and constraints in being considered for a high school ELA curriculum. Based on the overall findings of the structure analysis and the fine analysis, I am able to ascertain, from a critical discourse perspective, what aspects of the text need to be brought into attention in order to help students understand its socio-historical significance and the discursive construction. In this closing section, I will first put these findings in conversation with other factors of text selection in evaluating the texts' potential uses in the classroom. I will conclude by addressing my own subjectivities in shaping the limitations of my analysis.

Preliminary Considerations for Texts. In terms of the institutional factors that can affect the use of these texts in the classroom, there are notable constraints that could hinder their implementation in a high school ELA curriculum. Aside from Tolentino's *Yesterday, Today, and Tomorrow* (Realubit 1961 in Rodell 1974), none of the following texts, as of writing this thesis, have been taught in a K-12 classroom. Even with *Yesterday, Today, and Tomorrow*, the text was primarily utilized for learning the English language during U.S. colonial rule rather than Philippine History or Filipino revolutionary nationalism. In other words, there are little to no precedents for how these texts can be taught—particularly for the purpose of developing historically responsive literacy and shedding insight on American imperialism—and what complementary materials would work best for instruction.

With that said, outside of K-12, *Insurrecto* has at least been taught in higher education, primarily within Southeast Asian Literature classes in an English Literature Department (Ku

2021, 2022). Having observed at least one of the texts being taught in a classroom—albeit not in K-12—providing time and ample opportunities to build sufficient background knowledge on matters such as Philippine history, U.S. Imperialism, and/or even the politics around translated literature will be paramount in ensuring equitable access to the materials’ content due to the texts’ deep ties to Philippine history and their respective socio-historical contexts. In regards to access, logistics around disseminating multiple copies of the texts also need to be accounted for; although I have secured copies of the texts, two of them are digitally scanned images that have aged considerably. Securing class copies of *Insurrecto* may also require additional institutional funding if I am not able to procure the texts on my own.

In terms of contesting the relevance of these texts in a classroom, an argument can be made for designating these texts as American literature—even if doing so would call attention to the ongoing colonial state. The invisibility of anti-imperialist literature in the United States is strongly connected to the U.S.’s historical avoidance of being designated as an empire as well (Immerwahr 2019) and the nationalistic interests of glorifying U.S. foreign policy (Sleeter 2004). Although historically forgotten and underexplored in K-12 education for critical engagement, the production of these texts were heavily grounded in the history of U.S. imperialism in the Caribbean and Pacific. Two of the texts were even published for an English-speaking, American audience when the Philippines was under U.S. colonial rule and the other had primarily been published at a U.S. publishing house—thus earning a place (even if marginally) in the American canon. In taking these technicalities into consideration, even the ELA Common Core Standards (2010) offered up a potential affordance for the teaching of these texts to be legitimized by federal state standards in the following standard: “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including

how two or more texts from the same period treat similar themes or topics”. Even if there is no precedent for their use in the classrooms, their use in curriculum and instruction can be justified in a high school ELA classroom, particularly within the context of American Literature—provided that there are no additional federal mandates that would restrict teaching these materials.

1903 Census of the Philippine Islands: Considerations. Excerpting will be a necessity for this text since there are four volumes that each contain over 700 pages of material. Considering that this text promotes a deficit characterization of Filipinos, instruction should call attention to the text’s production background, perspectivization, and mitigatory representational strategies in critically gauging how these conceptions came to be represented in the text. Sections detailing the enumeration process and samples of the text’s use of mixed media would likely be the most conducive in using this text for the purpose of exercising critical literacy skills on non-fiction texts, such as the census, that claim objectivity. Depending on the number of students and/or the classroom demographic, using texts within a similar genre, such as the *1899 Census of Cuba* or the *1899 Census of Puerto Rico* can also offer potential alternatives or complements to this text. Along with a domestic census report, they are all written and organized fairly similarly with some notable departures, which makes this text viable as part of a text set.

Yesterday, Today, and Tomorrow: Considerations. As a translated play, there needs to be some considerations around providing background knowledge on the politics of translation in addition to context about Philippine history and the genre of Philippine drama within that time period (preferably not Riggs as a standalone text). The play can offer opportunities to converse about contexts around medium and publication, specifically what it might mean to be published as a stand-alone work vs as a component of someone else’s larger work. Decisions to perform

and act out the text in class (with props!) will also be strongly encouraged, especially because this text has been historically restricted from being performed due to its ‘seditious’ nature. The play’s references to other texts, such as the Declaration of Independence, might indicate a potential complementary text taught alongside or before the play. Time-wise, this play is relatively short compared to other American plays, such as Arthur Miller’s *The Crucible*, making it easier to finish (if performing) within a much shorter time frame.

***Insurrecto*: Considerations.** Personally, I find this text to have the most barriers in being taught in a high school ELA classroom. Not only is *Insurrecto* a novel, it is also a work of postcolonial metafiction, which often features non-linear narratives and unconventional storytelling techniques that students may not be familiar with even going into upper high school. *Insurrecto* is a challenging read due to its departures from the conventional novel. In addition to providing means of gaining sufficient background knowledge, providing recurring scaffolding will also be crucial in ensuring that students feel grounded in understanding how and why *Insurrecto* is structured in the manner that it is. It might also be worth having students read the novel in sequential chapter order, provided by sites such as praxino.org. However, arguably the biggest hurdles in utilizing the text is the considerable amount of academic prose, as shown in Chapter 22’s deconstruction of Magsalin, and the complex lines of argumentation employed across the time-leaping of chapters. As a novel, it is truly only possible for *Insurrecto* to be the central text of a unit based on a selected novel, though I am open to considering the use of *Insurrecto*’s passages or individual chapters as standalone texts. All potential constraints aside, there is also a lot of value in utilizing *Insurrecto*—even with excerpted sections—as a means of teaching discursive close-reading and modeling critical thinking.

Limitations of My Analysis. As an educator-practitioner with a post-colonial orientation, the formation of my detailed close studies and decisions around the passages I chose to analyze were largely informed by my interests in both expanding perspectives that are represented in the discourse of these texts and understanding the discursive logic of dominant ideologies. Exclusions from the discourse were always at the forefront of my evaluation of each text's affordances and constraints, as I tried to not only uncritically venerate these texts in favor of simply presenting what ideas are constructed in the texts themselves. However, there were also some limitations that could not be helped due to my positionality. For instance, only having the option to read the English translation of the *Yesterday, Today, and Tomorrow*—and not even being able to understand the Tagalog textual translations, much less the respective performance versions—promotes a skewed reading of the play that has historically served ideologies of the U.S. Colonial State.

As a reader and analyst of these texts, I must also acknowledge my positioning within academia as a modern *ilustrado* (Hau 2017), much like Magsalin and Gina Apostol. It is a distinction that mostly arose out of necessity, primarily having to read whatever transnational texts was available, having learned how to articulate the language of theory from being a long-time college student, and grappling with what it means to be a diasporic Visayan. My exploration of the discourse around Philippine identity largely came from similar concerns of the *ilustrado*, wanting to not only articulate the discursive moves of the texts but to also map myself within the larger discourse along with my subjectivities. In the larger work of text selection, such subjectivities shape assumptions about what texts are considered to be 'worthy' of being taught, which texts I gravitate towards for instruction, what I expect my students to know, what I choose to leave out, and ultimately, what ideologies I mediate, reproduce, or disrupt in the classroom.

PART III: EXTENSIONS OF CRITICAL DISCOURSE ANALYSIS: PEDAGOGICAL AND CURRICULAR APPLICATIONS

In Wodak's (2001) original procedure of an effective use of the discourse-historical approach, she names the practical applications of the findings as paramount to the significance of this methodology: "Practice is the target. The results should be made available to experts in different fields and, as a second step, be applied with the goal of changing certain discursive and social practices" (p. 15). Although findings in a discourse-historical approach have the potential to disrupt and change the ideologies that inform institutional practice, there are no studies employing this specific method that build on this potential in the field of education, particularly among teaching practitioners. As teachers, there is a need to confront the discursive and social practices that negatively impact the students' capacities to be valued thinkers, learners, and thinkers in the classroom (Freire 1972; Anyon 1970; Moll & González 1994; Valenzuela 1999; Love 2019). In this part, I aim to connect the findings of my thesis—both from the autoethnography and the critical discourse analysis—into my future practice as a full-time high school ELA educator, particularly in the practice of critical text selection in curriculum. Chapter 7 will discuss the components of text selection, modeled in the methodological approaches in the thesis, capturing an application of the discourse-historical approach in the context of a teacher-practitioner's material realities. Inspired by Kelley's (2002) speculative practice of freedom dreaming, Chapter 8 will present a proposal for the curriculum implementation of the primary texts analyzed in Chapter 6 within the context of a Pinay-American educator's future high school English classroom.

CHAPTER 7: FRAMEWORK OF TEXT SELECTION

"Can standards be used for liberation? And if so, what would your dream standards be?"

— Wayne Au, referenced in Tolteka Cuahuatin's *The Ethnic Studies: An Overview in Rethinking Ethnic Studies*

In this chapter, I will be discussing the framework of text selection that arose from the project of putting the educator's subjectivities in conversation with the subjectivities of texts that can be implemented in a high school classroom, highlighting the intersections between the histories of the material context, the educator/self, and the discourses of the texts in consideration of implementation. I use the term 'histories' to illustrate how every major component in this process is informed by a multiplicity of prior experiences, perspectives, and influences that, in this framework, are all recontextualized through the text's use in the classroom. Figure 19 shows the interactions between the components as they connect to the larger work of a text's implementation in a classroom. First, I will describe the framework's components in the following order: histories of self, histories of texts and their discourses, and histories of the material context. I will conclude this chapter by discussing the utility of this framework-process for teacher-practitioners.

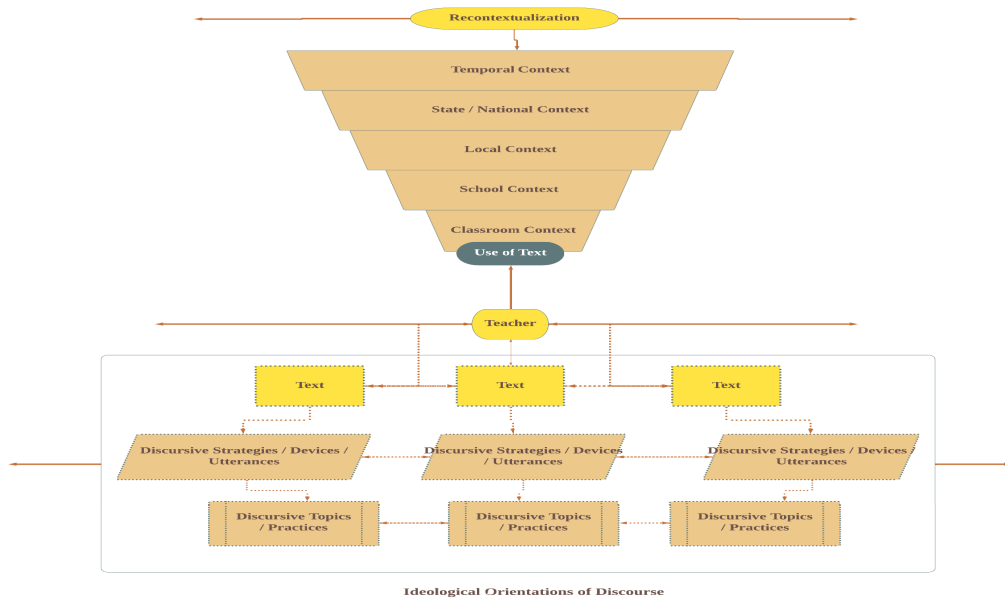


Fig. 19 Negotiating Layers of Histories and Subjectivities: A Framework of Critical Text Selection.

7.1 Framing the Framework

Before describing the components of this framework, I want to make clear that this framework of selecting texts is not prescriptive. Similar to the history of ‘standards’, frameworks have had a historical role in contributing to the oppression of students of color in the U.S. education system, from their origins in the eugenics era to the corporate-backed high-stakes climate in the contemporary era (Cuahuatin 2019). A similar sentiment extends to teachers as well, particularly teachers of color, who have to meet varying degrees of standards in their professional standing that can, and are designed to be, complicit to this ongoing oppression. In hopes of being able to meet the various standards of my professional standing while living up to the promises of radical pedagogies, I have created a framework for myself, and hopefully for other ELA educator-practitioners, that promotes a more critical and self-reflexive awareness of discursive practices that are mediated by an educator’s selection of texts for the classroom. By honing on the findings of this project thus far, I aim to use these insights in the process of freedom dreaming these findings within the practitioner’s context of curriculum concerns.

7.2 Component #1: Histories of Self

This component represents the critical self-reflective work of the autoethnography, in which the educator-practitioner evaluates formative experiences that have shaped both their identity and practice as an educator. In situating these orientations within a timeline, the framework illustrates how they are both connected to the past as well as the trajectory of educator’s practice. The educator plays a seminal role as the mediator between texts and its articulation of the discourses in their classroom use. While material context also inevitably

influences the educator's decisions on which texts are worth mediating, their use in the classroom is ultimately left to the teacher's discretion.

7.3 Component #2: Histories of Texts and their Discourses

Largely drawing from Wodak (2001)'s discourse-historical approach, the schema's inclusion in this framework highlights the methodology's practical application specifically within the context of the educator-practitioner. Although the illustration of the three texts in the framework is more specific to my process, the schema emphasizes the intertextual connections between texts in contributing to specific discourse themes. Impacted by the socio-historical factors of its time, each text carries their own histories, which are brought in and recontextualized according to the educator's—and the class at large—purpose for incorporating these texts into the classroom. Since the framework is largely focused on text selection, the framework does not illustrate how the discourses of a text are also mediated by students themselves, based on their own prior knowledge and experiences. The classroom itself becomes a web of interacting subjectivities between the text, the educator, and each student, yielding itself to the possibilities of new meanings and/or alternative interpretations. The trajectory of the texts' future histories draws from these possibilities.

7.4 Component #3: Histories of Material Context

This component represents aspects of the context that shape the material reality of the classroom. The material context is depicted in the form of a socio-ecological model, similar to Bronfenbrenner (1978)'s models of ecological development. However, the framework's departure from such a model lies in the fact that it does not focus on factors that affect an individual. Rather, the framework situates curriculum materials, such as texts, as agentic social

beings that can also have the means to occupy and shape the classroom ecology with the help of a mediator. In defining these layers of material context and their respective examples, I draw from my experiences as a student teacher in multiple schools and reflections on factors that shape my practice on a daily basis. Figure 20 outlines all five aspects of the material context along with examples that can impact decisions on incorporating texts in the classroom.

Fig. 20 Five Layers of Material Context: Considerations for Text Selection	
<i>Material Context</i>	<i>Questions</i>
Temporal Context	Any significant current or historical events? What are the contemporary attitudes that are prevalent in society?
State / National Context	Is my grade / classroom slated to be standardized testing? What are the curriculum mandates?
Local Context	What are the demographics of the school's immediate neighborhood? Are there any community organizations nearby? What issues are impacting students? What media or texts are the students into? Is your book banned? Will it be unbanned soon?
School Context	What is the school schedule? How much time is each class allotted? How often do teachers collaborate with the curriculum? What are the school's values as a community? Is there a library in school? Nearby? To what extent does administration encourage anti-racist pedagogies or a commitment to social justice?
Classroom Context	What is the physical layout of the classroom? What are the available technologies? Are you working with a teaching assistant or co-teacher? Are you co-creating curriculum and lesson plan materials? How many students are in the classroom space? What are the set classroom routines?

CHAPTER 8: FREEDOM DREAMING: PEDAGOGICAL APPLICATIONS IN THE DREAM CLASSROOM

“Without new visions, we don’t know what to build, only what to knock down. We not only end up confused, rudderless, and cynical, but we forget that making a revolution is not a series of clever maneuvers and tactics, but a process that can and must transform us”

— Robin D.G. Kelley (2002), *Freedom Dreams: The Black Radical Imagination*

In this chapter, I will provide an outline-proposal of the texts’ possible applications in classroom instruction, based on the contextual constraints of my teaching practice within a U.S. public school. Drawing on the findings from the autoethnography and the critical discourse analysis, I will engage in the practice of freedom dreaming (Kelley 2002)— through a more informal narrative style of writing—in envisioning how these texts can be implemented within what I envision to be my ‘dream classroom’ context. First, I will describe what context I want to work in as a future full-time high school ELA teacher, using the ‘histories of material context’ component from the previously proposed framework in Chapter 7 to guide this process. Next, I will propose ideas to implement these texts in the context of curriculum, using Posner (2004)’s guidelines of curriculum analysis to structure my thinking. In this section, I will also discuss more specifically concrete applications of the findings in the structure and fine analysis in the context of curriculum decision making and teaching. Lastly, I will conclude this chapter with a short evaluation of the curriculum proposal’s strengths and potential limitations in its execution.

8.1 “*The Dream Classroom*”

Upon reflecting on my past experiences in schooling—both as a student and a teacher—the ‘dream classroom’ for these texts and what I envision for this curriculum already exists. This classroom is in the city; I know that to be sure, as someone whose viable living options are cities that have public transportation, that are sanctuary cities, that don’t have the threat of a Critical

Race Theory Ban over our heads. I have a visual disability; I am an immigrant; I am a Pin@y who wants to freely teach Pin@y-like things. I dream of a space where I am free to teach as myself, where I can be in communities with others who experience life differently than I do. I could be in Philadelphia, New York, San Diego, Chicago, Washington D.C; anywhere where there is unbridled chaos and a supportive workplace environment for teachers to thrive in their work towards abolition. In Saidiya Hartman (2017)'s essay, *Terrible Beauty of the Slum*, she captured the essence of my dream classroom: "The air is alive with the possibilities of assembling, gathering, congregating. At any moment, the promise of insurrection, the miracle of upheaval; small groups, people by themselves, and strangers threaten to become an ensemble, to incite treason en masse."

An ensemble of 10 to 20 students would be there, give or take the unpredictability of first week schedule changes. There would be another co-teacher there, perhaps a student teacher or a TESOL teacher. One student might be Filipino, but more likely than not, the dream classroom is a microcosm of the world, from boys who were born down the block to refugees who crossed entire deserts and the Atlantic ocean in search of a better life. I, too, am a microcosm of the world, a postcolonial Pin@y made up of too many random fragments, and so are my students. They have also been shattered by the likes of the climate crisis and racial capitalism. The least I could do is to help them pick up the pieces and salvage what is worth saving. I am a facilitator; I am a guide; I am as much the teacher-student as my students are student-teachers (Freire 1970). The dream classroom is a sanctuary, hopefully with some white boards, enough not-broken roundtables and chairs, maybe a SmartBoard, inspirational posters, multilingual greetings, and lots and lots and LOTS of books.

In the dream classroom, I would teach American literature again, if asked, even with all its misrepresentations and hypocrisies. World literature would be so much better, but at least once in my life, I would love to teach a unit on American imperialism within the context of an American Literature class—as much as I would insist that English is not the lingua franca of English Language Arts; expression is. To talk, to write, to make with one’s own hands, and to walk forward on one’s own legs; to laugh about things; to push the limits of expression into new possible heights; that is the life of a dream classroom, to be in tune with the students’ needs and the world that we live in. It is a dream unlike any other—but best of all, it already exists.

8.2 “The Dream Outline-Proposal”

Within this dream classroom rests the working foundation of the dream future curriculum for these texts. The intermediary between theory and praxis, as one might call it. After doing the reflective work and conducting the discourse analysis, I am left with a massive bundle of findings and an even more massive bundle of possibilities about how these texts can be brought to life in this dream classroom. In a dream classroom, I would use all of them, if possible. Not in one curriculum unit, but during strategic points of the year. Let these texts undergird the anti-racist, abolitionist work of the curriculum. Some may be presented as full works; others might require multiple rounds of excerpting. After consolidating all of these thoughts into classroom practice, I have outlined components of a potential proposal below detailing how these texts can be implemented in a high school ELA classroom.

Outline-Proposal for Curriculum Implementation

- I. Texts as Critique of the US Empire and the Logic of Nationhood: Incorporating a transnational, anti-imperialist perspective in social justice curricula
 - A. Incorporate texts in an iteration of the 1619 Project Curriculum (Hannah-Jones 2019) - a curriculum that illuminates the legacy of slavery and the contribution of Black Americans in society

1. *1903 Census* is the best candidate - discusses most explicitly the racialization of the Filipino people; add in 1899 Census from Puerto Rico and/or Cuba as complementary texts
 - B. Yearlong Curriculum Unit on literature about the U.S. Empire. This would be done concurrently with other curriculum units. Text set will likely include a mixture of poetry, short fiction or nonfiction, and one or two of the primary texts for analysis
 1. *1903 Census* taught towards the beginning of the year (if teaching the unit in chronological order, the different editions of the census - both the domestic and colonial census documents - can be distributed as part of an explication assignment.)
 2. *Yesterday, Today, and Tomorrow* should be performed as a theatrical performance (when the timing of the literature hits the 1890s - 1900s)
 3. *Insurrecto* as a year-end whole novel study. Perhaps in order to ease students into reading *Insurrecto*, select passages can be shown earlier for reading and writing workshops
 - C. If all three were taught in the classroom: *1903 Census of the Philippine Islands* and *Yesterday, Today, and Tomorrow* would either concurrently or within proximity with one another. (Rafael 2010) offers a solid commentary on the genres' techniques on representation that can be used as reference material for the teacher
- II. Texts as Explication Models of A Postcolonial Cultural Studies Method of Close Reading: Developing strategies for identifying contradictions, exclusions and misrepresentations
- A. Propose a routine for the ELA classroom: Host postcolonial / deconstruction reading workshops
 1. Promote a method of close reading, similar to the method of deconstruction as proposed by (Johnson 2014) or Wodak (2001)'s Discourse-Historical Approach
 2. Host these workshops at least once or twice a week, looking at sample texts that either students or the teacher bring in. First two weeks will involve getting familiarized with aspects of the close reading method and contextual analysis. Have students close-read multimedia texts (ie. anime) and practice using the method
 - B. *Yesterday, Today, and Tomorrow* and *Insurrecto* as models for explication and identifying bias
 1. Show students passage examples from both of these
 2. Look into more postcolonial novels or metafiction to find additional explication models
 - C. Teach a crash course lesson on 'discourse' and 'ideology'
 - D. Explicating *1903 Census of the Philippine Islands* as a long-term group project for the postcolonial reading workshop. Students would be divided into groups and given sections of descriptive passages to close read for discursive strategies.
- III. Texts as Literary Models for Speculative Writing: Experimenting with Discourse Strategies in Reimagining New Forms of Creative Writing
- A. Propose a routine for the ELA classroom: Host postcolonial / speculative writing

workshop

1. Mini-lessons on ‘How to employ discourse strategies in writing?’ and the function of linguistics (use *Yesterday, Today, and Tomorrow* and *Insurrecto* as literary models)
 2. Would likely hold these workshops in a narrative writing curriculum unit; would host at least twice a week
- B. Connected to the Census Explication Project: Reimagining census long-term group writing project for the postcolonial speculative writing workshop. Can be a summative assessment involving the census: In groups, students will create a census document or some sort of data collection instrument. This might be connected to a much larger writing project in a subsequent unit (possibly have students do some artifactual worldbuilding)
- C. Have daily prompts or writing exercises inspired by these texts - have students practice writing genre-specific elements

8.3 Curriculum Analysis: Considerations for the Dream Proposal

In this section, I will frame elements of my dream outline-proposal of these texts within the context of Posner (2004)’s framework for curriculum analysis. Although I am not presenting a full curriculum document, addressing these questions will provide insights on connecting curriculum theory to practice as Posner’s framework is used by practitioners around the world as an evaluative tool (Ismael & Fata 2016; Vera Cruz, Madden, & Asante 2018) Drawing from Posner (2004)’s guidelines of curriculum analysis, the evaluation of my proposal will be structured by addressing the following considerations in order: curriculum documentation, curriculum purpose and organization, curriculum implementation, and curriculum evaluation.

Curriculum Documentation. Details of the curriculum will be stored on a Google Doc or Cloud Drive that can be shared with other ELA educators in the school and administration, should they request a review of my lessons plans or the unit plan on a given week. Each lesson plan document will provide a weekly overview of the main standard (Common Core), main mentor texts for that day, a bullet point procedure of what will happen before, during, and after a lesson, and details on any formative assessments. The standard and bullet point procedure will also be documented on public documents that are accessible to students, either in the form of a

reduced syllabus (both print and digital copy) or a calendar in the classroom. Students will have access to a bullet point breakdown of the lessons that are taught that week, unless there are special circumstances in the curriculum that require the teacher to withhold that information.

Conceptions of this curriculum took root following a research project that I conducted as an Education and Retention Intern during Spring 2021 at the Bulosan Center for Filipinx Studies. Development of this curriculum was revisited during my student teaching semester when my cooperating teacher taught a version of the 1619 Project Curriculum in her 11th Grade American Literature classroom and became informed by research I conducted on behalf of this thesis project. Although the secondary texts in this text set aren't determined, the primary texts discuss issues related to the Philippine identity from the following ideological positionings: U.S. imperialist capitalist, the anti-colonial Filipino nationalist, and the post-colonial Filipina intellectual. Considering that the dream classroom will not primarily consist of Filipinos, additional culturally relevant materials will also be added to the text set in order to highlight intersections and commonalities between non-Filipino students and the Filipino colonial experience.

Curriculum Purpose and Organization. Ultimately, the purpose of the texts' implementation within the curriculum is to develop historically responsive literacy (Muhammad 2020) that allow students to not only deconstruct oppression and power but to also encourage speculative meaning-making that speaks to alternate and just ways of being and relating to one another. Since these texts are used in an ELA classroom, there is an emphasis on critical language study and engagement with different forms and styles of writing; however, attention to the context around the production of writing and the process of reading makes the dream proposal inherently interdisciplinary as students grapple with the human condition and societal

issues through the lens of literature and language arts. By engaging with these texts, students exercise skills in reading history, writing experimentally, and thinking critically and reflexively as they explore issues around nationhood, colonization, and identity.

The dream proposal presents multiple possibilities for curriculum so details on its organization are not entirely clear. A year-long curriculum unit on these three texts will require some mapping over concurrent units, where students will explore different texts but will still be expected to complete assignments or take part in activities that involve the overarching unit. Components of such curriculum will be embedded in the ELA classroom routines, with the weekly postcolonial reading workshops and the postcolonial speculative writing workshops recurrently drawing from these texts.

Curriculum Implementation. Ideally, the curriculum should be taught in-person and in a consistent classroom space where students have access to their reading and writing materials. Because the dream proposal called attention to the implementation of these texts and its curriculum as a year-long unit, most of the daily work concerning this unit will rest in the recurring postcolonial reading and speculative writing workshops. Through these workshops students are building skills and habits as readers, writers, and thinkers. Since a large component of this curriculum will make up the routine within a classroom, setting the routine early in the year with a clearly articulated purpose and an accessible overview of the unit's progression will be crucial in the success of its implementation. Allowing students opportunities to gain sufficient background knowledge will also be crucial in utilizing the primary texts effectively, particularly because many students will likely not have an insider perspective in the history of these texts. Formative assessments should be used frequently as a means to check in with students on their

workload responsibilities for this class and gauge their progress and areas of growth as readers and writers.

Curriculum Evaluation. Based on the contents of the dream-proposal, the curriculum has a number of strengths, particularly in its emphasis on connecting criticality and identity work with literacy development. Representing a variety of genres and ideological positionings, all three texts can be widely employed for a number of different purposes that are informed by standards-based instruction and speak to issues that are relevant in students' lives and contexts, if the connections are articulated well. The proposed speculative writing projects provide ample opportunities for students to play with language and work with their peers, which hopefully creates moments of joy. As an insider to the histories of these texts, I am also well-positioned to provide the needed depth of background knowledge to fully grasp the discursive work of the texts, which will allow these texts to truly be taught with their socio-historical contexts in mind.

However, there are also notable weaknesses to this dream-proposal, primarily regarding logistics. Due to the depth of the background knowledge, there might not be enough time to cover everything in class. Time will have to be allocated wisely in order to provide depth but not sacrifice the breadth of the unit. Establishing intertextuality and providing additional complementary texts is also a lot to cover within limited class time. Not to mention that many of these texts, including potential candidates for complimentary texts, are not easily accessible since many are relatively obscure historical documents. Additionally, another important technicality that can potentially be a glaring weakness is that these texts are not entirely culturally relevant to a non-Filipino student population—even if significant connections can be made between Filipinos and other students of color. Considering that the postcolonial orientation of employment of these texts hints at a departure on the conception of 'culture' as static, one can

argue that the materials lend better to a culturally sustaining pedagogical approach (Paris & Alim 2017) rather than a culturally relevant approach. However, even so, these texts still pose contentious orientations to the dominant ideologies of the school, as they implicate America's imperial regime. This can yield potential tensions between me, the administration, or parents; it will be wise to at least consider backup texts in case this issue arises.

CHAPTER 9: CONCLUSION

“The struggle for educational freedom does not somehow vanish when you apply theory, but your barriers are no longer hiding in plain sight; now you have the language, understanding, and, hopefully, co-conspirators not only to fight but also to demand what is needed to thrive.”

— Bettina Love, *We Want to Do More Than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom*

As a Pin@y who now occupies a position of power within an educational institution, I recognize the power that I hold—as a teacher and as a person of color—in negotiating the ideologies that continue to shape my practice and how I meet the needs of my students. The limitations of the freedom dreaming curricular work described in the previous chapter underscore the constraints that educator-practitioners continue to face in the material realities of the classroom in living up to the principles of an abolitionist, humanizing pedagogy. Yet this freedom work also speaks to our agency as educator-practitioners in reimagining our practice as a result of the deep knowledge of our craft and its ideological nature. This thesis follows the footsteps of other practitioners who have scrutinized the ideological nature of language in their own fields of practice (Weedon 2012; Douglas, Barnett, Poletti, Seaboyer & Kennedy 2016). These perspectives, along with my own, have been historically excluded from the practical and theoretical considerations of curriculum studies—and yet educator practitioners remain at the forefront of actualizing the humanizing promises of curriculum theory.

In lieu of the field of curriculum studies’ lack of commitment to generating theoretically sound practical alternatives for educator-practitioners (Schwab 1969; Wraga 2003), I sought to create my own alternative to improving my practice as a Pin@y ELA practitioner—a rather ambitious undertaking that explored hybrid methodologies that both interrogated the educator-practitioner’s subjectivities and presented findings that yielded useful applications for my own future practice. Through the layered account autoethnography, I traced the lineage

between my histories and past evaluations of my teaching practice thus far to construct my orientation as a ‘postcolonial Pin@y educator’, an educator who was committed to centering joy and criticality; using transnational BIPOC literature; and building reciprocal learning relationships in the classroom. These subjectivities motivated my inquiries in this simulated evaluation of texts as my previous research about the discourse of Philippine identity inspired me to pursue practical applications of the findings in my critical discourse analysis. Prior to freedom dreaming, I reflected on the structural and fine analysis’ usefulness in producing deep contextual background research about the texts, creating text sets, and articulating specific strategies and devices that construct discourse and ideology. In utilizing these findings, I created a dream outline-proposal for the implementation of these texts in the classroom, proposing activities and routines that encouraged students to grapple with the legacies of the climate crisis, racial capitalism, and Western imperialism through their growth as critical readers and writers. Although the primary texts for analysis occupied completely different ideological positionings—one of which is in many ways complicit with the dominant ideologies—the use of these texts within the thesis and in a future classroom allow the thesis to explore the role of U.S. nationalist discourse and disrupting the “curricular master script” of a nation-state. This is further supported by the ways in which the outline-proposal ‘freedom dreamed’ these texts as a critique of US empire and nationhood; as explication models for close reading; and as literary models for speculative writing. These decisions are consistent with my own philosophy as a postcolonial Pin@y educator, having combined the expertise of my craft as a practitioner and as an academic to create a legitimate working guideline of how I want to use these texts and establish my classroom community. Fig ??? illustrates all of the thesis’ findings within the schema of the established framework of text selection.

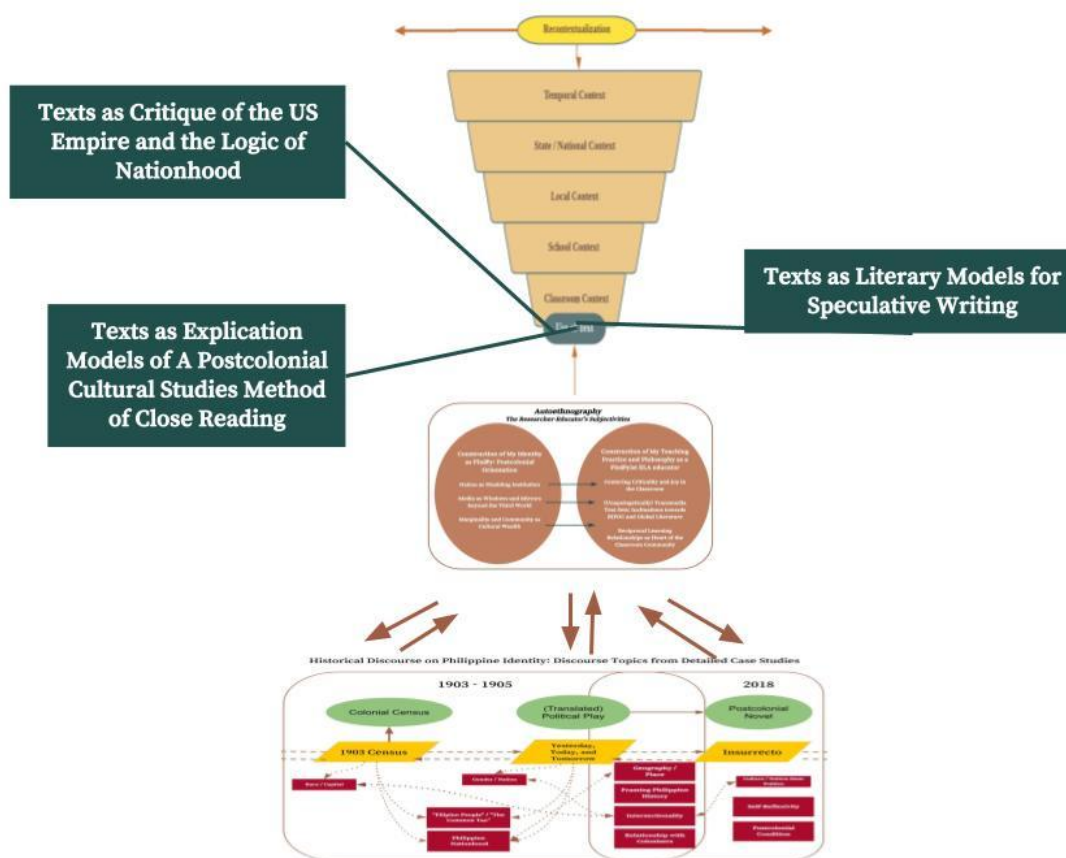


Fig. 21 A Framework for Critical Text Selection: Attached Findings

9.1 A Pin@y Educational Project: Carving a Space in the Discourse of Curriculum Studies as an Educator-Practitioner of Color

In grounding the significance of this autoethnographic account in the academic literature, this thesis sought to hold space for educator-practitioners of color to negotiate their identities and their professional obligations to a nation-state-sponsored education system—as such a space is underrepresented if not nonexistent in the field of curriculum studies (Bettini, E., Cormier, C. J., Rangunathan, M., & Stark, K. 2021). . Carving such spaces within this discourse is part of the larger work of what Tintiango-Cubales (2009) calls a “Pinayist praxis”, described as a “process, place, and production that aims to connect the global and local to the personal issues and stories of Pinay struggle, survival, service, sisterhood, and strength.” While this work of Pinayist praxis

ultimately speaks to my own unique experiences and goals as a Pin@y ELA educator, this educational project ultimately serves as a blueprint for other educators—especially other Filipino American educators—to create their own alternatives, to orient their curricular decisions and classroom instruction, to meet the needs of their learning communities and navigate the social-historical contexts of our time. Such are the lengths that practitioners and theorists alike must go to truly meet the transformative promise of curriculum, and at large, education.

9.? Further Questions

As I continue refining my practice as a high school ELA educator, I am left with the following questions for further study:

1. How can educators of color gauge the impact of their subjectivities on students?
2. In conducting a critical discourse analysis of culturally relevant texts, what additional limitations arise in a researcher-educator's analysis of texts that are written from a different cultural or historical background than their own?
3. What other factors in the curriculum decision making process or instruction affect the discursive work of a text in a classroom?

In order to address these questions, a wider critical ethnographic study investigating classroom discourses of instruction, the educator's curricular materials, and student work is imperative in gauging the impact of the text's discursive work in shaping what the student has learned from these implemented texts. The second question, especially, warrants conducting a critical discourse analysis on a different set of texts, ideally following Wodak (2001)'s discourse-historical approach procedure in order to ground the evaluation of said texts in their respective socio-historical contexts. Further study into these questions will help educators

articulate the aspects of their teaching practice and instruction that are hindered by their subjectivities. This work is crucial in further ensuring that our work lives up to the promise of the very pedagogies and approaches that we endorse.

Additionally, more detailed scrutiny on my excerpting of the examined texts for an analysis would have added a layer of insight into my decision-making process in reframing a text. This was also not explored heavily in the Freedom Dreaming Outline-Proposal as I was more concerned with considerations of the overall text rather than examining how these decisions could have impacted the discursive nature of that work. Representing a wider range of the examined texts, the data would have provided a more holistic view of the texts' discursive constructions. Due to the sheer volume of these texts and the constraints in timing, I could not afford to be extremely thorough in manually coding from front to back, especially since I did not have access to a qualitative research database for a considerable amount of time.

Finally, I end with the acknowledgement that as a future Pin@y ELA educator going into the classroom fairly soon, I need to pick my battles carefully. I need to acclimate to my full-time professional responsibilities in a high school classroom, and I will likely spend the first two or even three years getting to a place where I feel like I know what I am doing. I might not be able to teach any of my planned materials to its entirety, but first and foremost, whatever I do needs to serve the overall aims of making my classroom a safe space for students to learn, to be joyful, to push themselves farther than they could ever have imagined, and most importantly, to be human. Echoing Pierre Bourdieu's sentiments, "Nothing would make me happier than to know that I have managed to help some of my readers recognize their experiences, their difficulties, their questions, their sufferings in mine, and that they draw from this realistic identification... the

means to do so and live a tiny bit better than what they have been living and doing.” (Bourdieu in Kramsch 2008 p. 47)

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