

INTRODUCTION

IMAGINE NO FENCES, NO BORDERS, NO BOUNDARIES

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Getting high school students to focus on their academic work in the face of a myriad of teenage distractions, issues, activities, and problems is difficult work for any secondary school teacher in this country. Inducing them to grapple with serious sociopolitical issues of the day that most adults would consider challenging, if not dangerous, particularly when it is so much easier to go through the banking method of teaching a subject so famously challenged by Paulo Freire a generation ago, can be more daunting still. Teaching students to think critically about the issues of the day and face discomfiting questions of social justice that might challenge their own comfort and worldview requires tact, planning, patience, and a bit of bravery—particularly in schools located in traditional or conservative areas where any challenge to the social status quo can be, and often is, fiercely resisted. As tricky as the teaching of controversial issues can be, we think it helps in any setting if the teacher can relate to, sympathize with, and enjoy the company and the folkways of the people from whose homes the students come. It also helps to come with the expectation of doing nothing more than helping students develop critical thinking skills and apply them to issues about which they had never previously thought. In short, the teacher plants seeds of thinking that eventually may germinate into positive, progressive, social action, if only on an individual scale. Since we are all human and subject to the same foibles, it is best not to thunder prophetically from the mountaintop but

rather, as Isaiah once bade his listeners, to “come, let us reason together” (Isaiah 1:17). This is essential if we are to realize the potential of the public schools for building pluralist democracy one community at a time.

This volume of chapters by a diverse and distinguished group of scholars is about recognizing alternative educational sites of knowledge production. The overarching theme of the book that holds all of the chapters together involve what Homi Bhabha (1994) calls the process of cultural “hybridity,” that is, an in-between space that carries the burden of the meaning of culture, curriculum, and collaboration. Each chapter constructs a sketch of how a conceptualization of “hybrid curriculum” may function within everyday classroom activities to exercise powerful positive effects on students’ thinking, social development, and critical consciousness by enabling them to link authoritative and internally persuasive discourses (Bakhtin, 1981). In addition to Bhabha’s work, this volume is informed by cultural studies (Carlson & Apple, 1998; Giroux & McLaren, 1994; Giroux, 2000; Trifonas, 2000), multidisciplinary scholarship (Freire, 1995; Gioseffi, 1993; Ladson-Billings, 1994; McCarthy & Crichtlow, 1993; Said, 1993), and critical issues in the social studies (Ross, 1997; Stanley, 2001).

The chapters in this book address the issues and concerns of people currently invisible, silenced, and marginalized in American school curriculum and are relevant for classroom teachers and preservice teachers who want to adopt a “civil rights pedagogy.” The purpose of civil rights pedagogy is to enable students to be concerned citizens and to enable them to combine theoretical and activist forces to work toward economic, social, political, and environmental justice. In the spirit of hybridity—in the crossing of borders, the creolization of identity, and the goal of achieving social change, the authors of this volume view students as a new generation of social agents who will play an important role in the twenty-first century. But in order for them to do the Gramscian counterhegemonic work it will take for them to be organic intellectuals, thinkers, and activists as such as Martin Luther King, Jr., Rosa Parks, and Paulo Freire, they will have to hear and to heed the call for social justice. Our goal is not to simply provide historical sketches of various social movements but also to theorize what each piece of history in terms of praxis and coalition building across a politics of identity and difference can offer today’s educators who may wish to work within the opposition movements facing the grand battle of undemocratic policy and practice that accompanies the neoliberal agenda both nationally and globally. In short, a civil rights pedagogy prepares young people to interact in a variety of contexts with people different from themselves by illuminating the diverse worldviews of people in our nation’s history who are usually omitted, marginalized, or misrepresented in mainstream academic knowledge.

Our task is to not only include the perspectives of “others” so that students understand the felt needs and realities of our nation’s peoples but also to enable students to examine the origins and assumptions that underlie

the mainstream framework that divides the nation into “North” and “South,” “us” and “them,” “rich” and “poor,” “black” and “white” and to analyze alternative frameworks for understanding people and the planet—past, present, and future. Our challenge is to disrupt the binary opposition that has framed thinking about curriculum from institutionalized divisions of people and ideas to the complexity of the interaction and syncretism of the third space.

The theme of these chapters involves reconstructing curriculum around the promotion of the kind of transformative dialogue within a new “third” space that promotes the type of interdisciplinary collaboration between teachers and students that is so necessary for helping young people understand their increasingly diverse and interconnected world.

The “hybrid” space between good and evil is examined by several of the authors through an articulation of allegories and truths revolving around the dichotomous construction of the canon of American heroes and villains and the deconstruction of the “writing of the nation” (Bhabha, 1990). For example, who was Rosa Parks, and why is she considered a normalized American hero by some and a threat to the reputation of the great, late Martin Luther King, Jr., by others? And why are Appalachian people romanticized as strong, proud, and noble (witness *Andy Griffith*) and vilified as incestuous, fierce, and backward (witness *Deliverance*)? Some of the authors use the genre of film and pulp fiction to illustrate the contested “hybrid” space between fiction and reality. For example, why are urban schools continually portrayed as either places of despair (witness *Blackboard Jungle*) or places of tender hope (witness *Dangerous Minds*)?

We have grouped the chapters into two categories “Theoretical and Historical Contexts” and “Methodological and Pedagogical Contexts.” While all of the chapters are unique, they all aim to enable classroom teachers and preservice teachers to engage in the critical debates and scholarship necessary to enable students to grapple with diversity. All of the authors offer implications for curricular changes through the challenges inherent in conceptualizing “hybrid” curriculum. They examine how hybridity might function within everyday classroom activities to exercise powerful positive effects on students’ thinking, social development, and critical consciousness by enabling them to link authoritative and internally persuasive discourses. By promoting critical multiculturalist pedagogy within a conceptualization of “hybrid curriculum,” these chapters frame current debates over subject areas versus social studies and the pressure teachers are under to transmit “national culture” (i.e., nationalism/ patriotism debates and the national social studies standards).

While the essays of Homi Bhabha in *The Location of Culture* (1994), Cameron McCarthy in *The Uses of Culture* (1998), and Edward Said (1993) in *Culture and Imperialism* may seem remote to some teachers, they are important to be aware of since they address the paradoxes of divergent, even conflicting local and global forces that are occurring at the same time, even in the same places, and the resulting hybridity of ideas, experiences, and

cultures that increasingly characterize the human experience. The chapters in this volume acknowledge the complexity and uncertainty of cultural production, yet none of them flinch from seeking avenues to imagine a “hybrid” (i.e., third) space beyond dichotomy in which to lay the groundwork for a transformative ethos of schooling.

The concept of ‘privilege’ is also very much at play in these chapters. The authors ask, Which stories are privileged in contemporary culture? What readings are available, and whose interests are privileged by them? These authors help classroom teachers and preservice teachers face the important crux of understanding that there is no neutral reading or safe story for us to advance in our roles as cultural workers. The terrain is always shifting, and there is no easy assurance that a curriculum is antiracist, antisexist, anticlassist, antihomophobic, emancipatory, or empowering. What these chapters highlight is the need for strategic thinking in how we utilize cultural symbols and representations.

These chapters frame civil rights pedagogy through a discussion of major issues in the contemporary teaching of change and conflict and through historical civil rights movements. While each of the contributors work from specific sites and distinct theoretical and methodological traditions, they strive to use both motivating historical and contemporary examples and coherent language that asks readers to consider an understanding of “hybridity” (i.e., as a third space of resistance) as it relates to diversity and civil rights. For example, all of the chapters in this volume take signifiers of identity, such as place, gender, ethnicity, class, sexuality, and race and explore their complexity in contemporary and/or historical times. The authors conceptualize “culture” not as a static, fixed, or predetermined entity but as reflective of American society’s continual movement and changing interrelationships. Moreover, each of these works presents a model for using a “hybrid” understanding of culture as a standpoint from which to theorize new pedagogies. The chapters also bring the contradictions of public and private spaces to the fore. How is public and private space negotiated? How do symbolic representations operate to reinscribe notions of public and private? How are race, class, sexuality, and gender negotiated and renegotiated through appropriations of space in the “curriculum” as private or public?

All of the authors in this volume support detracked, heterogeneously grouped, and integrated classrooms where students are challenged to explore and transverse a variety of subjects regarding class, race, gender, and sexuality. The authors also show how classrooms can be powerful spaces to debate and explore questions of identity and difference. Students are invited to engage in a safe space each day with issues of power and difference, and they are enabled to develop a capacity to revision. For the authors of this volume an intellectually and physically “safe” classroom is one where normativity is disrupted and disturbed while still giving everyone a chance to speak and be heard.

The book contains thirteen chapters and is divided into two parts: part 1 “Theoretical and Historical Contexts,” and part 2 “Methodological and Pedagogical Contexts.” All the contributors to this volume are committed to thinking about public education in new ways and to shedding a powerful new light on what public education could be today and in the decades ahead through both theoretical work and practical application in classrooms.

PART I

THEORETICAL AND HISTORICAL CONTEXTS: INTERSECTIONS OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

The authors of the chapters in this section aim first and foremost to make complex theories in cultural studies, critical multiculturalism, and critical historiography *accessible* to classroom teachers and preservice teachers. Each chapter conceives of a “hybrid curriculum” set within a context of personal relevance and the ways in which knowledge is filtered through personal stories and cultural stories and the ways in which knowledge is situated in a sociopolitical-historical-economic context. The authors discuss the most contemporary theory in critical multiculturalism and critical pedagogy and are grounded in cultural studies, queer theory, race studies, and/or feminist studies. The authors also suggest some ways to shift Eurocentric, hetero, male social contexts, literatures, cultural forms, the canon, the empire, and the postcolonial to deconstruct metanarratives and advance civil rights pedagogy in American public life.

In “Remembering Rosa: Rosa Parks, Multicultural Education, and Dominant Narratives of the Civil Rights Movement in America,” Carlson reveals how over the past decade or so in American education and in popular culture, a new multicultural canon of American heroes has been constructed. One of those inducted into the new multicultural canon of American heroes is the late Rosa Parks. Among other things, Carlson is interested in the rather sudden rise of Parks as an American hero. Whereas most Americans in the early 1980s had never heard of Parks, or had only a vague sense of what she did, by the early 1990s, much was being published about Parks and the Montgomery bus boycott, particularly in the genres of children’s and adolescent literature. Carlson argues that while Parks’ story sometimes gets told in ways that develop its radical democratic meaning, it more often gets told by incorporating it within dominant narratives of American history and by transforming Parks into a very nonthreatening, “normalized” hero (Foucault, 1979). “In recent years,” he writes, “Parks’ story has increasingly been told by cultural conservatives, like William Bennett, who includes Parks in his *Book of Virtues* as a universal symbol of courage, right along side the defenders of the Alamo from the Mexican ‘Other.’”

Chaddock and Schramm-Pate’s “A Space of Their Own: Women Educators in the New South” elaborates upon the importance of cultural performances by southern women educators in the late nineteenth and early

twentieth centuries. While the women in this chapter are not in the warrior mode of trickster they nevertheless powerfully forged important educational improvements by founding new institutions, spreading access to the underserved, spearheading state-level legislation, and developing heightened levels of community involvement. The authors make use of binary oppositions and a schema of markers in their analysis to highlight the specific contextual markers such as traditionalism and deprivation to frame an analysis of how and why women who were otherwise inexperienced and unprepared for reform leadership managed to operate with a third space to manage significant reform achievements. By pushing the boundaries of discussions of progressive education by defining the counternarratives of voices from the margins and (re)positioning southern women educators closer to the heart of American progressive educational discourses, this chapter provides a prospective that broadens our understanding of progressive education as well as the situations conducive to female reform.

Pepi Leistyna presents the past grassroots achievements of Myles Horton and the Highlander Folk School in his chapter, "Horton Hears a Who: Lessons from the Highlander Folk School in the Era of Globalization." Highlander was the educational center of the midtwentieth-century civil rights movement with such influential activists as Septima Clark, Rosa Parks, Martin Luther King, Jr., Andrew Young, and Stokeley Carmichael participating in the school's workshops. Leistyna writes, "With Myles at the helm . . . the tiny school worked to nurture curious, creative, critical individuals and diverse coalitions . . . [Folks were] dialoguing about the world and how to go about democratizing and changing it." From the start Highlander was controversial because of its curriculum and pedagogy. Rural students at the school were made aware of the workings of capitalism and organized labor, and it was a "popular training site for training union members, leaders, and organizers." Leistyna links Horton and Highlander to the contemporary globalization movement and presents ways in which we can learn from the participatory action-based research and knowledge produced there.

Tamara Powell's chapter, "Willie Lee Buffington and Faith Cabin Libraries: Doing Practical Good in a Disordered World," reveals one man's progressive work to increase literacy in the rural South. Under the Jim Crow laws of the South when formal learning was difficult for Blacks, if not impossible, Buffington managed to rally outside philanthropic forces to serve to enable a group of disenfranchised Americans to realize a level of success. Powell documents the historic Black community's involvement in its own educational uplift through basic literacy and the impact of the Faith Cabin Libraries on the State of South Carolina's rural communities.

Suellyn Henke's chapter, "Dangerous Minds: Constructing Urban Education between Hope and Despair," focuses on the film, *Dangerous Minds*' trajectory as a "hope-filled" popular commodity. Besides its standing as a film

about urban schooling, Henke argues that the story of *Dangerous Minds* can be viewed as a fairly typical cultural phenomenon of postindustrial capitalism and the dispersal of meaning. First published as a nonfiction book, *Dangerous Minds* grew much larger and in the process has spread and contextualized certain “commonsense” understandings of urban education. Based on the autobiographical teaching stories of exmarine Lou Anne Johnson, an English teacher who quits after four years of teaching at “Parkmont High School,” the film *Dangerous Minds* (starring Michelle Pfeiffer) first arrived for the public as a written text: *My Posse Don't Do Homework*; however, the emergence of the film simultaneously eclipsed and reinvented its own originary text. Henke deconstructs the film *Dangerous Minds* as the object of cultural criticism is an elusive and effusive spectacle, pointing the same instance to a synchronic and diachronic understanding of culture. She argues that the imagery and the aesthetic, a constant of postmodernity, injected itself as the code for the fearful allure of the “inner city” so effectively that choice to watch and to consume was never a complete option. Henke also points to two illustrative examples of the tentacle unfurling: (1) the banding across several radio listening audiences of Coolio’s rap “Gangsta’s Paradise”; and (2) the image of Michelle Pfeiffer standing in jeans and a leather jacket in front of representations of African American and Hispanic teenagers. In an era where meanings and symbols are put forth instantaneously, then flashed into our minds through a blitzkrieg of publicity, the battle over a title definitely has incalculable stakes, and *Dangerous Minds*’ narratives are enveloped within the image of the title itself, the fragmented phrase, and the song played at a high school dance that everyone sways knowingly to in oversized jeans and “gangsta” fashions. As Henke notes, “the multitudinous strains of the endless repetitions of the representation, in many ways becomes the story itself.”

Finally, in their chapter, “Queering the Body: The Politics of ‘Gaydar,’” Jennifer Esposito and Benjamin Baez apply a Foucaultian analysis to the notion of “gaydar” or what they call “a silence that speaks.” The body is objectified by language and the “gaydar” gaze of individuals who seek to identify other gay people. Since, as they write, “all bodies are marked by race, class, gender, and sexuality as well as a host of other markings,” it is important to note that these markings are nevertheless unfixed and fluid and positioned within power relations. Following Butler (1989), the authors argue that the struggle over gay speech where the rules are continually shifted and challenged is a hybrid—an unsettlement of speech and text that directly affects the “body politic.” Further they explore the idea of gender and sexuality as performative and point to gay and straight “enactments” that are complex and multidimensional. The authors infer that culture is affected through bodies and that bodies are affected through culture and that gaydar is part of this transactional process. In this sense, gaydar permits us to read

a particular culture's socially constructed notion of gayness. The authors argue that understanding how both gay and straight people use (and abuse) gaydar has implications for the generating a more positive climate in schools for gay, lesbian, bisexual, and transgendered people.

SECTION TWO
METHODOLOGICAL AND PEDAGOGICAL CONTEXTS:
CURRICULUM, CULTURE, RELEVANCE, AND PRAXIS

The authors of the chapters in this section aim to demonstrate how hybrid curriculum can function within classrooms. Following a liberatory pedagogy (Freire, 1970), these chapters start with framing units within the context of personal relevance and aim to enable students to create knowledge through person stories. It is important for students to understand that cultural stories and the ways in which knowledge is constructed are always situated within a shifting sociopolitical-historical-economic context. The authors are influenced by contemporary theory in critical multiculturalism and critical pedagogy and are grounded in cultural studies, queer theory, race studies, and/or feminist studies.

Rhonda B. Jeffries' chapter, "The Impact of Trickster Performances on the Curriculum: Explorations of a White, Female, Civil Rights Activist" begins this section of the book. Jeffries describes ways in which teachers in higher education can encourage a performance approach to curriculum construction and pedagogy among pre-service and in-service teachers and administrators. Her chapter looks at curriculum in its broadest form and extends Jeffries' long-standing examination of the trickster figure. She explores the tangential performances that subtly yet deeply impact the educational landscape in every way and on every day. This chapter continues a specific exploration of the less prominent female and more specifically the white female trickster and the impact of her influence on schools in the post-civil rights era.

In "Hegemonic Representation: A Critique of the Multiplicity of Dixie," Susan Schramm-Pate argues that to understand Confederate symbols more broadly, we must broaden our understanding of cultural hybridity (new possibilities for the North and the South—bound together for better or worse). By focusing on the North/South binary, she aims to provide an intervention into the debate over Confederate symbols as the absolute "cultural property" of the South by calling attention to the radical cultural hybridity that has historically evolved within the reality of human encounters in the contemporary world and the implications of this hybridity for social studies curriculum reform. Schramm-Pate first briefly examines the current national standards for American social studies curriculum. A discussion of the North/South binary follows as well as an outline of the theoretical framework that informs the author's work on the production, effects, and pedagogical practices of hybrid curriculum. Finally, she hypothesizes how hybrid curriculum might

actually function in classrooms by focusing on a rethinking of Confederate symbols and the relationships between centers and peripheries, through three bifurcated signifiers that are universally attached to the Confederate “Old South” but that originated outside of the South. They are: (1) the song “Dixie”; (2) Blackface minstrelsy; and (3) the fictional archetype “Jim Crow.”

Next, Richard R. Lussier’s chapter, “The World Language Other than English Program: Confronting Diversity through Reading, Writing, and Discussion,” draws on his experiences as a French, Spanish, and social studies teacher in a small, rural high school in northwestern South Carolina. In his chapter he details two developments that have recently upset the applecart in this rural county: (1) the rise of more rigorous state curricular standards (complemented by a fearsome, new battery of state examinations) and (2) the advent of a large Hispanic population now estimated to be more than 11 percent of the total county population where previously there was none a scant twelve years ago. Prior to 1970, this county was entirely traditional, completely segregated, and relatively poor and uneducated compared to the rest of South Carolina, monolingual, and almost completely Protestant. When Lussier’s students started complaining that they “shouldn’t have to learn Spanish” since “people who come here should learn English first,” he decided to make room in the curriculum for discussions that stress dealing with increasing cultural diversity in a demographically unstable school district. Lussier’s chapter details the World Language Other than English Program (WLOE) that is fundamentally geared toward second-language acquisition as the primary focus of instruction. He argues that while WLOE instruction interested a plurality of the students who were delighted to learn about other cultures, a large segment (at least one-third) retreated into a sort of rural xenophobia and ended up less accepting of Hispanic culture than before. As an alternative to WLOE, the author shares the mix of pedagogical strategies including classroom discussions of cultural values, essay writing, polling, some lecture, and focus-group techniques that comprised the critical multicultural lessons that enabled this group of students to find their voices and break cultural barriers in order to better cope with the continuously steady increasing diversity within their profoundly conservative, rural, white community.

In his chapter, “The Cincinnati Freedom Center: Implications for a More Emancipatory Praxis,” Adam Renner uses the newly constructed Freedom Center in Cincinnati, Ohio, as a departure point for investigating how multicultural/antiracist education/practices can be taken up in secondary social studies curriculum. Renner explores the many ironies associated with the positioning of the Freedom Center on the northern bank of the Ohio River and examines the incorporation of critical multicultural perspectives in social studies curriculums by asking, How can one discuss the Antebellum Era and the Confederacy in one’s classroom in order that a more critical and multiperspectival understanding emerges? Moreover, Renner considers the potential resource that museums such as the Freedom Center offer educators

who wish to infuse service learning projects into their curriculum and hypothesizes how these museums may (1) offer a location for transgressing boundaries of prejudice and (2) open up a space for more emancipatory dialog between socially different “servers” and “served.”

Mary Jean Ronan Herzog’s chapter, “Come and Listen to a Story: Understanding the Appalachian Hillbilly in Popular Culture,” examines the phenomenon of why Appalachian people remain one of the few cultural groups in the United States for whom demeaning images are accepted in polite society. For example, diversity educators who would never cast dispersions on blacks, Mexicans, or homosexuals readily talk about rural people as “rednecks,” “hillbillies,” and “grits.” This chapter is framed by scholarship in Appalachian studies, a hybridity of history, literature, and cultural studies. In this chapter, Herzog shares her pedagogical practices with preservice teachers as she enables them to examine the status of the hillbilly caricature in contemporary American culture from several perspectives to provide the platform for discussions of diversity. Students in her class discuss how the CBS television network’s “reality” television show titled *The New Beverly Hillbillies* perpetuates Appalachian stereotypes and they study how historically, media and pop cultural accounts of the Appalachian region and its people are often stereotypically based on undocumented assertions and gross generalizations. Readings in her class include Harry Caudill’s *Night Comes to the Cumberlands* (1963), Weller’s *Yesterday’s People* (1965), Bill Bryson’s *A Walk in the Woods* (1980), and James Dickey’s *Deliverance* (1972). Images of Appalachians in these works range from barbarians to people living hopelessly in the past with the future passing them by. Herzog’s examination of the hillbilly caricature from these perspectives is aimed to develop a more informed understanding of a complex and diverse region and its people and challenge the easily accepted stereotypes that perpetuate negative images.

Silvia Bettez’s chapter, “Stories of Women of Mixed Heritage: The Importance of Culture” centers the voices of mixed-race young women. The stories of six women who identify as “mixed” provide a way for educators to conceive of new ways to enable students to think about race, identity, and belonging. Bettez identifies herself as *mestiza*, the daughter of a Latina mother and a white father, and her ethnographic project aims to understand how women of mixed heritage negotiate their identities. All of her participants are candid about sharing their personal stories. Bettez identifies five themes including self-definition; fitting in and not fitting in; racial prejudice; privilege; and dating, marriage, and offspring. These are relevant to these participants’ lives and “help set the stage for educators to assist mixed-race young women.”

Laura Kent and Terri Caron’s chapter, “I Can Relate to This! ‘Leveling Up’ Mathematics Curriculum and Instruction through Personal Relevance and Meaningful Connections,” addresses some of the lessons they have learned as white women teaching in schools with predominantly African American students under the current No Child Left Behind act. From their perspective,

constructing and adapting curriculum materials that honor the potential of marginalized students can be done through relevance and access to significant mathematics. Their focus is on bringing “domain specific thinking and bridging students’ informal knowledge of mathematics content with formal notations and procedures to improve their opportunities to enter and succeed in courses that traditionally serve as gatekeepers to advanced degrees in mathematics, science and engineering fields.”

Finally, we would like to say that we realize that *hybridity* is a buzzword in contemporary educational discourse and that it can be a difficult concept to grasp. However, thinking about a “third space” of resistance and a “third space” in which to enable students to “dialogue across differences” (Burbules & Rice, 1991) is a useful tool that may well function within everyday classroom activities to exercise powerful positive effects on students’ thinking, social development, and critical consciousness. There are so many authoritative and internally persuasive discourses in curriculum that thinking about culture as a ‘hybrid’ may enable students to link various discursive practices and to construct meaning for themselves.

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