Campesinos, Environmental Racism, and Ecotheatre: Toward an Inclusive Environmental Education Through BIPOC Storytelling

by

Annette Beauchamp

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(English and Education)
in the University of Michigan
2023

Doctoral Committee:

Professor Ashley E. Lucas, Chair
Professor Jesse Hoffnung-Garskof, Harvard University
Professor Lawrence La Fountain-Stokes
Clinical Assistant Professor William D. Lopez
Assistant Professor Daniel Valella
Associate Professor M. Remi Yergeau

What miracles the theatre can create for us!

—Lucas, Fiche, & Concilio (2019)

Annette Beauchamp

annebeau@umich.edu

ORCID iD: 0009-0005-5757-996X

© Annette Beauchamp 2023

Acknowledgments

As a student at the University of Michigan, I have worked with faculty members across multiple disciplines. These scholars, including members of my committee, have inspired my work on theorizing a BIPOC storytelling approach for advancing inclusive environmental education in schools of education. I extend my deepest gratitude to my advisor and committee chair, Dr. Ashley E. Lucas, whose scholarship and attention to my work have been fundamental to my scholarly trajectory. Thank you, Ashley, for providing crucial guidance throughout my experience at the University of Michigan, especially in the realms of literature and society, the pedagogy of literature, and theatre for social change, but also regarding the art of navigating exclusion in the academy.

I am grateful to Dr. Lawrence La Fountain-Stokes for providing substantial support during my studies. Larry, serving as your graduate student instructor for Latina/o Studies and attending your course on the borderlands have enriched my knowledge in the field and helped set me on this path. Many thanks to you and Ashley for serving as early readers of my work and for your attention to my experiences in higher education and beyond. I am also grateful to Dr. Jesse Hoffnung-Garskof (now at Harvard University) and Dr. William D. Lopez for their essential feedback, particularly regarding ethics, history, and methodology. Dr. Daniel Valella and Dr. M. Remi Yergeau provided valuable feedback, including on literary and disability studies, as well as vital support during a critical time in my studies. Thank you all for your guidance and for inspiring me to address BIPOC erasure in the academy. It has been an honor to work with such influential and generous scholars.

For welcoming me to the School for Environment and Sustainability (SEAS) as I sought courses and scholarly communities responsive to the needs of marginalized peoples, I am grateful to Dr. Dorceta E. Taylor (now at Yale University). Dr. Taylor's scholarship has deepened my knowledge of environmental studies and inspired me to provide correctives to mainstream environmental education. My doctoral studies coincided with the early aftermath of the Flint water crisis and the ongoing environmental activism of community members from

Detroit's 48217 community. Dr. Paul Mohai's environmental justice course in conjunction with Professor Allyn D. Kantor's environmental justice law course as well as Dr. Bilal Butt's political ecology course provided opportunities for engaging with the difficult history of environmental racism in Michigan, across the U.S., and transnationally. I am grateful to them all and would also like to thank Dr. Paul Mohai for an independent study experience that centered the perspectives of the people most affected by environmental injustice in Detroit.

In addition to those mentioned above, I am grateful to the following faculty members for their support and guidance: Dr. Phillip J. Bowman, Dr. Carla O'Connor, and Dr. Angela Ebreo with the School of Education; Dr. Aida Levy-Hussen and Dr. Gaurav Desai with English Language and Literature; Dr. William Calvo-Quirós with American Culture; Dr. Jason De León with Anthropology (now at the University of California, Los Angeles); Dr. Mbala Nkanga and Professor José Casas with the School of Music, Theatre and Dance; Dr. Henry (Hank) Greenspan, Dr. Elizabeth Goodenough, and Dr. Ian Robinson with the Residential College; and Dr. Michael Gould with the Center for World Performance Studies.

For their assistance and support, I would like to thank Senia Vasquez and Ellannee Rajewsky with English Language and Literature; Elizabeth James with Afroamerican and African Studies; Jennifer Taylor with the School for Environment and Sustainability; Molly Paberzs with the Center for World Performance Studies; my students, fellow graduate student instructors, and colleagues in the English Department Writing Program and American Culture; Arahshiel Silver with the Rackham Graduate School; and staff at the University of Michigan Library System and ScholarSpace, especially Rob Pettigrew, Diana Perpich, Karl E. Longstreth, and Jeremy York.

I am grateful to Dean Arthur Verhoogt of the Rackham Graduate School for his leadership and foresight, which made a difference in my graduate school experience. I would also like to thank the Graduate Employees' Organization (GEO) for their advocacy on behalf of countless graduate students and the greater University of Michigan community. Many thanks to my former professors at various institutions for their support. I am especially grateful to the English and Education program, the Rackham Graduate School, and the Rackham Merit Fellowship Program for their generous funding. My sincere thanks to the College of Education and Human Development at the University of Minnesota for providing me with a predoctoral

research appointment and for welcoming me into their vibrant community during my final year of study.

For inspiring my teaching and my work, I would also like to thank the migrant families and migrant advocates in New England; the United Farm Workers (UFW); El Teatro Campesino; Teatro Nuestro, especially Cheyney Ryan, Armando Morales, and Mary O'Connor; Detroit 48217 Environmental Justice Activists; as well as other educators, activists, artists, writers, and researchers who, in diverse ways, serve as protectors of marginalized communities and, thereby, as protectors of all our futures. Finally, my heartfelt thanks to my family for their love and support throughout this academic journey.

Table of Contents

Acknowledgments ... ii

List of Figures ... vi

List of Appendices ... vii

Abstract ... viii

Chapter 1 Introduction: Theorizing a BIPOC Storytelling Approach for Inclusive Environmental Education in Schools of Education ... 1

Chapter 2 Navigating Exclusion: A Scholarly Personal Narrative Revealing Institutional Resistance to Migrant Student Education and the Need for Inclusive Education ... 32

Chapter 3 Literary Case Study #1: Rethinking Environmental Education Through BIPOC We-Speak-for-Ourselves Storytelling: El Teatro Campesino's *Vietnam Campesino* as Ecotheatre ... 77

Chapter 4 Literary Case Study #2: Childhoods in Sacrifice Zones: Dark Lifeworlds and Campesino Resistance as Public Pedagogy in Cherríe Moraga's *Heroes and Saints* ... 113

Chapter 5 Conclusion: Historically White Schools of Education as "Sites of Extreme Suffering": Advancing Inclusive Education Despite the Barriers ... 158

Appendix Open Letters: Documenting BIPOC Experiences in Historically White Schools of Education, 2013-2021 ... 202

References ... 226

List of Figures

Figure 1: Protesters in Louisiana against school integration, 1960 (Serrato, 2017). 60

Figure 2: Protesters in Louisiana against school integration, 1960 (Serrato, 2017). 61

Figure 3: Examples of pterygium. Right: Clarity Eye Clinic, Toronto, ON; Left: University of Iowa, EyeRounds.org. 64

Figure 4: Political cartoon revealing the military-agricultural complex during the U.S. war in Vietnam (by Andrew Zermeño, 1968). 91

Figure 5: Pesticides emitted from a crop duster (photo by David Wells). 93

Figure 6: U.S. war in Vietnam: "Dow deforms babies" (1969). University of Michigan Students March Against Dow Chemical Company. 100

Figure 7: Felipe Franco, 9 years of age, with Anna Maria Torres, his aunt (photo by David Wells). 117

Figure 8: Cerezita, 17 years of age, played by actor Jaime Lujan, in the 1992 production of Heroes and Saints at El Teatro Misión of San Francisco (Moraga, 1994). 118

Figure 9: "Pesticides are genocide" protest in Cherríe Moraga's Heroes and Saints, the San Francisco production in 1992 (Cless, 1996; photo by David Allen). 121

Figure 10: An example of barren grape fields that spur Cerezita's imagination, thus inspiring the spectacular activism at the heart of the play. (Barth, 2016; unknown photographer.) 124

List of Appendices

Appendix A Open Letter #1: Graduate students of color at the School of Education and Information Studies at the University of California at Los Angeles, November 13, 2013........ 203

Appendix B Open Letter #2: Black Graduate Collective at the School of Education at the University of Michigan, June 19, 2020... 207

Appendix C Open Letter #3: School of Education Faculty Members at the University of Michigan [A response to Open Letter #2], September, 4, 2020 216

Appendix D Open Letter #4: Black graduate students at the School of Education and Information Studies at the University of California at Los Angeles, January 19, 2021 218

Abstract

Environmental education in historically White schools of education has typically emphasized science, outdoor, or STEM education rather than environmental racism, environmental (in)justice, or the environmental justice movement. This focus often deemphasizes the role of structural injustice and state-sanctioned violence in environmental issues as well as BIPOC peoples' environmental activism, thus contributing to the erasure of the long history of BIPOC environmentalisms (D. Taylor, 2009; 2016; Wald et al., 2019). Scholars, however, have begun to address this omission (Haluza-DeLay, 2013). This dissertation contributes to this discussion and extends it by theorizing and presenting a BIPOC storytelling approach for teaching the difficult and traumatic history of environmental racism in the U.S. (Bullard et al., 2008). By examining BIPOC storytelling, specifically campesino ecotheatre—El Teatro Campesino's *Vietnam Campesino* (1970) and Cherríe Moraga's *Heroes and Saints* (1994)—as literary case studies (Tiedt, 1992), this dissertation makes visible BIPOC environmentalisms, particularly the environmentalism of the poor. Unlike mainstream environmentalism, the environmentalism of the poor addresses structural injustice and state-sanctioned violence resulting in environmental degradation, adverse health effects, and social inequities in historically marginalized communities often conceptualized as sacrifice zones (Bullard, 2000; Guha & Martinez-Alier, 1997). These dangerously polluted spaces compromise the health and well-being of residents, especially BIPOC children, and interconnect in significant ways with more recent environmental struggles, including climate change. Thus, this work posits that engaging with BIPOC cultural productions representing environmental struggles can help increase awareness of lifeworlds and environmental themes and concepts not fully explored in the science or social science literature.

Chapter 1 Introduction: Theorizing a BIPOC Storytelling Approach for Inclusive Environmental Education in Schools of Education

Under intensifying conditions of global climate change, the contributions and creativity from literature, arts, and humanities present a unique possibility to inhabit different worldviews, to promote more recognition, and thus to contribute to reducing political injustice.

—Julie Sze (2015)

As the effects of anthropogenic climate change intensify across the globe, scholars in the field of education have begun to rethink environmental education. In the scholarly literature, some have argued for opportunities in teacher preparation programs for developing climate literacy by examining children's and young adult books (Oziewicz, 2022a). Other scholars have advocated expanding the curriculum in social foundations by including environmental issues (Li, 2010; Martusewicz et al., 2015). Scholars calling for inclusive environmental education centering environmental (in)justice have also contributed to the discussion (Nussbaum, 2013, 2014). The aims and methods of these projects vary, but they typically extend beyond mainstream conceptualizations of environmental education in teacher preparation programs that have mainly focused on science, outdoor, or STEM education (Haluza-DeLay, 2013). While these examples, among others in the scholarly literature (Reimers, 2021), provide a glimpse into possibilities for environmental education in the twenty-first century, they rarely address the *we*

speak for ourselves tenet of the environmental justice movement. This tenet posits that the experiences and perspectives of groups disproportionately affected by environmental harms constitute valuable knowledge (Bullard, 1994; Cole & Foster, 2001; Peña, 2005; Principles of Environmental Justice, 1991). As such, it is important that communities across society listen to and engage with this knowledge, especially teaching and learning communities in higher education. Therefore, these voices should be included in the environmental education curriculum in schools of education.

This dissertation aims to foster such opportunities for students across programs in schools of education. It does so by theorizing and presenting a *BIPOC storytelling approach* for teaching the difficult and traumatic knowledge of environmental racism in the U.S. (Britzman, 1998; Bullard, 2000; Pellow, 2000). Since the official curriculum in higher education and K-12 schools has historically excluded and misrepresented the experiences of BIPOC peoples (Conrad & Gasman, 2015; Urrieta, 2015; Spring, 2021; Wald et al., 2019), engaging with literary and cultural productions foregrounding environmental struggles by members of historically marginalized groups can promote inclusive environmental education. Theatre, particularly when it focuses on *campesinos* (farmworkers), what I refer to as campesino theatre, or as *campesino ecotheatre*, exemplifies this idea. Campesino theatre centers the voices and perspectives of historically marginalized peoples, including subaltern people, and has thus been a significant form of "speaking for ourselves."

These cultural productions, such as those by El Teatro Campesino (The Farm Workers Theatre), a grassroots theatre group, offer audiences opportunities to examine and reflect upon the lives of people affected by environmental racism. For this reason, this dissertation analyzes two works of campesino ecotheatre focusing on pesticide awareness and representing U.S.

farmworker experiences. The dissertation also provides a scholarly personal narrative about migrant education in public schools in New England as a means of contextualizing the performances. In doing so, it aims to cultivate a nuanced understanding of environmental activism in the U.S. Beginning in the second half of twentieth century, Chicanx/Latinx activists and others in solidarity with these groups harnessed their investigative and artistic skills to produce dramaturgical works that narrate real-life experiences of farmworker families. These productions, I argue, attest to a different type of environmentalism in the U.S., one typically neglected by mainstream education—the *environmentalism of the poor*. Understanding this form of environmentalism helps dispel myths about campesinos. It simultaneously serves as a corrective to dominant narratives that uphold deficit narratives (Pellow, 2020), exclude Latinx environmentalisms (Wald et al., 2019), or the environmentalism of BIPOC peoples, what I refer to as *BIPOC environmentalisms*. The environmentalism of the poor also attests to the long history of environmentalism by the Chicanx/Latinx community, often as direct action against injustice by the state.

El Teatro Campesino's *Vietnam Campesino* (1970) and Cherríe Moraga's *Heroes and Saints* (1994) portray resistance and survival in farmworker communities. As with other examples of ecotheatre (Cless, 1996), these productions convey the experiences of people affected by environmental racism from their perspectives. *Vietnam Campesino* is an *acto*, a brief and often comedic political sketch designed to be portable and replicable so that it can reach people directly on the ground in ways that full-length plays produced in theatres cannot. In contrast, *Heroes and Saints* is a full-length play requiring a formal performance space and a cast of nine actors in addition to an ensemble of people from the Latinx community who constitute *el pueblo* (the community) (Moraga, 1994, p. 90). Both of these multilingual productions constitute

examples of BIPOC storytelling, but also what I construe as *BIPOC multilingual storytelling*. Because they center pesticide poisoning, I refer to them as *pesticide awareness plays*, but also as ecotheatre (Cless, 1996). While these productions have been analyzed from a variety of perspectives, including, in Moraga's case, a Chicana feminist perspective, analyzing both performances through the lens of the environmentalism of the poor, as I do in this dissertation, produces new knowledge about Latinx environmentalisms (Wald et al., 2019). Part of this new knowledge includes an awareness of El Teatro Campesino's role in the environmental justice movement (Bratt et al., 2018; Ontiveros, 2014; Shaw, 2008), one that precedes the 1982 Warren County, North Carolina, event that many scholars cite as officially initiating the movement (Mohai, 2018). In 1965, Luis Valdez, a Chicano playwright and the son of campesinos, helped establish El Teatro Campesino to bolster the efforts of the United Farm Workers' struggles against injustice in farmworker communities and the broader U.S. society.

Analyzing campesino ecotheatre alongside supplementary research from across disciplines helps shift the focus away from dominant (or deficit) narratives about Chicanx/Latinx people and onto U.S. laws, policies, and practices, which cause environmental degradation and harm BIPOC communities. Thus, this dissertation highlights the prominent role of structural injustice and state-sponsored violence in industrial agricultural sites—sites often conceptualized as *sacrifice zones* (Bullard, 2000). These dangerously contaminated geographic spaces endanger the health and well-being of residents, primarily members of historically marginalized groups, including BIPOC children (Bullard, 2000; Harrison, 2008; Lerner, 2010; Parlee & Bourin, 1986). As a result, knowledge of environmental (in)justice themes and concepts anticipated by these works of campesino ecotheatre, as my analysis shows, can help counter apolitical and ahistorical readings of environmental conflicts that risk further marginalizing communities of color and the

poor. In this way, this dissertation proposes a new but necessary pathway for engaging deeply with the perspectives of those most affected by environmental injustice, hence promoting a more inclusive environmental education (Aguilar et al., 2017). Though a review of the literature shows varied ways for promoting inclusive environmental education in schools of education, this dissertation is the first work to theorize and present a BIPOC storytelling/BIPOC multilingual storytelling and a *BIPOC we-speak-for-ourselves storytelling* approach using campesino ecotheatre for increasing understanding of environmental racism in the U.S.

A Note on Terminology

Throughout this dissertation, I use gender-neutral terms such as Latinx or Chicanx instead of Latina/o or Chicano/a to promote inclusive education (Salinas & Lozano, 2021); however, I retain the original spelling of the terms in direct quotations and titles. Next, I italicize words in Spanish the first time they appear in a chapter for clarity and use terms such as U.S. America and U.S. Americans, not America and Americans, when referring to the country and its residents in recognition of Americans throughout the Americas (Dunbar-Ortiz, 2014). Additionally, colleges, departments, or schools of education refer to the unit or division within a university that focuses on scholarship in the field of education (King & James, 2022; Paterson, 2021). Though some authors may use these terms interchangeably, I mainly use the term school (or schools) of education in this dissertation; however, I retain the original spelling of the terms in titles and other quoted material. The term cultural production (or cultural productions) in this work encompasses literary productions (Bourdieu, 1993), and, unless otherwise noted, translations throughout this dissertation are my own.

In addition, I use the terms campesino and farmworker interchangeably. Campesino is the Spanish word for field worker or farmworker, and many farmworkers of Latinx descent self-

identify as campesino (Contreras et al., 2001; Martinez-Medina et al., 2022). Politically engaged Latinx U.S. farmworkers also typically self-identify as campesinos, as seen with the 1960s farmworker grassroots theatre movement El Teatro Campesino. Other politically engaged grassroots agricultural organizations that employ the term campesino (or the feminine campesina) include Líderes Campesinas, Alianza National de Campesinas, and Pineros y Campesinos Unidos del Noroeste. In addition, many Latinx migrant workers, including those who do not migrate from site to site, labor directly in the fields, or live in rural areas, self-identify as campesino. These workers can hold other manual labor jobs within the U.S. food system and reside in urban areas (Contreras et al., 2001; Moraga, 2002). Since the 1960s, Latinx people have represented the majority of U.S. farmworkers and migrant workers. Their experiences share much in common with farmworkers and migrant workers from other racialized groups, including Asian Americans and Black Americans (Hernandez & Gabbard, 2019; Jenkins & Perrow, 1977).

Finally, while the term *inclusion* in the field of education in the U.S. and abroad is most often associated with students with disabilities or students with special needs (Foreman, 2020; Opoku-Nkoom & Ackah-Jnr, 2023; Thorius & Artiles, 2023), in this dissertation I use the term in a different sense. Inclusion here refers mainly to *inclusive curriculum* or *inclusive education* in higher education, particularly in historically White institutions. Inclusive environmental education, then, refers to environmental education inclusive of the histories, experiences, and knowledge of BIPOC peoples. I acknowledge that "inclusion" in the more conventional sense has been problematic (Foreman, 2020), especially for BIPOC and LGBTQ+ students and families (Artiles et al., 2010; Erevelles, 2011; Mayes, 2023). Thus, while inclusion appears a positive goal that schools should strive to achieve, it often refers to ideologies and practices that

exclude (Erevelles, 2005, 2011; Loutzenheiser & Erevelles, 2019; Mayes, 2023; Thomas & Loxley, 2022).

In their important book, *Authoring Autism: On Rhetoric and Neurological Queerness* (2018), M. Remi Yergeau notes a form of curricular exclusion in schools that have "included" autistic children. As with LGBTQ+ and BIPOC histories and activism, the histories of autistic people have typically not formed part of the curriculum (Yergeau, 2018). Yergeau (2018) cites autism activist Lydia Brown to note such exclusion: "'Our history is not taught or acknowledged. Our leaders, pioneers, and innovators exist on the margins of mainstream society, politics, and history. We are so commonly erased that many disabled people only learn that our communities are vibrant and widespread after they've already become adults'" (p. 38). Additionally, Yergeau (2018) adds that "rhetoric has so dehumanized the autistic that even autistic people have difficulty in thinking of themselves as part of community, culture, or rhetorical practice—often not being exposed to such notions until adulthood" (pp. 38-39). Given the paradoxical nature of inclusion, especially the dynamic of exclusion operating in "inclusion," scholars and educators interested in advancing inclusive curriculum should keep these issues in mind to ensure they do not contribute to exclusion. Though I employ the terms inclusion and inclusive education, I do so as an entry point into a conversation about transforming the curriculum in historically White institutions.

Notes on Theorizing a BIPOC and We Speak for Ourselves Storytelling Approach

In this dissertation concerning the need for a more inclusive environmental education in schools of education, I contend that cultural productions, mainly theatre, by BIPOC people allied with communities struggling with environmental racism constitute *BIPOC storytelling*. An example of this kind of production, I suggest, includes Cherríe Moraga's *Heroes and Saints*

(1994), a play about the pesticide poisoning of a *campesino* (farmworker) community in the U.S., which I examine in Chapter 4. In contrast, I conceptualize *BIPOC we-speak-for-ourselves storytelling* as the accounts by the people who experience the direct effects of environmental racism. Early performances by El Teatro Campesino developed and produced by the campesinos themselves, such as *Vietnam Campesino* (1970), which I analyze in Chapter 3, honor, I posit, the *we speak for ourselves* principle of the environmental justice movement. In addition, I contend that BIPOC and we-speak-for-ourselves storytelling describe environmental (in)justice themes and concepts typically not centered in mainstream environmental education (Haluza-DeLay, 2013). Therefore, inclusive environmental education as conceptualized in this dissertation means more than simply adding content or terminology to the curriculum. Instead, it refers to centering the storytelling of BIPOC people who relate the struggles of living in U.S. sacrifice zones.

Given my experiences as a migrant educator, which I discuss more fully in Chapter 2, I contend that students across programs in schools of education—future teachers, leaders, and professionals entrusted to care for all students—should have opportunities to engage with BIPOC storytelling. Moreover, I suggest that instructors with knowledge grounded in ethnic studies can help students interpret such cultural productions to minimize the risk of producing what I refer to as *educational catastrophes*, that is, misreadings and misrepresentations of BIPOC peoples' experiences, a concept to which I return in Chapter 5. Attention to all these factors, I argue, is necessary to promote inclusive environmental education.

To be clear, subaltern and BIPOC communities are not monolithic groups and do not speak in a single voice. These communities typically reflect a variety of perspectives. In terms of farmworker communities in the U.S., historian Christian Paiz makes this issue clear in his informative book, *The Strikers of Coachella: A Rank-and-File History of the UFW Movement*

(2023). By employing an oral history methodology for collecting the histories of former farmworkers who participated in the Delano grape strike of the 1960s, Paiz shows how migrant workers struggled during the strike, especially economically, which persuaded some farmworkers not to strike. Specifically, Paiz (2023) explains that some migrant Filipino and Mexican workers expressed "justified frustration with the [United Farm Workers] organizational shortcomings," a thesis advanced in many works about this moment in farmworker history. But, by talking to former strikebreakers, Paiz (2023) complicates this idea. Strikebreakers, Paiz (2023) notes, also "spoke of need and of the obvious"—that farm owners "could easily replace them and save their harvest" while strikers "struggled to survive" (p. 175).

Despite this more nuanced view concerning farmworkers who lived through the Delano grape strike, the BIPOC and we-speak-for-ourselves cultural productions I examine here center the perspectives of strikers and others who explicitly resisted the repression of the grower-employers. Still, alternative views emerge in the productions, as seen most vividly with the character of Dolores Valle in Cherríe Moraga's (1994) *Heroes and Saints*. Dolores, for instance, initially refuses to participate in the activism for fear of losing her wages and her life, and, thus, her ability to care for her disabled daughter, Cerezita, a victim of pesticide poisoning in the farmworker community. While some theorists posit that the subaltern cannot speak for complex historical and political reasons (Spivak, 2010), the *environmentalism of the poor* (Egan, 2002; Guha & Martinez-Alier, 1997) as well as we-speak-for-ourselves cultural productions (Valdez, 1990c), as theorized in this dissertation, show that the subaltern can and do speak. The issue, then, I suggest, is not whether the subaltern can speak, but rather, whether those in the dominant culture really hear and engage with subaltern perspectives.

A goal of this project includes theorizing and presenting a BIPOC storytelling approach for advancing inclusive environmental education in schools of education. Such an approach can potentially help students across programs in schools of education develop *conocimiento* of (Anzaldúa, 2002), or compassionate awareness for, residents in sacrifice zones. Thus, three research questions ground my discussion. First, what themes and concepts can a scholarly personal narrative about migrant education reveal for understanding the multidimensional struggles affecting migrant families in the U.S. (Chapter 2)? How do BIPOC and we-speak-for-ourselves cultural productions make visible structural injustice and state-sanctioned violence and how do they represent the environmentalism of the poor (Chapters 3 and 4)? Finally, what barriers make it challenging to integrate a BIPOC storytelling approach in schools of education (Chapter 5)? In order to contextualize the need for a BIPOC storytelling approach for inclusive environmental education, in the following section I highlight the environmental justice movement.

Environmental Justice Movement: Activism and Scholarship

Though the term environmental justice became popular in the 1980s, some scholars note that the concept has a longer history (Cole & Foster, 2001). This concept posits that "all people and communities are entitled to equal protection of environmental and public health laws and regulations" (Bullard, 1996, p. 493). As such, Indigenous peoples' ongoing struggles against encroachment upon their land, the United Farm Workers' struggles against pesticide poisoning, and Dr. Martin Luther King, Jr.'s support of sanitation workers in Memphis in 1968 all represent different examples of environmental justice struggles in the U.S. (Cole & Foster, 2001). In contrast to mainstream environmentalism, environmental justice seeks to identify and ameliorate policies and hazards that compromise human health and degrade the environment in

marginalized communities (D. Taylor, 2000, 2016; Pulido, 1996, 2016). According to some scholars, members of the African American community were among the first to articulate the idea of environmental justice in the 1980s when environmental threats, such as the siting of hazardous waste facilities, were becoming more prevalent in their communities (Mohai, 2018).

Many environmental justice scholars consider the 1982 grassroots protests by African Americans against a toxic landfill in Warren County, North Carolina, as the start of the environmental justice movement (Mohai, 2018). The mass mobilization of this protest, reminiscent of the strategies used during the civil rights era, brought national attention to environmental racism (Cole & Foster, 2001). The Warren County case generated national media attention and culminated in sustained activism that demanded a government response (Mohai, 2018). In 1983, for instance, the U.S. General Accounting Office responded by issuing a report that substantiated the suspicions of African American activists and scholars. The report indicated that African Americans were disproportionately represented in communities near hazardous waste landfills in southern U.S. (Mohai, 2018). These findings led members of the Commission for Racial Justice of the United Church of Christ to conduct a national-level study on environmental impacts on historically oppressed communities (Mohai, 2018). Their findings, presented in the report *Toxic Wastes and Race in the United States* (Commission for Racial Justice, 1987), revealed that the racial composition of communities "was the best predictor of which communities contained commercial hazardous waste facilities and which did not" (Mohai, 2018). The results of this study continue to resonate today (Bullard et al., 2008; Pulido, 2017).

As a result of its historic significance, the Warren County, North Carolina, case is widely cited as the most prominent in the environmental justice movement (Mohai, 2018). Nevertheless, Charles Lee, an Asian American scholar and the principal author of *Toxic Wastes and Race in*

the United States (1987), offers a metaphor to describe the movement. Rather than focus on one historical event, the environmental justice movement, he states, could be viewed as a river "fed over time by many tributaries" that have nourished the movement (Cole & Foster, 2001, p. 20). Lee's inclusive view of the environmental justice movement reflects his sensitivity to the distinct, though largely underrecognized, contributions of diverse cultural groups in "resisting exposure to hazardous environmental conditions" prior to the Warren County event (Gilio-Whitaker, 2019, p. 15). These contributions, I posit, include cultural productions that narrate environmental injustice conflicts (Lucas, 2018; May, 2020; Moraga, 1994; Ontiveros, 2014; Nixon, 2011; Sze, 2002; Viramontes, 1995; Wald et al., 2019). Thus, many communities have engaged in these local and urgent struggles around environmental issues.

According to Indigenous environmental justice scholar Dina Gilio-Whitaker (2019), it makes sense that early environmental justice studies would emerge from the African American community given their leadership in the civil rights movement. For example, African American churches, institutions with a long history of promoting racial justice, were influential in leading the protests in Warren County in 1982 (Lee & Chavis, 1987). Specifically, Reverend Benjamin Chavis led the United Church of Christ's Commission for Racial Justice during the civil rights movement (Bullard, 1994a; Cole & Foster, 2001). In 1987, this commission published *Toxic Wastes and Race in the United States* (Commission for Racial Justice, 1987), one of the earliest works to conceptualize environmental racism, and, according to an editorial in the *Atlanta Constitution*, "put an end . . . to speculation that white America has been dumping its garbage in Black America's backyard" (Lee, 1992). Hence, the environmental justice movement developed from the civil rights movement to confront environmental racism, an issue not addressed by mainstream environmentalism (Pulido, 1996). According to environmental justice scholars,

environmental racism cannot be understood apart from the ongoing legacy of slavery in the U.S. (Bullard, 2000).

From Slavery to Institutional Racism

In an interview with Gregory Dicum in 2006, Robert D. Bullard, an influential scholar of the environmental justice movement, explained how he developed awareness of environmental racism as a young professor of sociology. His work on an early environmental justice case, *Bean v. Southwestern Waste Management* (1979), led him to conclude that environmental injustice is not an accident but the consequence of a nation that continues to struggle with the legacy of slavery, imperialism, and colonialism and that now practices covert racism through institutional racism:

> I started connecting the dots in terms of housing, residential patterns, patterns of land use, where highways go, where transportation routes go, and how economic development decisions are made. It was very clear that people who were making the decisions—county commissioners or industrial boards or city councils—were not the same people who were 'hosting' these [hazardous wastes] facilities in their communities. Without a doubt, it was a form of apartheid where whites were making decisions and black people and brown people and people of color, including Native Americans on reservations, had no seat at the table. [. . .] Even if each particular facility is in compliance, there are no regulations that take into account [the cumulative effects of environmental hazards]. It may be legal, but it is immoral. Just like slavery was legal, but slavery has always been immoral.

When Bullard cites apartheid and slavery in the context of environmental racism, he points toward how power has historically worked in the U.S. and rejects ahistorical readings of environmental injustice. First, by situating environmental racism within a broader context of the

oppression of African Americans, he suggests that despite the abolition of the institution of slavery in 1863, race and racism remain salient features in the U.S. Bullard also shows the limitations of U.S. laws and the legal system in protecting historically oppressed groups. Indeed, as recent research shows, when viewed collectively—environmental justice lawsuits; Title VI Complaints (prohibiting discrimination) under the Civil Rights Act; the guidelines issued by the Executive Order 12898 (1994) to promote environmental justice; regulatory enforcement; and environmental justice initiatives—legal initiatives and regulations have categorically failed to protect people of color and the poor from environmental hazards (Pulido, 2017). As critical environmental justice scholars have argued, *the state perpetuates environmental injustice* [my emphasis] (Bullard et al., 2008; Pellow, 2018; Lerner, 2010). Thus, to address the structural injustice and state-sanctioned violence pervasive in environmental struggles affecting BIPOC people the U.S., people of color held a summit in 1991 and outlined principles of environmental justice.

Principles of Environmental Justice: A We Speak for Ourselves Approach

The we-speak-for-ourselves tenet forms part of the Principles of Environmental Justice (1991), a document noting seventeen principles prepared during the First National People of Color Environmental Leadership Summit in October 1991 in Washington, D.C. The preamble accompanying this document delineates objectives typically neglected in environmental education. For this reason, and as a way of contextualizing the we-speak-for-ourselves tenet, I include the entire preamble here:

> WE, THE PEOPLE OF COLOR, gathered together at this multinational People of Color Environmental Leadership Summit, to begin a national and international movement of all people of color to fight the destruction and taking of our lands and communities, do

> hereby re-establish our spiritual interdependence to the sacredness of our Mother Earth; to respect and celebrate each of our cultures, languages and beliefs about the natural world and our roles in healing ourselves; to ensure environmental justice; to promote economic alternatives which would contribute to the development of environmentally safe livelihoods; and, to secure our political, economic and cultural liberation that has been denied for over 500 years of colonization and oppression, resulting in the poisoning of our communities and land and the genocide of our peoples, do affirm and adopt these Principles of Environmental Justice. (1991)

Despite awareness of the constraints imposed on them by the settler colonial and white supremacist state under which they live, the authors of this document promote solidarity across racialized groups and outline a plan for social and institutional change. The sentiments captured in this document attest to a form of environmental activism undertheorized in formal schooling sites—environmental (in)justice or environmentalism of the poor. Two of the seventeen principles in the document best articulate the we-speak-for-ourselves tenet. Principle seven, for instance, "demands the right [of people of color] to participate as equal partners at every level of decision-making," and principle sixteen calls for "the education of present and future generations" with an emphasis on "social and environmental issues" and "based on our experience and an appreciation of our diverse cultural perspectives" (Principles of Environmental Justice, 1991). Thus, in addition to the we-speak-for-ourselves tenet, my project aims to honor the call for inclusive environmental education, one "based on our experience."

Five years after the 1991 Summit, the Southwest Network for Environmental and Economic Justice in New Mexico developed six principles for democratic organizing. This document is referred to as the *Jemez Principles for Democratic Organizing* (1996) of which the

third principle, *let the people speak for themselves*, similarly attests to the importance of ensuring that "relevant voices of people directly affected be heard" (*Jemez Principles*, 1996). The "let the people speak for themselves" and the "we speak for ourselves" tenets, then, signal to the importance of *listening* to, and really *hearing*, the accounts of people affected (Bullard, 1994b; Cole & Foster, 2001), including, I posit, through their own cultural productions. Given the call for education that honors the experiences and perspectives of historically marginalized people, as noted in principle sixteen, it is essential to articulate more fully a we-speak-for-ourselves approach to environmental education in the scholarly literature. It is equally important to implement such an approach in schools of education to address the erasure of the environmentalism of the poor in mainstream environmental education. The approach I theorize and present extends the idea of environmental justice ecocriticism for teaching the difficult knowledge of the environmentalism of the poor.

Scholarly Literature: Environmental Justice Ecocriticism

According to literary scholar Lawrence Buell (2005), first-wave environmental literary criticism began in the twentieth century and tends to focus on nature writing and the wilderness. As such, the works of White writers such as Henry David Thoreau and William Wordsworth figure prominently in this criticism. Second-wave environmental literary criticism or, more precisely, environmental justice ecocriticism (Reed, 2002), on the other hand, is a relatively new area of investigation. Beginning in the twenty-first century, about two decades after the start the of the environmental justice movement in the U.S., which influenced its development, second-wave environmental criticism focuses on the experiences of those most affected by environmental racism (Buell, 2005). For this reason, this literary criticism is seen by critics as "poised to have real cultural and political relevance in the twenty-first century" (Hiltner, 2015, p.

131). Indeed, literary scholars have noted an increase in environmental justice struggles represented in works by writers and artists of color (Adamson et al., 2002; Cohen & Foote, 2021). These storytellers include BIPOC people, including those of Latinx descent, who narrate the difficult knowledge of the farmworker experience in the U.S. (Wald, 2020).

Teaching Difficult Knowledge through Literary Case Studies

Difficult knowledge can implicate powerful figures and institutions, including the state, and provoke controversy, thus posing a pedagogical dilemma and potentially discouraging educators from engaging with BIPOC histories (Bradley, 2020; Britzman, 1998; Rodríguez & Salinas, 2019; Worth, 2021; Zipin, 2009). Yet, as music education scholar Deborah Bradley (2020) notes in reference to discussing trauma and building cultural understanding, "until we are able to confront the unspeakable [histories], we cannot sincerely attempt to comprehend why things are the way they are" (p. 10). Thus, while grappling with the difficult knowledge of historical environmental racism may provoke controversy and discomfort in schools of education, such an undertaking is necessary, I posit, for developing a deeper understanding of environmental struggles (de los Ríos, 2019; Grande, 2015; McCoy et al., 2016) and for combating what I refer to as *superficial environmental education*. This type of education promotes ahistorical and apolitical readings of environmental challenges or bypasses the difficult knowledge of environmental racism altogether

Given the powerful portrayals of environmental injustice in Latinx literature, this project shows how creating a space for an ethnic studies and environmental justice approach can foster inclusive environmental education. As a result, this work examines BIPOC cultural productions as *literary case studies*. According to education scholar Iris McClellan Tiedt (1992), case studies, a "respected method of instruction" (p. 803), typically represent factual information in the form

of expository prose. But Tiedt (1992) argues that fictional accounts that portray lively characters can "create outstanding literature that can serve much the same purpose as the more traditional case study—and possibly with greater effect" (p. 803). Moreover, Tiedt (1992) notes that "Literary case studies can be used for instructional purposes in a variety of teacher education courses" (p. 803). Though I believe both types of case studies—literary and nonfiction—can portray experiences in moving ways, historically, literary case studies have rarely served as a method of instruction for environmental education. But engaging with cultural productions as literary case studies also matters for advancing inclusive environmental education, as the two literary case studies I present here reveal (Chapter 3 and 4).

While researchers in the natural and social sciences have been dominant in environmental education in schools of education given the historical roots of the field (Hart, 2010), this dissertation posits that scholars with a background in ethnic studies, environmental (in)justice, and education, have much to contribute to the discipline (de los Ríos, 2019; Pellow, 2020; Sze, 2002). Campesino ecotheatre, particularly pesticide awareness theatre of the latter half of the twentieth century, deals explicitly with environmental injustice themes and concepts. It draws from historical events and builds upon environmental literature in other disciplines (Athanassakis, 2017; Moraga, 1994). It also increases understanding of the dynamics involved in environmental injustice, primarily as a result of *how* it tells the story (Meretoja, 2018). Because these works relate the everyday struggles of people living in sacrifice zones from *their* perspectives, they complement and supplement quantitative studies by illuminating issues, such as structural injustice and state-sanctioned violence, not fully visible in social science literature (Sze, 2002). In this way, powerful portrayals of environmental injustice in campesino ecotheatre can counter the erasure of difficult concepts and themes from the scholarly literature. These

performances memorialize racialized violence and depict community activism in the absence of institutional support, a key feature of the environmentalism of the poor.

Theoretical Influence: The Environmentalism of the Poor

In 1997, environmental scholars Guha and Martinez-Alier theorized a different kind of environmentalism, one led by the subaltern, the poor in rural and marginalized communities in the Global South. They referred to it as *the environmentalism of the poor*. This form of environmentalism, they argued, is distinct from the environmentalism that has prevailed in the Global North, which is mainly concerned with conservation, not with issues of social justice (Guha & Martinez-Alier, 1997). The idea of the poor engaging in environmentalism challenged dominant views at the time. As Guha notes (2000): “There is widespread belief that environmentalism is a phenomenon peculiar to the rich nations of the North. [. . . and] that poor countries cannot possibly generate environmental movements of their own” (p. 98). Guha cites scholars of the late twentieth century to underscore his point about this misguided belief. Bramwell’s (1994) words, for instance, capture this sentiment: “Only the maligned Western world has the money and the will to conserve its environment. It is the ‘Northern White Empire’s’ last burden, and may be its last crusade” (p. 98). But Guha (2000) skillfully contests this idea (as well as the racial undertones of Bramwell words). For instance, Guha offers several key examples of poor people’s environmentalism from “less-than-wealthy” societies around the globe (2000, p. 99).

From farmers in Malaysia to the Nahuas Indigenous peoples of Mexico, Guha (2000) reveals how the poor have participated in struggles to protect the environment, including struggles against corporations from the Global North. Guha further problematizes claims such as Bramwell’s by citing environmental scientists Brechin and Kempton who are more attuned to the

realities of the poor in the Global South: "[T]he conventional wisdom—that citizens of developing countries do not or cannot care about the environment—has been broadly accepted by Western publics and the diplomatic community . . . but *with little data from those developing countries*" (2000, p. 99, emphasis in original). Guha and Martinez-Alier (1997) show that environmentalism by the poor does exist. Their case study on the rural community in Karnataka, India, makes this clear, as does Guha's (2000) subsequent work on the environmentalism of the poor. But they are also interested in discussing the two types of environmentalism they believe predominate in the world.

Guha and Martinez-Alier (1997) contrast the First World environmentalism of the U.S. with the environmentalism of the poor in India. They focus on these countries because of their familiarity with them and also because their size and importance make them "representative . . . of the North and South" (1997, p. 16). In the U.S., they posit, environmentalism mostly reflects the concerns of a post-industrial and mass consumer society. As a result, protecting the wilderness for all to enjoy remains a primary focus (Guha & Martinez-Alier, 1997). To meet this environmental objective, the North relies primarily on social movement organizations, such as the Sierra Club (Guha & Martinez-Alier, 1997). In contrast, Guha and Martinez-Alier explain, India's environmentalism reflects their early stage in the industrial process. As such, their conflicts concern "visible ecological degradation" and communities affected rely on nonviolent direct action to resolve issues (1997, p. 17). They advocate that we, academic audiences, "acknowledg[e] the diversity of ideologies and of forms of action within each of these two trends" (1997, p. 18). They also recognize environmental justice struggles of people in the U.S. and the environmental justice movement (1997). Surprisingly, however, they do not link environmental justice struggles in the U.S. with those in India. I posit, however, that similarities

between these two struggles exist. Similarities include the lowly social status of those most affected by environmental hazards, the organic leadership that develops as a result of the struggle (Gonzales, 2018), and the direct action those disproportionately affected must employ as a strategy for self-preservation. The direct action employed by the BIPOC poor in both countries typically results in greater social awareness of the struggle, primarily as a result of media coverage.

According to Guha and Martinez-Alier (1997), in the environmentalism of the poor direct action constitutes a *vocabulary of protest*. Gandhi used this vocabulary during the Quit India Movement—India's long struggle for independence from Britain (Guha & Martinez-Alier, 1997). But Gandhi, as the authors note, was strongly influenced by peasant resistance in defense of forest rights in India in addition to Western theories of civil disobedience (Guha & Martinez-Alier, 1997). The concept of the vocabulary of protest underscores the importance of actions *and* beliefs (Guha & Martinez-Alier, 1997). According to Guha and Martinez-Alier (1997), such a concept "helps to clarify the notion that most forms of direct action, even if unaccompanied by a written manifesto, are both statements of purpose and of belief. In the act of doing, the protestors are saying something too" (p. 13). In other words, in adopting a particular strategy of direct action, social protesters are "both trying to defend their interests *and* passing judgement on the prevailing social arrangements" (Guha & Martinez-Alier, 1997, p. 13; emphasis in original).

As early as the 1960s, as this dissertation shows, the Chicanx/Latinx farmworkers in Central Valley California adopted strategies constitutive of the environmentalism of the poor in their struggles against pesticide poisoning by U.S. agribusiness. The most significant of these strategies was the hunger strike by Cesar Chavez (Pulido, 1996). This particular strategy is known as the *bhook hartal* (Hindi) in the vocabulary of protest and its aim is to shame the state

and compel it to reconsider its own position (Guha & Martinez-Alier, 1997). The media play a significant role in this strategy as they report on the health of the individual leader whose "courage and self-sacrifice . . . is directly counterposed to the claims to legitimacy of the state" (Guha & Martinez-Alier, 1997, p. 14). At the heart of the environmentalism of the poor lies the idea of disposable or expendable people—those low on the racial/class/caste hierarchy (Pellow, 2018). Indeed, the group's marginalized status is the reason for innovative, yet nonviolent, direct action that aims to influence public opinion.

"Government and industry are major perpetrators of environmental injustice."

The rural peasants of India and the Chicanx farmworkers of the U.S., I posit, occupy similar social positions. They inhabit the lower strata, or subaltern strata (Spivak, 2010; Pulido, 1996), of the racial/class/caste hierarchy in their respective countries (Acuña, 2018; Gomez, 1973; Pulido, 1996; 2016; 2017). Given the similarities between the two groups—their social position, their struggles for environmental justice, and their nonviolent strategies of direct action—an analysis of how the environmentalism of the poor operates in the U.S. is timely. Environmental justice scholar Pulido (2017) recently addressed this issue, calling on environmental justice scholars to rethink environmental racism in the U.S. given the growing "environmental racism gap" (p. 524). Pulido (2017) states that scholars should consider racial capitalism, the role of the state, and look to the Global South for frameworks that align more closely with the struggles of people of color in the U.S. I heed Pulido's call to "look to the Global South" by conducting an environmentalism of the poor reading of two cultural productions in this dissertation. Pulido (2017) also argues that it is important to define these environmental struggles accurately to help address them:

Numerous problems stem from not conceptualizing the problem accurately, including

> not giving sufficient weight to the ballast of past racial violence, and assuming the state to be a neutral force, when in fact, it is actively sanctioning and/or producing racial violence in the form of death and degraded bodies and environments. [. . .] Developing a more radical analysis of environmental justice places it in closer conversation *with* political ecology [. . .] the environmentalism of the poor [. . .] and other radical streams emanating from the Global South. (pp. 524-525; emphasis in original)

Additionally, in theorizing the "limited gains of the environmental justice movement," Pulido highlights racial capitalism and the "persistent *inequality* between white and nonwhite communities" (2017, p. 525; emphasis in original).

Accordingly, Pulido (2017), like Guha and Martinez-Alier (1997), views the state as problematic in environmental justice struggles: "[I]n the US most activists and researchers are steeped in a liberal politics in which they work *with* the state. Instead, the state must become a site of opposition, as it sanctions racial violence. In order to move forward both as a movement and scholarly field, we must rethink environmental justice" (p. 525; emphasis in original). Pulido's analysis of the current environmental justice struggles in the U.S. is compelling given the lack of progress and the adverse health consequences of those most affected by environmental hazards (D. Taylor, 2014; Estabrook, 2018; Harrison, 2008; Pellow, 2018 Pulido, 1996). Yet, Pulido's views are not new to environmental justice studies. Ten years before Pulido's article, environmental justice scholars Robert Bullard, Paul Mohai, Robin Saha, and Beverly Wright (2008) came to a similar conclusion about the state in their follow-up report to the groundbreaking work by the Commission for Racial Justice, *Toxic Wastes and Race in America* (1987). "In the real world," they concluded, "all communities are not created equal.

Government and industry are major perpetrators of environmental injustice” (Bullard et al., 2008, p. 84).

Against Superficial Environmental Justice

Scholars on race relations in ethnic studies have made such claims about the state as perpetrators of injustice for decades (Dunbar-Ortiz, 2014; González, 2022). Nonetheless, given the ten-year period between Pulido’s work and Bullard et al.’s work, a question emerges: Why has environmental justice scholarship not been more explicit about the role of the state as an opposing force in the struggles for environmental justice? Why do some scholars and some activists continue to work with the state? Pulido (2017) provides a possible reason: “even when people lose faith in the state, they often still turn to it because there is no other apparent alternative” (p. 530). But there is another possible reason, as Pulido herself states in a later article. Environmental justice scholars critical of the state tend not to receive grants and are “not allowed to participate in state initiatives” (Pulido, 2018). This reality may play a role in a phenomenon I refer to as *superficial environmental justice*, that is, environmental justice scholarship, advocacy, or education that avoids discussing significant issues because of powerful political and economic interests.

Despite the reticence of some scholars to explicitly address the state’s role in perpetuating injustice, artists and other activists have a long history of exposing the contradictory nature of the state (J. Huerta, 1989; Lucas, 2018; Moraga, 1994; Ontiveros, 2014; Valdez, 1971, 1990a). On the one hand, the state claims to uphold the laws of U.S. society. But the state neglects this duty when it fails to enforce regulations, sides with polluters in courts of law, fails to incorporate elements of the Environmental Justice Executive Order 12898, and, ultimately, when it privileges corporate profits over human lives (Bullard et al, 2008; Lerner, 2010; Pulido,

2017; Gilliam, 2017). Though this reality constitutes difficult knowledge, it is nonetheless important for students to understand these dynamics. El Teatro Campesino's *Vietnam Campesino* and Cherríe Moraga's *Heroes and Saints* address social disparities and the role of state in perpetuating and maintaining inequality. The state's (in)actions in these performances have significant consequences for the farmworker community. Farmworker families, for instance, experience intergenerational violence because of pesticide poisoning. Such violence, resulting in birth defects and deaths in addition to environmental degradation, could be construed as a crime against humanity. Indeed, as Parr notes (2018), "A crime against humanity is an action that causes severe and unnecessary human suffering, and environmental destruction unquestionably degrades the quality of human life" (pp. 56-57).

Complementary Theoretical Streams

While the *environmentalism of the poor* serves as the main theoretical framework for this dissertation (Guha & Martinez-Alier, 1997), I also draw from complementary and interconnecting theoretical streams because they work synergistically to help illuminate the multidimensional aspects of environmental injustice. These frameworks include *a feminist of color politic* (Moraga & Anzaldúa, 2015) and *homemade citizenship* (Mitchell, 2020). Together, these influences guide my theorizations toward a BIPOC and we-speak-for-ourselves storytelling approach to environmental education. This work builds upon the work of education, ethnic studies, and environmental justice scholars (Wald et al., 2019). It aims to cultivate awareness of structural injustice, environmental racism, and need for inclusive environmental education. Ultimately, this project aims to establish a new approach for rethinking environmental education in schools of education.

A Feminist of Color Politic

In 1981, Cherríe Moraga and Gloria Anzaldúa published a powerful work. *This Bridge Called My Back* (1981) directed readers' attention to the experiences of women of color feminist in the U.S. One of the central tenets of the work also constitutes the impetus for its emergence and its enduring legacy: that "the white sector of the feminist movement [. . . .] grew exclusive and reactionary" (Moraga & Anzaldúa, 2015, pp. xxii, xxxv; xxxvii). In her original preface, Moraga describes this realization as "the deepest political tragedy [she has] experienced" (2015, p. xxxvii). Thus, Moraga decided to co-edit the book "to feel enlivened again in a movement that can finally [. . .] 'ask the right questions and admit to not having all the answers'" (2015, p. xxxvii). I draw from this "*un*official and truer record" of history, this "living testimony of women of color epiphanies of political awakening," as I theorize a different approach to environmental education (Moraga & Anzaldúa, 2015, p. xxiv, emphasis in original).

Moreover, I reflect on Moraga's question posed in her preface to the fourth edition (2015): "What would it mean for progressive struggles [. . .] to truly integrate a feminist of color politic?" (p. xix). In an environmental context, Moraga is talking about the necessity of building an effective climate justice movement, one that challenges the ideologies, policies, and practices that immiserate and destroy lives. As Moraga notes after posing her question:

> Truly radical environmentalists are beginning to recognize that—without the counsel and active engagement of people of color, whose homes 'neighbor' the majority of dumping sites in the United States; without the leadership models of traditional and innovative Indigenous practices of sustainability; and, without the *organized* outcry of mothers, who personally suffer the illness of their children due to environmental contamination—no

mass movement to literally 'save our planet' can occur. (2015, p. xix, emphasis in original)

Without *a feminist of color politic* guiding policy across sectors, Moraga contends, climate justice—on which our lives depend—will remain an elusive goal. One need look no further than to Standing Rock's struggle against the Dakota Access Pipeline beginning in 2014 (Estes, 2019; Dewey et al., 2017) to understand the significance of Moraga's words. The environmentalism of the Standing Rock Sioux community differs markedly from mainstream environmentalism (Estes, 2019; Dewey et al., 2017). For instance, mainstream environmentalism has focused on "wilderness and wildlife preservation, resource conservation, pollution abatement, and population control" (Bullard, 2000, p. 1). In contrast, Indigenous environmentalism against corporate encroachment and destruction of natural resources exemplifies a feminist of color politic in that it benefits residents across the nation, not only Indigenous peoples. This type of environmentalism, comprised of unarmed bodies of Water Protectors, further influences my work on this project.

Homemade Citizenship

In *From Slave Cabins to the White House* (2020), literary scholar Koritha Mitchell describes a new way of theorizing African American struggles for success in a hostile environment. She refers to it as *homemade citizenship*. Since, historically, African Americans have been denied those rights (nominally) guaranteed in "the land of their birth"—particularly safety, Mitchell posits that they have had to "cultivate a sense of belonging from scratch" (2020, p. 1). Striving in this way constitutes homemade citizenship. To identify this phenomenon, readers must "look through the lens of achievement," rather than protest (Mitchell, 2020, p. 3). Homemade citizenship, Mitchell states, is often met with *know your place aggression*, that is,

physical or discursive violence on behalf of Whites “to keep [African Americans] in their ‘proper’ place” (2020, p. 3). Yet, African Americans’ homemade citizenship and the violence it engenders, Mitchell (2020) continues, is not well understood since Whites silence and efface African American success. As Mitchell (2020) notes: “With U.S. citizenship built on the denial of black citizenship, African Americans’ success at asserting that they belong consistently inspires hostility” (p. 1). This reality, according to Mitchell (2020), remains “shrouded because Americans ignore the effort expended to erase the accomplishments of nonwhite populations” (p. 1).

This dissertation shows how homemade citizenship and know your place aggression operate in farmworker communities in the U.S. The concepts of homemade citizenship and know your place aggression help illustrate the structural injustice and state-sanctioned violence from which farmworker pesticide poisoning and intergenerational suffering emanate. This dissertation also aims to combat the historical and ongoing erasure caused by mainstream environmental education, which rarely acknowledges environmentalism of the poor or BIPOC environmentalisms (D. Taylor, 1996, 2009, 2014, 2016; Wald et al., 2019). This neglect of farmworker environmentalism in the official curriculum and in formal educational spaces such as schools of education is akin to Mitchell’s view of erasure of nonwhite populations’ accomplishments. Emerging scholarship on BIPOC environmentalisms (McCoy et al., 2016; Wald et al., 2019; Ybarra, 2016), of which this dissertation forms a part, helps to expand conceptualizations of environmentalism, environmental education, and serves as a corrective to mainstream environmental education.

Conclusion

Relevance to the Field: Inclusive Environmental Education

Most scholars now believe that climate change constitutes an anthropogenic phenomenon that threatens the existence of most species on the planet. But despite research committed to mitigating the disruptive effects of climate change, historical environmental injustice affecting children in the U.S. has received limited attention in schools of education (Haluza-DeLay, 2013). Yet understanding the logics enabling climate change requires engagement with those most affected by environmental hazards—families in sacrifice zones. Cultural productions narrating the struggles of children poisoned by pesticides offer opportunities for examining literary case studies that advance knowledge and counternarratives of historical environmental conflicts. By engaging with a literary case study approach for teaching environmental justice, researchers, educators, and students can potentially better understand the lives of campesino families poisoned via environmental racism and the ideologies that create and maintain sacrifice zones, thus disrupting mainstream environmental education (Urrieta, 2015). Since BIPOC storytelling (including dramatic literature) depicting the real-life struggles of farmworker children provides insight into unequal power dynamics, human behavior, and the aftermath of pesticide poisoning, bringing such novels, plays, and music into historically White schools of education is crucial. I contend that these works can serve as case studies—literary case studies—for examining the role of state power and structural injustice in the physical devastation of the families and children who grow and harvest our food.

Engaging with BIPOC storytelling dealing with environmental racism and exemplifying a we-speak-for-ourselves ethos can be a useful approach for broadening students' perspectives and troubling students' *knowledge in the blood* (Jansen, 2009), that is to say, their ideologies and

(in)actions rooted in dominant narratives (D. Taylor, 2016; Lopez, 2016; Urrieta, 2015). Such engagement and the resulting dissonance can foster a deeper awareness of the complexity and multidimensionality of environmental injustice (Meretoja, 2018; Sze, 2002). This we speak for ourselves approach to understanding environmental injustice from the perspective of those most affected aims to humanize the issue in ways not fully possible through statistics and reports, the purview of the social sciences (Chavez, 2008a; Sze, 2002). Confronting this difficult knowledge through cultural productions can help prevent apolitical readings and superficial conceptualizations of environmental struggles that distort history, obscure structural injustice, and risk further stigmatizing marginalized groups, a consequence emblematic of deficit narratives targeting communities of color and the poor (Pellow, 2020). Importantly, historical and textual analysis of campesino ecotheatre examined in this dissertation make possible a nuanced understanding of environmentalism, one inclusive of the activism by people of color.

This dissertation aims to contribute to emerging conversations about rethinking environmental education in schools of education. It emphasizes the importance of inclusive education from an ethnic studies and environmental justice perspective. This work is not, however, intended as a guide for teaching in K-12 schools. The chapters in this dissertation, beginning with this Introduction, address the need for a more inclusive environmental education, particularly in schools of education. Chapter 2 provides a scholarly personal narrative highlighting migrant education and academic experiences for understanding multidimensional struggles affecting Latinx communities in the U.S. This chapter provides a rationale for inclusive education, including inclusive environmental education, that encompasses the experiences of migrant children and, especially, campesino communities that have been at the forefront of historical environmental struggles. Chapters 3 and 4 examine cultural productions by and about

farmworker communities as literary case studies. These multilingual productions, El Teatro Campesino's *Vietnam Campesino* and Cherríe Moraga's *Heroes and Saints*, I posit, constitute BIPOC storytelling/BIPOC multilingual storytelling and BIPOC we-speak-for-ourselves storytelling that honor a primary tenet of the environmental justice movement: let the people speak for themselves. Chapter 5, the Conclusion, discusses some of the barriers associated with implementing a BIPOC storytelling approach and outlines future directions for this project.

At a time when faculty, administrators, and students across academic disciplines in the U.S. are reviewing and revising programs and pedagogies, it is important to recall why they have embarked on this mission. For most, the killing of George Floyd in May 2020 and the global demonstrations resulting from this act signaled an urgent call to work toward racial justice (Cohen & Foote, 2021; Joubert & Lensmire, 2021). The COVID-19 pandemic has also catalyzed the movement for racial justice in higher education, as racial health disparities underscore the prevalence of racial injustice in the U.S. Historically, students and communities of color have labored for institutional change in the academy (J. Flores & Rosaldo, 2007; Rojas, 2007). They have continued to pressure institutions to commit to advancing racial justice (see Open Letters, Appendix). As a result of this BIPOC student labor, some institutions of higher education are responding in ways that hold promise for a more racially just future. They are developing new courses, offering new programming, and recruiting BIPOC faculty. By theorizing and presenting a more inclusive environmental education for schools of education, I also aim to contribute to the movement for racial justice in the academy. In particular, my work addresses gaps and exclusions in environmental education in schools of education by attending to BIPOC environmentalisms.

Chapter 2 Navigating Exclusion: A Scholarly Personal Narrative Revealing Institutional Resistance to Migrant Student Education and the Need for Inclusive Education

SPN [scholarly personal narrative] is a young genre, and we are making it one word at a time. No one shall box us into the margin [. . .] because our stories are now being set free.

—Sydnee Viray, *Our Stories Matter* (Nash & Viray, 2013)

Finally, here was a methodology through which I could bring my full self, all of my intersecting identities, 'to the table' and weave it with my own scholarship—supported by educators, philosophers, artists, activists, leaders, and authors who came before me.

—Wind Paz-Amor, *Our Stories Matter* (Nash & Viray, 2013)

In this chapter, I narrate some of the professional and intellectual experiences that have shaped my interest in migrant education, environmental (in)justice, and cultural productions representing U.S. campesino (farmworker) lifeworlds. As a way of increasing understanding of how these topics interconnect, this scholarly personal narrative highlights my engagement with Latinx migrant families in New England. I draw from my experiences to illustrate the struggles of migrant families as a way of contributing to discussions about inclusive education in postsecondary settings. Historically, migrant farmworker families have contributed to the health and well-being of the nation through their labor and activism, including their environmental justice activism, which continues to this day (Blackwell, 2010; Marquis, 2017; Pulido, 1996,

Wald, 2020). These histories, however, remain understudied and undertheorized in the environmental education curriculum (Ontiveros, 2014; Wald et al., 2019). Both of these legacies—campesino environmentalism and curricular exclusion—in addition to current migrant struggles, I posit, require examination in academic spaces, especially in schools of education. By privileging science-based and outdoor education, and typically limiting environmental education to secondary teacher preparation, schools of education have contributed to the erasure of the environmentalism by people of color and the poor. Since their mission includes preparing future leaders, teachers, and other professionals to work across a range of communities and institutions, how schools of education address environmental education matters. In a society in which residents increasingly confront the disruptive effects of climate change, knowledge of environmental (in)justice themes and concepts can help increase awareness of historical environmental conflicts from where many current environmental struggles emanate.

In a series of vignettes, this narrative self-study, from the perspective of a bilingual and bicultural migrant advocate, makes visible the everyday structural injustice and state-sanctioned violence threatening the lives of many migrant families in the U.S. My observations of migrant experiences stem from my involvement in the lives of migrant families as a member of the Migrant Education Program from 2015 to 2016, a time of heightened anti-immigrant sentiment. The over 100 migrant students in my caseload were predominantly of mixed-status families (documented and undocumented) who labored in various sectors of the for-profit U.S. food system. The insights I gleaned from engaging with both migrant families and with professionals in U.S. institutions inform my understanding of the systemic racism U.S. campesino families confront. They also inform my understanding of the activism and the cultural productions that attempt to address this injustice. This scholarly personal narrative, then, provides knowledge

regarding contemporary migrant experiences for understanding the need to practice inclusive education, including inclusive environmental education in schools of education. By inclusive education I mean advancing a BIPOC storytelling approach as well as a pedagogical approach that is rooted in ethnic studies (Aldama, 2015) for providing students with opportunities for undoing *desconocimiento* (willful ignorance) (Anzaldúa, 2002; Lopez, 2016).

In this chapter, I first review the literature on curriculum in higher education concerning U.S. campesino experiences. I then describe the scholarly personal narrative approach I use for relating and theorizing my experiences with migrant families. Next, as a way of contextualizing my experiences, I discuss mainstream media depictions of campesino lives during the COVID-19 pandemic. This section also considers the role of higher education in providing opportunities for engaging with campesino histories. In the section that follows, through a series of vignettes, I highlight the difficult lifeworlds migrant workers inhabit. I conclude the chapter by theorizing what I have witnessed as a member of the Migrant Education Program and as a resident of New England. I discuss how this knowledge influenced my decision to pursue doctoral studies for addressing the erasure of campesino histories in higher education. At the heart of this study lies the hope that this account will engage readers, help broaden views of campesinos, and contribute to *conocimiento* (compassionate awareness) of migrant families (Anzaldúa, 2002). In this way, while this scholarly personal narrative aims to combat erasure of nondominant groups' experiences in U.S. society, it simultaneously calls for institutional and social change.

Literature Review

Although issues concerning Latinx people may be addressed in some spaces in schools of education, such as in diversity or multicultural education courses, it is unclear if these courses examine differences within people grouped under the term Latinx. This issue is important

because, as some education scholars have noted, "The singular 'Latinx' label elides the ever-changing, ever-growing racial, ethnic, national, socioeconomic, and linguistic diversity among a multitude of communities" (Román et al., 2022). Scholars critiquing monolithic conceptions of Latinx people in the education literature include those attending to the ways in which Afro-Latinx (Alberto & Hoffnung-Garskof, 2018; T. Flores, 2021; Padilla & Vana, 2022) and Latinx Indigenous people (Calderón & Urrieta, 2019; Urrieta et al., 2019) have been overlooked in the literature *and* the curriculum. Calderón and Urrieta (2019), for instance, note the lack of knowledge in the field of education regarding Latinx Indigenous students. Thus, they discuss the importance of a Critical Latinx Indigeneities framework for educational debates to "highlight the unique needs of Indigenous migrant students and ensure curriculum development is attendant to it" (p. 219).

This framework is particularly important, they argue, in a time of "increasing implementation of ethnic studies curricula in K-12 and beyond" (Calderón & Urrieta, 2019, p. 219), though only a handful of states have implemented ethnic studies (Tintiangco-Cubales et al., 2022). Without such a framework, they contend, the marginalization and exclusion of Latinx Indigenous students and communities will likely continue (p. 220). Nonetheless, the advantages of this framework, I posit, extend beyond Latinx Indigenous communities. For instance, a lack of understanding, or a willful ignorance (Dunbar-Ortiz, 2014; Spring, 2016; Sullivan & Tuana, 2007), of nondominant groups, including the variety of Indigenous people in U.S. society, diminishes us all. The knowledge and perspectives, both theoretical and embodied, of Latinx Indigenous groups can enrich all our lives and help us gain greater clarity of the status quo.

Given these concerns and the topic of navigating a variety of migrant struggles discussed in this chapter, it is important to understand what kinds of opportunities exist for college students

across programs in schools of education to engage with campesino histories. In a review of the literature, I found that articles attending to curricula focusing on campesino or farmworker experiences in schools of education are scarce. Some scholars of education, however, do attend to these matters. Sawyer et al. (2019), for example, discuss a multi-year, place-based education project involving community college students, primarily students of Latinx and Filipino descent, in Central Valley California. By employing an oral history methodology, the students learn of the "legendary Farmworkers Movement" in the region. Additionally, some scholars in higher education have taught courses that focus on U.S. farmworkers (McLaughlin et al., 2008; Mize, 2021). But this does not necessarily mean that instructors help students develop conocimiento (or compassionate awareness) of farmworker families.

For instance, ethnic studies scholar Ronald Mize (2021) notes that some courses in higher education addressing farmworker issues are intended to meet "universities' demands for service, experiential, engaged, and transformative learning opportunities" (p. 228). As such, these demands should be carefully considered because "for too long," Mize (2021) notes, "the charity model of service-learning" has dominated (p. 241). This has been the case, Mize (2021) states, "particularly at highly selective institutions" (p. 241):

> When 'serving' communities living in poverty, the prevailing model is too often made to make predominately white, wealth-privileged students proud of themselves for helping out those less fortunate. The poor are all too often fetishized, shockingly discovered to be 'human' when students are confronted with their reality, and it's not clear if traditional service-learning models equip students to check their privilege, to address root causes of inequality, or to avoid the logical fallacy of exoticizing or Othering those living in poverty. (p. 241).

Furthermore, Mize (2021) discusses how service-learning courses that take a "problems-based approach" can actually create problems for farmworkers and their families, especially if they are positioned as the problem. In one such course, addressing the language barrier between "English-monolingual farmers and Spanish-speaking migrants [. . .] often results in college students teaching farmworkers rudimentary English to improve safety on the farm or more nefariously to be more efficient (i.e., exploitable) workers" (Mize, 2021, p. 240). In an attempt to disrupt the "white saviorism," or the reifying of stereotypes that such courses can promote, Mize (2021) centers farmworker history and activism in his courses.

The (un)known outcomes of service-learning courses involving farmworkers interconnect with Mize's (2021) concerns. For instance, in an article about a university-based migrant farmworker outreach and education program, English as a second language (ESL) scholars noted the benefits to liberal arts undergraduate students at an elite public institution but were less certain about the benefits to the farmworkers and their families (McLaughlin et al., 2008). This dynamic raises questions about the potentially extractive nature of these courses and programs and the narrow conceptions of diversity, equity, and inclusion. Specifically, McLaughlin et al. (2008) state that the program "has had a positive impact on both students' lives (in terms of their career choices and directions after graduation) and the wider community served by the University of Michigan's Migrant Farmworker Outreach and Education Program (in terms of continuity and collaboration)" (p. 43). But they are less certain of "how migrant farmworkers themselves have benefited from our program, as there is only so much that can be done in roughly ten lessons where turnout is affected by the vicissitudes of weather, as well as home and work responsibilities" (McLaughlin et al., 2008, p. 43).

In contrast, scholars not driven by the service-learning model have found ways of working with the farmworker community that have yielded benefits for members of this group. Alvarez et al. (2021) discuss how migrant college students' academic achievement and sense of belonging improved through pedagogical approaches and curricula offered by Spanish-language and literature scholars that centered these students' life experiences. Equally important in this example, however, was the role played by the instructor. Before his death in 2013 at the age of sixty-three, Tato Laviera, a Nuyorican Afro-Latinx poet and playwright, worked with migrant students. Alvarez et al. (2021) highlight how Laviera's talent for reaching migrant college students through drama-based pedagogical approaches increased the students' confidence and academic achievement. In this way, the scholars signal to a nuanced conception of inclusive education, one that aligns with my views on the matter, which I discuss more fully in Chapter 5 (Conclusion).

Because of the paucity of literature regarding campesino issues in schools of education, I also looked at the literature on migrant families. This literature tended to focus on barriers related to language and culture as well as on class and racial biases in schools (Free & Križ, 2022); it also focused on issues of access for migrant children, such as access to early childhood education and health care (Pérez & Zarate, 2017). While this literature provides information for understanding barriers to education, it does not engage with migrant farmworker histories, including histories of activism. As a result, this literature typically describes migrant families as vulnerable and "at-risk" without providing context for their social position in U.S. society, thus potentially reifying deficit narratives about this population. The dearth of literature concerning the teaching of campesino histories likely mirrors the limited attention campesinos receive in the curriculum. This situation limits understanding of migrant families across institutions, but

especially in educational institutions where migrant students spend much time attending classes. My work in this chapter reveals the need for addressing this gap in the scholarly literature and in the curriculum. Moreover, this dissertation demonstrates a way for potentially addressing these gaps. In subsequent chapters, for instance, I examine how cultural productions about campesino experiences can provide knowledge of their histories and activism. As a result, and given the call for inclusive education, the teaching of such works for an education audience warrants more attention.

Methodology: Why Scholarly Personal Narrative?

Scholarly personal narrative is a qualitative research method that centers the experiences of the self for providing insights that conventional forms of research may not address. As an interpretive methodology, scholarly personal narrative shares similarities with other qualitative narrative research approaches. These include memoir, autobiography, self-authorship, and autoethnography. Scholarly personal narrative offers a more formal storytelling approach than memoir and a less linear or historically sweeping approach than autobiography (Nash, 2004; Nash & Viray, 2013). While self-authorship is typically rooted in student development theory and aims to help postsecondary students address developmental questions about the self, scholarly personal narrative is not necessarily developmentally focused or professionally applied (Nash & Viray, 2013). Like autoethnography, scholarly personal narrative emphasizes narrative writing that connects the self or the researcher to others. Whereas autoethnography systematically analyzes personal experience as a way of making meaning of cultural experience, scholarly personal writing focuses on the researcher's journey and personal perspective (Adra, 2016). In addition, scholarly personal narrative privileges writing that explicitly identifies larger

themes and insights with a strong narrative voice, unlike other types of less formal narrative writing (Nash, 2019).

These themes provide relevant context and important background ideas for academic researchers. For this reason, scholarly personal narrative draws from other scholarly sources and uses appropriate academic references to support claims (Nash & Viray, 2013). While the practice of scholarly personal narrative in research writing varies, some of the main tenets include using a distinct and candid voice. This voice serves to convey a clear sense of the major themes in a piece of scholarly personal writing (Nash & Viray, 2013). For example, in this chapter, my voice allows me to share with audiences what I witnessed as well as my embodied knowledge stemming from my experiences in New England as a member of the Migrant Education Program during a time of increased deportations targeting Latinx communities, including migrant communities. As a result, my narrative serves to bridge the gap between theory and practice, between scholarly knowledge and the perspective of someone who has been in the field. By presenting a narrative that combines self-reflection with personal testimony of observations of everyday experiences affecting U.S. campesinos, I aim to make visible the lives of people who labor in the U.S. food system as a way of addressing their exclusion from the curriculum in mainstream institutions. While these individuals do not make official decisions concerning our food system, they perform a vital service by growing and harvesting our food. In my experience, however, and as the paucity of scholarly literature about campesinos and their families in the curriculum suggests, students in higher education lack opportunities for developing insight regarding campesinos in the U.S.

Given the extent of migrant struggles, especially around schooling issues, my narrative also aims to show why engaging with campesino histories and activism is important for

addressing the injustices they experience in U.S. society. The questions that guide this narrative, then, include: 1) What can my journey as a migrant advocate and educator, written in the form of a scholarly personal narrative, reveal about the experiences of migrant families in New England? 2) What does the academic literature in education show regarding curriculum concerning campesino histories and activism? 3) How have my experiences with migrant families influenced my own experience and academic trajectory? As someone who has worked closely with migrant families and has witnessed their experiences, I employ scholarly personal narrative as a methodology because of the potential for nuanced description in ways theorized by scholars of qualitative narrative research approaches centering personal experiences (Ellis et al., 2011). As a researcher writing a scholarly personal narrative, I aim for this goal as well, and also attempt to make "personal experience meaningful and cultural experience engaging" and accessible for the purpose of reaching wide and diverse audiences "that traditional research usually disregards" (Ellis et al., 2011, p. 277). In this way, as Ellis et al. (2011) note, this kind of work "can make personal and social change possible for more people" (p. 277). I tell my story about serving as a migrant advocate and educator to offer possible insights to others, such as those in higher education, schools of education, school districts, and across U.S. institutions and beyond.

U.S. Campesinos in the Time of the COVID-19 Pandemic

As a way of contextualizing my experiences with migrant families, I first highlight some of the mainstream news reports concerning campesinos during the COVID-19 pandemic. Appearing in a variety of popular venues, such as in regional and international news outlets, online forums, and literary magazines, these reports have increased visibility of some of the struggles affecting U.S. farmworker families.[1] They have also portrayed the paradoxical nature

[1] See, for example, Cagle's "California's farm workers pick America's essential produce—unprotected from coronavirus" (*The Guardian*, 31 March 2020); Mazzei's "Florida's coronavirus spike is ravaging migrant

of their status. In an article on the subject that appeared in an international newspaper, *The Guardian* reported on March 31, 2020, that the U.S. federal government had designated nearly 400,000 farmworkers in California as essential workers (Cagle, 2020). Since campesinos cultivate and harvest crops, a highly profitable commodity for agribusiness in California that exports $21 billion in agricultural products each year (Ho, 2020), it is not surprising that government officials would label campesinos as "essential workers" during the pandemic (Paiz, 2021; Zamarripa, 2020). Still, this designation confounds. In an era of dehumanizing rhetoric and mass deportations targeting immigrants of Mexican and Central American descent and leading to family separation (García-Colón, 2020; Mesa et al., 2019), how could the U.S. classify undocumented campesinos—who constitute 60-75% of California's agricultural workforce (Cagle, 2020)—as essential workers?

By designating campesinos as essential workers, government officials expect them to labor in the fields, yet offer inadequate protection to limit the spread of the virus. The majority of U.S. campesinos, for instance, receive no compensation when they stay home because of illness (Ho, 2020; Mazzei, 2020). Given the meager wages growers pay campesinos, many of them continue working even when they develop life-threatening symptoms because they have no other means of paying for basic necessities such as food and rent (Ho, 2020; Mazzei, 2020). Additionally, agricultural employers, rather than government agencies, have the responsibility of providing protective equipment to farmworkers. This arrangement can further increase the risk of transmission among campesinos since most employers provide insufficient protective gear

farmworkers" (*The New York Times*, 23 June 2020); Taladrid's "The risks undocumented workers are facing during the COVID-19 pandemic" (*The New Yorker*, 13 April 2020); Fitch and Ixim's "The coronavirus's unique threat to undocumented people" (*The New Yorker*, 13 April 2020); and Ho's "'Everyone tested positive': COVID devastates agricultural workers in California's heartland" (*The Guardian*, 8 August 2020).

(Mazzei, 2020). These examples show that the conditions under which campesinos live and labor, over which they have little control as subaltern low-wage earners (Pulido, 1996), make them highly susceptible to COVID-19. Compounding the problem, many farmworkers, particularly undocumented workers, lack access to reliable health care services. For this reason, in 2020, the nongovernmental organization Doctors Without Borders assisted farmworkers in Immokalee, an agricultural community in Southwest Florida. This nonprofit organization, however, typically serves poor and frontline communities outside the U.S. (Marty Johnson, 2020; Mazzei, 2020).

After treating campesinos for nearly two months in Florida, Doctors Without Borders reported in June 2020 that a high level of community transmission existed in Immokalee. This information coincided with a June 2020 report from *The New York Times* noting that Florida had experienced a spike in coronavirus cases among migrant farmworkers (Mazzei, 2020). Given the disproportionate transmission level in Immokalee, Doctors Without Borders recommended that government officials increase access to basic public health services and improve testing in this vulnerable community (*Doctors Without Borders*, 2020). The governor of Florida, however, did not expand access to health care or improve working or housing conditions for campesinos (Mazzei, 2020). Instead, he warned other residents to avoid contact with farmworkers: “You don’t want those folks [i.e., farmworkers] mixing with the general public if you have an outbreak” (Mazzei, 2020). Additionally, he blamed migrant “Hispanic” laborers for coronavirus outbreaks in Florida (Luscombe, 2020).

Similarly, the fires that swept across the West Coast in August and September 2020 have spotlighted farmworker struggles during the pandemic. Despite the extreme heat and hazardous air quality resulting from the historic fires, growers and government officials required

campesinos to continue harvesting crops, including in zones from which residents had been evacuated (Stancil, 2020). In Sonoma County, a region well known for its wine industry and home to over 400 wineries (Sonoma County Tourism, 2020), the agricultural commissioner granted 268 permits allowing growers to continue conducting business (Carruthers, 2020). Many labor advocates, however, feared these permits would compel campesinos to work in the vineyards despite the dangerous conditions and inadequate labor protections (Carruthers, 2020). Journalist Alleen Brown explains why undocumented migrants, many of Indigenous Latinx descent, have continued to harvest grapes under such conditions: "economically drained after surviving months of the pandemic with virtually no government support, workers were in no position to decline an offer for work" (2020). In other words, U.S. policies create situations that compel farmworkers to risk their lives for poverty wages.

Limitations of Media Representations

News reports during the initial phase of the pandemic increased awareness of mistreatment of U.S. campesinos. They showed how decisions by government officials and agricultural employers can endanger the lives of farmworker families and subject them to poverty. The reports underscored campesinos' contribution to the nation's welfare, but also their struggles for basic necessities. While these reports highlight unjust policies and practices, they nonetheless leave much unexamined about the plight of U.S. farmworkers. For instance, not all articles in popular venues provide sufficient historical context for understanding U.S. industrial agriculture's substantial reliance on an undocumented (or unauthorized) workforce. As a result, though the COVID-19 pandemic may have increased publicity of campesino struggles, much of the everyday racialized violence occurring across agricultural communities remains unexamined. Thus, such reporting might support the status quo by promoting technical (or superficial)

solutions to complex problems, such as improving access to personal protective equipment or emergency health care.

A Role for Higher Education

In some cases, publicity offered by news reports regarding campesinos during the pandemic has revealed the absence of institutional support. But without historical and cultural context, particularly information regarding the reasons undocumented laborers work in U.S. fields, these articles can limit understanding of the long history of injustice affecting campesinos. As a result, readers may dismiss the plight of "undocumented workers" and, thereby, potentially limit the possibility for social and institutional change. Moreover, while such reports may allude to the seemingly paradoxical status of campesinos in the U.S.—deportable and disposable, yet simultaneously essential—historically, campesino struggles reveal that such a contradiction forms a logical part of U.S. industrial agriculture (Bratt et al., 2017; Handal et al., 2020; Moraga, 1994; Ngai, 2004). Still, these kinds of news reports may pique public interest in the lives of campesinos and, in this way, create a space for discussing and researching farmworker struggles. Notably, newspaper articles and editorials about "renewed farmworker abuse" spurred Ann Aurelia López's incisive "binational ethnographic farm-to-farm research" highlighting the transnational experiences of Mexican-origin farmworkers in the twenty-first century (2007, p. xi). In the preface to her book, *The Farmworkers' Journey* (2007), López describes the motivation behind her research:

> As the articles appeared week after week, my indignation continued to grow. [. . .] I realized that the energy of indignation I experienced must be harnessed and utilized constructively to improve the circumstances of California's farmworkers. My solid commitment to assist farmworkers was born. The newly established Ph.D. program in

> environmental studies at the University of California, Santa Cruz, provided the avenue by which my all-encompassing task of study and work with farmworkers began. (p. xi)

This example shows how newspaper reports concerning the plight of farmworkers can encourage some members of the public to investigate farmworker struggles further. Moreover, institutions of higher education, as López's story shows, can play a role in this kind of endeavor. Universities, for example, could offer courses in which to examine the complexity of campesino issues, integrate scholarship concerning campesinos into existing courses across disciplines, and promote novel ways for understanding the experiences of campesinos, such as through analysis of cultural productions (including the ones I examine later in this dissertation), and through public engagement. Importantly, institutional support of López's scholarly interests culminated in her book, which promotes a more nuanced understanding of campesino struggles through a historical and political perspective (2007).

Navigating Exclusion: Three Vignettes Relating Migrant Struggles

In 2015, I began my experience with the Migrant Education Program by attending a holiday gathering for families participating in the program. As the new coordinator of services, I was eager to meet the families and establish a rapport with them. The majority of the families in the program were of Mexican or Central American descent, most of Indigenous backgrounds; others included families from the Caribbean. While most of the families in the program were fluent in Spanish, some were fluent in an Indigenous language but could understand and speak enough Spanish to communicate with program staff. This situation was often the case with Indigenous Guatemalan families. Having previously served as a bilingual teacher in the Midwest and the West Coast, I knew that Latinx students, particularly Indigenous children, experienced significant challenges in U.S. educational institutions. While my teaching background, embodied

knowledge, and dispositions proved useful in my new position, I required a deeper level of resolve to fulfill the duties I was entrusted to uphold on behalf of migrant families. I quickly acquired this fortitude as I helped migrant families navigate complex issues, primarily those stemming from unjust laws and institutional resistance to migrant student education.

Nonetheless, the issues confronting migrant families never abated. For instance, as I helped one family address barriers to school enrollment, another family would invariably require assistance for the same issue. Additionally, I began addressing challenges beyond schooling issues that could affect migrant students' well-being, as I later discuss in this chapter. Many of these challenges encompassed life-altering situations, such as family separation due to deportation or accessing health care for a variety of medical issues, including work-related ailments. Interestingly, my advocacy in New England coincided with the 50th anniversary of the Migrant Education Program. Despite the passage of time—a half century—the barriers migrant students confront in U.S. educational institutions continue to proliferate.

In 1966, Representative William D. Ford[2] authored an amendment to Title I of the 1965 Elementary and Secondary Education Act (ESEA). This Act aimed "to help the children of poverty overcome the effects of [. . .] inadequate medical care, nutritional deficiencies, and other ills" (Branz-Spall et al., 2003, p. 56). While this Act formed part of President Lyndon B. Johnson's "war on poverty" by offering services to low-income children, it omitted a vulnerable group—children of migratory farmworkers (Branz-Spall et al., 2003). Because of their mobility as migrant children, they were not able to receive help from the school-based services offered by Title I. Their omission from Title I, according to scholars of migrant struggles, resulted because

[2] Representative William D. Ford was born in Detroit and died at his home in Ypsilanti Township, Michigan, at the age of 77, in August 2004. His father was killed in a factory accident in an auto plant in Michigan. Representative Ford was not related to Henry Ford of the automobile industry or to President Gerald R. Ford (Schudel, 2004).

of migrant children's frequent absences from school:

> They did not figure in a school's planning for Title I because they simply were not there, and when they entered the school, they were not likely to stay for any appreciable length of time. Many of them never enrolled in school at all, sometimes because they were not welcome, but more often because they worked in the fields alongside their parents . [. . .] The children often work in the fields in order to ensure that the family has food on the table or clothes on their backs. Due to the low pay levels of migrants, the labor of every family member is needed. (Branz-Spall et al., 2003, p. 56)

William D. Ford's amendment, approved in 1966, addressed this omission. It ensured migrant children's protection under Title I as a separate provision, the "Programs for Migratory Children," which continues to this day as the Migrant Education Program. This program offers resources to support the education of migrant children and youth (Branz-Spall et al., 2003, p. 56).

Migrant students experience frequent interruptions in their schooling as they and their families are forced to migrate seasonally for work in agriculture and fisheries (Schmitt et al., 2020). These interruptions, in addition to the poverty and discrimination migrant families experience, lead to poor educational outcomes for migrant students (Branz-Spall et al., 2003; Ee & Gándara, 2020). The increasingly repressive policies aimed at unauthorized workers in the U.S. (López, 2007), including unauthorized migrant workers designated as "essential" during the initial phase of the COVID-19 pandemic (Mazzei, 2020), compounds the problems for migrant children. The exclusion of unauthorized workers from COVID-19 aid to families is a recent case in point (Zamarripa, 2020). Most unauthorized workers, for instance, do not qualify for medical care or other essential benefits, such as unemployment benefits, even though they contribute financially to such programs (Zamarripa, 2020). Undocumented workers, for instance, contribute

to state and local sales, income and property taxes ($12 billion annually), as well as to Social Security (approximately $13 billion annually), and to Medicare ($35.1 billion more than they withdrew from 2000-2001) (Zamarripa, 2020).

Additionally, unauthorized workers tend to limit their engagement with school personnel and health care providers for fear of family separation and deportation, an issue that has become more prevalent during the first quarter of the twenty-first century as arrests and deportations of unauthorized workers have intensified (Ee & Gándara, 2020; Lopez, 2019). During my time as a coordinator for the Migrant Education Program, I learned more about campesinos' lived experiences while attempting to mitigate the harmful effects of policies and practices affecting migrant children and their families (Mesa et al., 2020). A series of incidents during 2015 to 2016 involving migrant families influenced my decision to pursue doctoral studies. I relate three of these experiences in the following section to provide context for my work in ethnic studies, environmental studies, literary studies, and inclusive environmental education in higher education and schools of education. These incidents involved institutional resistance to migrant student education, an ethos of disposable bodies regarding migrant workers, and misrepresentations of Latinx immigrants in higher education. In the vignettes that follow, all translations are my own unless otherwise noted and all names are pseudonyms to protect the identity of the individuals about whom I write.

Vignette #1: Institutional Resistance to Migrant Student Education

In 2016, I met with a migrant farmworker family living in a small, predominantly White, agricultural community in a rural area of New England. Paulina, a woman in her forties with curly brown hair often pulled into a low ponytail, had recently been reunited with one of her two sons, Hector, a teenager. Since he was interested in learning English, I began tutoring Hector at

the small mobile home where he lived with his mother near the farm where they harvested crops. Hector was a highly motivated and engaged student. During our sessions, we read books together, discussed current events, and news from Mexico. On one occasion we visited the local library, a modest two-story building (a former residence), near the town's main thoroughfare. I had visited the library on my own one afternoon after meeting with Hector to ensure that it would be a welcoming place. I was happy to meet the librarian, Lillian, a woman who had studied in Ecuador while in college. During that initial visit, Lillian and I talked in a mixture of English and Spanish about migrants in the area and about our time in Latin America—she as a college student and I as the daughter of immigrants visiting friends and relatives in my parents' homelands. Throughout our conversation, Lillian and I nodded and laughed together in recognition of similar experiences abroad.

A few days later, when I visited with Hector, Lillian welcomed us warmly and gave us a tour of the library in Spanish so that Hector could understand. She also showed us where we could find bilingual material, a collection she had helped develop in recognition of the small, but growing, Spanish-speaking community in the area. As I examined the texts that Lillian had pulled from the shelves in preparation for our visit, I noticed Hector lingering near the graphic novel section. He was especially drawn to that genre. I noted this observation for future reference since most of the books in the migrant program's office were not of that genre. Later, I was glad when Hector said that visiting the library had been an excellent experience. But though he had learned of a valuable resource in the community, I was less certain about how Hector could commute to the library on his own. I discussed this matter with Lillian, and she devised a plan that addressed my concerns. My experience working with Lillian revealed that some members of

the rural community were sympathetic to the concerns of migrant families and willing to work to address their needs.

During one of our tutoring sessions, I spoke with Hector about high school. Going to school would mean working fewer hours in the fields, hence less income for Hector's family. I knew this was a serious consideration because of their need to provide for basic necessities, but also because Paulina sought reunification with her remaining son, a costly endeavor. In *The Human Cost of Food*, Arceo et al. (2002) highlight this situation: "Farmworker families frequently have to face the agonizing choice between allowing older students to continue their education and asking them to work full-time to provide desperately needed income" (p. 233). While Arceo et al. (2002) note that Latinx farmworker families "highly value education for their children," when confronted with "matters of survival, encouraging their children to remain in school becomes increasingly complicated" (p. 233). But high school would likely offer Hector educational and social opportunities beyond what the migrant program could provide. Thus, I spoke with Paulina about the matter and let her know that I could help with the enrollment process.

Sometime after this conversation, and despite Spanish-speaking personnel at the sole public high school in the area, Paulina conveyed to me the difficulties she had experienced when trying to enroll Hector at the school. As a result, I planned to meet with Paulina and school personnel to address the matter. Since most of the over 100 students in my caseload lived in closer proximity to urban areas, this case required careful attention. I was not as familiar with the school personnel in this district or with the political climate in the community. As a member of the Migrant Education Program, I sought to develop and maintain a good rapport with members of the community since personable engagement tended to foster positive social interactions for

everyone involved. After my first interaction with the high school principal, however, I realized that enrolling Hector and helping Paulina navigate the school system would require more research as well as consultation with education officials at the state level.

Meeting the Principal

My first conversation with the principal was brief and unsettling. After introducing myself and mentioning Hector, Mr. Wilson informed me that Hector could not enroll at the high school because of his age. Accordingly, he directed me to a community college several miles away where he said Hector could enroll. When I explained that Hector's age was not a barrier to enrolling, Mr. Wilson said there was nothing he could do and ended the phone call abruptly. Mr. Wilson's justification for barring the migrant youth from enrolling at the school conflicted with U.S. law. As a result, I met with my supervisor to inform her of my experience and to verify the age limit for school enrollment. Sarah agreed that Hector's age should not bar him from enrollment and advised me to contact the State Department of Education (DOE). When I did so, an official with the DOE listened to my concerns. She then directed me to file a complaint as a way of logging barriers to school enrollment. A school principal, the official said, should know the age limit. The morning after filing the complaint Mr. Wilson called me to apologize for his error and to arrange a meeting with me and the migrant family. I thanked him and informed Paulina of the meeting.

When I arrived at the school the day of the meeting, I was surprised to see Paulina and Hector sitting on the steps under the awning outside the school in one of the few places that shielded them from the mid-afternoon sun. After greeting them, I asked Paulina why they were waiting outside, and she said they had arrived early and were waiting for me. I suspected she did not feel comfortable entering the school without me by her side, especially given her prior

experiences with the district, a suspicion later confirmed. The family and I walked into the school together and the receptionist led us to Mr. Wilson's office. After introducing ourselves, I glanced out the window in his office. The view would have allowed Mr. Wilson to see Paulina and Hector on the steps. As if reading my mind, Mr. Wilson said he did not know the family on the steps was the one he had planned to meet, otherwise he would have invited them into the school. But given the demographics of the community—overwhelmingly White—as well as the scheduled time for our meeting, Mr. Wilson's excuse did not seem plausible. This was the only part of the meeting I did not interpret into Spanish for the family, since I did not want to add to the indignities they experience in the U.S. as a campesino family. Nonetheless, I am certain Paulina and Hector noticed the view from the window. This realization troubled me. While I could help the family access services for which they legally qualified, I could not shield them from dehumanizing microaggressions and other forms of (c)overt racism (Bonilla-Silva, 2018).

Other uncomfortable moments occurred during our conversation, which I interpreted for the family, including when Mr. Wilson asked if Hector was a U.S. citizen. As with age limits for school enrollment, citizenship status is an issue with which school principals, among other school personnel, should have familiarity. Given my knowledge of U.S. law and my experiences addressing this question numerous times when advocating for migrant students in schools, I was prepared to answer his question. I gently reminded Mr. Wilson that a student's citizenship status was irrelevant (Ee & Gándara, 2020). This issue was one I discussed with migrant families regardless of their status in the U.S. Since many migrant families are of mixed status, knowledge of U.S. law helps inform them of their rights, especially since school personnel may ask irrelevant questions despite their knowledge of the law, as Mr. Wilson revealed. Given this form of (c)overt institutional resistance, it is important to note that an estimated 88% of children of

immigrants are U.S. citizens (Ee & Gándara, 2020). Education scholars Jongyeon Ee and Patricia Gándara (2020) also note that even the small percentage of foreign-born children have a right to "a free and equal public education through high school" (pp. 841-842).

The *Plyler v. Doe* Supreme Court decision in 1982 guaranteed the right of public education for undocumented children. The rationale for the court's decision rested on the idea that "promoting the creation and perpetuation of a subclass of illiterates within our boundaries" did not benefit the "children, the state or the nation" (Ee & Gándara, 2020, p. 842). But school enrollment policies vary across states and require a variety of information, thus making recurring enrollment a potentially complicated process for migratory families. Required enrollment information can include a student's date of birth, a home address, and vaccination information. Verifying such information could be met through official documents such as a birth certificate or a copy of a lease. But there are other options for families who lack official documents, such as signed affidavits (Rosenthal, 2019). Several conflicts can occur during enrollment, such as when school personnel ask irrelevant questions or do not inform families who lack official documents of alternative ways of meeting enrollment requirements.

Mixed-status migrant families in particular encounter challenges during the school enrollment process. If they experience multiple vulnerabilities, it compounds the challenges. Unhoused mixed-status migrant families, for example, typically cannot provide acceptable verification of a home address. Even when I assisted these families, school officials continued requesting information that neither the families nor the program could provide. Invariably, this situation delayed school enrollment for migrant children—a serious issue. Since migrating to various agricultural sites with their family already interrupts their schooling, delayed enrollment resulting from the inability to provide required documents contributes to even greater absences

for migrant children. But there were other issues to consider as well. Parents, for instance, must work to provide for basic necessities. Thus, safeguarding migrant children's welfare during delayed enrollment became a priority. But finding safe childcare providers for the children often took time. The inability of unhoused migrant families to present proof of residence, then, created a barrier. In 2016, I and other migrant advocates informed program officials of this barrier. They, in turn, partnered with staff upholding the McKinney-Vento Homeless Assistance Act.

The McKinney-Vento Homeless Assistance Act "ensures educational rights and protections" for unhoused children, including free transportation to and from school and free breakfast and lunch (Department of Education, McKinney-Vento Homeless Education Assistance Improvements Act of 2001). Learning about the concerns affecting migrant families experiencing housing insecurity led officials to create a new bureaucratic form in 2016 for documenting housing status. With this form, the state entrusted members of the Migrant Education Program to verify housing insecurity, thus expediting school enrollment. The majority of the migrant families in the program, however, were not unhoused, which meant that migrant advocates had to navigate various other issues that could delay or discourage school enrollment. Asking about citizenship status, as Mr. Wilson did, or about national origin, occurred frequently in my experience, including by senior-level district officials. While these questions are irrelevant, some school officials persist in asking such questions, which can promote fear and distrust among migrant families (to say little of the fear, distrust, sorrow, and tension migrant advocates experience from such interactions). As a result, migrant families might forgo services and resources to which they have a legal right. In his book *Separated: Family and Community in the Aftermath of an Immigration Raid* (2019), public health scholar William D. Lopez elaborates

on this phenomenon: “the existence of resources does not mean they are accessible”; mixed-status families might avoid “government organizations out of fear” of deportation (p. 152).

Enrollment Despite Insidious Forms of Institutional Resistance

My response to Mr. Wilson’s query about Hector’s citizenship status sought to deflect one of the most insidious forms of resistance to migrant student education. Given the frequency with which school personnel uttered this query, early in my position with the program I crafted a response that often proved effective in redirecting conversations to pertinent matters. Despite the tension this question created for me as a migrant advocate, I would respond in a calm voice: “Thank you for your question, but this information is not necessary for enrollment; however, the family did bring with them today documents required for enrollment. Would you like to review them at this time?” This response informed my interlocutor(s) of my awareness of U.S. law and of my professional obligations. Since I interpreted this communication for the family that afternoon in the principal’s office, my response also informed Mr. Wilson of the family’s awareness of irrelevant questions.

My involvement as a representative of the Migrant Education Program made a difference in the school enrollment process. Within a week of our meeting, Hector had enrolled in the school, and the bus route was updated to pick him up and drop him off daily. I checked in with Paulina periodically and learned that Hector was happy at the school and had made some friends. I was delighted to hear this news. But one of the most important lessons that I learned from this experience was the power of institutional resistance. Though Hector legally qualified for enrollment, much labor, tact, and sensitivity on the part of a Migrant Education Program representative was required to obtain services, an astonishing burden created by the resistance of those in positions of authority in public education. Even though this was one of the first

experiences with enrollment at this rural location, it did not necessarily mean that I had lessened the burden for future representatives, since school enrollment was not made easier in districts where many migrant students attended. I wondered, therefore, about other migrant families, since not all qualify for (or know about) the Migrant Education Program. How many other campesino families had been dismissed by school officials? Without an advocate, migrant children and out-of-school youth (migrant youth who labor in the U.S. food system) can and do miss vital educational, nutritional, and social opportunities (Viramontes, 1995).

This episode of institutional resistance is not an isolated event, and Mr. Wilson is not an aberration in school districts. These tactics are repeated in educational institutions across the nation (Anderson, 1996; Burke & Sainz, 2016; D. García, 2018; Hinman et al., 2021; Rendón, 2021). Yet, during my time with the program, there was little training for how to confront and defuse such challenges. Representatives of the Migrant Education Program, including me, did meet with local officials and school district officials periodically to discuss school policies. The program also prepared its members to comply with local, state, and federal regulations. It did so primarily through initial training, periodic professional development, and an annual exam. For example, all new and continuing members of the program must pass a yearly exam, administered by the state office, assessing competency with policies and protocols. While knowledge of program regulations helps to ensure compliance with a variety of bureaucratic forms, practices, and policies, it does not provide guidance for how to address exclusion and institutional resistance. Often, addressing such challenges occurred without warning, such as while meeting with district officials or talking with them by phone. At other times, addressing issues required consulting with trusted members of the program for advice on how to proceed. Sometimes,

because of the complexity or sensitivity of the matter, I personally consulted with the state director.

A Nation Still Struggling with White Supremacy

As I reflected on my experiences working with Paulina and Hector in this rural community, I worried about several things. I especially worried about whether Hector and Paulina would be safe in the rural community *after* I helped them with enrollment issues. Enrollment in school meant that other members of the community would know about Hector and his family. I hoped they would welcome them, but the experience with Mr. Wilson as well as my past experiences as a migrant advocate, concerned me. Early in my position, for instance, before working with Hector, I had helped another migrant student with enrollment at a larger school district. During the process, the representative with whom I and the migrant family spoke thought it necessary to summon a senior-level district official to meet with me and the family. But other than trying to assist a migrant student with elementary school enrollment, I did not note anything out of the ordinary, so I was unsure why this official had been contacted. After introductions, the official asked me in English if the family was "illegal." I let her know that this information was not needed for enrollment. Nevertheless, during our conversation, she mentioned that her office kept a list of "illegal" students and families.

It troubled me to hear a school official use the word "illegal," and I was shocked to hear about the list. I grew fearful and distrustful of the school personnel, and I became more protective of the family. Thus, I tried to suppress my emotions when I asked the official why her office kept such a list, since there was no need to do so, but my voice trembled when I spoke as a result of the fear, sadness, and discomfort I felt, yet another indication of the injustice occurring in this educational space (Kleinman & Coop, 1993). The official replied that they did so for

school lunch purposes, an excuse that did not make sense given school policies and U.S. law (see *Plyler v. Doe*, 1982). When I asked how she knew which families to include in the list, she said that she and her assistants “can figure it out.” This experience with institutional resistance conjures images of the protesters outside the William Frantz Public Elementary School in Louisiana that a six-year-old Ruby Bridges attended post-legal segregation in Louisiana in 1960. While audiences today are likely familiar with the iconic images of Ruby Bridges escorted to school in 1960 by U.S. Marshals for her protection and to uphold the law, I include photos here that that capture White resistance to a Black child’s (Ruby Bridges’) schooling that audiences may not be as familiar with (**Figure 1 & Figure 2**). I do so to remind readers of ongoing resistance to BIPOC children’s schooling in the U.S. Since photography may not readily capture institutional resistance, or resistance from the inside, as opposed to resistance outside institutions, the need for a scholarly personal narrative is crucial, especially since it is less likely that other types of research methodologies could capture these experiences.

While the Supreme Court had outlawed segregation across the nation in 1954 (*Brown v. Board of Education*), the ideologies and behavior of some in the dominant culture had not changed. Thus, protesters’ visible resistance to integration by holding signs upon which they noted a series of blatantly discriminatory messages for defying U.S. federal law—such as “SAVE SEGREGATION, VOTE;” “ALL I WANT FOR Christmas is A Clean White School;” “INTEGRATION IS A MORTAL SIN,” with a reference to scripture, “ESDRAS 10:10-18;” and what appears to state “GOD DEMANDS SEGREGATION”—generated immense fear among Black Americans and their allies (Serrato, 2017). Similarly, today, despite *Plyler v. Doe* (1982), (c)overt institutional resistance to migrant student education generates fear and distrust among migrant families and their allies. Therefore, though today’s resistance to BIPOC children’s

schooling may, in some instances, be less overt, particularly within U.S. institutions, it nevertheless remains an insidious form of resistance.

Institutional resistance can limit life opportunities for campesino children in myriad ways. Given these experiences, I wondered if and how schools of education were addressing these matters. Since the school officials and educators I encountered, including in classrooms

Figure 1: Protesters in Louisiana against school integration, 1960 (Serrato, 2017).

Figure 2: Protesters in Louisiana against school integration, 1960 (Serrato, 2017).

across K-12 schools, likely required advanced degrees in education leadership or professional certification in teaching, a predominantly White and feminized field (Vasquez, 2023), what did the curriculum in historically White schools of education offer for undoing desconocimiento (willful unawareness) and developing conocimiento (compassionate awareness) of campesino families and migrant children (Lopez, 2016)? Courses explicitly discussing the Migrant Education Program, migrant families, and migrant children were not offered, or highlighted,

during my experience as a graduate student in the field of education first at an elite private institution and then, as a doctoral student, at an elite public institution, another issue my work on BIPOC storytelling aims to address. Opportunities in the school of education curriculum for understanding migrant lives, I contend, could help students—future teachers, administrators, among other professionals—develop the conocimiento they need to fulfill their duties across school sites and institutions. Importantly, exclusion of migrant children and campesinos from the school of education curriculum is especially problematic in public institutions which produce the greatest number of graduates (King & James, 2022), including future teachers and school administrators.

My experience with the education official who said that she and her fellow colleagues at the school district kept a list of "illegal students and families" alerted me to the not-so-visible ways in which school district officials and employees resist when working with migrant families. In one brief meeting, this official had managed to promote fear and distrust of school personnel responsible for caring for children and youth of all backgrounds. If this was the kind of treatment migrant families received in the front office during enrollment, what kind of treatment did migrant students receive in the classroom? My observations in classroom spaces concerned me, thus I worried about Hector's everyday schooling experiences. The consequences of negative schooling experiences are significant. Students may feel as if they do not belong, which can lead to feelings of inferiority and harm their self-esteem, social engagement, academic achievement, and life trajectory (*Mendez v. Westminster*, 1946; Sánchez et al., 2005).

In fact, negative schooling experiences such as these influenced the ruling in *Mendez v. Westminster* in 1946. This case ended segregated schooling affecting Mexican-origin children, those with "Hispanic" surnames, and, eventually, many other racialized students in California—a

ruling that bolstered support for *Brown v. Board of Education* eight years later (Robbie, 2002). Thus, despite legal integration, or legal access to education regardless of citizenship status, challenges and hostilities persist. Classroom observations and communication with migrant families often informed me of the need to talk with teachers, school officials, or meet with students. Though Paulina's communication after enrollment set me somewhat at ease, I had planned to visit Hector's school and meet with his teachers. I wanted to learn about his course of study and his experiences. But as the sole coordinator for the region, my caseload directed my attention to other issues.

Importantly, conversing with Paulina, Hector, and many other migrant families about sensitive issues did not happen immediately after I joined the program. It takes time to cultivate *confianza* (trust) among migrant families given their status in the U.S. (López, 2007, p. xii, 67). Though program representatives vouched for me and assured families I was someone they could trust, as they did during home visits with me, the families assessed a newcomer's trustworthiness through their actions. With every concern I addressed, every migrant child I helped enroll in school, every farmworker youth I tutored, every home visit I made to check in and read books with the children, I gained the confidence and trust of the migrant community. Eventually, migrant families began feeling comfortable talking with me about their experiences. Soon my voicemail filled with messages from migrant families requesting assistance with a variety of issues. But there were also messages from other members of the migrant community. One phone call I received spotlighted an issue with which migrant workers are intimately familiar—disposable bodies in the U.S.A.

Vignette #2: Disposable Bodies in the U.S.A.

In 2016, a coordinator with the Migrant Education Program outside my region requested my assistance. Ryan needed help finding medical services for Arnulfo, a migrant farmworker with a rapidly growing pterygium in one of his eyes. A pterygium is a nonmalignant—though not benign—growth of the conjunctiva (S. Taylor et al., 2006). If left untreated, it can grow, irritate the eye, and distort or obstruct vision (**Figure 3**). Arnulfo, a young father of two children, depended on his vision for work. As public health scholars Arcury and Quandt (2020) explain,

Figure 3: Examples of pterygium. Right: Clarity Eye Clinic, Toronto, ON; Left: University of Iowa, EyeRounds.org.

"Good vision is important for safety in hazardous occupations such as farm work" (p. 61). But Arnulfo's pterygium irritated his eye and impaired his vision. Gold standard treatment for pterygium consists of surgical excision and a conjunctival autograft, that is, placing and securing tissue with stitches (or glue) over the area stripped of the excess tissue growth. But recurrence, among other serious side effects, remains a probability (Halperin & Wazer, 2018). For this reason, prevention of pterygia is crucial, but not without challenges for farmworkers often dependent on employers for personal protective equipment, such as UV-blocking glasses (S.

Taylor et al., 2006; Verma et al., 2011; Wagner, 2022). As public health researcher Aaron Wagner (2022) states, some "farm owners do not supply the required PPE [personal protective equipment] to their workers" (p. 3). But this is not the only barrier to PPE use. According to Wagner (2022), wearing PPE can impede farm work because "gloves reduce dexterity, sleeves get in the way, clothing traps heat, and *glasses fog up* [emphasis added]" (p. 3). Moreover, since they are frequently paid by the bucket, or on how much they harvest, not on how much they can safely harvest, "the proximal need to earn as much money as possible outweighs the risk of pesticide exposure" (Wagner, 2022, pp. 3-4). These kinds of nuanced concerns underscore the serious challenges campesinos face while laboring in the for-profit food system in the U.S. Significantly, then, protecting their health directly correlates with diminished wages for campesinos, another sign that the ethos of disposable bodies operates in the U.S.A.

Surgical treatment of pterygium is expensive for low-income populations. According to NVISION Eye Centers, a private practice in California, the average reported cost in 2019 for the procedure was $3,825, though they estimate that the cost can range from $2,600 to $5,000 (NVISION, 2022). Given the financial cost, public health researchers state that the procedure is "often beyond the means of lower-income persons, such as farmworkers" (S. Taylor et al., 2006, p. 28). Yet researchers have identified farmworkers as a high-risk population. Working in agricultural fields exposes farmworkers to elements that contribute to the development of pterygia, mainly solar radiation and other eye irritants including pesticides, dust, and wind (S. Taylor et al., 2006; Upadhayay et al., 2020). Despite the prevalence of pterygia among campesinos and the diminished quality of life resulting from a fast-growing pterygium, medical researchers in 2006 noted the paucity of studies examining the health of farmworkers: "The lack of occupational ocular health research among migrant and seasonal farmworkers is

extraordinary. [. . .] To our knowledge, this is the first study in which researchers document the level of pterygium among farmworkers in the United States, or in other immigrant Latino populations in this country" (S. Taylor et al., 2006, p. 31; Arcury and Quandt, 2020, pp. 60-61).

After speaking with Ryan, I researched the condition, made phone calls, and sent emails to contacts in the migrant community. One of my contacts in migrant health, Myrna, shared the name and phone number of a medical provider in the New England area. Myrna said she thought the surgeon had retired but encouraged me to contact him in case he still performed surgeries or could recommend someone else. When I called the medical center, the receptionist informed me that the doctor no longer worked there. I explained I was calling about an urgent matter, and she said she would pass my message on to another medical provider who might be able to contact him. The surgeon Myrna referred me to formed part of a network in the U.S. that provides vital, and highly specialized, medical care to patients unable to pay for services. Just as some U.S. doctors form part of a network of specialists who travel abroad to perform life-altering procedures free of charge in high-need and marginalized areas, some U.S. doctors form part of a similar network within the U.S.

A few weeks after Ryan's call for help, I learned that Arnulfo had been scheduled for surgery at a center in New England. I shared this news with program staff and Myrna. We were happy for Arnulfo. But Arnulfo would be out of work for several weeks while he recovered. How would he support his family during this time? Would his employer re-hire him, or would he have to look for a new job? Arnulfo would also need to use protective eye gear consistently upon resuming farm work or his pterygium could recur. In other words, there were several issues to consider beyond the surgery. Since Arnulfo did not live in my region, these were issues Ryan and staff at his office would have to address. It would likely require collaborating with other

advocacy groups and community centers, including church groups, to assist Arnulfo and his family during his recovery and thereafter. Still, Arnulfo was fortunate to have found a provider. My experience with this case served as another reminder of structural injustice in the U.S. (Ngai, 2004). Here was a young campesino on whom the nation depends to cultivate and harvest crops, yet his position as an agricultural worker—one of the most dangerous occupations in the U.S. (Verma et al., 2011)—offered no reliable source of medical care despite the high risks of developing ailments, including a pterygium.

Health care in the U.S. has a long history of not serving the needs of, and even harming, people from marginalized groups. This legacy continues to this day, as the experiences of Black Americans and of farmworkers reveal. In *Medical Apartheid* (2006), for instance, Harriet Washington traces injustice in health for Black Americans from the time of slavery to today. Similarly, Seth Holmes's *Fresh Fruit, Broken Bodies* (2013) reveals how campesino bodies deteriorate at a rapid rate as a result of laboring in U.S. fields and inadequate health care. In one example, Holmes cites the words of a doctor affiliated with a migrant clinic in Skagit Valley, Washington, to underscore his point: "In their early forties they have the arthritis of a seventy-year-old, and they're not getting better. . . . They're told, 'Sorry, go back to doing what you're doing,' and they're stuck. They're screwed, in a word, and it's tragic" (2013, pp. 128-129).

In another example, Holmes writes about how farmworkers working in the fields of Central Valley California can contract valley fever (coccidiomycosis), a potentially fatal lung infection. Farmworkers contract this disease by "breathing in soil" and require "suppression therapy with an expensive antifungal antibiotic for the rest of their lives" (2013, p. 129). It is unclear if farmworkers in the Central Valley understand the risks of contracting this potentially fatal infection, or whether they receive guidance from their employers, agencies, or other

community organizations for protecting themselves against infection, if possible. A doctor treating two campesinos with valley fever mentions to Holmes that one of his patients is not doing well: "But at least he's surviving. Basically, he's going to need $1,000 a month of Diflucan for life. Of course this guy cannot afford even $100 a month. So far, we were able to get MediCal to cover it, although every month I have to go through reapprovals. [. . .] It's a lot of work" (2013, pp. 129-130).

The examples in Holmes's book make clear that ongoing interconnecting injustices make it difficult, if not impossible, for some campesinos to maintain healthy bodies. As the phone call from Ryan indicated, coordinated efforts on the part of migrant advocates across regions were required to locate a medical provider for a campesino. Importantly, this campesino would receive medical treatment only when his ailment had reached the point of disability. Like other campesinos in the U.S., Arnulfo provides an essential service to society. Yet his quality of life, as well as the lives of countless campesinos, could be severely compromised by providing that very service. As I reflected on the plight of U.S. campesinos, I considered other questions. For instance, how does a system such as industrial agriculture and its reliance on unauthorized immigrant farmworkers take root in the U.S., and why does it persist? How have scholars, activists, and farmworkers themselves, addressed campesino struggles historically and how are they addressing them today? Why the lack of opportunity for engaging with campesino stories and histories in higher education, even in programs where it would make sense to examine their struggles? Beyond the Migrant Education Program, what could I do to address the injustices I witnessed? This latter question lingered as I considered the limitations of the program.

Vignette #3: Exclusion and Miseducation in Higher Education

As a member of the Migrant Education Program, I learned first-hand of the multidimensional struggles that migrant families experience. I also discovered a network of professionals and advocates who attend to the needs of campesino families. Nonetheless, the migrant network's existence concerned me, as did the need for the Migrant Education Program and the position I held. The existence of this network signals a tacit acknowledgment of the ongoing hostility toward campesino families in U.S. society. I could not address all the concerns of the families with students in my caseload. Even when staff members helped with issues, much work remained unfinished. This inability to address the varied needs of campesino families, I came to realize, was not a limitation on my part. This inability was the logical consequence of a federally funded program designed to manage everyday issues while not attending to the underlying reasons for the problems. In other words, the program positioned campesino struggles as problems requiring technical (i.e., superficial) solutions. What would happen to the families I could not assist? More coordinators would not prevent problems from arising. As I learned more about campesino experiences, I began to investigate these matters further. During this time in New England, I also attended public events concerning Latinx issues at institutions of higher education. One event at a prestigious liberal arts college (a historically White institution) regarding the migration of unaccompanied children from Central America further alerted me of the need for institutional change, for scholarship concerning the experiences of campesinos, and for inclusive education, including inclusive environmental education.

The public event at the liberal arts college began with the screening of Rebecca Cammisa's *Which Way Home* (2009). This documentary portrays the experiences of minors as they migrate unaccompanied from Central America to the U.S. In the film several minors

migrate in the hope of reuniting with parents and relatives already in the U.S. After the screening, a professor at the private liberal arts college, Dr. Cathy Gainer (pseudonym), made brief statements lacking historical or cultural context, such as how dangerous it is to ride on top of trains, or the how difficult it is for children to travel unaccompanied. She did not, however, state what the film made obvious: that some of the unaccompanied minors hoped to reunite with their parent in the U.S. What would compel a mother or a father to migrate to the U.S. without their children? Dr. Gainer did not address this question, or others, concerning the difficult knowledge highlighted in the film. Instead, she then took questions from the audience. This part of the event segued into a discussion about poverty and family values, including questions about the absence of parents in the lives of the children (Beauchamp, 2023).

For instance, at the start of the discussion, a retired nurse asked about the parents of the unaccompanied minors. "Where are the fathers?" she asked, in an exasperated tone while gesticulating. Thus, a conversation ensued among the predominantly White audience members about family values. Despite the film making clear that many of the parents live and work in the U.S. out of necessity, Dr. Gainer did not intervene. Instead, she nodded, and called on other members of the audience who further contributed to misrepresenting migrant experiences. In another example, a member of the audience, a former high school counselor, described his experience helping the poor people of Guatemala. During the past few years, he said, he had traveled to Guatemala in the summer months to build houses and toilets as a volunteer with Habitat for Humanity, a U.S. nonprofit organization whose mission includes building "strength, stability, and self-reliance through shelter" (Habitat for Humanity, 2023). While nonprofit organizations can do good work in the region, it was not clear how his experiences connected to the experiences of unaccompanied minors as reflected in the film.

Considering the venue—a highly selective college—this kind of acritical and ahistorical discussion concerned me. At the same time, this event underscored the power of dominant discourses and willful ignorance (Mills, 2007; Tuana, 2017), but also the importance of disrupting such discourses. As the evening progressed, a man of color seated toward the back of the hall interjected. He introduced himself by his first name only, Antonio, and said he taught history at a state university nearby. He then provided historical context for the migrations. Importantly, he described the role of the U.S. in creating the conditions for the migrations. Furthermore, he explained why excluding this difficult history from the discussion, especially in an academic setting, increased the danger for migrant children and youth and for the communities that work to address the injustice these minors confront abroad and in the U.S. The absolute silence in the ultramodern hall while this tall and unassuming man spoke highlighted the significance of this moment: a state university professor of color schooling a predominantly White and affluent audience about U.S. history. Critical scholars, such as Professor Antonio, recognize the role of the U.S. in making life intolerable for Central Americans, among other immigrants from Latin America, in their countries of origin (González, 2022; López, 2007; Martínez Salazar, 2012; McSherry, 2005; Menchú, 1990; Mignolo, 2011).

For instance, Rachel Nolan, professor of global studies at Boston University, reiterates this often-neglected point in discussions concerning migrants from the region: "Central Americans are fleeing gangs, anti-indigenous violence, domestic violence, poverty, political corruption, and instability—a whole host of overlapping problems that the United States helped create by funding military dictatorships in the 1970s and 1980s" (2020, p. 88). After Antonio finished speaking, Dr. Gainer explained that students in her history course had an opportunity to consider such context. But not long after Antonio's comments, Dr. Gainer ended the session

abruptly. By doing so, Dr. Gainer prevented any discussion about the issues Antonio raised. If it were true that Dr. Gainer covered historical context in her history course, why had she omitted such context during a public event hosted by the college? Had Dr. Gainer considered the implications of such an omission? Did she lack historical knowledge of Latinx migration? Did she self-censor to avoid a difficult conversation with a predominantly White audience about a potentially contentious topic? Given the absence of historical context, what was the purpose of this public event held at an institution of higher education where the annual cost of attendance at that time exceeded $65,000?

Instead of discussing the issues foregrounded in the documentary, presenting diverse perspectives on the subject, including those of scholars, and informing, complicating, or extending the audience's thinking regarding the migration of unaccompanied children, the discussion, to a great extent, reified stereotypes about people of color from Central America. Were it not for Professor Antonio's comments, the audience, which included students from the college, might have left that evening without considering the geopolitical effects of U.S. policies and practices (Farrell, 2010; Getzels & López, 2012; González, 2022; Kufeld, 1990; Schlesinger & Kinzer, 2005). This event, an example of public pedagogy, taught me that even in the academy people lack awareness of, or refuse to engage with, historical facts that complicate dominant narratives about the Latinx experience and U.S. history, policies, and practices, especially U.S. military practices. This lack of awareness, or resistance, has profound consequences, especially for migrants and their families trying to survive in the aftermath of U.S. intervention. Additionally, Professor Antonio's pointed comments revealed the misinformation propagated by Dr. Gainer, a professor at the liberal arts college, calling into question the college's mission, but also the ideological stance, competence, and integrity of its employees.

Professor Antonio's comments also revealed the miseducation of undergraduate students and others who had attended the event, not at a second-tier college, but at an "elite" institution. Without historical knowledge, how can people become critical observers of the world and address complexities that affect us all? Moreover, how can students and the public understand migration, campesino struggles in the U.S. and transnationally, and the violence prompting the journeys north, if scholars entrusted to impart such knowledge avoid factors that have contributed to the mistreatment and displacement of Latinx people? Could it be that including the perspectives of critical scholars and the perspectives of the people most affected by U.S. policies and practices is not the goal at these institutions? Why, then, do these institutions advertise diversity, equity, inclusion, and even justice initiatives? And what does it mean when colleges and universities hold conceptions of such initiatives that differ from those of students and communities most affected by social and environmental injustice? Matthew Johnson's *Undermining Racial Justice: How One University Embraced Inclusion and Equity* (2020) is a timely work on this topic. My memory of that evening has not faded, nor has the memory of the indignities campesinos endure. In effect, these experiences have influenced my doctoral studies.

Conclusion

Preparing for Combatting Exclusion

As the vignettes above reveal, despite U.S. law since 1954 prohibiting segregation and despite the existence of the Migrant Education Program since 1966, exclusion of campesinos and migrant families persist across U.S. institutions. As shown, exclusion in educational institutions, including from the curriculum, including in schools of education, creates problems for migrant children, their families, but also for residents of the U.S. who miss opportunities to reflect on their own government's practices. Interestingly, however, as the example with Dr. Gainer

reveals, inclusion of campesinos and migrant families into the curriculum does not guarantee factual or accurate representation of their histories and experiences. Misrepresentations, exclusions, and other forms of educational catastrophes, a concept to which I return in Chapter 5 (Conclusion), can and do occur across school sites, including in elite institutions. Given the stakes—ongoing (trans)national environmental degradation and exploitation of BIPOC peoples and subaltern groups—addressing misrepresentations and exclusion should concern us all. Yet, where to begin when distortions concerning BIPOC experiences form part of a long history (Bernal & Villalpando, 2002; Spring, 2021)? Antonio's resistance to the miseducation propagated by a historically White institution is a case with several lessons for navigating exclusion (Blitzer, 2020; Chavez, 2008b; Thoreau, 1993).

Ethnic studies scholar John D. Márquez (2016) notes that "the histories and struggles of groups like Latinos/as, American Indians, Asian Americans, and Arab Americans are routinely overlooked or marginalized in political discourse" (p. 44). For this reason, it is important for scholars, among others with community and historical knowledge, to intervene, to speak up against the deficit narratives, fabrications, and omissions affecting racialized communities. Intervening is particularly important when misrepresentations occur in higher education. Misinformation disseminated in such spaces may be construed as factual given the purpose and stated mission of educational institutions. Thus, misrepresentations acquired in institutions of higher learning makes them more difficult to disrupt given the authority such institutions hold. It is likely that Antonio's scholarly background enabled him to intervene effectively. As good orators do, for instance, he explained historical facts in a steady voice and concise manner and asked pointed questions about an event that whitewashed U.S. history, especially U.S. military history. By doing so, he likely piqued the interest of some in the hall to conduct further research.

Additionally, for others, he may have disrupted the violence of miseducation and potentially moved some toward conocimiento (compassionate awareness) (Anzaldúa, 2002) of migrant children and their families.

I, for example, am immensely grateful for Professor Antonio's intervention. At the time of this event, I was familiar with the history that Antonio relayed, and I wanted to address the distortions, yet I did not intervene, though I felt compelled to do so. For people of historically marginalized groups, more than knowledge, I posit, is necessary for intervening within U.S. institutions, as historically White spaces have typically been the source of harm for communities of color and the poor and can thus create unease among people of these groups. Therefore, I contend, in addition to knowledge, intolerance of misrepresentations, confidence in one's ability to intervene, and a willingness to take a public stand in a potentially hostile environment despite the consequences are likely necessary requirements for intervening. It seemed to me, based on Antonio's poise and carriage, that he felt comfortable providing a public corrective. That evening, as I considered my grudging silence and shame in relation to the significance of Antonio's contribution to the discussion concerning migrant lives, I imagined that his time as a graduate student and then as a professor had prepared him well for this important and memorable moment.

It is likely that Professor Antonio will never know the long-term impact of his comments. His intervention, for instance, further influenced my decision to pursue doctoral studies in education. The interdisciplinary doctoral program I selected—English and Education—has provided opportunities for promoting conocimiento. Nonetheless, I have encountered resistance to my work. As a result, navigating exclusion in the twenty-first century at a historically White institution and a historically White school of education, one frequently lauded as a top school of

education, has marked my experience indelibly. While I do not relate these difficult experiences in detail in this dissertation, I do provide a vignette in Chapter 5 (Conclusion) for reflecting on such exclusions in the academy. The kind of institutional resistance I have encountered during my doctoral studies has also contributed to my knowledge of the ongoing violence of BIPOC erasure in the academy.

Chapter 3 Literary Case Study #1: Rethinking Environmental Education Through BIPOC We-Speak-for-Ourselves Storytelling: El Teatro Campesino's *Vietnam Campesino* as Ecotheatre

Storytelling becomes policy-making as stories told and enacted inform values and ideologies, which, in turn, shape individual and collective behaviors. In this way, theatrical representation participates in shaping perceptions, desires, behaviors, and policies toward the land and its biotic communities.

—Theresa J. May (2020)

Over the past decade, environmental education has undergone a shift in some schools of education. Today, education scholars from across the globe continue rethinking environmental education, including by drawing from the environmental humanities. They also provide compelling rationales for why environmental education requires more attention (Echegoyen Sanz & Martín-Ezpeleta, 2021; Martusewicz et al., 2015, 2020; Reimers, 2021). They do so even when state standards guiding K-12 curriculum and school funding decisions may not attend robustly to this field (Beach, 2023). Recognition of the increasing threat of climate change serves as a catalyst for this work. Equally important, however, are the environmental youth movements demanding change (Conner & Rosen, 2016; Gallay et al., 2016; Quiroz-Martinez et al., 2005). Recently, some education researchers have proposed innovative pedagogical approaches to environmental education (Beach et al., 2017; Beach, 2023; Young, 2022), while some institutions of higher education have implemented new initiatives for engaging students,

educators, and community members (Oziewicz, 2023). Though there are examples of novel approaches to environmental education across schools of education, here I focus on examples from some institutions in the Upper Midwest since this area coincides with my geographic interest as a researcher. At the College of Education at Eastern Michigan University, for instance, a place-based education teacher preparation program encourages collective problem solving, including for social and environmental challenges (Lowenstein et al., 2018; Lowenstein & Smith, 2017; Martusewicz et al., 2015). Meanwhile, a focus in the School of Education at the University of Wisconsin at Madison includes conducting research for understanding ways of teaching environmental education to linguistically minoritized children, a group often disproportionately affected by environmental degradation (University of Wisconsin at Madison, 2020).

Notably, in 2022, the College of Education and Human Development at the University of Minnesota at Twin Cities launched the Center for Climate Literacy (Maki, 2022), the first school (or college) of education in the nation to do so. This Center offers pre-service teachers and current educators across the state of Minnesota and beyond opportunities for developing climate literacy primarily by examining children's, adolescent, and young adult literature on the subject (Oziewicz, 2022a, 2022b, 2023). The work of the Center for Climate Literacy aligns more closely with my current research. For instance, scholars at this Center examine how young people's literature highlighting environmental themes can help increase climate literacy, while I examine cultural productions by writers and artists with strong ties to communities harmed by environmental racism. I do so to help advance understanding of historical, but also current, struggles for environmental justice. I position this inquiry as inclusive environmental education through storytelling, which I discuss later in this chapter. Thus, like scholars at the Center for

Climate Literacy, I examine narratives, but my work centers the storytelling of those most affected by environmental racism and looks beyond young people's literature. Specifically, my work focuses on campesino (farmworker) theatre since the 1960s, beginning with productions by El Teatro Campesino (the Farm Workers Theatre) and continuing with productions reaching into the twenty-first century reflecting the aims, and honoring the traditions, of this dynamic, innovative, and activist grassroots farmworker theatre group.

Storytelling for Environmental Education

While storytelling has long been viewed as educational and transformative in the humanities and in communities affected by environmental racism, particularly BIPOC communities (Casas, 2019; J. Huerta, 2007; Lucas, 2006, 2018; Moraga, 1994; Ontiveros, 2014; OyamO, 1995; Rivera, 2008; Sze, 2002; Valdez, 1990a; Viramontes, 1995), it has recently gained more recognition as an important "education tool" in environmental studies and environmental policy. The value of narrative, environmental humanities scholars note, "is increasingly being accepted, beyond the humanities, as a vital component in efforts to achieve an equitable and sustainable future" (O'Gorman et al., 2019, p. 448). As an example of this shift toward valuing narrative outside the humanities, they cite the 17 Sustainable Development Goals of the UN's 2030 Agenda for Sustainable Development. Specifically, they highlight how measuring success in this context entails the use of "169 indicators designed to collect data *but also by employing storytelling* to motivate more follow-up action than any simple accounting for numbers would" (O'Gorman et al., 2019, p. 448, emphasis in original). This kind of recognition suggests that integrating the humanities into STEM discussions across the globe, including in schools of education (Martín-Ezpeleta et al., 2022), will likely become more prevalent in the

future. Indeed, humanities scholars have noted such calls for this kind of integration and collaboration (Cohen & Foote, 2021; Hubbell & Ryan, 2021; O'Gorman et al., 2019; Sze, 2002).

Importantly, however, as literary theorist and philosopher Judith Butler (2020) reminds academic audiences, while it is vital "to show how the humanities serve the social sciences, the sciences, public policy, law, and the study of the environment"—and, I would add, other programs, including pre-professional programs such as nursing, public health, medicine, education, social work, business, and urban planning—it is equally crucial to show how the humanities have value in themselves (p. 2). Anything less, Butler (2020) notes, diminishes the humanities, particularly language and literature departments, and contributes to the ongoing "demise of the humanities" in the academy (p. 2). Of significant importance to this chapter on rethinking environmental education in schools of education through campesino theatre, Butler notes how literature and the arts can "preserve a people's memory against its erasure by official history" and explore questions of "how to survive, live, flourish, and fight" across sites (p. 3)—all relevant knowledge for thinking about environmental issues that affect us all, though in vastly different ways. Therefore, while it is laudable that the UN's 2030 Agenda for Sustainable Development recognizes the importance of storytelling, the question of *whose stories* will be included is not immediately clear.

BIPOC and We Speak for Ourselves Storytelling

The question of whose stories will be included remains perennially necessary in a society that often overlooks contributions by historically marginalized groups and typically excludes their knowledge and perspectives from official narratives and school curricula (Aldama, 2015; Conrad & Gasman, 2015; Mitchell, 2020; Spring, 2016). But this question is especially important during a time of renewed book-banning, curriculum-narrowing, and other attempts at

silencing the knowledge and experiences of BIPOC peoples (Bellino & Celeste, 2023). For this reason, this work on rethinking environmental education in schools of education advocates for including BIPOC stories, especially theatre, representing environmental racism. My work asserts that learning communities in schools of education should have opportunities for examining *BIPOC* and *we-speak-for-ourselves storytelling*. As theorized in this work, Cherríe Moraga's *Heroes and Saints* constitutes BIPOC storytelling while *Vietnam Campesino* constitutes we-speak-for-ourselves storytelling. Unlike the author of the *Heroes and Saints*, the people directly affected by environmental racism—farmworkers themselves—performed and produced *Vietnam Campesino*. This kind of storytelling, as reflected in cultural productions, frequently shows, from the perspective of those most affected, the intricate ways in which structural injustice and state-sanctioned violence lead to considerable environmental degradation, health disparities, and intergenerational suffering (Culture Clash, 2011; May, 2020; Moraga, 1994; OyamO, 1995; Thompson, 2017; Valdez, 1990a; Zhuang, 2014).

Moreover, these works often show the resistance and *homemade citizenship*—the cultivation of a sense of belonging within marginalized communities (Mitchell, 2020)—necessary to combat the everyday violence of social and environmental injustice as well as the counter-resistance on the part of government and industry that aim to maintain the status quo (Bullard et al., 2008; Commission for Racial Justice, 1987; Pulido, 2016; 2017). As a result, the community knowledge foregrounded in these works—however dark, difficult, or inconvenient—may serve to disrupt dominant narratives that harm subaltern and marginalized groups. Thus, these productions can also illuminate barriers to environmental justice as well as paths toward addressing the harms stemming from opponents to environmental justice. Environmental justice refers to the idea that "No community [. . .] should be allowed to become a sacrifice zone"

(Bullard, 2000, p. 135). Sacrifice zones constitute dangerously contaminated areas that diminish the health and well-being of residents in these spaces, predominantly BIPOC people and the poor (Bullard, 2000; Harrison, 2011; Lerner, 2010).

In this chapter on why U.S. campesino theatre matters for inclusive environmental education, I first highlight the farmworker movement that arose in the 1960s as well as El Teatro Campesino, the grassroots theatre group that accompanied this social movement. I then examine *Vietnam Campesino*, an *acto* (a short, often comedic, political sketch) by El Teatro Campesino. In this section, I conceptualize *Vietnam Campesino*—an example of U.S. campesino theatre—as ecotheatre, *campesino ecotheatre*, but also as an example of a *we speak for ourselves* cultural production. By campesino ecotheatre and a we-speak-for-ourselves production I mean theatre and performance relating environmental struggles by the people most affected. These kinds of productions, I posit, offer another way of communicating, to broad audiences, community knowledge regarding their predicaments in U.S. society and ways for addressing the harm.

As such, these productions, when read and analyzed primarily as dramatic literature, but also when visualized as performance, serve as literary case studies (Tiedt, 1992) that can spark interest in the lives of campesinos. Integrating such storytelling into the school of education curriculum matters because students across programs in schools of education typically receive training for working with children and families of diverse backgrounds, many of whom are affected by environmental injustice (Casas, 2019; Hanna-Attisha, 2019; Pulido, 2016). Additionally, I maintain that *Vietnam Campesino* challenges hegemonic notions of "citizenship" and "patriotism" and constitutes an example of *the environmentalism of the poor* and, thus, *homemade citizenship* (Mitchell, 2020).

This form of environmental activism, largely a practice of members of subaltern groups (Guha & Martinez-Alier, 1997), focuses on lives and livelihoods and attempts to combat environmental racism, including the accompanying structural injustice and state-sanctioned violence (Levy, 1975; Pulido, 1996). In this way, environmentalism of the poor differs from mainstream environmentalism, which has historically focused on conservation and the wilderness, not on the health and well-being of marginalized groups (Guha & Martinez-Alier, 1997; Ontiveros, 2014; Wald et al., 2019). In short, I argue that *Vietnam Campesino* counters hegemonic norms by voicing community knowledge and alternatives to how we live and does so for ethical, humane, and environmentally just reasons. Following this section, I discuss ecotheatre and ecocriticism and review the literature on ecotheatre in environmental education in schools of education. As a way of situating this work within a larger discussion of how cultural productions matter for environmental education, I then discuss how Chicanx/Latinx cultural productions document and narrate environmental racism in the U.S. I conclude the chapter by describing how a storytelling approach, as conceptualized in this chapter, can contribute to inclusive environmental education. My work, then, aims to expand notions of environmental education in schools of education through a BIPOC and a we speak for ourselves storytelling approach.

A Note on Terminology

According to environmental justice scholar Robert Bullard (1996), *environmental racism* constitutes “any policy, practice, or directive that differentially affects or disadvantages (whether intended or unintended) individuals, groups, or communities based on race or color” (p. 497). Though this form of environmental discrimination is the most prevalent in the U.S. (Bullard et al., 2008; Pulido, 2016, 2017), other forms exist. According to environmental justice scholar

David N. Pellow (2000), *environmental injustice* occurs “when a particular social group—not necessarily a racial/ethnic group—is burdened with environmental hazards” (p. 582). Though not all commentators favor fixed definitions for terms used in environmental justice scholarship (Holifield, 2001), environmental injustice, as construed by Pellow (2000), operates as an umbrella term that captures multiple forms of environmental discrimination (e.g., race-based, class-based, linguistic-minority-based, gender-based, occupational-based, immigrant-status-based, age-based, etc.). This definition of environmental injustice is akin to the one offered later by environmental justice legal scholars Luke Cole and Sheila Foster (2001). In this paper I use the terms environmental injustice and environmental racism interchangeably and acknowledge intersectional forms of oppression.

The Farmworker Movement, Theatre, and *Vietnam Campesino*

The intensity and ingenuity of the farmworker movement in California beginning in the mid 1960s led to important concessions in the 1970s from the powerful grower-employers in the region. Though hard-won, these provisional concessions provided some farmworkers in the area with basic necessities and rudimentary worker protection, namely an increase in wages, restrictions on certain pesticides in the fields, and some provisions for health and welfare (L. Flores, 2019). The first of these concessions came after a prolonged strike initiated on September 8, 1965, by Filipino grape workers in Delano, California, under the leadership of Larry Itliong (Cruz, 2016). Mexican-origin grape workers in Delano voted unanimously to strike and joined the effort eight days after the grape strike had begun (Barbadillo, 2017). By August 1966, the unions representing these two groups merged to form the United Farm Workers Organizing Committee (UFWOC). During this historic grape strike in Delano, the farmworkers promoted a national and international grape boycott, which proved highly successful. Thus, after five-years

of resisting economic and environmental justice in the fields, often through violent and corrupt means (Chavez, 2008a; L. Flores, 2019; Shaw, 2008), grape growers finally conceded to farmworkers' demands by signing a multiyear contract with UFWOC in 1970, affecting 30,000 grape workers (L. Flores, 2019). This remarkable movement is referred to as the Delano grape strike and boycott, and a grassroots theatre company helped make this struggle in the fields a success.

Grassroots Theatre: El Teatro Campesino

El Teatro Campesino surfaced and flourished in the fields during the first two years of the Delano grape strike. Luis Valdez, the son of campesinos from Delano and a theatre major in college, along with a group of farmworkers from Delano with no professional theatre training, performed *actos* (brief comedic political sketches) in the fields relating the struggles of campesinos (J. Huerta, 1977). Through the use of comedy reminiscent of the Mexican *carpa*, or tent show—popular with working-class communities in Mexico in the 1920s and 1930s and centering the ingenuity of popular Mexican comedian Cantinflas (Broyles-González, 1994; Tonn, 2019)—and influenced by Italian *commedia dell'arte* techniques (Schechter, 2013; Valdez, 2022), these short performances engaged, entertained, and aimed for social change. One of the most discernable features of these actos involves satirizing oppressors. Accordingly, the actos made fun of opponents to justice in the fields, mainly grower-employers and representatives of U.S. institutions and corporations, and revealed their ideologies and behaviors. But the actos also satirize the tools of the oppressors, primarily strike breakers and traitors, or, in campesino parlance, *esquiroles y vendidos* (scabs and sellouts). These latter figures—the sellouts—are particularly vilified in performances and depicted as members of the Mexican-

origin community who assist opponents for financial gain (Broyles-González, 1994; Hernández, 1991).

According to Valdez (1990a), this dynamic and improvisational mode of political theatre encompasses five major features. The actos "inspire the audience to social action. Illuminate specific points about social problems. Satirize the opposition. Show or hint at a solution. Express what the people are feeling" (Valdez, 1990a, p. 12). In this way, the performances sought to increase the morale of those in the picket line while simultaneously aimed to persuade strike breakers to leave the fields and join the movement (D. Huerta, 2017). El Teatro Campesino, then, served as a vital educational and organizing tool (D. Huerta, 2017). In contrast to the solitary act of reading a pamphlet or attending a meeting and listening to one speaker at a time (Bagby, 1967), overworked farmworkers could quickly ascertain the messages embedded in actos that ridiculed the opposition while addressing powerful social justice themes (Broyles-González, 1994; Tonn, 2019; Valdez, 2022). Moreover, these short, lively Spanish-language or multilingual performances—depending on the audience—traveled on the backs of flatbed trucks into the very fields where campesinos were harvesting crops. The theatre went directly to the people, rather than inviting the people to come to a performance. This mode of theatre, a form of public pedagogy, encouraged audience participation, which would in turn convince many to lay down their tools and join the union. In all these ways, El Teatro Campesino fostered a sense of community among farmworkers and promoted potential solutions to their predicaments, the most important of which was joining the ¡*huelga*! (strike).

El Teatro Campesino: Performances Beyond the Fields

Following these necessary performances in the fields, El Teatro Campesino broadened its mission. Though initially intended to solicit farmworker support for the huelga, the company

expanded its initial mission about two years after the start of the Delano grape strike (Shank, 2002). In 1967, El Teatro Campesino sought to raise awareness beyond the fields about the farmworker movement and about other pressing social, political, and economic issues facing the greater Mexican/Chicana/o/x community (Shank, 2002). Some of these issues included unequal schooling, ongoing racism, and antiwar efforts (J. Huerta, 1977; Shank, 2002). In this way, these performances formed part of the burgeoning Chicano Movement, also known as the Crusade for Justice, that coincided with the farmworker movement (Vigil, 1999). While the theatre group augmented its repertoire, it continued to perform actos reflecting campesino struggles amid new and ongoing strife in the fields. For instance, following protracted struggles with grower-employers who refused to sign contracts with the UFWOC during the grape strike, farmworkers intensified their resistance. In principle, such contracts would protect basic working conditions and provide modest livelihoods for U.S. campesinos, at least temporarily given the nature of these short-term contracts requiring renewal about every three years. Accordingly, they led a strategic grape boycott that supplemented the Delano grape strike.

The absence of institutional protection for U.S. farmworkers made these union contracts necessary, making the grape boycott a necessary tactic for justice and survival. The exclusion of farmworkers from protective New Deal legislation such as the National Labor Relations Act of 1935 and the Fair Labor Standards Act of 1938 underscores this long-standing institutional injustice and neglect (L. Flores, 2016). To combat the violence of exploitation, abuse, and pesticide poisoning that marked their everyday lives—remnants of plantation slavery (Rodman et al., 2016)—the Delano grape workers opted to engage in a secondary boycott, or a consumer boycott. The National Labor Relations Act prohibits this action, but farmworkers in the 1960s could nonetheless deploy this option given their "notorious exclusion" from the act (L. Flores,

2019, p. 162). According to historian Lori A. Flores (2019), this new strategy served to "augment the effectiveness of [farmworker] strikes in the fields" which, in the summer of 1970, led to unprecedented, albeit temporary, "gains in farmworkers' labor rights and conditions" (p. 157). This new strategy had implications for El Teatro Campesino as well.

In order to illustrate how we-speak-for-ourselves cultural productions can increase understanding of environmental racism and other interconnecting struggles, I examine El Teatro Campesino's *Vietnam Campesino* (1970). This acto depicts social and environmental injustice affecting U.S. campesinos, particularly those of Mexican/Latinx and Asian descent, but also Vietnamese campesinos in Vietnam, a country whom the U.S. waged war against covertly in the 1950s, then overtly in the 1960s. According to Valdez (2022), actos are neither skits nor full plays with multiples scenes and acts. Rather, they are typically short comedies, or political sketches, and constitute a form of political theatre "designed to spur progressive action, as opposed to regular state-sponsored propaganda" (Chemers, 2022, p. 87). Scholars have examined this work of grassroots theatre from military and labor perspectives and have, in at least one case, referred to it as an ecodrama (May, 2020). Additionally, it has recently been analyzed as environmental theatre (Schroering, 2023). I examine the acto as a form of environmentalism of the poor that highlights barriers—specifically structural injustice and state-sponsored violence—to environmental justice in the fields and beyond.

Vietnam Campesino *as Ecotheatre*

I think [U.S.] Americans have worked extremely hard not to see the criminality that their officials and their policy makers have exhibited.

—Randy Floyd, U.S. Vietnam Veteran (1974)

Vietnam Campesino (1970) is an acto with five scenes foregrounding campesino knowledge of intertwining economic and ecological issues during the time of the U.S. war in Vietnam. It aims to foster solidarity across sites for the farmworker cause. Emerging after the Delano grape strike and boycott, *Vietnam Campesino* addresses yet another struggle in the fields: the lettuce strike and boycott, as well as the ongoing pesticide poisoning of campesinos. But the war in Vietnam makes visible other struggles affecting campesinos, especially unjust U.S. military policies leading to the disproportionate drafting of Mexican/Latinx youth and the pesticide poisoning of Vietnamese campesinos. The opening scene reveals the nature of the military-agricultural complex in the U.S. Butt Anglo, a thinly veiled pseudonym for Bud Antle, a real-life grower-employer of one of the largest lettuce farms in California, appears on stage searching for General Defense who has recently returned from Vietnam. But instead of encountering the Pentagon official, he comes upon a group of anti-war protesters. The Pickets, as they are referred to in the performance, ask Butt Anglo pointed questions about his farm, his federal subsidies, and his plan for pesticide control. Incensed by their queries and manifestation, he dismisses them as communists. He also strips one of them of the U.S. American flag, but not before revealing his complicity in a scheme—a perfectly legal one—that erodes trust in U.S. institutions. Not only does Butt Anglo own a fifty-thousand-acre farm upon which he exploits campesinos who harvest crops, he receives over $2 million in federal subsidies—taxpayer money. As for the pesticides, it perplexes him as to why they matter to a group of anti-war protesters: "What do my pesticides have to do with war?" (Valdez, 1990c, p. 99).

When General Defense appears on the stage, farmworkers chanting ¡huelga! (strike) and carrying United Farm Workers Organizing Committee (UFWOC) flags follow him. "How many

Chicanos are dying in Vietnam?" the *huelguistas* (strikers) ask. They also want to know the amount of "scab grapes" the Pentagon has purchased from Delano. General Defense wonders why farmworkers would accost *him*, a "professional soldier," with such questions. When one campesino asks him in Spanish why so many Mexicans have died in the war, he demands they stop "speaking that foreign crap" (p. 100) and shoots in their direction when they call him an *asesino*, a murderer. Soon after Butt Anglo and General Defense meet on stage. They have not seen each other since the Delano grape strike and engage in banter derisive of campesinos. Since Butt refuses to acknowledge the UFWOC, the *lechugeros* (lettuce workers) on his farm, among others facing a similar predicament on other lettuce farms, go on strike and initiate a boycott against "scab lettuce." As a result, Butt and the General agree to a new scheme to counter the new cycle of resistance. Thus, as with the scab grapes the military purchased during the Delano grape strike and boycott and shipped to Vietnam for the soldiers to consume, thereby circumventing farmworker activism for economic and environmental justice in the fields, the General pledges to purchase Butt's lettuce for $1 million at taxpayers' expense to send to Vietnam. Andrew Zermeño's (1968) political cartoon captures the logic of this plot (**Figure 4**). It depicts President Nixon devouring scab grapes that agribusiness feeds him while he stomps on the campesinos. To underscore the corrupt nature of the scheme, the General notes that it does not matter if the lettuce perishes along the way. What matters is protecting Butt's investment and supporting his stance against the farmworkers, a scheme they jointly refer to as "Agri-business" (Valdez, 1990c, p. 103).

Figure 4: Political cartoon revealing the military-agricultural complex during the U.S. war in Vietnam (by Andrew Zermeño, 1968).

The scene with the two “old friends,” the farm owner and the general, segues into a scene centering pesticide poisoning, a major concern of campesinos. Butt’s son, Little Butt, begins crop dusting in the fields. As a way of making this action discernable to audiences, Little Butt holds a toy crop duster in one hand and, in the other, a baby powder container to simulate pesticide spraying while circling the stage and mimicking the sound of a plane. When he spots Don Coyote, the Mexican contractor attempting to recruit strikebreakers for his *patrón* (boss), Butt Anglo, Little Butt douses him with pesticides by shaking the baby powder container and then flies offstage laughing. For farmworkers, the sight of a crop duster portends death (**Figure 5**). Though agribusiness frequently downplay the adverse effects of pesticides, campesinos know first-hand their deadly effects as a group disproportionately affected by pesticide poisoning (Harrison, 2011; Moraga, 1994; Viramontes, 1995). Don Coyote, for instance, is left to contend with the consequences of the poisoning on his own. After wheezing and coughing, he goes temporarily blind, all adverse effects of pesticides.

Figure 5: Pesticides emitted from a crop duster (photo by David Wells).

A campesino family hear his screams and approach him to offer support. But they retreat in fear after smelling the pesticides; they also have no intention of being perceived as strikebreakers. When Butt Anglo learns of his son's deliberate crop dusting on the Mexicans, he dismisses any concern, provides Don Coyote with a hundred-dollar bill as an incentive to diminish the incident, and argues with Dolores Huelga (Strike), a refence to the real-life Dolores Huerta, a renowned farmworker activist, who arrives in time to protect the farmworkers—as well as the lettuce—from further pesticide poisoning. Little Butt returns and attempts to spray her, too, an act reminiscent of growers' violence against campesino strikers, but he freezes at the sight of Draft who makes his way on stage to begin scene three.

Scene three reveals how military policies during the U.S. war in Vietnam placed a disproportionate burden on Mexican/Latinx families and other BIPOC families. As Draft enters the stage looking for new recruits, Little Butt and Hijo instinctively hide behind their respective parents. Draft finds Hijo and, in a terrifying instant, employs an imaginary fishing rod to drag Hijo away. The campesino parents cannot reclaim their child who protests in vain before disappearing offstage. When Draft returns for Little Butt, Butt Anglo steps in the way. He summons General Defense who immediately appears and scolds Draft for his forgetfulness: "What's the matter with you, Draft? Haven't I told you to stick to the minorities?" As a reminder, the General then states to whom he refers: "Go draft some Mexicans, some Indians, some Blacks, some Asians, some Puerto Ricans" (Valdez, 1990c, p. 109). As the Draft retreats under the barrage of commands, General Defense advises Butt Anglo to enroll Little Butt in college to better protect him from conscription. After thanking General Defense, Butt Anglo informs him of the campesinos' campaign against pesticides with the aim to turn the public against him. The General, however, remains unfazed. The military, he notes, wields a potent weapon. Then, in a shocking confession, General Defense reminds Butt of its power for stifling public dissent: "Nobody's been able to do it with germicides, or napalm, or even genocide. And after ten years in Vietnam, I oughta know, pal. It's all a matter of *public relations* [my emphasis]" (Valdez, 1990c, p. 110). Thus, they plot another scheme to address the temerity of the "poor people," the campesinos, whom they characterize as communists (Valdez, 1990c, p. 110). With this mutual recognition of U.S. campesinos as communists because they advocate for economic and environmental justice, General Defense educates the farm owner on how to read across dual landscapes—campesino communities in the U.S. and in Vietnam—that challenge their authority during the war.

Butt Anglo's (mis)education continues in scene four under the tutelage of General Defense. At this point in the acto, however, the setting oscillates between the U.S. and Vietnam as the General draws comparisons between poor BIPOC people who mostly inhabit rural spaces across both nations. At stage right, for instance, sit U.S. campesinos, Madre and Padre, Hijo's parents, while two Vietnamese campesinos sit at stage left. General Defense and Butt move between the two groups, and the General notes their similarities: "Campesinos just like them campesinos. Poor people just like them poor people" (Valdez, 1990c, p. 110). The comparisons continue with the General once again deploying derogatory language before stating that both groups "deserve to die" presumably to protect U.S. business interests—agribusiness (Valdez, 1990c, pp. 110-111). While the dialogue in this and other scenes may grate ears, the campesino playwrights and performers of the early 1970s voiced realities. For instance, in a documentary about the U.S. war in Vietnam that premiered four years after the first performance of *Vietnam Campesino* in 1970, General William Westmoreland, commander of U.S. American military operations from 1964 to 1968, and U.S. Army Chief of Staff from 1968 to 1972, made a comment that likely explains, to some extent, U.S. tactics during the war, specifically the use of chemical warfare (Adelson et al., 2021; Doan, 1967): "The Oriental doesn't put the same high price on life as a Westerner. Life is plentiful, life is cheap in the Orient. And, uh, as the philosophy of the Orient expresses it, life is not important" (Davis, 1974). While Westmoreland did not include U.S. BIPOC peoples in his assessment, U.S. military policy deliberately targeting BIPOC youth highlights which groups U.S. institutions viewed as disposable (Moreno, 2015).

After Butt Anglo listens to General Defense, he questions him. Specifically, Butt takes issue with the General's "they deserve to die" comment: "I don't think the public will go for that" (Valdez, 1990c, p. 111). But the General explains the art of PR (public relations). The first

step in converting the public to the military-agricultural complex cause is attacking the opposition's leadership. The General demonstrates how this can be done with the United Farm Workers Organizing Committee leadership by combining the names Cesar Chavez and Larry Itliong to simply *Chong*, and then referring to them as the *Communist Mexican Chong*. This name, he posits, as opposed to the United Farm Workers Organizing Committee, portrays the campesinos negatively, thereby rendering them more expendable. For the same reason, the General explains, the military prefers the term *Viet Cong* for Vietnamese campesinos instead of their chosen name, the National Liberation Front. In essence, the General alerts Butt to a dehumanizing tactic. The next step requires cultivating allies, and even phony ones will do.

With the help of Don Coyote, General Defense attempts to confuse campesinos and the public and undermine the United Farm Workers Organizing Committee. They do so by recruiting campesinos to AWFWA, or the Agricultural Workers Freedom to Work Association. But the campesinos recognize the ruse and shun the fake union. The AWFWA is not an invention of El Teatro Campesino. Rather, it constitutes another historical event referenced in the acto. In *Cesar Chavez: Autobiography of La Causa*, Jacques E. Levy (1975) documents Chavez's reaction to this public relations scheme—AWFWA—on the part of growers, but as well as its backers, the John Birch Society and the National Right to Work Committee. The idea for AWFWA, Chavez explains, was conceived at a Sambo's[3] restaurant in Bakersfield, California in 1968 during a meeting with powerful growers and their assistants, a handful of people with Spanish surnames including Gilbert Rubio, Jose Mendoza, Robert Flores, and Jess Marquez (Levy, 1975, p. 294). Despite using Mexican/Latinx people, as the acto does with Don Coyote, to recruit campesinos

[3] Interestingly, because of the racist connotations surrounding the name Sambo, in 2020, after the murder of George Floyd, the owners of the last standing Sambo's restaurant in the country (in Santa Barbara, California) changed its name to Chad's. They did so, however, only after approached by Rashelle Monet, a BIPOC woman, who requested the change and presented a petition with more than 3,800 signatures (Zhang, 2020).

into the sham union, Chavez notes that AWFWA could never destroy the United Farm Workers Organizing Committee. Nevertheless, AWFWA did create problems for the campesinos, and supporters aligned with the United Farm Workers Organizing Committee. "AWFWA was troublesome to us," Chavez notes; "It showed [growers'] unwillingness to accept the workers' organization" (Levy, 1975, p. 295).

Moreover, the United Farm Workers Organizing Committee spent time and resources investigating the organization, which showed the growers' "attempts to manipulate the workers" (Levy, 1975, p. 295). To reveal the insidious nature of this particular public relations scheme, Chavez relates its consequences. Growers, for instance, donated over four thousand dollars to support AWFWA, while Jose Mendoza "went all over the country speaking against [the United Farm Workers Organizing Committee]" (Levy, 1975, p. 295). Incredibly, Chavez notes, Mendoza was even given an award by Illinois Senator Everett Dirksen for his work "help[ing] the farm workers" (Levy, 1975, p. 295). Only a threat of a federal investigation led the growers to end AWFWA in 1969 (Levy, 1975, p. 294). This example in the acto recalls the dishonest and illegal tactics employed by agribusiness to destabilize the farmworkers movement. In the acto, when the recruitment efforts fail, the U.S. campesinos realize their connection to Vietnamese campesinos:

Padre "Oye, vieja, esas gentes son iguales que nosotros."
(father) [Hey, wife, those people are the same as us.]

Madre "¿Verdad que sí? Y a ellos también les dicen comunistas."
(mother) [It's true, isn't it? And they're also called communists.]

Padre "Pero nomás son pobres campesinos."
[But they're only poor campesinos.]
(Valdez, 1990c, p. 115)

In an act of solidarity, the U.S. campesinos give the Vietnamese campesinos the peace sign. This instance of shared humanity unleashes upon the campesino populations the cruel violence of the U.S. military. "What the hell's going on over here?" Butt asks after the exchange. But, subdued as ever, presumably because of his faith in U.S. American exceptionalism—that is, the right to pursue U.S. interests despite the harm to campesinos, foreign or domestic—General Defense replies that "it's time to escalate the war" (Valdez, 1990c, p. 115).

The end of scene four foretells the horrors of the U.S. war in Vietnam. Butt, a civilian and a farm owner asks, "What do we do?" General Defense's reply, an old familiar story, denotes tactics used by settler colonialists across time in the U.S. (Dunbar-Ortiz, 2014, 2021), while Butt's interpellations reveal heavy campesino casualties:

General Defense "We'll burn down their houses!"

Butt Anglo "My labor camp?"

General Defense "Kill their women and children!"

Butt Anglo "My pickers!"

General Defense "You can worry about your pickers later. Right now we want to teach them a lesson. And for this we need soldiers, the army."
(Valdez, 1990c, p. 115)

Thus, in the closing scene, Hijo returns to the stage. Now dressed as an infantry soldier, General Defense orders him to burn down the house of Vietnamese campesinos. Hijo hesitates,

momentarily confusing the shack for that of his parents, but eventually sets the home ablaze, an act for which he is killed by a Vietnamese person. To assuage Hijo's mother and further instruct Butt on the ways of the U.S. military, General Defense awards Hijo a Purple Heart, which he presents to his parents, a hollow gesture indicative of more PR (public relations). After pacifying the countryside in this brutal manner, the General reveals his "new secret weapon" (Valdez, 1990c, p. 117)—pesticide-ladened scab lettuce (i.e., Agent Orange) developed by the Dow Chemical Company. Little Butt, now with the Air Force ROTC at Fresno State College, drops the lettuce bombs on the Vietnamese. For the indiscriminate killing of men, women, and children in Vietnam, he is awarded a Distinguished Flying Cross, a U.S. military honor. Little Butt salutes, then exits the scene.

The stage directions during this sequence of events state that images of "Vietnam, farm labor, crop dusting, and dead bodies, etc." may be projected onto the stage, perhaps as a way of making this moment palpable to audiences. Given the aftermath of U.S. chemical warfare in Vietnam (Adelson et al., 2021; Zierler, 2011), photographs of Vietnamese children and youth affected by the war could be included in such a projection today. Such photos can reflect the intergenerational harm caused by the U.S. military's use of Agent Orange and napalm (Doan, 1967; Griffiths, 2003). But, as Ai Binh Ho (2020) notes in *The Right to Pain and the Limits of Testimony*, selection of visual images for public consumption representing those most affected by the war requires critical attention to power dynamics. Additionally, images of U.S. protesters during the war can help advance understanding of the effects of the U.S. military-agricultural complex. The photo titled "Dow deforms babies" (1969) shows students from the University of Michigan protesting the U.S. military's use of chemicals manufactured by the Dow Chemical Company during the U.S. war in Vietnam (**Figure 6**).

Figure 6: U.S. war in Vietnam: “Dow deforms babies” (1969). University of Michigan Students March Against Dow Chemical Company.

Over 5,000,000 people have been affected by the 46,000,000 liters of Agent Orange (an herbicide/pesticide manufactured by Dow) sprayed in the fields of Vietnam (Griffiths, 2003). Given this legacy, students have raised concerns about the University of Michigan’s ties to Dow, ties that continue to this day (Doan, 1967; “Dow deforms babies,” 1969; Dow Sustainability Fellows, 2020; Hynes, 2016; L. Martinez, 2020). Thus, the acto provides opportunities for discussing a range of ecological issues, including perpetrators of environmental racism as well as

barriers to environmental justice, concepts, topics, and themes within the domain of the environmentalism of the poor.

Ecotheatre and Ecocriticism: Narratives for Awareness and Change

The emerging scholarly literature on storytelling for environmental education in schools of education does not emphasize integrating grassroots ecotheatre into the curriculum (Echegoyen Sanz & Martín-Ezpeleta, 2021; Martín-Ezpeleta et al., 2022; Oziewicz, 2022a). This dissertation is the first work to advocate for such an approach. As some theatre scholars have long noted, theatre addressing ecological issues can help increase understanding and potentially create pathways for community engagement (Cless, 1996; May, 2020). In his article for *The Drama Review* in 1996, "Eco-theatre, USA: The grassroots is greener," theatre scholar Downing Cless notes the increase in environmental catastrophes across the globe toward the end of the twentieth century. "So," Cless asks, "where are new American plays and performance pieces about the environmental crisis?" (1996, p. 79). Interestingly, Cless points out that while large regional theatres as well as Broadway have largely avoided the topic and have, citing Chaudhuri (1994), focused on humanistic and anti-ecological works, *grassroots theatre* is a different story. Accordingly, his article introduces audiences to an array of grassroots ecotheatre emerging in the 1990s and addressing a variety of environmental themes including logging and deforestation, pesticide poisoning, endangered species and biodiversity, and toxics and environmental justice. This serves as a fascinating testament, Cless asserts, to place-based or community-based performance for social change reflecting the tenets of Augusto Boal's Theatre of the Oppressed (Cless, 1996).

The Theatre of the Oppressed emphasizes dynamic features for engaging directly with audiences. Some of its tenets include various forms of audience participation, characters or

incidents drawn from the community, and a high degree of theatricality (Cless, 1996). Cless (1996) suggests that, in an ecotheatre context, it is not realism but theatricality—including "puppetry, masks, commedia dell'arte, pageantry, and direct ways of implicating the audience" (p. 80)—that allow audiences to grasp ideas concerning environmental degradation and the changes required to address the issue. This observation is also true of *Vietnam Campesino* and other performances by El Teatro Campesino. For instance, in productions by El Teatro Campesino, it is the satirical, the tragic, and the dramatic character sketches along with masks, improvisation, and audience participation that convey powerful messages enabling audiences to grasp ethical dilemmas and their own social predicaments. According to ethnic studies scholar Yolanda Broyles-González (1994), these and other elements of El Teatro Campesino derive from the Mexican culture of orality or popular performance tradition (p. 5). The idea of developing critical consciousness, a goal of campesino ecotheatre, to act on injustices aligns with Paulo Freire's conception of *praxis* (1970/2005). While Cless discusses El Teatro Campesino as having influenced pesticide awareness plays of the 1990s, such as Teatro Nuestro's (Our Theatre's) *La Quinceañera* (*Sweet Fifteen*) (1986) or Cherríe Moraga's *Heroes and Saints* (1994), incredibly, he does not mention any of El Teatro Campesino's productions. Thus, over twenty-five years after the publication of Cless' article, this chapter is one of the first works to conceptualize and analyze *Vietnam Campesino* as grassroots ecotheatre or campesino ecotheatre.

In addition to Cless, Theresa J. May, another influential theatre scholar, has shaped the field of ecological theatre. In her book, *Earth Matters on Stage* (2020), May extends Cless' ideas regarding ecotheatre. May also provides a history of ecological theatre and analyzes a variety of such performances. According to May (2020), ecodrama, which is synonymous with ecotheatre, explores ethical questions for confronting environmental harm. Other humanities scholars have

noted that ecotheatre conveys an awareness of humans' ability to degrade environments and harm frontline communities, an idea that distinguishes ecotheatre from other types of theatre (Hubbell & Ryan, 2021). Some scholars contend that, from a U.S. American theatre context, ecotheatre emerged toward the second half of the twentieth century with productions touching on environmental themes such as Arthur Miller's *Death of a Salesman* (1949) and Lorraine Hansberry's *A Raisin in the Sun* (1959) (Hubbell & Ryan, 2021; May, 2020). In her work on ecological theatre, May mentions productions by El Teatro Campesino, such as *Bernabé*, a story of a developmentally delayed farmworker in his early thirties "touched with cosmic madness" (Valdez, 1990b, p. 134). May also analyzes the work from an environmental perspective critical of colonial logics. In literary studies, this kind of analysis constitutes ecocriticism, specifically environmental justice ecocriticism (Reed, 2002).

From a Western literary perspective, environmental justice ecocriticism is relatively new. Beginning in the twenty-first century, about two decades after the start of the environmental justice movement, which influenced its development, environmental justice ecocriticism has focused on the experiences of those most affected by environmental racism (Buell, 2005; Reed, 2002). Thus, scholars view this form of literary criticism as "poised to have real cultural and political relevance in the twenty-first century" (Hiltner, 2015, p. 131). While scholars have noted an increase in environmental justice struggles represented in works by writers and artists of color (Adamson et al., 2002; Cohen & Foote, 2021; Nixon, 2011), storytellers have been narrating the difficult knowledge of environmental racism since before the official beginning of the environmental justice movement. Emerging in the 1980s, the environmental justice movement sought to draw attention to and address struggles in communities disproportionately affected by environmental racism (Mohai, 2018).

BIPOC storytellers representing environmental struggles before the 1980s include writers, performers, and artists of Mexican descent, such as performers with El Teatro Campesino and Chicano playwright Luis Valdez. In the late 1960s, for instance, El Teatro Campesino represented the lifeworlds of U.S. farmworkers and their families for a very specific reason—survival (J. Huerta, 2010; Levy, 1975; Ontiveros, 2014; Valdez, 1990a; Valdez, 2022). But, in my experience as a doctoral student at a flagship historically White institution in the Midwest, these dramatic productions, among other U.S. BIPOC cultural productions, have not formed part of the mainstream curriculum (see Chapter 5 vignette for more information). Thus, while the scholarship of Chicano theatre scholar Jorge A. Huerta as well as the mentorship of Latinx teachers of playwrighting, particularly Maria Irene Fornes, have done much to bring these types of works into the mainstream curriculum across sites (J. Huerta, 2008, 2016, 2018; García-Romero, 2016; Valdez, 2022), much work remains to be done in this area for advancing inclusive education.

Researchers, for example, explain that limited attention to BIPOC storytelling and histories in the mainstream curriculum at one historically White institution occurs because these works have tended to be relegated to American studies/ethnic studies, a relatively new department and discipline on the campus (Olson & Kelderman, 2016). In their work, Alexander I. Olson and Frank Kelderman (2016) note that "demands from students of color for ethnic studies courses were channeled into the [American studies] program, largely as a way to 'take the pressure off the [traditional] departments'" (p. 123). Similarly, race and ethnicity requirements at various historically White institutions tacitly acknowledge the limited engagement with BIPOC people's knowledge and experiences in the mainstream curriculum (Brunsma et al., 2013; Rojas, 2007). Thus, students and scholars interested in advancing

inclusive environmental education through a BIPOC storytelling approach must navigate this kind of exclusion, an issue I discuss more fully in Chapter 5.

Literature Review: Ecotheatre in Schools of Education

The growing recognition of the importance of storytelling for environmental studies has implications for the field of environmental education. Thus, the question of how schools of education engage with storytelling for environmental education is necessary. Theatre constitutes a form of storytelling, and while the literature on ecological theatre or ecotheatre for environmental education in schools of education remains scarce, example of theatre and drama-based pedagogies in teacher preparation and after-school programs are well documented. For instance, in her work with Hmong students in an after-school theatre program, education scholar Bic Ngo (2017) describes how opportunities for documenting and enacting their lives led Hmong immigrant youth to speak more openly about their lived experiences and develop a sense of agency. These experiences, Ngo (2017) notes, proved essential for disrupting both a "culture of silence" and the acceptance of "negative images of themselves circulated by the dominant culture" (p. 58).

Similarly, education scholar Blanca Caldas (2018) describes how Mexican-American/Latinx bilingual pre-service teachers' enactments of real-life narratives of conflict experienced by bilingual education instructors helped these future teachers develop advocacy skills. According to Caldas (2018), these skills prepare them for navigating the challenges that may arise in school settings as instructors of linguistically minoritized and racialized students. But performing casos de la vida real (real-life cases), Caldas (2018) posits, is crucial for another reason. It can foster critical awareness among Mexican-American/Latinx bilingual pre-service teachers who "are not immune to cultural alienation" and also require an anti-racist/anti-

oppressive teacher preparation program (p. 370). These and other examples of theatre and role-play in school and after-school settings reveal the importance of theatre in students' lives (Cockrell et al., 2002; Rymes et al., 2008).

But what about theatre as a form of storytelling for environmental education? Significantly, the scholarly literature on ecological narratives for environmental education in school and out-of-school settings is emerging. In one example, educator and researcher Natasha Japanwala (2021) discusses the importance of developing environmental curriculum, namely climate change curriculum, for out-of-school children in Badin District in Sindh, Pakistan, a region disproportionately impacted by the effects of climate change. In her work, Japanwala (2021) describes how theatre functions as an educational and advocacy tool in rural communities, particularly for understanding water issues, such as "shortages of water for agriculture, frequent floods and droughts" (p. 144). Japanwala (2021) also notes the importance of theatre for rural populations in the region. She discusses how plays empower and motivate communities to engage with government officials for addressing food insecurity, among other health and environmental issues. In other examples that align more closely with my work, education scholars have noted the value of integrating ecological narratives into the school of education curriculum for environmental education.

In 2018, Antonio Martín-Ezpeleta and Yolanda Echegoyen Sanz noted that environmental education in a school of education in Spain "is always approached from a Science point of view" (p. 53). As education scholars in Spain, their work with pre-service teachers attempts to disrupt this narrow conceptualization of environmental education by integrating literary texts into the curriculum. They found that ecocriticism-based activities, such as engaging with short stories and novels and creative ecological writing, resulted in increased awareness of

and interest in environmental issues among pre-service teachers. In more recent research from Spain, Antonio Martín-Ezpeleta, Patricio Martínez-Urbano, and Yolanda Echegoyen Sanz (2022) implemented a literary-based intervention using eco-texts, or books with environmental themes, both children's books and adult books, but did not explicitly mention environmental education. They determined, based on communication from students, that its impact on the environmental attitudes of pre-service teachers was positive—it increased students' "pro-environmental attitudes" (2022, pp. 901-902).

Martín-Ezpeleta et al. (2022) compared this literary-based intervention to a science-based intervention that explicitly mentioned environmental education. They determined that both interventions were found to increase pre-service teachers' pro-environmental attitudes. In contrast, the control group, in which environmental issues were not addressed, showed no significant changes. Based on the findings, the researchers concluded that a literary-based educational intervention using eco-texts would be appropriate for high school students as well. This study corroborates the findings of an earlier study by two of these education scholars (Echegoyen Sanz & Martín-Ezpeleta, 2021). This earlier study describes what the researchers refer to as a "holistic approach" to education for sustainability with pre-service teachers. By holistic, they note that storytelling, both fictional and nonfictional, such as through novels and short texts, inclusive of ecofeminist perspectives, impacted the environmental attitudes of students (Echegoyen Sanz & Martín-Ezpeleta, 2021).

Both of these latter studies (Echegoyen Sanz & Martín-Ezpeleta, 2021; Martín-Ezpeleta et al., 2022) emphasize educators' responsibility in teaching environmental education to future teachers from a "holistic point of view," one inclusive of the environmental humanities. As Echegoyen Sanz and Martín-Ezpeleta (2021) maintain:

> Educators have the responsibility to change those factors under their control, including issues related to sustainability and gender equality. We need to train teachers from a holistic point of view, with specific assignments designed to improve their creativity and their capacity to integrate different competencies around a topic. In doing so, [future teachers] will be able to implement holistic education themselves and guide children in the good direction. Then, a needed change in future society will start to take place. (p. 17)

In a U.S. context, education scholar Marek Oziewicz (2022) similarly attends to the importance of literary studies or ecocriticism for environmental education, specifically for fostering climate literacy. According to Oziewicz (2022), since the environmental humanities make clear that "science alone is not enough to engender a societal transformation our world needs," literature, especially young people's literature, can play a role in increasing environmental awareness (p. 245). Oziewicz (2022), however, posits that dystopian, disaster, and post-apocalyptic narratives work toward "the erasure of hope" by helping reinforce the belief that "ecocide is unavoidable" (2022, pp. 245-247). He cites the work of scholars, but also the sentiments of his students, to underscore his point that pessimism, dread, eco-anxiety, and social inertia—not a "restorative or transformative response to environmental crisis"—are the logical effects of dystopias (2022, p. 247).

Thus, Oziewicz (2022) contends that educators face a pedagogical dilemma: "how to teach about climate change without leaving the audience feeling hopeless" (p. 242). Despite the challenges associated with climate change, for Oziewicz, it is essential that educators engage with a specific kind of story—stories that can help students cultivate hope for the future and counter dystopia's "capitulation to the rhetoric of petrocapitalism, which sees no alternative to the current carbon economy" (p. 248). Oziewicz is not blind to the reality of climate change and

its effects. He understands that one possible future is that our "ecocidal civilization will collapse utterly and terminally" (p. 243). But, as an educator himself, he is interested in how people, specifically younger generations, can live during the Anthropocene. Hence his questions: "how do we teach hope for the planet without making it seem like solutions are easy or the situation is not as critical as the scientific data suggest? In more nuanced contexts, can despair and hope be taught together or balanced out without turning our pedagogy into collusion with the ecocidal status quo?" (pp. 243-244). Here he describes the shift he proposes:

> What if, instead of obsessing about the stories of the Great Unraveling, we turned our creative energies to imagine the futures we want? [. . .] Our challenge is to reimagine ourselves in relation to the biosphere and the primary space for that reimagining is the story. But not just any story. As Ursula K. Le Guin commented [. . .]: 'I think hard times are coming when we will be wanting the voices of writers who can see *alternatives to how we live now* [my emphasis], who can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine some real grounds for hope.' [. . .] These are the stories we need. (p. 248)

As with other scholars mentioned in this literature review, Oziewicz provides some examples of the stories he views as apt for fostering climate literacy and hope, primarily children's and young adult books. But my contention, regarding Le Guin's thought about "wanting the voices of writers who can see alternatives" and Oziewicz's comment about "the stories we need," is that such stories *already exist*. These stories include ecotheatre of which campesino ecotheatre is a part. These productions voice alternatives to how we live now, but also show the barriers to such alternatives. From a higher education perspective, these other works, such as campesino ecotheatre, merit greater inclusion into the curriculum where they can be accessible to many

students, but also to faculty members. Unbinding these cultural productions from ethnic studies (Rodriguez, 2018) in addition to unbinding environmental education from secondary teacher preparation programs in schools of education, is a contribution I aim to make and what I draw attention to in this work as well.

Conclusion

Documenting and Narrating Environmental Racism: Latinx Environmentalisms

In her Foreword to *Latinx Environmentalisms: Place, Justice, and the Decolonial*, ethnic studies and environmental justice scholar Laura Pulido (2019) makes a confession. Pulido (2019) states that there was a time in the 1990s when she was "baffled" as to why a conference on environmentalism and U.S. Latinx populations included sessions on literary criticism (p. ix):

> Wasn't this supposed to be about the *actual* environment? I could not grasp how cultural analysis could be useful to the larger project of building an antiracist movement to smash capitalism (my preoccupation at the time). I recall, in particular, a discussion of Raymond Barrio's *The Plum Plum Pickers* [1969]. How could a piece of fiction, let alone an analysis of it, be of consequence when people were dying? Yes, the novel focused on farmworkers, and I certainly enjoyed reading fiction, but because the scholarship was not based on empirical methods, such as the archive or ethnography, I could not appreciate its value. Though I cringe as I share this memory, I can now say that I 'get it.' (2019, p. ix; emphasis in original)

By "get it," Pulido, a social scientist, means that she understands "the importance of questions of representation, futurity, imagination, and memory" as well as the need to go beyond "social science tools" to examine complexities, such as environmental racism. In addition, she recognizes that borrowing concepts and tools from "any intellectual tradition"—even the

humanities—might enable scholars to make a more pronounced impact (2019, p. ix). Pulido does not elaborate on this latter idea, but her anecdote reveals several points. First, it shows that since at least the 1990s, about a decade after the emergence of the environmental justice movement, literary scholars, such as those at the conference Pulido attended, have been working in distinct ways to advance the principles of the movement, specifically the idea that "all people and communities are entitled to equal protection of environmental and public health laws and regulations" (Bullard, 1996, p. 493). Second, it indicates that engaging with cultural productions may help further understanding of, and potentially challenge, environmental racism in the U.S. Next, it reveals that writers of Mexican/Latinx descent, such as Raymond Barrio (1969), but also Tomás Rivera (*y no se lo tragó la tierra*, 1971) as well as Luis Valdez and farmworkers affiliated with El Teatro Campesino (1965) have explicitly addressed environmental struggles in their productions since at least the 1960s, well before the advent the environmental justice movement.

These points can inform audiences, including school of education audiences, of the existence of BIPOC cultural productions depicting environmental struggles. Additionally, they show that historically marginalized communities have engaged in environmental activism for addressing environmental racism and environmental degradation in the U.S. Finally, these ideas also draw attention to an issue of importance for my work: the idea of a BIPOC and a we-speak-for-ourselves storytelling approach for environmental education. This approach centers the voices of people disproportionately affected by centering their productions. The work of El Teatro Campesino is a case in point. This grassroots theatre company animates the knowledge and lived realities of campesinos, mainly for farmworker audiences, but also for audiences beyond the farmworker community. This we-speak-for-ourselves approach matters because,

historically, U.S. institutions have minimized and suppressed the voices of those most affected by social and environmental injustice.

This historical exclusion presents a challenge for advancing inclusive environmental education. Since communities most affected tend to possess insight into social, political, and environmental issues that affect us all to varying degrees, as a society we need their knowledge. Insight into ongoing pesticide poisoning, unjust laws, as well as effective ways of resisting injustice constitute some examples of community knowledge (Cole & Foster, 2001; Moraga, 1994; Pulido, 1996). Precisely for this reason, it is important to foreground these voices, particularly in the academy, including in schools of education. The insight gleaned from engaging with we-speak-for-ourselves cultural productions—especially when instructors interpreting the works have a grounding in ethnic studies—can help challenge stereotypes, disrupt dominant discourses, and counter hegemonic ways of thinking and being. Therefore, in an age of environmental racism, climate change, and ecofascism that further harms communities of color and the poor, centering these voices, I posit, will become more necessary for diagnosing and addressing societal problems.

Chapter 4 Literary Case Study #2: Childhoods in Sacrifice Zones: Dark Lifeworlds and Campesino Resistance as Public Pedagogy in Cherríe Moraga's *Heroes and Saints*[4]

Cherríe Moraga's *Heroes and Saints*[5] centers on the pesticide poisoning of a subaltern Chicanx farmworker community in the 1980s. During this decade, a disproportionate number of birth defects, childhood cancers, and deaths in McFarland, California, alarmed residents of this small agricultural town in the San Joaquin Valley (Parlee & Bourin, 1986). Moved by the accounts of deaths and birth defects among the campesino (farmworker) children, Moraga wrote the play as a way of making visible and narrating the violence of pesticide poisoning in the community (Moraga, 1994). While the play depicts real-life campesino struggles, it also includes non-realist elements, including magical realism, to emphasize the repression in the campesino community. The portrayal of the main protagonist, Cerezita, as a disembodied head, as well as the children's clandestine resistance, exemplify such non-realist elements. Though scholars have discussed depictions of activism in *Heroes and Saints*, particularly from (eco)feminist perspectives (Durán, 2017; Garza, 2004), Moraga's emphasis on the campesino children's dark lifeworlds provides another dimension for understanding the activism against the violence of racialized oppression in the community.

This chapter shows how the campesino children in the play inhabit a world that affects them physically, emotionally, and psychologically, and also shapes their response to their

[4] Campesino in this paper refers to Mexican/Chicanx-origin farmworkers (Gomez 1973, xii). Translations are my own unless otherwise noted.

[5] Moraga's play, performed as a stage reading in 1989, premiered in San Francisco in 1992 (Moraga, 1994, p. 88). In this paper I reference the published work (1994) and analyze the text of the play, including stage directions, and I include photographs from the performance in 1992.

oppressors, the industrial agriculturalists (i.e., the grower-employers). At the beginning of the play, the children clandestinely dig up the bodies of child victims of pesticide poisoning in the darkness of the night and display them on crosses symbolizing crucifixions. Thus the children trigger a chain of events in the subaltern community. While a spectacular form of public pedagogy (Greenberg, 2009), the crucifixions in themselves insufficiently inform the public of the campesino perspective. Without knowledge of the children's life experiences to teach outsiders, including the media, how to read the crucifixions, they remain open to misreadings, which could potentially subvert the campesino children's message and reinforce the authority of their oppressors. By showing a campesina and local activist in the play roused to public activism by a reporter's misreading of the crucifixions, Moraga shows the necessity of having campesinos narrate their own perspectives. This narration, another example of public pedagogy in the play, can serve as a corrective for addressing the suffering in the subaltern community. Public pedagogy in this chapter refers to learning and unlearning that occurs in public spaces rather than in schools (Sandlin et al., 2010). An underlying assumption of public pedagogy is that sites of educational possibilities can and do exist in subaltern communities. This chapter examines two types of public pedagogy: 1) campesino resistance through the children's crucifixions, the campesina character Amparo's public intervention, and the play itself; and 2) resistance by agribusiness, the grower-employers.

Public pedagogy, therefore, operates bidirectionally in the play, with each group receiving and producing knowledge. The campesinos learn from the (in)actions of the grower-employers and, conversely, the grower-employers learn from the campesinos' (c)overt resistance. Additionally, those from outside the subaltern community, such as representatives of the media or members of religious and spiritual groups, can potentially learn from both types of

public pedagogy. Another concept in this chapter includes *dark lifeworlds*. Some children possess knowledge of dark or difficult topics given their life experiences. But these children may not have opportunities to discuss the dark sides of their lives in official spaces, such as formal school sites (Zipin, 2009). At its core, I posit, *Heroes and Saints* encompasses both of these concepts—campesinos' dark lifeworlds and public pedagogy. The campesino children's awareness of death and repression in the community constitutes their dark lifeworlds. I argue that the first kind of public pedagogy, resistance on the part of the campesino community, constitutes environmentalism, environmentalism of the poor.

Historical Context: Farmworker Resistance

For over a century, U.S. industrial agriculture has depended on subaltern farmworker labor to cultivate and harvest crops at poverty wages and with few protections from life-threatening hazards (Akers Chacón, 2018). Despite laboring under oppressive conditions, farmworkers have historically engaged in multiple forms of resistance (Akers Chacón, 2018; Bratt et al., 2017). In the second half of the twentieth century, Chicanx farmworker campaigns included forms of spectacular activism such as hunger strikes and consumer boycotts designed to draw national attention to their exploitation and pesticide[6] poisoning. Historian Lori Flores (2016) cites the United Farm Workers' (UFW) 300-mile pilgrimage led by Cesar Chavez from Delano to Sacramento in 1966 as a "media gold" event (p. 167). When farmworkers reached the Capitol, the march had generated widespread publicity about their plight. This long march, an early example of UFW's public pedagogy, was necessary because, as Lori Flores (2016) states, "farmworkers in the American West did not yet have the same visibility as African American civil rights protestors in the American South" (p. 167).

[6] Pesticides in this chapter refers to synthetic pesticides (i.e., agrochemicals) introduced into industrial/corporate agriculture at the end of the Second World War (Shiva, 2016; Harrison, 2011).

Necessary Theatre, Education, Resistance: A Passionate Appeal for Support

During the farmworkers' movement, El Teatro Campesino (The Farmworkers' Theater) emerged in 1965 as a powerful pedagogical approach for exposing social injustice, mobilizing farmworkers and their allies, and increasing their visibility in the U.S. (Huerta, 1989; Broyles-González, 1994). Chicanx theater continues to draw from this legacy of El Teatro Campesino. Using theater as an "educational tool" to recount or narrate the Chicanx experience constitutes what Chicano theater scholar Jorge Huerta refers to as *necessary theatre* (1989, p. 5). Such plays, Huerta states, are necessary because "they are expressions of the Chicanos' continuing struggle for cultural, linguistic, economic, spiritual, and political survival," making them "essential to the well-being of the communities from which they emerged" (1989, pp. 5-6). In addition to educating and entertaining diverse audiences, Chicanx theater also exposes issues and offers possible solutions to daily struggles for survival (Huerta, 1989, p. 6). Premiering nearly thirty years after the founding of El Teatro Campesino, Moraga's play represents aspects of much earlier Chicanx theater. *Heroes and Saints*, for instance, provides a space for different audiences—those who view the play in performance as well as those who read the play as dramatic literature—to see the deadly effects of pesticide exposure, particularly on the bodies of Chicanx children.

After viewing *The Wrath of Grapes*, a UFW documentary describing the situation in McFarland (Parlee & Bourin, 1986), Moraga (1994) stated that an image remained with her—that of "a child with no arms or legs, born of a farm worker mother" (p. 89). Moraga refers to Felipe Franco, a victim of pesticide poisoning (**Figure 7**). He suffers from Tetra-amelia syndrome, a rare abnormality that medical specialists attributed to his mother's exposure to pesticides while working in grape fields during her pregnancy (*Food and Justice*, 1988). This

child, Moraga informs readers, inspired the character of Cerezita whose birth defect also stems from her mother's poisoning in the fields. While Cerezita's representation as a bodiless head defies scientific explanation, Moraga presents her situation in a "matter-of-fact way as if it [does] not contradict reason" (Spindler 1993, p. 82; Huerta 1989, p. 143). The magic of Cerezita's

Figure 7: Felipe Franco, 9 years of age, with Anna Maria Torres, his aunt (photo by David Wells).

disfigurement constitutes ontological magical realism[7] where "the ordinary and extraordinary are portrayed on exactly the same level of reality" (Spindler, 1993, pp. 82-83; **Figure 8**).

Figure 8: Cerezita, 17 years of age, played by actor Jaime Lujan, in the 1992 production of *Heroes and Saints* at El Teatro Misión of San Francisco (Moraga, 1994).

The characters in the play see the magic of Cerezita as a "'normal' part of their everyday lives, relatively unremarked on" (Belasco et al., 2020, p. 416). Cerezita's mother, for instance, spoon feeds Cerezita during meals because, she states, "no tiene ni la capacidad [she doesn't

[7] Regarding magical realism, Spindler notes that the "lack of an agreed definition and the proliferation of its use in various contexts have resulted in confusion." (1993, p. 75). Spindler's typology aims to unify the definitions. Ontological magical realism describes the kind of magic this chapter posits Moraga portrays in *Heroes and Saints*.

even have the ability] to put a spoon in her mouth" (Moraga, 1994, p. 129). In this way, the magical realism element of her disfigurement communicates the campesinos' historical suffering, underscoring the extent of the violence of pesticide poisoning in the campesino community. This representation makes the pain and injustice felt by the campesinos visible and palpable. By portraying the children's dark lifeworlds and U.S. institutions' disregard for their suffering, the play represents a visceral call to action, a key objective of necessary theatre. But unlike productions by El Teatro Campesino, which explicitly called for joining a union or participating in a boycott, the call to action in Moraga's work is not prescriptive. Therefore, while *Heroes and Saints* is "an angry, passionate appeal for support of the farm workers' cause," as J. Huerta (2000) states, "that identifies a very specific, humanitarian reason for that support" (p. 67), audiences' response will likely depend on their social location, identity, and milieu.

In other words, the call to action in Moraga's work may not be completely knowable, perhaps even to the people influenced by the production themselves. A case in point concerns the life of Chicana activist Gloria Molina of (East) Los Angeles, California. In an article about her death in May 2023, *The Los Angeles Times* (Arellano, 2023) reported that the film, *Salt of the Earth* (1954), which Molina viewed in East Los Angeles College, "forever changed her political outlook." The film narrates a real-life zinc strike in New Mexico in which "Latinas replaced their jailed husbands on the picket lines" (Arellano, 2023). Molina would go on to serve her community in East Los Angeles as an elected official and confront politicians trying to site prisons and polluting industries in her district (Arellano, 2023). Thus, while the call to action or effects of some campesino ecotheatre may not be immediately clear, such as with *Heroes and Saints*, these works still constitute necessary theatre (J. Huerta, 1989) as well as BIPOC storytelling. The recurring efforts to censor and ban BIPOC storytelling from official learning

spaces indicates that some elected officials fear the community knowledge contained within these works. This fear is not simply because of what is stated, but, rather, because of these works' potential influence, specifically their potential influence on audiences' political views—their ability to change hearts, minds, and, thereby, laws, cultural mores, and behaviors.

Narrating a Genocide

Heroes and Saints depicts a dark lifeworld, a subaltern struggle, and the community's public pedagogy for addressing the pesticide poisoning. The central message of the play, Moraga stated during an interview, is that "Pesticide poisoning is killing *la raza* [people of Mexican/Chicanx descent]" (Cless, 1996, p. 85). In other words, pesticides equal genocide (**Figure 9**). The play is perhaps best known for the character of Cerezita, one of the older children in the community whose disembodied head rests on her *raite*, her ride—an electronic tablelike platform she operates with her chin for mobility. As the play unfolds, Moraga provides clues to show that Cerezita, who apparently rarely leaves her bedroom, organizes the dramatic acts of the children's activism, the crucifixions. Cerezita is the youngest child of Dolores Valle, a farmworker in her forties and the long-suffering matriarch of the Valle family in the play. Dolores Valle's full name, literally "valley of pain" in English, captures the misery of the farmworker community—the once rich, though now heavily polluted, agricultural lands of the San Joaquin Valley.

The poor and rural community where the Valle family lives and labors lies in sight of U.S. Route 99, a mere 100 yards from the highway (Moraga 1994, p. 141). Those traveling along the Golden State Highway can see the fruits of farmworkers' labor including plots of tomatoes, strawberries, artichokes, brussels sprouts, and "[h]undreds of miles of grapes" (p. 114). Yet the grieving families remain hidden from the view of most U.S. residents (p. 114). Dolores, her son

Figure 9: “Pesticides are genocide” protest in Cherríe Moraga’s *Heroes and Saints*, the San Francisco production in 1992 (Cless, 1996; photo by David Allen).

Mario, daughters Yolanda and Cerezita, and infant granddaughter Evalina live in federally subsidized tract housing built atop a toxic dump in McLaughlin (a fictional stand-in for the real community of McFarland). Their town is referred to as the Hispanic Love Canal for this reason (p. 110). But unlike the Love Canal of New York, a neighborhood built upon buried pesticides and inhabited predominantly by White working-class Americans (Blum, 2008; Gibbs, 1982), government officials in California refuse to relocate the farmworkers; they also refuse to address the poisonings, thereby sanctioning the violence committed by the growers—the farmworkers’ employers.

The Valle family has suffered immensely in McLaughlin, a toxic space they long to escape but cannot given their position in the U.S. racial caste system (Pulido, 1996, pp. 3-7). Their fear and grief stem from industrial agriculture, especially from the growers' widespread use of agrochemicals with little regard to human suffering. These toxic chemicals poison the land and pose an existential threat to all who live in the community (Shiva, 2016; Harrison, 2011). Dolores's poisoning; Cerezita's disfigurement, disability, and sterility; Yolanda's inability to protect her baby (Evalina) from pesticide poisoning; and Evalina's death from cancer reflect the intergenerational poisoning of a Chicanx community valued solely for its labor (Paiz, 2021)—a slow genocide.

Cerezita, "little cherry" in English, was so named because at birth she looked like a "red little cherry face," an indication of her intelligence according to Amparo, Dolores's dear friend and a fellow farmworker (Moraga, 1994, p. 93). Amparo states that "all the blood tha' was apose to go to the resta her body got squeezed up into her head [and] tha's why she's so smart, too" (p. 93). As a teenager, Cerezita forces the public to contend with the violence against the campesinos. Her intellect and compassion for the children killed and maimed by pesticides inspire her to lead the nonviolent direct action—first clandestinely with the aid of the children, then publicly upon the death of her infant niece, Evalina. Cerezita orchestrates an extraordinary feat—the spectacular crucifixions in the vineyards—because she's "sick of all this goddamn dying" and believes "[n]obody's dying should be invisible" (pp. 139, 144).

The impetus for this display of spectacular resistance arises from Cerezita's strong sense of justice and desire to stop the genocide of her people. Her life of physical confinement inside her home, an education independent of formal schooling, and a lack of socialization in the fields constitute her lifeworld. As a result of her disfigurement and Dolores's desire to protect her from

ridicule (p. 113), Cerezita spends most of her time in her bedroom. In this space Cerezita listens to Spanish-language radio; reads historical, philosophical, literary, and medical texts; listens to the pláticas (conversations) of friends and relatives; engages with neighborhood children and the rare visitor who gains her mother's approval; and weeps for the victims of pesticide poisoning, including the non-human animals. From her bedroom window, Cerezita stares out into the vineyards surrounding her home and considers the injustices confronting her community. Accordingly, she imagines the barren vineyards as a "regular cemetery" (p. 134). The trunks of the plants appear as crosses to her and, upon further reflection, resemble "a thousand mini crucifixions. [. . .] A chain gang of Mexican Christs" writhing in agony, representing the plight in her community (p. 134; **Figure 10**). These everyday lived experiences inform Cerezita's knowledge of the dark world she and her loved ones inhabit; they also influence her plan of action with which the play begins.

The play opens with the display of the children's clandestine resistance, the crucifixion of six-year-old Memo Delgado, a victim of pesticide poisoning. The children's resistance generates the desired response—public attention to the dying in McLaughlin along with increased resistance in the community. But this activism incites the ire of the growers who fear the negative publicity and surveil the community to suppress dissent. In the final scene, when Cerezita enters the vineyards with the dead body of her infant niece—another pesticide victim—the guards shoot into the fields. Before the lights fade, audience members hear the words "¡Asesinos! ¡Asesinos! ¡Asesinos!" (Murderers! Murderers! Murderers!) and see the fields alight with flames, a collective act by el pueblo (the people) in mourning and emboldened by the

Figure 10: An example of barren grape fields that spur Cerezita's imagination, thus inspiring the spectacular activism at the heart of the play. (Barth, 2016; unknown photographer.)

growers' gunfire and impunity.[8] This impunity stems, to some extent, from the power imbalance between the campesinos and the growers (Rodman et al., 2014, p. 93; De Anda, 2015; Pulido,1996, pp. 63-85; Shaw, 2008, pp. 121-134; Bratt et al., 2017). As law professor Joan D. Flocks concludes: "Employers profit from pesticide use and are able to maximize their profits through less regulation. They are able to circumvent dissent about pesticide use by exerting social control over the group that they put at risk—farmworkers" (2012, pp. 255-256).

[8] The play ends here, with el pueblo setting the fields ablaze after the gunfire. In the sequel, *Watsonville: Someplace Not Here*, audiences learn of Cerezita's death that afternoon in the fields.

Dark Lifeworlds of Campesinos: Farmworkers' Subalternity

Heroes and Saints operates as a form of public pedagogy by taking audiences into the heart of a campesino family and making visible campesinos' dark lifeworlds (Darder, 2011). In the Valle's living room, kitchen, and in Cerezita's bedroom, audiences get to know the Valles and their kin. In these spaces, audiences hear the names of Chicanx people and the linguistic intonations of their speech, a combination of English and Spanish reflective of their social position and cultural roots. Audiences also learn about their personalities, hardships, and hopes for the future. Through *pláticas* (conversations), *Nueva Canción* (new song) music, and (in)actions, the characters convey their stories in ways that articulate deep truths about their struggles for survival. This intimate portrayal of the Valles reflects the legacy of El Teatro Campesino where the private becomes public for edifying purposes above all (Huerta, 1989, p. 9). In this way, audiences learn about the injustices in McLaughlin, especially through the eyes of the children, the most vulnerable members of the subaltern campesino community. But before examining scenes that animate campesinos' dark lifeworlds, it is important to understand the origins for such unsettling scenes in Moraga's work.

In her 1988 account of actual events in McFarland, writer Pat Hoffman states that "Most of the time, problems of farmworkers seem far away, like those of poor people on some other continent" (p. 6). Most U.S. Americans,[9] Hoffman suggests, do not confront the challenges Chicanx farmworkers do. Concerning the burial of a Chicano farmworker child who died of liver cancer—an extremely rare cancer for a child (Hoffman, 1988, p. 6)—Hoffman wrote the

[9] Since residents of North America and South America are all Americans, I use the term U.S. Americans to refer to residents of the U.S. unless context makes this designation clear (Dunbar-Ortiz 2014).

following to bring to audiences' attention the kind of struggles farmworkers experience not in some impoverished country overseas, but in the United States of America:

> It was a crowd of about 200, mostly Hispanics with a few Anglos mixed in. Most had known [Mario] Bravo or knew his family. And some of us had known other farmworker families where the young people had died too soon. [. . .] Like Mario, most of these children come from farmworker families who live in houses built on old agricultural land—some where pesticide drums were once dumped. [. . .] A California state-mandated study to discover the cause of [. . .] childhood cancer has [been . . .] crippled by a power structure committed to protecting the rights of the growers at any cost. One cost was Mario Bravo's life. [. . .] Parents of some of the dead children were at Mario's funeral, joining the Bravo family in their grief. Other families were wondering if their children might next be diagnosed with cancer. Many of Mario's young school friends were there, solemnly watching their companion's casket as it entered the earth. (p. 6)

Hoffman's words show the terrifying and extraordinary burdens farmworkers and their families contend with in U.S. society. Her description of the struggles in McFarland in the 1980s support ethnic studies scholar Laura Pulido's contention about U.S. farmworkers' subalternity. Though most researchers reserve the term subaltern for describing the social location of peasants in the Global South (Guha & Martínez Alier, 1997), Pulido extends the term to include Chicanx farmworkers in the U.S. given their historic plight (Pulido, 1996).

According to Pulido, the term subaltern describes people "with long histories of resisting the forces that seek to undermine them"—people whose struggles go beyond class conflicts and comprise multiple forms of domination, subordination, and exploitation including through colonialism, caste structures, and racism and whose subalternity is institutionalized by law and

made tolerable by tradition (1996, pp. 3-7). This idea of subalternity, according to Pulido who draws from scholars from the Global South, captures the status of Chicanx farmworkers. But the wider U.S. public may be unfamiliar with subaltern experiences given the rural locations farmworkers inhabit, the inadequate media attention to their struggles, and the dominant narratives that seek to undermine campesinos' perspectives (Pulido, 1996; Chavez, 1989; Hoffman, 1988). These barriers to making visible and narrating the farmworker story in the U.S. underscore their subalternity. Hence the need for necessary theatre that by definition engages with the dark and difficult lifeworlds of the campesinos from their perspective.

Animating Campesinos' Dark Lifeworlds: Malnourished, Mutilated Children

Moraga provides a graphic representation of the suffering of campesinos for understanding the origins and purposes of the spectacular activism that draws media attention to McLaughlin. She focuses on the lives of two campesina children to underscore this issue: Bonnie, a child in elementary school and a regular visitor at the Valle household, and Cerezita. Both of them contend with dark topics and racialized violence from an early age, as do the other children in McLaughlin, including infants. The breastfeeding scene and recurring lullaby in the play, Cerezita's conversation with her brother Mario about malignant tumors, and Bonnie's conversation with Don Gilberto about her dream, provide context for understanding the purpose of the crucifixions as a form of public pedagogy. Ultimately, these scenes expose the dark lifeworlds of a subaltern community unable to protect their children from racialized violence that sends many of them to their graves yet remains unaddressed and unpunished by government officials. Recognizing that the campesino community, including the children, possesses knowledge of dark and difficult topics that the dominant culture does not contend with lays bare the dehumanizing conditions that undergird U.S. society.

The breastfeeding scene alludes to the dehumanizing conditions under which campesinos live and underscores the central message of the play—that pesticides equal genocide. In the Valle kitchen Cerezita and her sister Yolanda, a hair stylist, talk about the emotional and psychological effects of living in a pesticide-exposed community. As a new mother, Yolanda fears for the health and safety of her infant daughter Evalina whom loved ones affectionately refer to as Lina. The mounting deaths among the children and her sister's catastrophic disfigurement are daily reminders of the pernicious effects of agrochemicals from which she cannot protect Evalina. Yolanda fears her daughter will sense her anxiety and reject her breast milk. As an infant nearly seventeen years ago, Cerezita rejected her mother's breast milk when she sensed Dolores's fear. This pervasive fear represents a dark inheritance:

Cerezita:	I remember the first time I tasted fear, I smelled it in her sweat. It ran like a tiny river down her breast and mixed with her milk. I tasted it on my tongue. It was very bitter. Very bitter.
Yolanda:	That's why I try to keep calm. Lina knows when I'm upset.
Cerezita:	I stopped drinking. I refused to nurse from her again, bit at her breasts when she tried to force me. [. . .] But imagine my sadness, my longing for the once-sweetness of her nipple. (p. 95)

In McLaughlin, the threat of pesticide poisoning disrupts a vital human need like breastfeeding. For the campesinos, fear intrudes upon the tender act of nourishing one's child. Cerezita's memory of her longing "for the once-sweetness" of her mother's nipple as an infant and Yolanda's fear that Lina will reject her upset notions of motherhood and infant bonding in a subaltern community. As with the pesticides, this fear, a private terror that Moraga makes public, permeates the hearth and Chicanx bodies and psyches, including those of infants, creating the

conditions for malnourishment to exist and further diminishing quality of life in the marginalized community—an act of violence. And yet, throughout this scene, intermittently, Yolanda sings a lullaby to Lina. This lullaby, however, conveys a dark history.

The recurring lullaby in the play underscores the farmworkers' subalternity and highlights the violence they contend with, informing the children's dark lifeworlds. Yolanda sings "Duerme negrito" ("Sleep Black Child") to her daughter during the breastfeeding scene (p. 95). With this lullaby, Moraga draws a pointed connection between farmworkers' lives and the lives of the once enslaved people of South America from where the song originates (Carlson, 2019). Through stage directions Moraga leaves open how much of the song Yolanda sings to her baby (p. 95). But by weaving this dark *canción de cuna* (lullaby) into the play, first at the beginning when Yolanda sings to Evalina after breastfeeding her and then toward the end when Bonnie sings while preparing to crucify Evalina's corpse (p. 134), Moraga stresses the similarities concerning the endemic racialized violence between two seemingly distinct communities.

The dark lullaby forms part of the Nueva Canción (New Song) or protest music genre from Latin America (Carlson, 2019). At is heart, "Duerme negrito," like many of the songs by Atahualpa Yupanqui, an Argentine singer-songwriter of Indigenous descent, is an "anti-imperialist song" that offers a social critique expressing an "aversion to social injustice" (Carlson 2019). The singer of the lullaby, the child's caregiver, attempts to coax a Black child into going to sleep. The specter of el diablo blanco (the white devil) that cannibalizes the children of enslaved mothers terrorizes the child to whom the song is sung:

"Duerme negrito": A Spanish-language lullaby.[10]

Duerme, duerme negrito	Sleep, sleep Black child,
Que tu mama está en el campo, negrito.	Your mother is in the fields, Black child.
Duerme, duerme negrito	Sleep, sleep Black child,
Que tu mama está en el campo, negrito.	Your mother is in the fields, Black child.
Te va traer codornices para ti.	She will bring quails for you,
Te va traer rica fruta para ti.	She will bring delicious fruit for you,
Te va traer carne de cerdo para ti.	She will bring pork for you,
Te va traer muchas cosas para ti.	She will bring lots of things for you.
Y si el negro no se duerme	And if the Black child doesn't sleep,
Viene el diablo blanco y ¡zas!	The white devil comes and zas!
Le come la patita.	He eats his little foot.
Duerme, duerme negrito,	Sleep, sleep Black child,
Que tu mama está en el campo negrito.	Your mother is in the fields, Black child.
Trabajando,	Working,
Trabajando duramente.	Working very hard.
Trabajando, sí.	Working, yes.
Trabajando y no le pagan,	Working and they don't pay her,
Trabajando, sí.	Working, yes.
Trabajando y va tosiendo,	Working and she's coughing,
Trabajando, sí.	Working, yes.
Trabajando y va de luto,	Working and she's in mourning,
Trabajando, sí.	Working, yes.
Pa'l negrito chiquitito.	For the little Black child.
	(My translation)

[10] In the mid-twentieth century, Atahualpa Yupanqui was forced to re-brand his "Duerme negrito" as a folk song by Afro-Latinx people from the Venezuelan/Colombian border for Argentine distribution. The government would have otherwise continued suppressing the song, which they viewed as a political critique (Carlson, 2019).

In the first verse, the singer describes the tasty treats the child's mother will bring him upon her return from the fields. Such an act would seem logical since mothers nourish their children, just as Yolanda attempts to do by breastfeeding Evalina. But given the mother's enslavement, as later noted in the lullaby, such talk is a fantasy designed to entice a malnourished child to sleep. If he does not fall asleep, the singer warns, el diablo blanco will eat his little foot. This act of mutilation, unlike the first act, is not a fantasy. It is a reality for the child of an enslaved farmworker mother forced to labor in the fields in sickness and in grief and therefore unable to nourish and protect her child from the harm inflicted upon her people by European plantation owners.

El Diablo Blanco

Writers have documented the exceptionally cruel violence against enslaved people at the hands of Europeans since chattel slavery began (Sinha, 2016). Though slavery had been banned by law in the nineteenth century, accounts of atrocities in the twentieth century in Latin America and Africa accompanied by images of victims with missing limbs revealed that slavery had continued apace in other guises (Casement, 1904; Casement, 1997). *The Casement Report* (1904) revealed the atrocities committed by Europeans under King Leopold's reign for financial gain. Moraga's choice of a lullaby referencing enslavement, mutilation, and genocide, connects the struggles of the Chicanx farmworkers to a longer history of oppression. Viewed as part of this longer history (Casement, 1904; Casement, 1997), the situation in McLaughlin is not unlike the situation expressed in "Duerme negrito." In the farmworker community the mothers desire health and happiness for their children. But el diablo blanco mutilates their babies and robs them of

their sons and daughters and, in Yolanda's case, leaves her in a state that's "not natural" after her infant daughter's death—with breasts engorged with milk—breasts that "feel like tombstones on my chest!" because "Nobody told my body my baby is dead" (Moraga, 1994, p. 142).

Agribusiness and their allies, including U.S. government officials, force mothers to live and labor in McLaughlin despite the hazardous conditions there and then cannibalize their children. This is the dark lifeworld the campesinos inhabit. This is the racialized violence the children protest through their transgressive act—the crucifixions. By spotlighting the children's interiority, Moraga continues to show how agribusiness and their allies injure Chicanx children for financial gain in multiple ways: physically, emotionally, and psychologically. For instance, Cerezita's knowledge about leukemia and her interest in learning about the specific type of cancer that killed six-year-old Memo, the latest victim of pesticide poisoning in McLaughlin, reflects a type of schooling not typical for children of her age (Moraga, 1994, p. 104). Through Cerezita's interest in this dark topic, Moraga seeks to make the violence of pesticides more perceptible to audiences who worry neither about pesticides nor bury their children as a result of them.

Cerezita and her brother Mario's conversation about cancer after Memo's death informs audiences that McLaughlin exists at the epicenter of a darkness that threatens to envelop the entire community. While reading a medical textbook, Cerezita questions Mario about the cancer that killed Memo, the little boy whose corpse the children place upon the cross at the beginning of the play:

Cerezita: So, what kind of cancer did Memo have?
Mario: He had a neuroblastoma. [. . .]
Cerezita: What's a neuroblastoma?

Mario: A tumor. They usually arise in the adrenal gland or any place in the sympathetic chain. [. . .]

Cerezita: It says that the prognosis is worse than most leukemia.

Mario: Usually even surgery can't cure it. [. . .] Memo didn't have a chance, Cere. Kids' bodies are so vulnerable. They pick up stuff way before adults. They got no buffer zone. 'The canary in the mine shaft'. . . that's exactly what they are. (p. 104)

This conversation reflects the violence of pesticides on the bodies of Chicanx children. Though the poisons encircle the community, the children are more adversely affected given their size. As Mario states, "Kids' bodies are so vulnerable. [. . .] They got no buffer zone" (p. 104), making them the canaries in the community. Like the canaries taken into mines to warn miners of deadly gases, the children exhibit "the effects of pesticide poisoning before anyone else" (Chavez, 1989). The death and disfigurement of the children, not government officials, alert the farmworkers of the lethal contaminants in their community. Although growers use toxic agrochemicals in McLaughlin, no one's monitoring the effects of the poisons on the campesinos living adjacent to the fields. Hoffman's report (1988) makes this clear: "Their houses, yards and schools are regularly dusted by pesticides intended for surrounding fields but carried by the winds. [. . .] [A] warning is enclosed in every monthly water bill advising customers not to give water to infants. The extent of pesticide residues in the water in McFarland [. . .] is not known because of inadequate monitoring" (p. 6).

But even without official confirmation of the contaminants, the campesinos know they live in a poisoned community. As Amparo, Mario's godmother, makes clear: "Our homes are no longer our homes. They have become prisons. [. . .] Sí, parece que tenemos [Yes, it seems we have] all that we need. Pero, todo es mentira [But it's all a lie]. Look into your children's faces.

They tell you the truth. They are our future. Pero no tendremos ningún future si seguimos siendo víctimas [But we won't have any future if we continue to be victims]" (Moraga, p. 111). The lack of official monitoring for contaminants suggests that government officials charged with protecting members of their community position the Chicanx people as disposable—their lives don't matter. This is the message government officials send to the farmworkers when they refuse to monitor the water for contaminants yet send farmworkers a notice every month warning them not to give the water to infants. Memo's illness and early death, in addition to the death and disfigurement of campesino children before his death (Moraga, 1994, p. 133), reveals that McLaughlin is at the center of a poisoning government officials attempt to conceal. Moraga draws from historical records to show this dimension of campesinos' dark lifeworlds, in this case the U.S. government's complicity in the campesinos' suffering.

In 1987, the *Los Angeles Times* reported on the cancer cluster probe in McFarland. After complaints by the parents of the children most adversely affected, state officials discovered "dramatic increases in fetal and infant mortality rates" and an increase in childhood cancers, low birth-weight babies, and a "sharp rise in death rates" in the area (R. Taylor, 1987). But during the first half of the poorly funded epidemiological study, the lead researcher insisted that no evidence linked agrochemicals to the illnesses. In addition to the activism of the parents of the niños muertos y chuecos,[11] it took a whistleblower—a county health worker who informed the public of a cover-up—for the state to agree to fund a more complete study (R. Taylor, 1987). This later study revealed that homes in McFarland where many of the cancer victims lived were adjacent to "old warehouses and sheds" used to store pesticides (R. Taylor, 1987). Tests revealed

[11] "Dead and deformed children" in *Heroes and Saints* (1994, pp. 93-94, 148).

the presence of toxic chemicals in the drums, including DBCP (dibromochloropropane)—a known carcinogen—in well water near the subdivision where Chicanx children played.

This example shows how U.S. institutions endanger the lives of campesinos in a variety of ways—by building homes near a toxic site, by underfunding studies, by misleading the public about the extent of toxins in the community, by manufacturing doubt to uphold the status quo benefitting growers financially, and by suppressing information corroborating Chicanx community knowledge (R. Taylor, 1987; Hoffman, 1988; Chavez, 1989; Pulido, 1996). But the Chicanx farmworkers, including the children, recognize this systemic injustice even if they do not have the official research to prove it (Moraga, 1994; Chavez, 1989). Through this intimate scene between siblings discussing Memo's neuroblastoma and the role of farmworkers as society's canaries, Moraga shows the systemic injustice in the community: the future of the la raza are dying while government officials in high office object to investigating the deaths, a reminder of the campesinos' slow extermination.

(A)Typical Childhoods and (In)Visible Harm

In another example reflecting the dark lifeworld the children inhabit, Moraga shows how Memo's poisoning affects Bonnie emotionally and psychologically. Bonnie participates in Memo's clandestine crucifixion at the beginning of the play and understands that children in McLaughlin typically die if they become ill. As she states when Evalina's health begins to fail: "When they send the children to the hospital, they never come back. They keep 'em in the hospital bed until they put 'em in a box. Then they'll put dirt over [them]" (p. 131). Similarly, Bonnie's playtime imitates life in McLaughlin. Her doll, Rosie, suffers the same fate as the poisoned children: "The cancer got her. [. . .] I got to bury her" (p. 131). Nevertheless, a dream she had before Memo died haunts her. In this dream, Bonnie and Memo play on the merry-go-

round. But, at one point, Bonnie can't stop the ride and Memo disappears, just as he does in real life:

Bonnie:	Don Gilberto, I dreamed Memo before he died. [. . .] I dreamed Memo alive playing on the merry-go-round like we used to before he got sick. He's in the middle, holding on real tight and I'm pushing the merry-go-round faster and faster. And then I see his face starts to get scared, so I try to stop the merry-go-round but I can't. I can't grab the bars. They just keep hitting my hands harder and harder. [. . .] And then he disappears. [. . .] Now when I go to sleep, I make a prayer so I don't dream about nobody.
Don Gilberto:	What kind of prayer?
Bonnie:	Just one that asks God that . . . when I'm sleeping, that he'll keep all the kids outta me. Maybe you make your dreams come true. Maybe you kill people that way.
Don Gilberto:	Sometimes when you're worried or scared about something, hija [daughter], your dreams draw pictures in your sleep to show you what the feelings look like. (pp. 109-110)

By having Bonnie share this dream with her surrogate father Don Gilberto, Moraga makes visible campesino children's psychological wounds resulting from the exploitation in their community. This dream reflects Bonnie's fear of losing other friends and her inability to protect them from harm. Her conversation with Don Gilberto about her dream also shows that campesino adults cannot protect their children from the psychological or emotional harm caused by knowledge of dark topics, a consequence of the violence in the subaltern community.

Despite her young age, Bonnie has witnessed death, disease, and disability stemming from pesticide poisoning. This kind of childhood, though atypical for children of the dominant

culture, represents the lifeworlds of children in marginalized communities in the U.S., such as those in McLaughlin. Subaltern communities like McLaughlin represent sacrifice zones, places industry and government sacrifice, that is, contaminate, for the benefit of non-subaltern groups who lead unsustainable lifestyles (Bullard, 2000). The everyday presence of grim matters in the campesino sacrifice zone Bonnie inhabits invade her dreams and inform her knowledge of the world. Since Memo died after she dreamed of him, she prays that God will "keep all the kids outta me" when she sleeps in case her dreams portend the deaths of other children. Don Gilberto's attempt to make sense of Bonnie's dream shows how the deaths afflict the living. Bonnie could not stop the merry-go-round in her dream. Though she tried, she could not slow it down. She could not "grab the bars" that "just keep hitting my hands harder and harder" (p. 109). Bonnie then watches in vain until Memo disappears. What Bonnie relates is no dream. It is a nightmare. Not only can she not stop the ride, she is violently prevented from doing so—the bars "keep hitting my hands harder and harder." The parents in the community also watch their children die. Though they form part of the (nonviolent) resistance (Moraga, 1994), they cannot stop agribusiness—el diablo blanco—from claiming the lives of their children.

As Moraga later shows, the growers and their allies violently prevent farmworkers and guardians from helping their community. Moraga makes this clear when a police officer's beating during a peaceful demonstration sends Amparo to the hospital for emergency surgery[12] (p. 133) and when guards shooting at Cerezita in the fields send her to her grave (p. 149).[13] Additionally, Mario's tenderness toward Cerezita and his familiarity with pathophysiology

[12] Amparo's beating resembles UFW co-founder Dolores Huerta's real-life beating at the hands of a police officer in 1988 during a peaceful demonstration in San Francisco. Huerta's beating, recorded on video, sent her to the hospital with three broken ribs and a ruptured spleen for which she underwent emergency surgery (Bratt et al., 2017).

[13] Cerezita is presumed dead by el pueblo after the shooting. Her death that afternoon is confirmed in the sequel, *Watsonville: Someplace not Here* (1996).

despite lacking formal schooling suggests that he could have been successful in the field of medicine. But Mario's subaltern status subjects him to barriers, including exclusion from formal education, making it difficult for him to attain his dream to help la raza who desperately need culturally competent and sympathetic doctors (Moraga, 1994, p. 122; S. Holmes, 2013). While Mario's plans include "[g]etting out" of McLaughlin and "[f]inishing school" (p. 113), he realizes he's "stuck here in this valley" (p. 114). The deaths of campesino children trouble and preoccupy all members of the farmworker community. Even the children feel a strong sense of responsibility for protecting the youngest and most vulnerable. Community members of all ages, Moraga shows, feel a need to intervene. But given the scale of state-sanctioned violence in the campesino community, they are prevented from doing so. This reality permeates and frustrates even their dreams. Such is the case with Bonnie who is close in age to Memo.

Bonnie's concern that she's somehow responsible for Memo's death by dreaming about him reflects the unnaturalness of young children dying. As Yolanda states, "A child's not supposed to die before her mother. It's not natural. It's not right" (Moraga, 1994, p. 142). The stage directions during this exchange between the surrogate father and his daughter underscore the unnaturalness of the situation in McLaughlin. During the conversation, Don Gilberto polishes an apple from Bonnie's lunchbox with his handkerchief. Before the conversation ends, he hands her a shiny apple. While his polishing may have removed dust and pesticide residue on the surface of the apple, his polishing cannot remove the contaminants inside the apple. These stage directions suggest that the dying of la raza cannot be addressed with superficial measures. The pesticides permeate the community. They poison the water, the soil, the air, the crops, and the bodies of the campesinos, as the relentless fog that shrouds the community signifies (p. 91). The seemingly insignificant act of cleaning an apple denotes the subalternity of the farmworker

community, particularly since it occurs during a conversation about the death of another Chicanx child. The parents, grandparents, and guardians of the community cannot protect the children. This realization is heartbreaking.

Male Sterility and Myriad (Un)Known Risks of Pesticides

Moraga (1994) makes the dream scene all the more poignant—and ominous—by selecting Don Gilberto as the person to whom Bonnie relates her dream (pp. 109-110). Don Gilberto serves as Bonnie's surrogate father because he is sterile. Since he and his wife Amparo have no children of their own, they become the guardians of other children in the community. In addition to serving as Bonnie's and other children's surrogate parents, they also serve as Mario's godparents. Moraga shows Don Gilberto's genuine affection for the children through his actions, such as when he kisses the top of Bonnie's head at the end of their conversation. But his words also reveal his generous conception of *familia* (family). One evening, Don Gilberto recalls how much the Valle family has suffered, including after Dolores's husband left the family in the aftermath of Cerezita's birth. As a result, Don Gilberto helped raise Mario whom childhood classmates frequently bullied at school before Don Gilberto taught him how to defend himself. This bullying likely stems from anti-queer sentiment, since Mario is queer, a cause of conflict between Mario and his mother, Dolores. In contrast, Don Gilberto has such affection for Mario that he considers him "mi propio hijo [my own son] cuz I love him that much" and understands that "sometimes you don't get to choose. [. . .] [Y]ou gotta make familia any way you can" (Moraga, 1994, pp. 120, 122). But a darker, more ominous narrative concerning Don Gilberto's sterility marks the play, another indication of farmworkers' oppression and subalternity in the U.S., as historical records and scientific data reveal.

The toxins found in McFarland included DBCP, the active ingredient in Nemagon / Fumazone, a nematicide (a chemical used to kill nematodes/worms) and soil fumigant (a type of pesticide) once used in the San Joaquin Valley (Frey, 1985; Raski et al., 1976). This chemical persists in the environment, including in groundwater (Frey, 1985). According to a 1976 report in *California Agriculture*, nematodes (i.e., worms) in grape fields can "restrict plant vigor [. . .] and reduce potential yields" (Raski et al., 1976, p. 4). For this reason, the report recommends "deep-placement of high dosages of soil fumigants" for "soils virtually free of nematodes" to allow growers to "plant any variety of grapes desired" (Raski et al., 1976, pp. 4, 7). But, incredibly, the report, whose authors include two farm advisors, does not mention the fumigants' serious cost to human health, this despite a previous article relating the harm.

In 1961, scientists employed by The Dow Chemical Company in Midland, Michigan, highlighted DBCP's serious adverse effects, including male sterility (Torkelson et al., 1961). Additionally, by the mid 1970s, the National Cancer Institute confirmed that DBCP causes cancer as well (Stevens, 1977). Dow Chemical and Shell Chemical knew of the hazardous side effects, including the sterility side effect, since at least 1961 (Torkelson et al., 1961), and of DBCP's carcinogenic properties since at least the mid 1970s (Stevens, 1977). Nonetheless, Dow and Shell continued manufacturing and selling the product in the U.S. until the EPA banned the products in 1979 (Frey, 1985).[14] Agribusiness, however, defied the ban.

In 1980, an undercover investigation initiated by California Assembly Member Leo T. McCarthy revealed the illegal use of DBCP by growers in the San Joaquin Valley where McFarland is located (Frey, 1985). These growers imported the chemical from Mexico.

[14] Since the 1979 ban did not extend beyond the U.S. until several years later, Dow Chemical continued selling the fumigant abroad. As a result, farmworkers throughout Central America and in the Philippines have experienced sterility among other ailments stemming from DBCP (EJ Atlas—Nemagon).

Farmworkers, "tens of thousands" of them who applied the chemical and countless others exposed in the fields, have all been exposed to DBCP, yet the effects to their health are not known (Stevens, 1977). As with the water in McFarland, no one has monitored the effects of the fumigants on the farmworkers. By introducing the issue of male sterility into the play, Moraga leaves open the possibility that pesticides caused Don Gilberto's sterility. In this way, Moraga shows another way pesticides equal genocide for the Chicanx farmworker community. Don Gilberto believes his sterility stems from his twin brother receiving the larger share of nutrients during gestation—"he just hogged up all the jugo [juice]" (Moraga, 1994, p. 121). But it is more likely his sterility stems from exposure to fumigants given his past work as a bracero in the San Joaquin Valley (Moraga, 1994; Frey, 1985). Through this example, Moraga shows how growers' use of pesticides can also mutilate the bodies of campesino men and cause invisible harm and invisible disabilities.

Don Gilberto's sterility also complicates notions of gendered violence against women's bodies in the play (Garza, 2004; Greenberg, 2009). The idea of "gender asymmetry of pesticide poisoning, because women's gendered bodies are affected differently, and more forcefully, than men's bodies" (Durán, 2017, p. 65; Holmes, 2016) seems less tenable given the issue of male sterility in the play. As researcher Sharon Frey (1985) reminds audiences, exposure to poisons in the fields can lead to male sterility. Moreover, the myriad hazardous side effects of DBCP and other pesticides suggest that campesino men's exposure may also contribute to their children's birth defects, still births, and cancer (Flocks, 2012). Since officials do not monitor the effects of pesticide exposure on the bodies of farmworkers and their families, "there are many unknown risks" (Flocks, 2012, p. 279). In cases when birth defects do command the attention of officials, inquiries into the fathers' health may not be deemed a priority. Legal scholar Joan Flocks (2012)

found in her research concerning birth defects among campesino families that "there was a lack of exposure assessment for the fathers of the children" (p. 275). This finding likely upsets the notion that Dolores's exposure constitutes the sole reason for Cerezita's injury and disability. In short, Don Gilberto's sterility and the implausible reason he provides for his condition suggests that farmworkers lack full awareness of environmentally induced disabilities and illnesses, another dimension of their oppression with consequences for the future of la raza.

Necessary Theatre as Public Pedagogy

Audiences unfamiliar with the farmworker community rarely, if ever, see the everyday lived experiences that form campesinos' dark lifeworlds. Hoffman's involvement in farmworker struggles in the 1960s, as a middle-class White woman in her twenties, reveals an overall lack of transparency operating across U.S. institutions. Her assessment of the farmworker situation, stated succinctly, captures campesinos' vulnerability, their subalternity: "Their poverty shocked me. The inhumane treatment they routinely received angered me" (1987, p. 1). Moraga makes public these intimate moments for the stage, providing a counterpoint to the lack of transparency regarding the detrimental effects of U.S. policies and practices on farmworkers and their families. In this way, *Heroes and Saints* exemplifies how necessary theatre operates as public pedagogy, that is, as education in the public arena (Huerta, 1989; Darder, 2011).

These private moments on dark topics serve an important function in the play. In addition to showing the campesino perspective and stirring audiences' emotions, they help audiences understand the children's resistance—the crucifixions. While Moraga's play opens with a crucifixion, she does not immediately reveal the identity of those participating in this act of defiance. Since the transgressive nature of the act prevents the children from discussing its purpose openly, Moraga primes audiences to comprehend this gruesome act by crafting

campesino lifeworlds for public contemplation. Understanding campesinos' lived experiences enables audiences to make sense of this act. It is equally crucial for campesinos to narrate their perspective in the play, as Amparo does by disrupting an outsider's misreading of the crucifixions. These examples show the different layers of public pedagogy operating through the play.

Perspective Awareness for Public Pedagogy

In the opening scene of the play, audiences see children wearing calavera (skull) masks erect a cross in the grape fields and place the corpse of a six-year-old boy upon it just before dawn. They exit, leaving the crucified child for audiences to behold. Moments later the hum of Cerezita's raite pierces the silence, announcing her presence as she surveys Memo's crucifixion from her bedroom window. Daylight appears, illuminating the crucified child and the bodiless Cerezita—both victims of racialized violence against campesinos. The sound of a low-flying helicopter brings the haunting scene to a close. As the play progresses, audiences learn the significance of the children's act, a desperate plea for justice.

As likely hoped for by Cerezita, the children's spectacular activism, which she plans and guides, triggers a chain of events in McLaughlin. It immediately draws media attention to el pueblo, the first fruit of the children's clandestine labor. Ana Pérez, a reporter for Channel 5 News, reports on the scene after the crucifixion, the third one for the community:

Ana Pérez: One of the most alarming recent events which has brought sudden public attention to the McLaughlin situation has been a series of . . . crucifixions, performed in what seems to be a kind of ritualized protest against the dying of McLaughlin children. [. . .] The last three children to die were each found with his corpse hanging from a cross in the middle of a grape vineyard. The Union of Campesinos, an outspoken advocate for pesticide control, is presently under investigation for the crime. [. . .] We now are approaching the house of Dolores Valle. Her daughter Cerezita is one of McLaughlin's most tragic cases. (Moraga, 1994, pp. 92-93)

Though Latinx and bilingual, Ana Pérez (referred to by her full name as her profession requires) is not part of the farmworker community. She does, however, have some familiarity with the struggles there, as her opening comments reveal. Nonetheless, Moraga suggests her response is problematic and indicative of larger issues in U.S. society, including a lack of adequate media coverage of farmworker issues and an overall disregard by U.S. institutions of Chicanx experiences (Ontiveros, 2014). In her summary for a segment of Hispanic California, Ana Pérez mentions the cancer cluster and the increasing number of birth defects and deaths. She also interprets the crucifixions as "a kind of ritualized protest against the dying of McLaughlin children" (Moraga, p. 93). But she does not connect the deaths to the growers' use of pesticides or wait to hear from the community before reporting to the public. She thereby misses an opportunity to explore underlying issues in McLaughlin, which leads to a major problem for the farmworkers.

In effect, Ana Pérez's initial reporting undermines Cerezita's message, her aim to teach the public about their plight. By focusing on the alleged criminality of the act—a dominant narrative benefiting industrial agriculturalists, the perpetrators of the poisoning—Ana Pérez

misrepresents the situation in McLaughlin, further obscuring the poisoning of the community. From the perspective of the children and el pueblo, it is the growers who are guilty of a crime (Moraga, pp. 99, 110, 122, 126, 132, 144; Greenberg, 2009; Garza, 2004). Yet the boldness of the children's activism and its transgressive nature, essential for generating media interest and fostering public support for subaltern groups (Lerner, 2010; Guha & Martinez-Alier, 1997), could initially confound outside observers, hence the need for Amparo to engage with Ana Pérez.

Publicly Narrating Campesino Perspectives for Learning and Unlearning

Ana Pérez's reporting leads Amparo, a character largely inspired by the activism of Dolores Huerta, to speak publicly for the first time about the community's oppression. Amparo, a campesina, community activist, and a friend and neighbor of the Valles, initially intervenes when Ana Pérez attempts to talk with Dolores following her distorted assessment of events in the community: "You should maybe leave her alone" (Moraga, p. 93). Amparo's name in Spanish signifies help and protection, and her words and activism help and protect her community. Instead of evading Ana Pérez as most of the campesinos do, including Dolores, Amparo takes a public stand, a particularly risky endeavor given that growers surveil the community (p. 96). Motivated by Ana Pérez's actions and cultural illiteracy and inspired by the crucifixions, Amparo converses with the reporter and teaches her how to read the hellscape of McLaughlin from the community's perspective. Amparo also resists letting the reporter set the parameters for the discussion.

When Ana Pérez inquires about Cerezita's age, calling for a one-word response, Amparo provides historical and cultural context for understanding the situation in McLaughlin:

Amparo:	[She's] a big teenager already. Cerezita come out like this before anybody think too much about it. Now there's lotza nuevas [new ones] because lotza kids are turning out all chuecos [deformed] and with ugly things growing inside them. So our pueblito [little town], pues [well] it's on the map now. [. . .] los americanos are always coming through McLaughlin nowadays. Pero [but], not too much change. We still can't prove it's those chemecals they put on the plantas [crops]. But we know Cere turn out this way because Dolores pick en los files cuando tenia panza [in the fields while pregnant]. [. . .]
Ana Pérez:	Señora, what about the boy? [. . .] The boy on the cross . . . in the field? (pp. 93-94)

In this opening exchange, Amparo describes the mounting birth defects and cancer cases in the community—"lotza nuevas"—but also the ongoing privileging of official knowledge over campesino knowledge. Since the community "still can't prove it's those chemecals," the growers continue poisoning el pueblo. Similarly, while officials (i.e., "los americanos") may visit McLaughlin on account of the deaths and birth defects, "not too much change." The government has not demanded that growers change their practices. The official story that Amparo contests here presents a dangerous situation for the campesinos given the consequences to their children. After Cerezita was born, the community suspected the pesticides as the cause of her deformity (Moraga, p. 136). But as lotza nuevas began to surface over the years, a sign of slow violence in the community (Durán, 2017; Nixon, 2011), the farmworkers are even more certain of the reason for their niños muertos y chuecos. Despite their inability to prove pesticides cause deformities and death, el pueblo recognizes the rashes, the sickness, and the death of la raza as systemic injustice.

Moraga continues to show Amparo's nascent public activism through her conversation with Ana Pérez, representing the second fruit of the children's clandestine labor in a chain of events prompted by the crucifixion. When the reporter misreads the crucifixion, Amparo cogently addresses the misreading. She explains the need for such a gruesome display and again directs Ana Pérez's attention to the real crime and cruelty in the farmworker community:

Ana Pérez:	Why would someone be so cruel, to hang a child up like that? To steal him from his deathbed?
Amparo:	No, he was dead already. Already dead from the poison.
Ana Pérez:	But ma'am . . .
Amparo:	They always dead first. If you put the children in the ground, the world forgets about them. Who's gointu see them, buried in the dirt?
Ana Pérez:	A publicity stunt? But who's—
Amparo:	Señorita, I don' know who. But I know they not my enemy. Con su permiso [If you will excuse me]. (p. 94)

The crucifixions confound Ana Pérez. Why would anyone dig up bodies, transport them to the fields, and display them upon crosses? What Ana Pérez does not at this point in the play understand because of her cultural illiteracy is that the crucifixions symbolize the harms inflicted upon the farmworkers by the growers. Though the crucifixions do not guarantee social change, if the bodies of the children remain in the grave, where Ana Pérez believes they belong, the racialized violence will continue unabated. By unearthing the little dead bodies, the children force the public within the play to contend with the poisoning (p. 143).

Dark Childhoods

The children understand the difference between leaving the bodies in the dirt and making the small corpses visible (Moraga, 1994, pp. 139, 144). They also, however, know they cannot speak publicly about their plan of action. The power imbalance in the community, where guards shoot at campesinos from helicopters, discourage them from doing so. For this same reason, the children cannot count on adults in their community to help them with their plan. The risks to life and livelihood would discourage adults from joining the resistance. As Dolores states: "I saw [Amparo] speaking to the TV peepo last week. [. . .] It scare me. [. . .] Who's gointu support Cere if I stop working?" (p. 96). Dolores's reluctance to speak publicly stems from the fear of losing her job, as Amparo later does because of her activism. Dolores also, however, fears being killed by the armed guards. Additionally, the adults would likely discourage the children's resistance to protect them from immediate harm—the guards' gunfire—even if it means missing an opportunity to address their slow genocide through the spectacular activism. Moraga makes these points clear after Memo's crucifixion.

The increased media attention in McLaughlin resulting from the children's resistance increases the growers' repression of the community. They shoot through Amparo's windows at night after she speaks with the media for the first time and with fellow campesinos at work about the unjust conditions in McLaughlin (p. 96). The growers then fire Amparo for, in their words, affecting "the workers' morale" and setting a "bad example" for speaking at a rally and handing out pamphlets about the farmworkers' union (p. 117). Just as farmworkers in California were met with brutality and death when attempting to address savage living conditions—they were "threatened and fired and beaten by the growers; two were murdered—shot to death by gunmen their employers had hired" (Chavez, 1989)—Amparo contends with brutality and death for attempting to protect her community. The children learn from these events. They understand that

adults cannot protect them. They learn from growers' actions, a form of public pedagogy directed exclusively at the subaltern community. They understand their transgressive act as necessary resistance for contesting their dehumanization, their extermination, and for reminding the public that they are human beings.

In addition to the poisonings and the repression, the children also learn from the bodily deformities that result from laboring as farmworkers (p. 116). Bonnie, for instance, listens as Amparo and Dolores talk about their bodily pain after a day at work. A conscientious child, Bonnie offers to massage Amparo's large bunions and crooked feet (p. 116). But when Bonnie sees Dolores's varicose veins for the first time, she lets out a cry in recognition of Dolores's pain—"Ouch!" (p. 116). Their status as farmworkers demands these kinds of sacrifices from which there is no relief, just as there is no relief from the poisons. Fear of losing one's life or livelihood discourages most adults from participating in the resistance covertly or overtly and constitutes a form of job blackmail whereby campesinos understand that field work endangers their lives and that of their loved ones, but often have no choice but to continue in the positions given the absence of institutional support and the need for basic necessities (Bullard, 2000).

Moraga makes evident the pervasive fear among adults in McLaughlin, particularly after the death of Evalina. By the time Evalina dies of cancer (p. 131-133), over a year has passed since Memo's death (p. 133). During part of this year, Cerezita meets and becomes romantically attracted to a young man, Juan, a priest (pp. 138-139). They engage in conversations about literature, politics, religion, and about the suffering of the campesinos (pp. 101-102, 114-115, 138-139). Eventually, their mutual attraction leads Cerezita to confide in him. After Evalina dies, Cerezita solicits Father Juan's help with the crucifixion. He agrees, but then fails to appear at the designated hour, leaving the children waiting in the darkness in front of the church with "their

little flashlights, their children's shovels, their children's hearts" (pp. 138, 143). He tells Cerezita he "lost heart" after hearing gunshots (p. 143). His fear of the growers keeps him from participating in Evalina's crucifixion.

Juan's fear presents an unexpected challenge for the activist children. He jeopardizes their lives by deserting them at the church. More importantly, his fear contributes to Cerezita's death.[15] Since Juan fails to help with Evalina's crucifixion clandestinely, Cerezita concludes he's "a waste of a body" and devises a plan to conduct the crucifixion publicly in the fields where the growers brutalize her (pp. 144, 149). While Juan and the children could have been detected by the guards on the evening when they planned to act, the cover of darkness would have offered more protection than a public crucifixion. Here Moraga shows how the children learn that they cannot trust an adult, a priest, to carry out a plan, a truth foretold by Yolanda's distrust of Father Juan (p. 120). This example also symbolizes the lack of institutional support the Catholic Church has offered campesinos historically (Moraga, 1994, pp. 100, 101; Gomez, 1973, pp. 156-170).

On the evening when Juan deserts the children, Amparo may have contributed to Juan's fears. Amparo begins to suspect Cerezita's role in the crucifixions after Evalina's death and warns Juan to watch over Cerezita and not let her out of his sight: "Anybody out en los files [in the fields] tonight, they'll shoot them. They don' wan' no more publeesty [publicity] about the crucifixions" (p. 137). Amparo fears for Cerezita's life, and Juan fears for his own life. The children, however, do not yield to fear. As planned, they remain faithful to the covert resistance by gathering their tools and waiting for Juan. The non-realist element of the children's resistance underscores the campesinos' oppression. Since the adults cannot protect the children, the

[15] Though Cerezita is presumed dead at the end of *Heroes and Saints*, the sequel, *Watsonville*, confirms her execution during a public show of resistance. While I analyze the text of *Heroes and Saints*, I draw from the sequel here to underscore the consequences of Juan's fear and the growers' brutality.

children undertake the role of protecting themselves and their community. This inversion of roles in the campesino community also alludes to the important role of older children and youth in real-life subaltern struggles, most visibly in the second half of the twentieth century when they often led demonstrations for civil rights, as with the Chicano Movement (Ontiveros, 2014; Davis & Wiener, 2020).

Through these examples Moraga shows how fear prevents adults from participating in the spectacular activism necessary to maintain pressure on the growers. While fear of repercussions may prevent the children from speaking publicly about the crucifixions, it does not discourage them from performing the clandestine act. Nonetheless, their inability to speak about their deeds make the crucifixions susceptible to misreadings. While necessary to pique public attention, the crucifixions alone do not inform the public of the campesino perspective. They require explication from the subaltern community, which Amparo provides during her first conversation with reporter Ana Pérez.

Disrupting Dominant Narratives

While the children witness and experience suffering from an early age, Ana Pérez's social position shields her from the dark lifeworlds the Chicanx campesinos inhabit. Given her reportage at the beginning of the play, Moraga shows how Ana Pérez represents mainstream audiences who may lack familiarity with subaltern struggles. Amparo's public statements during her interview with Ana Pérez, therefore, are especially important. If Amparo does not intervene, Ana Pérez's interpretation of the crucifixions that position the farmworkers as criminals will likely persist. Though Amparo's intervention as a type of perspective awareness for public pedagogy does not guarantee a change in Ana Pérez's or audiences' perception, it does disrupt the dominant narrative. This disruption may complicate people's thinking and elicit moral

action—resistance. As literary scholar Hanna Meretoja states, "Perspective awareness may be a *necessary* condition for moral agency, even if it is not a *sufficient* condition" (2018, p. 4; emphases in original).

Amparo's conversation with Ana Pérez is significant for another reason, one relating to ideas about dark lifeworlds. While Ana Pérez may report on the crucifixions and knows of Cerezita's disfigurement and disability, she does not engage with Amparo's dark lifeworld during their initial conversation. Just as formal school sites offer few opportunities for children to discuss dark topics because of the possibility of upsetting classrooms norms (Zipin, 2009), Ana Pérez's lack of engagement as a member of the mainstream media suggests a concern with discussing experiences that may challenge dominant narratives that privilege the position of the growers. Ana Pérez's reluctance to engage with Amparo's dark knowledge becomes evident at the start of their conversation:

Amparo:	You should maybe leave her alone. [. . .]
Ana Pérez:	(t*o the 'camera'*): Possibly this neighbor can provide us with some sense of the emotional climate prevalent in this small, largely Hispanic farm worker town. [. . .]
Amparo:	Cerezita's big now. She got a lot to say if they give her the chance. It's important for the peepo to reelize what los rancheros—
Ana Pérez:	The growers.
Amparo:	Are doing to us.
Ana Pérez:	Cerezita. That's an unusual name. Es una fruta ¿qué no? [It's a fruit, right?] (p. 93)

When Amparo mentions the role of the growers in the poisoning of the campesino children (p. 93), Ana Pérez steers Amparo away from dark or difficult knowledge by asking a question about a light or conventional issue: “Cerezita. That’s an unusual name. Es una fruta ¿qué no?” (It is a fruit, right?) (p. 93). Given what Amparo has just said about the growers, a logical follow-up question would have probed further into the actions of the growers. By redirecting Amparo’s attention away from her dark lifeworld, Ana Pérez does not contend with the campesino perspective, one that challenges the official narrative that proposes that no evidence links pesticides to the deaths and deformities of the children (R. Taylor, 1987).

When Amparo implicates the growers more directly a few moments later—“we know Cere turn out this way because Dolores pick en los files cuanda tenía panza [in the fields while pregnant]” (p. 94), the reporter still does not focus on the growers. Instead, Ana Pérez changes the conversation: “Señora, what about the boy?” (p. 94). Although Ana Pérez inquires about Memo’s crucifixion here, a dark issue, she does so in a conventional manner. She focuses on the supposed cruelty of those who exhume the body, not on the cruelty of those who subject an entire community to poisoning. Ana Pérez, therefore, fails to connect the crucifixion to the community’s oppression. After Amparo explains to Ana Pérez why the bodies belong on the cross and not in the earth, Amparo ends the interview abruptly when asked who would commit such an act—a question that again reflects the reporter’s focus on the alleged criminality of the crucifixion, rather than on the causes of the deaths: “Señorita, I don’ know who. But I know they not my enemy. Con su permiso [If you will excuse me]” (p. 94). In a sign of how taxing and exasperating it can be to engage politely in public pedagogy with someone either unfamiliar with or resistant to the campesino perspective, Amparo walks away, leaving Ana Pérez alone in front of the camera that does not broadcast live.

The interview and Amparo's hasty departure unsettles Ana Pérez. She makes concluding remarks "with false bravado" (Moraga, p. 94), as stage directions note, and says to the camera operator that she will edit Amparo out of the broadcast (p. 94). Whether the interview proves embarrassing to Ana Pérez who's corrected by a campesina on several points or whether Ana Pérez deems the interview too risky for a segment of Hispanic California for Channel 5 News (Vigil, 2016), a mainstream outlet, the immediate consequence of Amparo's intervention—her public pedagogy—constitutes the ongoing silencing of campesino views from mainstream television. Ana Pérez will "edit her out later" (Moraga, p. 94), erasing a subaltern voice from the program. Through this example Moraga shows how the mainstream media silences perspectives that could create possibilities for challenging dominant discourses. In the remainder of the play, however, Moraga also shows that Amparo's public pedagogy was not it vain since it eventually bears fruit.

Not only does Ana Pérez's return to the community, her future reporting moves beyond segments of Hispanic California and provides the community's perspectives (Moraga, pp. 110, 132-133, 146-149). In fact, since she does not mention the name of any media outlet as she did before, it appears she's no longer with Channel 5 News. Her return to McLaughlin to cover a protest at the elementary school a couple of weeks after her initial conversation with Amparo heartens Bonnie who has just finished discussing her nightmare: "Look, Don Gilberto! It's the news lady!" (p. 110). This pair of exclamatory sentences signals hope born out of the children's clandestine resistance. Ana Pérez's presence at the school protest signifies a shift in her thinking. Whereas her initial reporting avoids topics that implicate those with power and privilege—the growers and their allies—her subsequent reporting represents insight into the struggles of el pueblo. She not only informs audiences of issues that spark protests, she also provides historical

context from the campesino perspective for understanding the struggles (p. 110). This kind of informed reporting recalls Amparo's engagement with Ana Pérez during their first conversation in which Amparo provides context for campesino struggles. That elements of Amparo's public pedagogy surface in Ana Pérez's later reporting signifies that Amparo's teaching has resonated with the reporter. It appears Ana Pérez has reflected on Amparo's guidance, an indication that knowledge of dark lifeworlds matter.

Conclusion

Dark Lifeworlds Matter, Necessary Theatre Matters

The existence of dramatic works expressing Chicanx people's struggles for survival constitutes necessary theatre and attests to the unacknowledged and unaddressed dark lifeworlds of la raza in the U.S. (Broyles-Gonzalez, 1994; Huerta, 1989; Tonn, 2019). The pedagogical approach at the center of necessary theatre, then, exists for a specific purpose: to teach audiences about Chicanx people's lived experiences and garner support for their cause. These dual aims cannot be disentangled because witnessing la raza's struggles on the stage transforms audiences. The reason for this effect centers primarily on the real-life ethical dilemmas presented in the plays. In *Heroes and Saints*, for example, the brutalities inflicted upon the campesinos can be justified only by privileging a base rationale: a system rooted in plantation slavery—agricultural exceptionalism (Rodman et al., 2016). This recognition as the play unfolds increases the moral authority of the campesinos whose struggles to survive serve as a barometer for U.S. society's capacity for justice. While explicit solutions to the injustices portrayed in the play do not figure prominently in Moraga's work, her staging of violations to human dignity exposes the cruel logics that underpin industrial agriculture. This staging, as this chapter shows, humanizes the struggles and raises pointed questions about for-profit food production and U.S. societal values.

It also cultivates empathy for and generates interest in the plight of campesinos. Such is the transformative power of necessary theatre, a theatre rooted in critical public pedagogy.

While *Heroes and Saints* operates as a form of public pedagogy, the teaching that occurs within the play also reflects dimensions of this form of pedagogy. The most important figure for the transmission of campesino knowledge in the play is Cerezita. After years of learning from the public pedagogy of her people's oppressors, this disabled and mutilated teenager disrupts hegemonic discourses about U.S. society through her words, wounds, and actions (Moraga, 1994, pp. 134-135, 148-149). In her first (and final) attempt at public resistance, this miracle child, as Dolores refers to her beloved daughter (p. 131), ultimately teaches her community, her oppressors, and the public that some things are worth dying for, such as the preservation of la raza. While the children die from the growers' use of pesticides, the growers conveniently position the crucifixions, that is, the campesinos' attempts at self-defense, as crimes meriting death. In this way, the play "clearly speaks to the wider history of criminalized Chicano social protest" (Lopez, 2003, p. 30;). The guards that surveil the community in helicopters emphasize this point. In this way, these guards can be construed as death squads and, as with other aspects in the play, including the lullaby and news from Spanish-language radio (Moraga, 1994, pp. 115, 117), allude to the transnational nature of the campesino struggle reflecting the scale of the harms caused by U.S. agribusiness. That humanitarian and ethical reasons underlie necessary theatre's passionate and urgent appeals for support underscores the injustices confronting Chicanx communities. These injustices require the attention of the greater U.S. public for social change, hence the tradition of public pedagogy in necessary theatre (Huerta, 1989, pp. 5-9; Diaz, 2013, p. 48).

A significant outcome of the children's and Amparo's public pedagogy concerns the education of Ana Pérez, a member of the media who has the potential to reach mass audiences through her reporting. Ana Pérez's return to McLaughlin after Amparo's tutelage signals hope for the subaltern community who require media attention to generate public support for their cause. The campesinos are trapped in a dark and unnatural world where industrial agriculturalists profit from lawfully poisoning the land. As in real life (Pulido, 1996), these wealthy and powerful U.S. Americans show little compassion toward the campesinos in McLaughlin. To this day they thrive politically and economically by lobbying to maintain an unjust system (Rodman et al., 2016, pp. 91-93; De Anda, 2015). While there's nothing unreal about how growers suppress unrest in McLaughlin and prevent adults from protecting their children (Parlee & Bourin, 1986), Moraga's use of magical realism to depict the children's resistance speaks the unspeakable truth of their oppression—campesinos face a slow extermination in the U.S. Moraga's masterpiece unsettles. It angers and provokes. It makes forgetting about the campesinos impossible. As the play shows, the suffering of the campesinos cannot be addressed through technical solutions that leave existing conditions unchanged (Levenstein & Wooding 2000). Through intimate portrayals of dark and intolerable lifeworlds, however, Moraga proposes an end to the unnatural system that makes possible this "valle de lágrimas" (valley of tears) where God "no tiene oídos" (doesn't have ears) (p. 137).

Chapter 5 Conclusion: Historically White Schools of Education as "Sites of Extreme Suffering": Advancing Inclusive Education Despite the Barriers

Knowing a topic, no matter at what level of depth, is only one component of the competency to deploy this knowledge in service of transformative goals, such as supporting school change.

—Fernando Reimers (2021)

Reaching out to diverse students who are now coming to American colleges and universities rests in part on transforming the college curriculum.

—Clifton Conrad and Marybeth Gasman (2015)

Despite the growing body of literature highlighting the importance of storytelling for environmental studies and for environmental education in schools of education (O'Gorman et al., 2019; Oziewicz, 2022a, 2023; Martín-Ezpeleta et al., 2022; Sze, 2002), incorporating a storytelling approach, particularly an inclusive one, such as the one outlined in this project, remains an elusive goal. Though my conception of inclusive environmental education focuses on campesino ecotheatre, this emphasis is but one part of a larger project on inclusive education through a *BIPOC and a we-speak-for-ourselves storytelling approach*. While conceptualizing an inclusive approach to environmental education is necessary for implementing such a method, understanding the challenges to existing environmental education approaches is necessary as

well. For instance, reflecting on barriers to climate change education can also increase understanding of potential barriers associated with implementing an inclusive approach. Moreover, since this project on inclusion encompasses ethnic studies, that is, the study of historically marginalized groups' experiences from their perspectives, reflecting on the challenges to bringing such an approach into the curriculum can also illuminate barriers. This work can, in turn, help advocates and instructors better prepare to address the challenges.

Despite the challenges, the aims of this inclusive project align, to a great extent, with calls for inclusion at institutions of higher education. These calls, emanating from diverse voices (Chung & Harrison, 2015; Conrad & Gasman, 2015; Stentiford & Koutsouris, 2022; Winkle-Wagner & Locks, 2014), including BIPOC graduate students as well as faculty members in schools of education (Open Letters, Appendix), underscore the importance of conceptualizing and building an inclusive curriculum, one that addresses the long history of exclusion in higher education (Stentiford & Koutsouris, 2022). But this inclusive project matters for other reasons as well. For instance, as institutions of higher education rethink environmental education, new initiatives tend to emphasize climate change education, while still excluding, or only partially addressing, the following issues: 1) the difficult knowledge of environmental racism, sacrifice zones, and state-sanctioned violence; 2) the vast environmental degradation and suffering in BIPOC communities across the globe resulting from U.S. military policy (Gottesdiener, 2020; Hickman, 2016; Jirau-Colón et al., 2020; Pelet, 2016; Torres-Vélez, 2021; Waugh & Lien, 2010; Zierler, 2011); and 3) institutional partnerships with chemical companies that unleash highly toxic substances into the world that alter and ravage lives and landscapes for generations (Adelson et al., 2021; Doan, 1967; K. Olson & Cihacek, 2022a; K. Olson & Cihacek, 2022b; K. Olson, 2023; Stop Dow, 1965-1972). Yet, as this project contends, foundational knowledge of

these difficult historical matters and the resulting activism—farmworker movements, campesino ecotheatre, and the environmental justice movement—is necessary for understanding the behaviors and ideologies that fuel climate change. Thus, while climate change education initiatives across institutions are important and reflect a growing recognition of the need to rethink the curriculum (Reynolds et al., 2010), it is vital to ensure that BIPOC and we-speak-for-ourselves storytelling is not only included, but foregrounded.

In this concluding chapter, as a way of gesturing toward a future practice of storytelling as an approach for fostering inclusive environmental education, I first discuss my conceptualization of inclusive education. In this section, I highlight evolving notions of inclusive education and discuss the turn to *inclusive curriculum*. I then discuss the importance of considering inclusive education in schools of education given that these historically White and typically feminized learning spaces constitute sites of suffering for some BIPOC students and faculty. Here, I share the perspectives of BIPOC faculty and students by referencing scholarly literature and also open letters submitted to deans and the larger community (Appendix). Next, I discuss exclusion and whitestream education in schooling as well as the need to rethink pedagogical practices. I then describe some of the challenges to climate change education as a way of reflecting on potential challenges to a BIPOC storytelling approach to environmental education. While this chapter does not offer a blueprint for addressing the varied challenges associated with inclusive environmental education, I end the chapter by highlighting two examples of ecotheatre inspired by El Teatro Campesino—*La Quinceañera* (*Sweet Fifteen*) (1986) and *El Moscas y los Pesticidas* (*"Moscas the fly" and the Pesticides*) (2009)—for understanding how this grassroots theatre troupe can play a role in fostering inclusive environmental education. At a time when institutions and schools of education solicit feedback

for envisioning a future campus and school of education and make plans for redesigning the curriculum to incorporate climate change education, El Teatro Campesino's vibrant, urgent, and enduring legacy can play a role in supporting Black and Brown futures.

Inclusive Curriculum in Schools of Education

Some researchers credit the Universal Declaration of Human Rights of 1948 as the impetus for conversations regarding equal access to schooling in traditional settings and parental choice (Foreman, 2020). Starting in the mid 1970s, after the Education of All Handicapped Children Act in the United States in 1975, inclusive education increasingly began to be associated with advancing the full participation of students with disabilities in K-12 schools (Foreman, 2020). More recently, scholars have pointed out contradictions with such inclusion. They note that inclusion is often used to reinforce categories and practices that pathologize children (Yergeau, 2018), including in schools (Erevelles, 2005, 2011). Erevelles (2005) draws attention to this matter: "Despite the move to integrate more students with disabilities into regular classrooms," she notes, "new labels, like 'at-risk', 'learning-disabled', 'emotionally-handicapped', and 'gifted and talented', continue to segregate children in the name of upholding academic standards" (p. 434). Other scholars note that labels pertaining to inclusion usually refer to "difference" that requires more exclusion, such as sending children with special needs to "inclusion rooms" for additional interventions (Artiles et al., 2010; Thomas & Loxley, 2022). In a higher education context, an area especially relevant for this project, researchers note that exclusivity, not inclusivity, has historically been the norm. For instance, education scholars Lauren Stentiford and George Koutsouris (2022) note that "women, ethnic minorities, working-class, disabled, and mature students," sometimes viewed as nontraditional students, have

historically been excluded from higher education, not only at the "point of access," but also by the "structures and cultures that permeate within universities" (p. 1250).

While Stentiford and Koutsouris (2022) write from a U.K. perspective, the exclusion they describe pertains to the U.S. as well (Conrad & Gasman, 2015). Today, however, though college campuses in both a U.K. and U.S. context may reflect a more diverse student body and may create "welcoming educational environments," the notion of what constitutes an "inclusive curriculum," or inclusive education remains unclear. Indeed, researchers Stentiford and Koutsouris (2022) found "little consensus" in the scholarly literature about the meaning or the theoretical underpinnings of inclusive curriculum (p. 1251). They conclude, therefore, that "inclusion as an educational discourse [. . .] needs much greater critical attention, including at the curricular level"; moreover, they posit that understanding how disciplinary context might affect conceptualizations of inclusion is important as well (p. 1267).

Historically White Schools of Education as "Sites of Extreme Suffering": Open Letters

Stentiford and Koutsouris's (2022) findings as well as Conrad and Gasman's (2015) ideas for educating a diverse nation provide a glimpse of what a more inclusive education in higher education might look like. This endeavor is especially important for environmental education in a school of education context because, as education scholars have noted, schools of education and teacher preparation programs "continue to perpetuate white supremacy [. . .] through various forms of violence that render *them sites of extreme suffering* [my emphasis]" (Carter Andrews et al., 2019, p. 4; Marom, 2019; Nenonene et al., 2021; Vasquez, 2019, 2022). BIPOC students and faculty members are particularly affected by this violence and, thus, many are committed to disrupting white supremacy and to advancing a more humane school of education community

(Adedoyin, 2021; Carter Andrews et al., 2019; Open Letters, Appendix; Sleeter, 2001, 2017; Sleeter & Zavala, 2020; Vasquez, 2021, 2023).

In the last decade, for instance, BIPOC graduate students in the U.S. have written open letters to voice their concerns regarding the hostile racial climate, neglect, and abuse of power in their respective historically White schools of education. In the letters, the students provide guidelines for addressing the violence and the enduring intergenerational harm that radiates from the violence. For my theorizations on inclusive education, I draw from the following open letters to school of education communities: Open Letter #1 from graduate students of color at the School of Education and Information Studies at the University of California at Los Angeles, November 13, 2013; Open Letter #2 from Black graduate students at the School of Education at the University of Michigan, June 19, 2020; Open Letter #3 from School of Education faculty at the University of Michigan, September 4, 2020 (A response to Open Letter #2); and Open Letter #4 from Black graduate students at the School of Education and Information Studies at the University of California at Los Angeles, January 19, 2021 (a second call to action over seven years after the November 2013 open letter [Open Letter #1]). The perspectives expressed in these open letters regarding the hostile racial climate in schools of education matter for this project on advancing inclusive environmental education through BIPOC storytelling. For this reason, I have included them in the Appendix for audiences to read and reflect upon while engaging with this dissertation.

These open letters reveal the ongoing violence and harm in schools of education resulting from white supremacy, neglect of historically underrepresented students and communities, and other forms of abuse of power. They also underscore the need for schools of education to transform their leadership as well as their "culture, actions and interactions, norms, policies, and

practices" (Open Letter #3, 2020, Appendix C). A case in point concerns a group of faculty members at the School of Education at the University of Michigan (now the Marsal Family School of Education) who crafted a response to one of these open letters (Open Letter #3, 2020, Appendix C). The open letter they responded to came from their own students—the Black Graduate Collective at the University of Michigan (Open Letter #2, 2020, Appendix B). In the letter, which they addressed to the dean, the faculty members acknowledge the hostile climate in the School of Education at Michigan and express their "readiness to engage in the work to confront anti-Black racism and the persistence of white supremacy in the SOE [School of Education], in our classes, on our research projects, and in our community events and programs in the School of Education" (Open Letter #3, 2020, Appendix C). While this response corroborates the perspectives of the Black Graduate Collective (Open Letter #2, 2020, Appendix B), it remains to be seen if the University of Michigan Marsal Family School of Education (not only a select group of professors) as well as their diversity, inclusion, justice, and equity (DIJE) project will publicly acknowledge and address the Black Graduate Collective's open letter (Open Letter #2, 2020, Appendix B). Additionally, will they acknowledge the labor and courage of these students in envisioning a much-needed transformation in the Marsal Family School of Education? I am not aware of such acknowledgements to the 2020 open letter by the Black Graduate Collective.

Faculty members and leaders in schools of education have a role to play in transforming these sites into more humane and inclusive spaces. They can, for instance, as select education faculty at the University of Michigan expressed in their response to the open letter by Black graduate students at their own institution (Open Letter #2, 2020, Appendix B), commit to "center[ing] the scholarship, voices, and ideas of Black, Indigenous, and scholars of Color in our

courses and to develop[ing] our skills to enact concretely our commitment to anti-racist pedagogies to disrupt anti-Black racism and white supremacy in teaching practices" (Open Letter #3, 2020, Appendix C). To be sure, this kind of commitment, while important, does not guarantee that leadership, faculty, or the culture at schools of education will change. For instance, while these open letters may prompt some individual faculty members to pen their own open letter in support of graduate students (Open Letter #3, 2020, Appendix C), or prompt changes within the institution that appear to consider issues raised in the letters, engagement with historically underrepresented students may not improve. Indeed, Black graduate students at the University of California at Los Angeles felt compelled to craft a second open letter in 2021 after leadership and faculty failed to act on the 2013 open letter by BIPOC students (Open Letter #1, 2013, Appendix A; Open Letter #4, 2021, Appendix D). Hence, discussions regarding a comprehensive or "holistic" approach to environmental education through BIPOC storytelling in schools of education must attend to the hostile racial climate prevalent in historically White schools of education. Importantly, the ideas regarding transforming schools of education expressed in these letters provide a rationale for my work on inclusive environmental education.

That some schools of education represent "sites of extreme suffering" for many students and faculty members, especially BIPOC people, underscores the importance of theorizing inclusive environmental education. This effort is particularly important during a time of renewed attempts to silence BIPOC knowledge and perspectives (Bellino & Celeste, 2023; Tichavakunda, 2021). Ethnic studies, I propose, offers ways for thinking about inclusive environmental education. This field (ethnic studies) in higher education emerged through the concerted efforts of historically excluded groups and centers their experiences (Chung & Harrison, 2015; Deloria & A. Olson, 2017; Dunbar-Ortiz, 2021; La Fountain-Stokes, 2021; A. Olson & Kelderman,

2016; Rojas, 2007; Urrieta & Machado-Casas, 2013; Vasquez & Altshuler, 2017; Vasquez, 2018). Thus, questions about whose stories, perspectives, and ideologies will be examined; what pedagogical approaches will be enacted; and who will lead the discussion and for what purpose—all matter (Alberto, 2022). My work, for instance, acknowledges the voices of subaltern and historically marginalized groups by centering their cultural productions for environmental education in schools of education. In this way, my work also acknowledges the voices of BIPOC students in the Open Letters (Appendix A) by extending the conversation regarding ethnic studies in schools of education into environmental education.

Addressing Exclusion, Desconocimiento, and Whitestream Education

The legacy of white supremacy in schooling in the U.S. can lead to misreadings that uphold *desconocimiento* (willful ignorance) about communities of color and the poor (Anzaldúa, 2002; Lopez, 2016, 2019; Spring, 2016). Such misreadings are well documented in the scholarly literature (Dei & Kempf, 2006; Denis & Schick, 2003; Mills, 2007; Tuana, 2017; Urrieta, 2015; Yancy & Davidson, 2014). For this reason, in addition to advocating for inclusion, as BIPOC students have historically done to reshape institutions of higher education into more inclusive and humane spaces (Matthew Johnson, 2020; Open Letters, Appendix; Rojas, 2007; Sleeter & Zavala, 2020; Vasquez, 2023), attention to pedagogical approaches is necessary as well. For instance, depending on instructors' knowledge, pedagogical approach, and ethics, examining stories by and about historically marginalized groups can lead to what I refer to as *educational catastrophes*—misreadings, misrepresentations, and exclusion of BIPOC peoples' experiences. While students of color, among others, may witness such events in their daily lives, education scholar Luis Urrieta documented his experience. It occurred while he, as a doctoral student, conducted an ethnographic observation in a secondary English class in North Carolina. In this

example, Urrieta (2015) relates that class discussion about a story of a Mexican paper flower street vendor devolved into a familiar and troubling binary: pity for the street vendor or condemnation for her lack of enterprise:

> The class in my opinion was a catastrophe [. . .] because [the instructor] did not know how to lead the discussion to promote critical thinking skills beyond a binary. In this case, a binary of pity and laziness. [. . .] What more could she have done? Well, there's a lot more she could have done. It would have required her to learn some more about the context, perhaps anticipate some of the comments, but most importantly, it would have required her to unlearn a lot more about her students' and her own assumptions, especially about teaching and the un-neutrality of teacher neutrality. [. . .] Her knowledge of the complexity of Mexican society was very limited as well as her knowledge of global economic restructuring, gender, and class oppression. [. . .] This lesson inadvertently re/centered a colonialist narrative that justifies race, gender, and class oppression in Mexico and international global, North-South political-economic domination. (p. 2)

In his assessment of the lesson, Urrieta notes the instructor's limited knowledge of Mexican society and colonialism, which caused her to uphold the status quo by recentering a colonialist narrative, one justifying the exploitation and abuse of racialized and marginalized groups across the globe (2015, p. 2). Another issue, however, may also play a role in creating educational catastrophes such as this one. Literary journalist Katie Worth (2021) relates that educators' political ideologies can affect how they teach, so insufficient content knowledge, as Urrieta emphasizes, may not be the only factor involved in misreading and misrepresenting BIPOC peoples' experiences. Instructors, for instance, may avoid specific topics or ideas that do not

align with their political views or that they believe may create discomfort among students (Worth, 2021). The concept of motivated reasoning, whereby humans disregard information that challenges their beliefs, promotes such faulty logic and willful ignorance (Worth, 2021; Tuana, 2017).

Nevertheless, as Urrieta notes, by not providing the class with pertinent cultural or historical context, and by excluding the perspectives of the people affected, the instructor narrowed the possibilities for critical engagement with the text. This kind of uncritical engagement in education, intentional or not, Urrieta notes, "remains part of enduring colonialist enterprises that [complement] continuous re/emerging forms of Whiteness, and sustain foundational and structural White supremacy" (2015, p. 2). Helping to avoid these kinds of catastrophes would require what Urrieta refers to as "unlearning the whitestream" (2015, p. 2). Canadian scholar Claude Denis theorized the concept of whitestream in the late twentieth century. Drawing from the work of both Denis (1997) and Indigenous scholar Sandy Grande (2004), Urrieta describes the concept of whitestream as "the idea that while society (Canada or the U.S.) is not completely White demographically, it is principally and fundamentally structured on Anglo-Canadian practices, principles, morals, and the values of White supremacy, that include social, political, economic, and legal systems" (2015, p. 4).

According to Urrieta (2015), given the dominance of whitestream society, education in the U.S. operates within a framework of colonialism. In such a society, the teaching of white supremacy as neutral and normal is not confined to those in the dominant group alone, but to anyone, including "culturally and linguistically diverse (CLD) people, actively promoting or upholding White models as the goal or standard for knowledge and success" (p. 4). Unlearning the whitestream, then, requires effort. As Latinx scholars have collectively noted, *how* and *why*

one teaches Latinx/Chicanx cultural productions matters (Aldama, 2015). By not providing historical and cultural context for preparing students to examine such work, instructors may lead students to (re)produce deficit narratives, uphold dehumanizing perspectives, and promote binaries rooted in white supremacy. These misreadings diminish opportunities for developing what Chicana scholar and theorist Gloria Anzaldúa (2002) refers to as conocimiento (compassionate awareness) of historically marginalized groups.

But such misreadings also hold material consequences for the racialized communities represented in the texts. They can, for instance, influence policy decisions, institutional practices, and democratic and social engagement, such as by affecting relationships with people of historically marginalized groups across communities, including in school sites (Moraga, 1994; Rivera, 2008; Vasquez, 2018; Viramontes, 1995). Thus, the misreadings constitute educational catastrophes, but also social catastrophes. Accordingly, preparing students to engage thoughtfully with BIPOC productions is important for interrupting the violence of whitestream education, including in historically White schools of education. Such engagement requires much from instructors, including providing context for the experiences of BIPOC people. But it also requires concerted support from university officials and leadership across disciplines and programs, including pre-professional programs, such as schools of education.

Advancing Inclusive Education: Rethinking Pedagogy, Transforming the Curriculum

As a way of understanding the significance of teaching ethnic cultural productions, or ethnic studies, in mainstream college classrooms, I discuss the teaching approach of Paula Moya, a literary scholar of Mexican/Latinx descent who teaches in the Department of English at Stanford University, a historically White institution. In “Teaching the Fiction of Helena María Viramontes,” the concluding essay in Frederick L. Aldama’s edited volume, *Latina/o Literature*

in the Classroom: Twenty-First Century Approaches to Teaching (2015), Moya relates her pedagogical approach. She describes how and why she prepares her students to engage with Chicanx/Latinx texts and, specifically, works by Chicana writer Helena María Viramontes whom Moya (2015) characterizes as "one of the most important Latina writers to have emerged in the last 30 years" (p. 305). Because of the insight her comments afford, I cite the passage at length:

> The temporal—and oftentimes cultural—distance between Viramontes's characters and my Stanford [University] students means that they rarely have access to the range of interpretive schemas they need to appreciate Viramontes's work. This places a burden on me to provide basic historical and sociocultural background. [. . .] [T]he more students know about the contexts from which Viramontes's fiction emerged, the better their comprehension of her work can be. Consequently, I preface a discussion of her fiction with information about Mexican Americans as a racialized minority group within the United States, the Chicano Movement, and the development of Chicana and women of color feminism. I draw material from a range of sources [. . .] historical sources [and] anthologies. [. . .] In a class focusing on Chicano/a literature or the Chicano/a experience, I may charge my students with doing background research at the beginning of the quarter, allowing them to present their findings to their classmates in multimedia presentations. (p. 306)

From an instructor's point of view, this example reveals some of the challenges associated with teaching Chicanx/Latinx cultural productions in historically White institutions. Moya, for instance, discusses the necessity of providing historical context for examining U.S. ethnic literature in a historically White college classroom. It is important, however, not to conflate teaching ethnic literature or ethnic studies with teaching mainstream courses across campus.

Mainstream courses, for instance, may not engage with difficult historical knowledge pertaining to marginalized people. Indeed, there would be no need for race and ethnicity courses on college campuses if mainstream courses explicitly addressed this difficult knowledge. Ethnic studies requires grappling with difficult knowledge, unlearning, as Urrieta (2015) notes, and rethinking deficit narratives, including those taught in mainstream college classrooms (Pellow, 2020), about historically excluded groups.

While Moya (2015) refers to the challenges of teaching ethnic literature in vague and perhaps neutral terms—as "temporal—and oftentimes cultural distance"—it is important to consider critically why such a "distance" and "burden" exist (p. 306). From a critical historical perspective, another reason for this "distance" may include historically White institutions' and K-12 schools' long history of excluding BIPOC people's experiences from the mainstream curriculum across disciplines and also misrepresenting their experiences (Spring, 2016), to say little of the historical and often ongoing inability or unwillingness of such institutions to recruit and retain BIPOC people, particularly in tenure-track positions (Conrad & Gasman, 2015; Matthew Johnson, 2020; Open Letters, Appendix; Rojas, 2007; Spring, 2016; Vasquez, 2018, 2022; Woodson, 2023). Exclusion of racialized groups on a massive scale from participation in historically White institutions in the U.S. triggered the development of minority serving institutions beginning with historically Black colleges and universities in 1837 (Cheyney University, 2023). Other institutions include Tribal colleges and universities; Asian American, Native American, and Pacific Islander serving institutions; and Hispanic serving institutions (Conrad & Gasman, 2015).

As a result of serving BIPOC people across generations and of evolving into sites that better serve the needs of BIPOC students (Gasman, 2013), these "minority" serving institutions

now stand poised to assist historically White institutions with addressing their legacy of white supremacy, racial injustice, and exclusion (Conrad & Gasman, 2015). Addressing white supremacy, then, as history has revealed (Matthew Johnson, 2020; Open Letters, Appendix), is typically not something that leadership at historically White institutions can undertake on their own (Conrad & Gasman, 2015). They require assistance, especially from BIPOC people committed to inclusive education and not prone to "playing along" (Táíwò, 2022), a phenomenon I discuss later in this chapter.

In their influential work, *Educating a Diverse Nation: Lessons from Minority-Serving Institutions* (2015), education scholars Clifton Conrad and Marybeth Gasman attend to the legacy of exclusion at historically White institutions, which they refer to as mainstream institutions. They note, for instance, the effects of such exclusion. In one example, Conrad and Gasman (2015) state that "many faculty members and staff in mainstream higher education know little about the history, challenges, strengths, and perspectives that traditionally underrepresented students bring to college," a lack of awareness that often contributes to historically underrepresented students' negative experiences (p. 9). Indeed, this lack of historical and cultural knowledge on the part of faculty, staff, and university officials constitutes one of several issues that Black and BIPOC graduate students in historically White schools of education emphasize in their open letters (Appendix). In 2021, for instance, Black graduate students at the School of Education and Information Science at the University of California at Los Angeles demanded training sessions for faculty and students in an effort to help stem the ignorance and perpetuation of anti-Blackness: "Anti-Blackness is ingrained in all levels of the U.S. educational system; however, graduate students (and faculty alike) are not required to critically examine anti-Black racism on an interpersonal, institutional, and structural level. As such, many of them perpetuate

anti-Blackness in their teaching, research, and practice" (Open Letter #4, 2021, Appendix D). Black graduate students at the School of Education at the University of Michigan also highlight this perspective (Open Letter #2, 2020, Appendix B).

At the same time, Conrad and Gasman (2015) discuss the importance of curricula reflecting the histories of historically underserved students. Students, they state, "need colleges that provide them with opportunities to study the stories of their cultures and their places in them and also to reflect on the ways in which their futures are emerging from their pasts. [. . .] Reaching out to diverse students who are now coming to [U.S.] American colleges and universities rests in part on *transforming the college curriculum* [my emphasis]" (Conrad & Gasman, 2015, p. 273). In this way, Conrad and Gasman's work connects with the experiences Urrieta and Moya relate. Urrieta's experience shows why historical and cultural literacy (and more) matter for K-12 teachers and, thereby, schools of education and teacher preparation as well. Moya's example reveals why such literacy matters for instructors in higher education. Moreover, Urrieta's experience coupled with Moya's approach raises questions about how to address the relative absence of ethnic studies in the mainstream curriculum, including in schools of education, and how to stem the misreadings. This issue is also noted in the open letters (Appendix). For instance, in 2013, at the School of Education and Information Studies at the University of California at Los Angeles, graduate students of color demanded that "Race and Ethnic Studies" be integrated "within the curriculum across all divisions" (Open Letter #1, Appendix A).

Similarly, to address the lack of awareness of Black experiences and the corresponding anti-Blackness that ensues, Black graduate students at the School of Education at the University of Michigan—the Black Graduate Collective—demanded that their school "Offer *and* require

more courses that explicitly address anti-racist, abolitionist, culturally relevant/social justice teaching" (Open Letter #2, 2020, Appendix B, emphasis in original). "To be anti-racist as a school," they note, "means that we do not offer *any* SOE [school of education] classes that perpetuate violence through color-blindness or race neutrality" (Open Letter #2, 2020, Appendix B). Importantly, the students also remind the community at the School of Education at the University of Michigan why anti-racist work is crucial: "Racism pervades every discipline and every educational practice given the eugenic, genocidal, and assimilative origins of the U.S. schooling project" (Open Letter #2, 2020, Appendix B). As a result, they state that "all classes, from core content to advanced methods, must actively take on anti-Blackness and anti-racism in their curriculum" (Open Letter #2, 2020, Appendix B).

The graduate students who comprise the Black Graduate Collective also critique the School of Education at the University of Michigan for offering "too few courses that cultivate the skills, mindsets and knowledge for anti-racism, culturally relevant pedagogies, and social justice teaching both in theory and/or practice" (Open Letter #2, 2020, Appendix B). Therefore, they aim to transform the curriculum, just as Conrad and Gasman (2015) assert mainstream institutions do for educating a diverse nation. Accordingly, the Black Graduate Collective also note the following:

> Anti-racist work and anti-Black racism are not added layers [to the curriculum]. If we say that we are graduating educators and scholars who support *Black and Brown futures* [my emphasis], then these frameworks need to be engaged at all course levels. [. . .] No syllabus that excludes or de-centers BIPOC contributions to education should be permitted at SOE [School of Education]. (Open Letter #2, 2020, Appendix B)

Again, whether officials, administrators, faculty, and researchers across mainstream institutions, including the ones from which the open letters emerge, will heed the words of BIPOC students remains to be seen. At minimum, institutional acknowledgement of the open letter(s) in their recurring requests for feedback for envisioning a future campus would show a commitment to BIPOC concerns and to creating a more just and humane institution and U.S. society.

In my experience, however, I have not seen a university-sponsored announcement soliciting feedback from the university community that mentions open letters by BIPOC students or by faculty professing solidarity with them. In January 2023, for instance, the School of Education at the University of Michigan solicited feedback from students to develop an "action plan" for diversity, equity, justice, and inclusion (DIJE). In their request, they neglected to mention the open letter the Black Graduate Collective had written in June 2020 (Open Letter #2, Appendix B). Some new members of the school community, students and faculty alike, were unaware of the open letter's existence, thus prompting one of the letter writers still enrolled in the school to inform the community of the letter; this individual added that little to nothing had been done regarding concerns raised in the letter.

Omitting a reference to the open letter(s) while university officials solicit input concerning diversity, equity, and inclusion disregards the labor BIPOC students have devoted to envisioning a future campus; erases the contributions of BIPOC peoples from institutional history; raises questions about institutional surveillance and BIPOC peoples' intellectual property; and, thus, promotes further distrust. Perhaps such omissions will cease as more students raise this issue. The project envisioned in this dissertation—a BIPOC and a we-speak-for-ourselves storytelling approach for environmental education—matters for building a more inclusive curriculum and for supporting "Black and Brown futures" (Open Letter #2, 2020,

Appendix B). Reflecting on examples that have advanced inclusive education matter for this project as well. For this reason, I share an example that inspires my work.

A Plan for Advancing Inclusive Education

To reflect on a noteworthy example of inclusive education, I begin by sharing a story, one documented in the scholarly literature. This example describes how a group of educators and a poet/performer found ways to engage a group of historically marginalized college students whose knowledge and experiences rarely receive attention in the official curriculum (Alvarez et al., 2021). Spanish language and literature scholars devised a course that centered the lives of migrant students at the University of Texas-Pan American (now known as the University of Texas at Rio Grande Valley). They also enlisted the support of Tato Laviera, a Nuyorican Afro-Latinx poet and playwright. Laviera's creative writing and performing arts background, his embodied knowledge of subaltern struggles, as well as his warm affect made him an ideal instructor for the predominantly Mexican-origin migrant students. In the class, Laviera invited students to discuss, document, and enact their lives, and he often modeled how to perform the assignments by drawing from his own experiences as a member of the Puerto Rican diaspora.

With Laviera as their guide and mentor, the students felt comfortable reflecting on their lives and sharing their experiences with their classmates, something they rarely felt comfortable doing in their other classes. As a result, they excelled in their performances, which they eventually shared with family members as well as audiences beyond the classroom space. Students' confidence, sense of belonging, and academic achievement increased as a result of Laviera's student-centered pedagogical approach. This story reflects a broader conception of inclusive education, one that involves more than simply adding inclusive content or inclusive terminology into the curriculum. Content, pedagogy, and the welcoming of all students in the

class along with the Laviera's desire to know more about students' histories, challenges, and perspectives all matter for inclusive education in this example.

Additionally, Laviera's expertise, warm affect (Rowe et al., 2015), and multilingual and bicultural background enabling him to connect genuinely with students of marginalized groups but also with diverse faculty and staff made a difference in the lives of his students. This more nuanced conception of inclusive education aligns with my views on the subject. In terms of building a more inclusive environmental education, however, especially by advancing a BIPOC storytelling approach, it is important to understand that challenges exist beyond those previously articulated in this chapter. As a result, these challenges merit the attention of communities interested in advancing inclusive education and addressing hostile learning spaces in mainstream institutions.

Documented and Potential Challenges to Environmental Education

Interestingly, the scholarly literature promoting ecocriticism in schools of education does not explicitly address how future teachers can integrate their environmental knowledge into the school curriculum to guide students (Martín-Ezpeleta et al., 2022; Oziewicz, 2022a). Given the political dimensions of and the limited opportunities for direct environmental instruction outside the science curriculum, particularly in a U.S. context, this question seems urgent, but also risky. For instance, regarding climate education, literary journalist Katie Worth relates some debates regarding curriculum. Worth (2022) notes, for instance, that U.S. oil and gas officials have "manipulated the standards for courses and textbooks for kindergarten to 12th grade" (p. 95). This situation echoes past industry intervention or interference. Nearly ten years before Worth's (2022) exposé, for example, national newspapers and magazines exposed an industry and an educational publisher's partnership for influencing elementary school students' beliefs about

U.S. energy consumption. After partnering with the American Coal Foundation, the nonprofit unit of the coal industry (Bigelow, 2011), Scholastic Inc.—a major publisher of children's books and other educational material used across K-12 schools—produced *The United States of Energy* (Lewin, 2011). This material served as curriculum for fourth grade students yet failed to mention the problems associated with some forms of energy, such as coal use and its role in climate change.

These omissions led some commentators to view the material as propaganda—"the worst kind of corporate brainwashing" (Lewin, 2011). As a result, after increasing dissent, Scholastic ended the partnership and ceased distributing the materials. Scholastic did not, however, disclose the amount the coal foundation had paid them for producing industry-influenced curriculum (Lewin, 2011). This industry interference trend has not abated. For instance, Louise Boyle, a senior climate correspondent with *The Independent*, reports that in February 2023, the Heartland Institute mailed 8,000 textbooks "filled with misleading claims" and "disinformation" regarding climate change to science teachers across U.S. schools (2023, para. 3-6). In the article, Boyle (2023) describes the Heartland Institute as a think tank "with a long history of denying climate change and spreading misinformation" (para. 1). She also reports that Heartland Institute, a nonprofit organization, "has received hundreds of thousands of dollars in the past from the fossil fuel industry and its allies, including $676,500 from ExxonMobil" (Boyle, 2023, para. 28). This kind of industry interference in curricular matters—particularly one that falsely claims that the earth "is not experiencing a climate crisis" (Boyle, 2023, para. 2)—creates problems for educators committed to teaching environmental and climate literacy in K-12 schools. Depending on their level of preparation, some educators may experience confusion and uncertainty as a

result of engaging with these kinds of industry-influenced materials. Others, however, might accept the information presented in such texts as scientific knowledge and teach it as such.

In addition to industry-influenced textbooks, commentators have noted that teaching environmental issues in K-12 schools can lead to controversy because it upsets certain segments of society. In her timely book, *Miseducation: How Climate Change is Taught in America* (2021), Katie Worth discusses three major theories for why educators "aren't better at teaching climate science" (p. 44). Worth (2021) arrives at her conclusions after synthesizing and analyzing the scholarly literature on the subject. One theory addresses the education of the teacher. "Depending on where and when they went to school," Worth (2021) notes, citing the findings of recent surveys on U.S. science educators, teachers may not have encountered the subject at all (p. 44). Even today, Worth (2021) continues, unlike biology or chemistry, Earth and environmental science constitute "neglected branches of school sciences" (p. 44). The surveys' findings are telling. A third of high schools do not offer the "neglected sciences," even as electives, and these classes "aren't very popular" in the schools that do offer them (Worth, 2021, p. 44).

Another theory considers teachers' self-censoring. According to political scientist Eric Plutzer, one of the researchers involved with the surveys, "If a teacher thinks climate change is going to be sensitive in their community, chances are they can ditch it. [. . .] They're not expected to cover it at great length. Their students aren't tested on it in a high-stakes test. There's no blowback" (Worth, 2021, p. 45). Put simply, teachers would rather not teach controversial issues in science such as evolution or climate change, especially when there is little incentive to do so—it is not mandated. The question of why it is not mandated raises even more issues. Finally, conservative ideologies presents yet another theory, "the one with the strongest support,"

according to Worth (2021, p. 45). A teacher's political orientation, Worth states, represents the "biggest predictor of how a teacher would approach climate change" (2021, p. 45).

Plutzer's team found that "Right-leaning teachers devote somewhat less time to global warming and are much more likely to encourage student debate on the causes," even though there is no debate around the issue (Worth, 2021, p. 45). As Worth makes clear, "No teacher would encourage a class to debate cell theory, when there is no evidence for a competing theory, and neither should students be asked to debate whether significantly raising the amount of carbon dioxide in the atmosphere does or does not heat the planet" (2021, pp. 43-44). This finding presents a formidable barrier. If conservative ideologies obstruct environmental education about climate change, then it is unlikely that professional development sessions, innovative curriculum, or enrollment in courses on the subject will improve teaching. "More education," Worth (2021) posits, "will rarely prevail on a teacher entrenched in their beliefs" (p. 45).

Worth cites the concept of "motivated reasoning" as a factor for this idea. As previously discussed with respect to the educational catastrophe that Urrieta (2015) witnessed, this phenomenon causes humans to "seek out information that supports the views [they] already hold, and ignore information that challenges those views" (Worth, 2021, pp. 45-46). Citing a study involving middle-school students in North Carolina, Worth (2021) reports that children remain less susceptible to this phenomenon. According to Worth (2021), this idea suggests that the beliefs of the teachers of young people can prove far more influential to children and youth than the beliefs of their family or community. Taken together, these barriers present serious challenges to teaching climate education in K-12 schools. But these theories and ideas regarding barriers to environmental education also matter for teaching about environmental issues in the

non-sciences in schools of education and have implications for fostering inclusive environmental education in schools of education as envisioned in this dissertation.

For instance, while the theories Worth (2021) notes regarding barriers address the question of teaching climate science, they help inform questions concerning teaching in the social sciences and the arts, including literary arts and social studies, in K-12 schools and also in schools of education. Indeed, education researchers Mark Kissling and Jonathan Bell (2020) found four major barriers to teaching environmental issues in the social studies classroom based on social studies teachers' perceptions. These barriers include a lack of comfort, preparation, and knowledge for teaching environmental issues—reflecting teachers' preparation, including in schools of education—and, not surprisingly, given Worth's research and the scholarly literature she draws from, political controversy surrounding environmental issues (Kissling & Bell, 2020; Plutzer et al., 2016). Interestingly, education scholars theorizing a literary-based approach to environmental education in schools of education (e.g., Beach, 2023; Echegoyen Sanz & Martín-Ezpeleta, 2021; Martín-Ezpeleta et al., 2022; Oziewicz, 2022a, 2022b) say little about the political barriers mentioned by Worth (2021) or Kissling and Bell (2022).

Still, despite these barriers, engaging with pre-service teachers and students across programs in schools of education in ways the scholarly literature reflects (Echegoyen Sanz & Martín-Ezpeleta, 2021; Martín-Ezpeleta et al., 2022; Oziewicz, 2022a) can nevertheless help promote foundational environmental knowledge among education students, including some future teachers and school leaders. Thus, even when some official learning spaces in K-12 schools may not offer opportunities for teaching and learning about environmental issues, teachers' foundational knowledge fostered in schools of education can potentially influence their discourses, perspectives, instructional decisions, and engagement with students, families,

community members, and fellow educators. That these factors—both the foundational knowledge and its potential impact—cannot be readily assessed does not mean that they do not matter or play a role in teachers' practice and outlook. Nonetheless, fostering foundational knowledge across programs in schools of education, but especially pre-professional programs such as teacher preparation, depends much on schools of education and mainstream institutions' leadership and inclusive vision, including attention to BIPOC student concerns in open letters (Appendix).

The scholarly literature advocating the use of ecological texts for environmental education is produced by education scholars who do not delegate this responsibility to faculty members in other disciplines or departments in the academy. Rather, the education scholars maintain the importance of providing opportunities for pre-service teachers to engage with a literary-based environmental education within schools of education by faculty who possess a background in K-12 schooling (Beach, 2023; Echegoyen Sanz & Martín-Ezpeleta, 2021; Martín-Ezpeleta et al., 2022; Oziewicz, 2022a). This idea underscores the need for some education faculty to possess knowledge and competencies allowing them to incorporate ecological storytelling—and ethnic studies (Chung & Harrison, 2015), given the aims of this inclusive environmental education project—into the school of education curriculum even as interdisciplinary and transdisciplinary approaches emerge.

At the same time, this idea raises issues, similar to those noted at the beginning of this chapter, about inclusion: whose stories, what perspectives, and which ideologies and behaviors will be examined and, importantly, who will lead the discussion? If faculty and officials at institutions of higher education and schools of education in particular listen to and really hear BIPOC student voices and the voices of faculty members in solidarity with them, as noted in this

dissertation (Conrad & Gasman, 2015; Open Letters, Appendix), then a BIPOC and a we-speak-for-ourselves storytelling approach to environmental education within schools of education would be allowed to flourish.

Building an Inclusive Curriculum in Higher Education: Reflecting on Complexities

This chapter contributes to discussions regarding how inclusive environmental education grounded in ethnic studies can flourish in schools of education. For this reason, I conclude with a vignette about why BIPOC voices, particularly those of students, matter in the academy for inclusive education. While not specifically about environmental education, but certainly holding implications for inclusive environmental education, this vignette reveals some of the complexities and nuances associated with advancing an inclusive curriculum in higher education. Importantly, this vignette reveals why BIPOC students and scholars should have opportunities to lead efforts regarding inclusion in the academy and receive recognition and just compensation for their efforts, as stressed in the open letters (Appendix). In many cases, as evidenced by the scholarly literature and the open letters cited here (Appendix), BIPOC people possess competencies and community and scholarly knowledge regarding their histories, including histories of exclusion and misrepresentation.

In cases where BIPOC people do not lead, misrepresentations can proliferate, making these conflicts difficult to address, even when BIPOC people form part of the discussion, as I relate below in a vignette. Major reasons for this phenomenon include power dynamics, hierarchies, and norms at historically White institutions as well as the fear and inclination to self-preservation these issues engender in some, but fortunately not all, people in the academy (Táíwò, 2022). As a BIPOC doctoral student, I have witnessed misrepresentations on campus, including during class lectures and departmental meetings. But I have been selective in

responding to these events. Nonetheless, no amount of tact and sensitivity on the part of students who intervene can completely shield them from criticism by dominant groups on campus, including professors and university administrators, particularly those who characterize such students as "problematic" instead of reflecting on the merits of students' arguments and on their own discourses and conduct.

Vignette: Addressing Misrepresentations for Advancing an Inclusive Curriculum

During a meeting in 2021 to discuss the mission of the Department of English Language and Literature (or English department), particularly issues regarding inclusion and "minority literatures," a senior-level professor, whom I refer to as Professor Sandra Barker (a pseudonym), conflated Latin American literature with U.S. Latinx literature. When discussing whose stories should be examined in the English department, Professor Barker stated the following: "I am not worried that we don't have coverage of Latin American literature because, I think, that's not actually our job, right—Romance Languages. But I think if we took that on it might help with the enrollment issues, the curricular issues." This comment is confounding and problematic. It also raises questions concerning the documented demise of the humanities (A Changing Major, 2018; Butler, 2020). Moreover, it is not something that I would expect to hear from a faculty member in an English department at a renowned public institution. Nonetheless, it serves as a reminder of how entrenched misrepresentations can become in historically White institutions where faculty in traditional disciplines are often unaccustomed to engaging with U.S. ethnic literature or ethnic studies; or to working with diverse students, staff, and faculty members; or to listening to and addressing students'—especially BIPOC students'—concerns and needs thoughtfully and with humility (Conrad & Gasman, 2015; Open Letters, Appendix).

Ironically, this comment, regardless of intent, silenced conversations about inclusion during a meeting about inclusion. Most disturbing, however, as alluded to already, this comment raises questions about competency and willful ignorance regarding U.S. ethnic literature. Such profound ignorance impedes inclusion (Mills, 2007; Tuana, 2017). Moreover, Professor Barker's comment underscores a disregard for ethnic studies, effectively revealing that some professors, particularly professors of the dominant group, cannot be bothered to learn the difference between two distinct types of literature. Why would an English professor mention Latin American literature during a conversation about "minority literatures"? Why would an English professor state that offering Latin American literature courses might help with enrollment and curricular issues in the English department?

Latin American literature is typically not an area of study within English departments. This is because Latin American literature pertains to the literature of Latin America. Thus, this literature is typically written in Spanish, Portuguese, or in the Indigenous languages of Latin America. As a result, unless English departments radically alter their mission and hiring practices, it is unlikely that they would have the capacity to offer courses in Latin American literature, any more than they would be able to offer courses in Chinese literature, Korean literature, or Japanese literature. Though, as with Asian American literature, English department faculty would presumably be in a position to teach U.S. Latinx literature, as long as English departments, and the institutions of which they form a part, invest in recruiting, welcoming, valuing, and retaining faculty with expertise on the subject. This English professor's comment, therefore, speaks to the long history of misrepresenting and excluding U.S. Latinx knowledge and experiences in historically White institutions, including in traditional disciplines (Aldama, 2015; A. Olson & Kelderman, 2016; Open Letters, Appendix).

In addition, this comment reveals a major reason for the absence and paucity of U.S. Latinx literature courses for several years in this particular English department, including during my time as a doctoral student. In retrospect, this comment also explains why I, after voicing concerns in 2018 and more publicly in 2019 about the ongoing absence of Latinx literature courses in the English department, was directed by my program to the Department of American Culture, where, as noted earlier (Chapter 3), students at this particular institution are typically directed when they inquire about "ethnic studies" (A. Olson & Kelderman, 2016). In other words, English department faculty delegated responsibility to faculty—especially BIPOC faculty—outside of the English department. Interestingly, however, the individuals to whom I was directed and with whom I consulted directed me back to my own program—the English department—to pursue the matter, since that is where Latinx literature belongs, as it forms part of U.S. American literature.

Thus, the absence of Latinx literature courses in the English department has marked my experience as a doctoral student, but, importantly, also the experiences of countless other students—graduate and undergraduate alike—whose time at the academy has coincided with mine. While I can speak about how I navigated this exclusion, it remains unknown if and how other students did so. What is certain, however, is that if, as Professor Barker's comment underscores, faculty in the English department do not understand the difference between two distinct bodies of literature—U.S. Latinx literature and Latin American literature—then there would be no reason to offer courses in U.S. Latinx literature in the English department. Even if Professor Barker was confused and meant to say U.S. Latinx literature or Latinx literature, then it would not make sense for her to delegate that scholarly responsibility to the department of Romance Languages, as she stated.

Given this comment, then, it is problematic that professors lacking competency in U.S. ethnic literature be allowed to speak on matters for which they lack qualification, let alone serve on a committee regarding inclusion and minority literatures in the English department. Would any other discipline or program on campus tolerate such incompetence? Why, then, is it tolerated in this particular English department? What are the costs associated with tolerating incompetence or willful ignorance in the academy? And what kind of leadership prevails in this English department, in the College of which it forms part—Literature, Science, and the Arts (LSA)—and in the overall University, particularly when there was no public discussion in the English department around this issue, even after a BIPOC graduate student addressed the matter publicly? This experience, akin to the one I witnessed in New England at the liberal arts college where a professor attempted to whitewash U.S. history (Chapter 2), alarmed me.

Given the stakes of such misrepresentation and miseducation—ongoing exclusion and dehumanization—I felt compelled to intervene during this meeting. But I waited for professors to speak first, and when they did not, I addressed the misrepresentation as the meeting progressed. I did so in a matter-of-fact manner, by stating that Latin American literature and Latinx literature are not the same thing, and that Latinx literature does belong in the English department. Since Professor Barker never contacted me during the meeting or afterward, I do not know what she was thinking or whether she ever provided an explanation for her words to other members of the English department community. Other professors present at the meeting did not contact me either. Thus, accountability regarding this issue remains unknown. Still, my hope is that my direct intervention helped increase Professor Barker's awareness and, perhaps, the awareness of others at the meeting, so that she (and others) will cease misrepresenting U.S. Latinx literature, a body of literature that clearly belongs in the English department.

In addition to increasing understanding about Latinx literature, I also hope that Professor Barker and others reflected on the harm caused by her willful ignorance (Mills, 2007; Tuana, 2017) as well as on how to address the harm. The lack of competency around issues of ethnic literature and ethnic studies constitutes an educational catastrophe, one with material consequences for BIPOC students, BIPOC communities, but also *all* of U.S. society. Without opportunities to examine U.S. Latinx literature, students, future teachers and leaders, and professionals across sites, as well as current and future faculty members across disciplines, may be susceptible to misrepresentations regarding Latinx people. This susceptibility diminishes opportunities for disrupting false narratives about a group of historically marginalized and dehumanized people and further stokes anti-immigrant sentiment (J. De León, 2015; González, 2022; M. Martinez, 2018; Vasquez, 2018). Moreover, this lack of competency diminishes this institution of higher learning as well as U.S. society by making it difficult to address injustice that affects us all, such as environmental racism and, I posit, its logical consequence—climate change.

That afternoon, as I bore witness to and addressed an ongoing misrepresentation about Latinx people, I imagined I was not the only person in the audience who noted the misinformation. How could I be in a room of about forty people, primarily professors, including women and BIPOC professors, but also a few graduate students? Despite this fact, I, a BIPOC graduate student, was the only person in the room who addressed the issue. Why others were not more vocal regarding this matter is not clear, but it would be remiss to discount hierarchies, power, and authority in the English department and elsewhere in the academy. As such, faculty members may be less inclined to intervene when senior-level faculty members voice misrepresentations or breach community norms. Philosopher Olúfẹ́mi O. Táíwò (2022)

elaborates on this phenomenon in his thought-provoking book, *Elite Capture: How the Powerful Took Over Identity Politics (and Everything Else)*. "[P]ower structures," Táíwò (2022) notes, "give people reasons to *play along*" even when "they see the emperor's ass quite clearly" because, ultimately, "playing along is the safest strategy for obtaining [employees'] objective," a livelihood, and, in this case, I would add, securing and maintaining a place in the academy (pp. 52, 53 59, emphasis in original). This "playing along" phenomenon presents yet another challenge to inclusive education as envisioned in this dissertation.

This legitimate concern that Táíwò (2022) describes suggests that students in the academy cannot always depend on faculty, staff, or students—even BIPOC faculty, staff, or students—to help advance inclusive education. Hence, the "playing along" phenomenon raises questions about diversity, equity, justice, and inclusion initiatives in the academy and also suggests a need for a more horizontal system of governance, such as the one advocated by the authors of the open letters (Appendix). But until that occurs, it is likely that BIPOC students will continue to labor in ways that promote inclusive education and draw attention to injustice, willful ignorance, and abuse of power in the academy. Penning open letters that document the hostile climate in their respective institutions, specifically within historically White schools of education, constitutes an example of this kind of labor. These open letters, then, serve as evidence, beyond what institution-administered surveys and focus groups can likely capture or display to the public, about historical and ongoing realities in mainstream institutions, yet another reason they merit examination by advocates of inclusive education. I share this experience to inform audiences of some of the not-so-visible or readily-acknowledged challenges associated with building an inclusive curriculum so that we—the students, faculty, staff, and

administrators committed to BIPOC inclusion—can work as a community to advance inclusive education. Campesino ecotheatre, as this dissertation proposes, is one approach toward this goal.

Conclusion

The Legacy of Necessary Theatre[16] for Conceptualizing a Curriculum for Inclusion

For historically marginalized communities and people in solidarity with them, turning to the arts, including theatre and performance, makes sense, especially in the absence of institutional support. Theatre often provides opportunities for building meaningful communities, celebrating lives, and communicating BIPOC knowledge, often as correctives to dominant narratives, but also for attempting to protect BIPOC lives (N. De León, 2009; Huerta, 1989, 2018; Lucas et al., 2019; Lucas, 2021; Ryan et al., 1986; Valdez, 1990a; Yosso & García, 2007). Productions by the grassroots theatre troupe El Teatro Campesino represent a prime example that encompasses all of these elements. Born in the agricultural fields of the U.S. during the Farmworker Movement in the 1960s (Broyles-González, 1994; Chemers, 2022; J. Huerta, 2000, 2007; Valdez, 2022), El Teatro Campesino's ever-growing legacy transcends the fields (J. Huerta, 2018). In effect, El Teatro Campesino has inspired numerous performances that address injustice, including across school sites (J. Huerta, 2018; Valdez, 2022).

El Teatro Campesino also continues to inspire performances by, about, and for campesinos (Ryan et al., 1986; N. De León, 2009). I highlight two such plays, *La Quinceañera* (*Sweet Fifteen*) (1986) and *El Moscas y los Pesticidas* (*"Moscas the fly" and the Pesticides*) (2009), to reveal how the concept of *necessary theatre* by Chicano theatre scholar Jorge Huerta (1989) continues to operate in U.S. society. Necessary theatre, according to J. Huerta (1989), "are expressions of the Chicanos' continuing struggle for cultural, linguistic, economic, spiritual

[16] See Jorge A. Huerta's *Necessary Theatre* (1989).

and political survival” (p. 5). Therefore, unless the threats abate, necessary theatre and the ethos of “demonstrating the politics of survival” (El Teatro Campesino, 2022) will likely continue.

As with *Vietnam Campesino* (1970) and *Heroes and Saints* (1994), *La Quinceañera* (1986) and *El Moscas y los Pesticidas* (2009) also constitute examples of BIPOC storytelling and campesino ecotheatre. They reveal campesino lifeworlds and the conditions necessary for campesino survival in the U.S. While revealing that the politics of survival matter for raising awareness of and generating interest in farmworker communities, these performances do not guarantee the safety of campesinos, even when enacted in the fields. Insufficient support across institutions, a remnant of plantation slavery (Rodman et al., 2016), continues to deprioritize the health and well-being of campesino families. Nevertheless, as a result of the ecological themes, community knowledge, and barriers to environmental justice they highlight, campesino ecotheatre, I contend, merits inclusion in a curriculum that aims to foster inclusive environmental education in higher education.

Examining campesino ecotheatre can create conocimiento of farmworker families, greater awareness of sacrifice zones, and, thus, perspective awareness, a necessary prerequisite for social change (Meretoja, 2018). Unlike published plays, however, researchers will not find *La Quinceañera* or *El Moscas y los Pesticidas* in official archives, such as academic archives. To access these plays, I had to pursue leads in articles or widen my research and go beyond library databases to a place I refer to as the *grassroots archives*. By grassroots archives I mean spaces within communities, particularly BIPOC communities, that contain artifacts of BIPOC experiences. These unofficial archives sometimes exist because of a historical lack of official interest in productions by BIPOC people. Thus, BIPOC people’s homes and other informal spaces within BIPOC communities can contain artifacts, as I learned during my research.

Downing Cless' (1996) article on ecotheatre alerted me to the existence of *La Quinceañera*. Cless describes the work, but the reference he provides reveals his personal communication with the theatre troupe, Teatro Nuestro, for accessing the play, which posed a challenge. As a result, I widened my search, sent emails, made phone calls, and, in this way, finally reach the lead playwright for the work. Cheyney Ryan and I talked by phone about the history of the play, and he kindly mailed the script to me (C. Ryan, personal communication, April 2022). He also encouraged me to communicate with Armando Morales and Mary O'Connor, a husband-and-wife team who served as actors in the play. They both graciously spoke with me about their experiences with Teatro Nuestro (personal communication, May-August 2022). In contrast, I located *El Moscas y los Pesticidas* after conducting an online search on pesticides awareness in farmworker communities.

I communicated with the playwright of *El Moscas y los Pesticidas*, Nephtalí De León, a former migrant worker whose contact information I located online (N. De León, personal communication, July 2022). I also communicated with Paula Flores-Gregg, a former campesina now with the Environmental Protection Agency (Flores-Gregg, personal communication, August 2022). In her work with the agency, Flores-Gregg relies on her knowledge of laboring in the fields to lead projects, such as theatre, that directly impact campesino communities in Texas, her home state, but also in high need areas outside the state. My knowledge of these pesticide awareness plays, or ecotheatre, which I relate in the next section, stems primarily from my personal communication with this group of individuals as well as my reading of the scripts. In the following section, I highlight both plays for revealing the ecological themes they address.

Teatro Nuestro's *La Quinceañera* (1986)

Chicana Cherríe Moraga was not the only playwright moved by the United Farm Workers' documentary, *The Wrath of Grapes* (Parlee & Bourin, 1986). This documentary exposed the serious, and often fatal, effects of pesticides on campesinos and their families (see Chapter 4). Residents of Oregon involved with the Chicanx/Latinx community were equally moved and disturbed. Accordingly, they came together to discuss, plan, and produce a pesticide awareness play and performed the play at forty-six migrant camps across states, mainly in Oregon, California, Colorado, and New Mexico. Cheyney Ryan and others involved with the play conducted research by interviewing farmworkers and held conferences with support agencies to produce a play that would resonate with campesinos. *La Quinceañera* (1986), a multilingual play, is the result of their work.

This play centers the lives of a farmworker family, la familia Sánchez, which consists of four members: Tomás, the father and a farmworker; Consuelo, the mother; Maria, the daughter on the verge of her fifteenth birthday; and Maria's brother, Chuy. In the opening scene, Maria delivers a monologue and speaks directly to the audience. She explains that her family, while materially poor, represent a virtuous family, and that in a few days they will celebrate her fifteenth birthday, her quinceañera. The family prepare a small get-together for Don Tomás as a way of welcoming him home after a lengthy time laboring in the fields. The significance of this moment also rests on the family's, but especially Maria's, expectation of Don Tomás's income for purchasing a quinceañera dress and celebrating her birthday with friends and relatives.

But the family's hope for a joyous celebration dims after Don Tomás explains that he has not been paid for his labor. Since Tomás attempts to protect a fellow campesino from pesticide poisoning, and then requests medical care for him when he notices the man is dizzy and has

rashes on his hands, the contractor fires Don Tomás and withholds his pay. Consuelo's knowledge of this injustice triggers a series of events that make visible for viewers everyday experiences in the fields, including the threat of pesticide poisoning and the concept of *disposable campesino bodies in the U.S.A.* Other ecological themes and concepts in the play include *job blackmail*, the idea that some low-wage workers may be compelled to labor in dangerous conditions that adversely affect their health, a concept made visible, to some extent, to audiences outside the fields during the COVID-19 pandemic when campesinos continued working despite the risks since the government deemed them "essential workers." The play also addresses issues of *retaliatory actions* in the fields, such as by supervisors or contractors, who terminate campesino employment and withhold wages when campesinos raise public health concerns or intervene in an attempt to protect fellow workers.

Given the retaliatory action Don Tomás has experienced for trying to protect a campesino from pesticide poisoning, he begins to question his actions: "Ay vieja. Quizás mejor me hubiera callado la boca. Por lo menos hasta que me hubieran pagado [Oh, wife. Maybe I should have kept my mouth shut. At least until I had been paid]" (Ryan et al., p. 11). But Consuelo rejects this idea. She disapproves of "playing along" (Táíwò, 2022), of self-censoring at the expense of a fellow campesino's life. Still, "playing along," in this case, self-censoring—me hubiera callado la boca—can be a legitimate strategy for self-preservation, for survival in a hostile world (Táíwò, 2022). After compelling her husband to talk with the patrón (the farm owner), Consuelo accompanies her husband to the meeting and, eventually, the Sánchez family recover Don Tomás wages. As a result, the quinceañera celebration ensues.

The play, a dark comedy inspired by productions of El Teatro Campesino, makes clear the myriad indignities, injustices, and dangers that campesinos confront in the U.S. In addition,

the play reveals the weighty ethical dilemmas campesinos must frequently navigate without warning. While the play suggests that Don Tomás has done the right thing by attempting to protect his "compa" (*compadre*—a close friend), as Consuelo adamantly agrees with his decision and tries to bolster his morale, the consequences are nonetheless steep—losing one's livelihood and one's wages for labor already rendered. These consequences align with the idea of disposable bodies in the U.S.A. and with campesinos as subaltern.

For instance, while the campesinos cultivate and harvest crops for the tables of families across the U.S., their lives do not matter beyond what they can produce. This realization makes *La Quinceañera* a dark comedy, as it exposes dark lifeworlds, as well as a cultural production that makes visible how environmental injustice operates in sacrifice zones. This kind of BIPOC storytelling draws viewers and readers into the lives of the Sánchez family, making their experiences topics for starting a discussion around environmental racism. In other words, spotlighting individual struggles, or an individual family's struggle, as Moraga does in *Heroes and Saints* and as Ryan et al. (1986) do with *La Quinceañera*, provides a path for discussing collective struggles, both within campesino communities and in the larger U.S. society; it even enables transnational discussions, as the scholarship of Ann Aurelia López (2007), *The Farmworkers' Journey* (2007), about the transnational lives of campesinos—reveals.

Since students not required to live or work in sacrifice zones rarely travel to such destinations (Lerner, 2010), campesino ecotheatre can help audiences, including in college classrooms, understand the difficult knowledge of life in U.S. industrial agricultural fields and surrounding farmworker communities from the perspective of campesinos and those in community with them. For instance, when explaining environmental (in)justice concepts referenced in the social science literature to students, drawing from BIPOC storytelling may

prove helpful. Depictions in BIPOC storytelling often situate experiences within a broader social and political context. Thus, for a more nuanced explanation of job blackmail, one might examine the scene in which Don Tomás tries to protect a campesino for understanding the serious health risks that farmworkers confront. However, not all pesticide awareness plays lend themselves to a deeper understanding of injustice in the fields. *El Moscas y los Pesticidas*, a play sponsored by the Environmental Protection Agency, takes a fundamentally different approach when compared to the other forms of ecotheatre examined in this dissertation.

The Beyond Translation Project's *El Moscas y los Pesticidas* (2009)

El Moscas y los Pesticidas is one of the first theatre productions sponsored by the Environmental Protection Agency for the purpose of raising awareness among campesinos of pesticide dangers in the fields (P. Flores-Gregg, personal communication, August 2022). Paula Flores-Gregg, with the Environmental Protection Agency, labored as a campesina in her youth and credits El Teatro Campesino with inspiring the *Beyond Translation* project. In essence, this project promotes an interactive pedagogical approach for teaching and learning about environmental hazards, specifically pesticides, rather than the typical pesticide awareness literature or booklet provided to farmworkers in translation, hence the program's title—*Beyond Translation*. Nephtalí De León, a former campesino, wrote the play with help of members of the community. But while inspired by El Teatro Campesino, the play does not follow its conventions.

According to Luis Valdez (1990a), a founding member of El Teatro Campesino in 1965, the actos (short, comedic political sketches) should, above all, inspire the audience to social action. They do so by illuminating social problems, suggesting a solution, expressing what the pueblo (the people) is feeling, and by satirizing the opposition (Valdez, 1990a,). But in *El*

Moscas y los Pesticidas, it is not clear who the opposition is since the play does not address this issue. Instead, it positions pesticides as a hazard encountered in the fields, but does not mention why. When I noted this observation, Flores-Gregg said the play addresses those issues that can be changed, such as improving campesino hygiene (P. Flores-Gregg, personal communication, August 2022). This is likely the reason the play, to a great extent, emphasizes the idea of "personal responsibility," as the introduction to the play notes: "The farm workers are responsible, with support from their employers, for learning how to protect themselves and their families" to "prevent possible contamination risks" (N. De León, 2009). This responsibility extends beyond the fields since the play shows how household pesticides can also lead to exposure. But this idea of "personal responsibility" here is problematic, since potentially blames campesinos for pesticide exposure in the fields over which they have little, if any, control.

The play centers the lives of a farmworker family and includes pests as characters, specifically friendly and humorous cockroaches, to increase pesticide safety awareness. In the opening scene, Juan and Mochilas, campesinos, walk to the fields and talk about a recent warning they received about pesticide safety: "Oyes, ¿oíste lo que dijo el señor ese? [. . .] Pos que hay mucho peligro en los campos [. . .] eso de los pesticidas" [Hey, did you hear what that guy said? That there's a lot of danger in the fields with the pesticides" (N. De León, p. 4). Both characters discuss that pesticides are everywhere—in the air they breathe, in the plants they work among, in the ground they step on, even in the water. Pesticides, the play makes clear, are ubiquitous in the fields and, the campesinos note, they can cause many serious health complications. When Mochilas asks how they can protect themselves, Juan mentions that they can wash their hands before eating and going to the bathroom. The scenes are interspersed by a narrator who, with the help of El Moscas the cockroach, review how pesticides can travel from

the fields and into the homes of campesinos. The audience members not only hear the message, they also see signs on which each individual hazard is written, such as not eating fruit or vegetables from the fields that have not been washed.

The play also highlights how the homes of campesinos constitute sites where pesticide poisoning can occur. For instance, farmworkers can unknowingly track pesticides from the fields and into their homes through their shoes and clothes. The interaction between Juan, Lupita, his wife, and Junior, their son, make this clear. When Juan returns home, he and Lupita discuss where Juan should place his clothing and why he should take a shower before hugging her or Junior. When Juan displays some skepticism about the dangers of pesticides, Lupita informs him of risks, and, in this entertaining way, through the playful banter between a loving couple, the audience hear about the various adverse health effects associated with pesticides: "nos puede hacer mucho mal—en la piel, en los ojos, y nos puede trastornar. Y si estás expuesto por mucho tiempo puede ser algo peor—¡hasta la reproducción!" [it could really do us some harm—to our skin, to our eyes, and it could even mess up our coordination. And if you're exposed over a prolonged time it could mess us up even worse—even reproduction!]. These serious effects, including the threat of sterility, convince Juan to take a shower.

Other issues, such as the serious effects of pesticide poisoning on children, are foregrounded as well. The play ends with a reminder, with help of the personified trio of amusing cockroaches—El Moscas [the Fly], Kooky, and Cuca—of the importance of keeping one's house clean for avoiding pests and, consequently, minimizing or avoiding the use of household pesticides. But the challenges of everyday exposure to pesticides, with which the production begins, such as pesticide contamination in the water campesinos drink, in the air they breathe, and among the crops in which they labor, remain unexamined. Therefore, it may not be

clear to discerning viewers if the recommendations to wash one's hands, take a shower after working in the fields, and wash work clothes separately is enough. Also, if campesinos do suffer pesticide exposure, is it because they failed to heed these recommendations, or because pesticides are ubiquitous in the fields given the lack of institutional support and the idea of disposable bodies in the USA?

El Moscas y los Pesticidas is a play designed specifically for farmworker communities and is considered "family friendly" by the Environmental Protection Agency, as Flores-Gregg mentioned during our conversation. As with the other performances, it is a multilingual production that can presumably be performed entirely in Spanish depending on the audience. These productions, therefore, are not static; they can be modified, and each iteration will likely reflect the needs of the audience. While some may consider bilingual and multilingual productions a challenge to examine, not everyone agrees that such language constitutes a barrier. Literary scholar Daniel Valella (2021) elaborates on this issue when discussing Gloria Anzaldúa's multilingual *Borderlands/La Frontera: The New Mestiza*. "While *Borderlands*'s Spanglish poems and vignettes might appear at first to be rather 'inaccessible' to some readers," Valella (2021) notes, "they in many cases represent a kind of language that is *more typical* of the communicative style of 'border' dwellers, of multilingual speakers, and of people (many queer people of color, for instance) for whom code-meshing is an everyday practice of rhetorical kinship" (p. 36; emphasis in original). The multilingual performances examined in this work reflect the language used in some campesino communities and, thus, honor, to a great extent, campesino linguistic practices (Moraga, 1994; Valdez, 2022). Grappling with the difficult histories presented in such works requires attention to the linguistic features of these texts. Campesino discourses convey sentiments and community knowledge required for understanding

their predicament as well as their homemade citizenship (Mitchell, 2020), or kinship, as Valella (2021) notes, in U.S. society.

Unlike the other examples of BIPOC storytelling analyzed in this dissertation, *El Moscas y los Pesticidas* does not elaborate on the use or misuse of pesticides by agribusiness. It centers on what farmworkers can do to try to protect themselves. While the play reminds audiences about the pervasive nature of pesticides, even a play sponsored by the Environmental Protection Agency reveals that, despite regulations, farmworkers, for the most part, are on their own. They cannot rely on U.S. institutions or U.S. laws to protect them from pesticide poisoning. Moreover, the training the campesinos receive in the play, which resembles the kind of print-based education that the Beyond Translation project seeks to change, does not reach all campesinos. Juan and his co-worker, Mochilas, have difficulty recalling some of the points, and Lupita has to remind Juan about how to better protect their family, such as by placing his work clothes in a separate bin, apart from clothes of the rest of the family. In contrast, the farmworkers in *Vietnam Campesino* know that growers' use of pesticides in U.S. fields, as well as the U.S. military's use of Agent Orange in Vietnam, amount to the deliberate poisoning of campesino communities for financial gain. Similarly, in *Heroes and Saints*, the Valle family, other campesinos, and the children understand how policies and practices of U.S. agribusiness can maim and kill members of campesino families. *La Quinceañera* also depicts a family acutely aware of the dangers of pesticides, as Don Tomás immediately recognizes the effects in his compadre and calls out for medical assistance.

When viewed as a group—as ecotheatre across time for distinct purposes, from the 1960s to the 2000s—it becomes apparent that campesino communities need to be constantly vigilant about a pervasive scourge. Ecotheatre in the fields, then, will likely continue into the second

quarter of the twenty-first century. Given the variety of environmental themes and concepts addressed in campesino ecotheatre, its inclusion in environmental education would likely help increase understanding of the lives of campesinos who often live and labor in sacrifice zones, places difficult to reach through the mainstream curriculum. Drawing from ethnic studies and environmental justice (Pellow, 2020), a BIPOC and we-speak-for-ourselves storytelling approach to environmental education aims to spark interest in the lives of those disproportionately affected by environmental racism. Since BIPOC storytelling can convey struggles directly and poignantly, it can serve as an effective tool for helping researchers, educators, and students understand the environmental activism of marginalized peoples (L. Flores, 2016) as well as the ideologies, policies, and practices that create and maintain sacrifice zones.

Appendix

Open Letters: Documenting BIPOC Experiences in Historically White Schools of Education, 2013-2021

Appendix A

Open Letter #1: Graduate students of color at the School of Education and Information Studies at the University of California at Los Angeles, November 13, 2013

CALL 2 ACTION: GRADUATE STUDENTS OF COLOR IN EDUCATION
Day of Action Statement
November 13, 2013

Good afternoon to all of our relations, past and present.

This is not a typical mock proposal dissertation. This is a collective statement of Resistance by Graduate Students of Color at this university, in this school of education. It is an act of support for the present, past and future students of GSE&IS. In order for us to proceed with our dissertation proposal, we have an ethic responsibility to present the following:

As a collective group of Graduate Students of Color and allies from across the Graduate School of Education and Information Studies, we present this letter as a formal complaint of a hostile racial climate that we have been subjected to, and request that this be investigated and that appropriate actions, as suggested, be taken.

A hostile campus climate has been the norm for Students of Color in this class throughout the quarter as our epistemological and methodological commitments have been repeatedly questioned by our classmates and our instructor. This was a class designed to aid us in the development of our doctoral proposal and that we are mandated to take. There have many incidents in this class that have trumped the above stated goal.

Every week we, as a class, have submitted portions of our proposed doctoral proposal to the professor, and have mainly received comment on citation style, grammar, not on content. The professor has then proceeded each week to ‘correct’ some of these perceived grammatical choices that in actuality reflect ideologies. In effect, by repeatedly questioning the validity of our

work on social identity and the related dynamics of oppression, power and privilege, the barrage of questions by white colleagues and the grammar 'lessons' by the professor have contributed to a hostile class climate. These racial [microaggressions] have been directed at our epistemologies, our intellectual rigor and to a misconstruction of the methodological genealogies that we have shared with the class. The silence on the repeated assailment of our work by white female colleagues, our professor's failure to acknowledge and assuage the escalating hostility directed at the *only* Male of Color in this cohort, as well as his own repeated questioning of this male's intellectual and professional decisions all support a complacency in this hostile and unsafe climate for Scholars of Color. Moreover, this singling out of this Male Student of Color reached an inexcusable culmination when the professor physically shook this student's arm in a questionable, patronizing and facetious effort to remind student of the importance of dialogue.

The weekly interrogations of our work with little to no substantial feedback support of our projects, and our presence as scholars have negatively impacted our very physical, psychological and emotional health as Graduate Students of Color. Unfortunately, these types of incidents are not novel. There are documented and undocumented stories of a hostile and toxic environment for students of Color here in Moore Hall and throughout the campus. Students of Color consistently report hostile classroom environments in which white students and men of all colors deride our intellectual capacity, methodological rigor, and ideological legitimacy.

For example, in a course during the fall quarter of 2012, a male of color was targeted by his white peers when he and other students of color shared their desire to have more space to discuss methodology from a positionality-conscious standpoint. White students questioned the need for such an observation and labeled those Students of Color who were speaking out as angry and dramatic. The white female instructor of the course told her students she did not know how to help them have a conversation about race. In the Winter quarter of 2011, a white female professor chastised two Women of Color for coming late to her class and mentioned that their tardiness was likely tied to bailing one of their relatives out of jail. In the fall of 2012, Students of Color were targeted by a white male instructor who used the terms "colored" and "negro" to describe and discuss current-day African Americans; he only allowed Students of Color to present on the ethnic groups *he* identified them with; he told women to cite more authors in their writing and told men they needn't cite any other authors. He also forced a Student of Color to present for over an hour during what should have been a 10-minute presentation. Many students

had charged this white male instructor with racial discrimination and sexual harassment over the span of 10 years. He remains a professor in the department today and recently took on a new doctoral student. Additionally, the male instructor of Color of the has been cited as creating a hostile environment in which women are silenced and harassed. He continues to teach in the department part-time despite these complaints.

Various alumni of this school have openly spoken about this and are willing to pen their names to these experiences. The recently released *Investigative Report on the Acts of Bias and Discrimination experienced by Faculty at UCLA* by Moreno et al found that UCLA's policies and procedures for responding to incidents of bias, discrimination and intolerance involving Faculty of Color are inadequate. The lack of a substantial amount of critical Faculty of Color and the stressful environment that these minimal faculty are laboring in all directly impact the type of support that is available to graduate students of Color.

Graduate Students of Color are tired of having to rely on a nebulous patchwork of remedial procedures for these chronic incidents. It is, at its most benign, disingenuous to the next generations of Scholars of Color to not seek material and systematic changes in this department. It is a toxic, unsafe and intellectually stifling environment at its current worse. The university administration, our Graduate School administration must work to find solutions to this problem. Today's sit-in is just one of a series of strategies that we will employ to bring attention and action to this matter. The following are the actions that must be taken.

The Graduate School of Education and Information Studies at UCLA must:

- Commission an external and systematic inquiry into the campus climate for Graduate Students of Color before the end of the Spring 2014 quarter and work diligently on any subsequent recommendations.

- Develop a robust, standardized, and transparent process for the reporting and investigation of racist, sexist, heterosexist, classist and other oppressive incidents impacting marginalized students and faculty before the end of the 2014 Winter Quarter

- Dedicate 2 divisional faculty meetings per quarter for professional development focused on the campus racial climate and the impact of microaggressions.

- Integrate Race and Ethnic Studies within the curriculum across all divisions.

- Institutionalize permanent funding and provide wide support towards the specific purpose of establishing broad, sustained, department-wide educational training of faculty in order to better facilitate classroom discussions concerning gender, race, sexuality, class, ability, amongst additional social identities by Fall 2014.

- Hire 2 new Faculty of Color and/or allies per division who are equipped (theoretically, pedagogically, and empathically) to supervise critical research, mentor Students of Color, and facilitate conversations about and across difference in their classrooms by Spring 2015. Along this line, dedicate 2 positions per division for Students of Color who utilize critical frameworks in their research to serve as equal stakeholders in the recruiting and hiring process, effective immediately.

- Institutionalize interdivisional programming, workshops, and events to build a critical dialogic community and dismantle hostile elements of the psychological, behavioral, and historical dimensions of the departmental climate.

- Allocate and institutionalize greater financial support for the successful progression of Students of Color through the doctoral and master programs. This is essential in the retention and graduation rates of Students of Color

We invite departmental leaders and community members to meet these demands with us as we work collectively to reaffirm the action behind our reputation as a leader in social justice.

Call 2 Action: Graduate Students of Color
[School of Education and Information Studies, University of California at Los Angeles]

Appendix B
Open Letter #2: Black Graduate Collective at the School of Education at the University of Michigan, June 19, 2020

"And we must constantly encourage ourselves and each other to attempt the heretical actions that our dreams imply, and so many of our old ideas disparage."
Audre Lorde, "Poetry Is Not a Luxury", 1985

June 19, 2020
To Dean Moje, Senior Leadership, Faculty, Staff, and Students in the School of Education at the University of Michigan [now the University of Michigan Marsal Family School of Education]:

In response to the murders by police of Breonna Taylor on March 13, George Floyd on May 25, and Tony McDade on May 27, corporations, colleges and universities, non-profit organizations, and other institutions have crafted statements to express solidarity with Black people in the United States. These statements, while seemingly thoughtful, have mostly been what scholar Sara Ahmed names as performative, especially when these same corporations, colleges, universities, non-profit organizations, and institutions have historically caused and are presently causing harm to Black people. In the subsequent weeks, murders of Black people have gone unmentioned by the SOE including the deaths of Nina Pop, Riah Milton, Dominique "Rem'Mie" Fells, and Rayshard Brooks. Yet, The School of Education's Diversity, Inclusion, Justice, and Equity (*dije*) Strategic Plan suggests our community is aware of the longstanding tradition of anti-Blackness and anti-Black violence that is part and parcel of the U.S. empire and white supremacy. The delayed timing and superficial content of these community-wide updates and responses beg the questions:

How much are Black lives valued within the School of Education? Are we truly valued beyond our labor?

We write this letter to hold the School of Education accountable for ensuring that its stated commitment to centering Black lives is manifested not only with emailed sentiments, but also in its daily institutional practices and long-term plans. We write this letter because any subsequent decision-making and planning must pick up the mantle of the transformative anti-racist work that was facilitated last year under the direction of Dr. David Humphrey Jr. and our first *dije* faculty lead, Dr. Camille Wilson in previous years. We are indeed thankful for their vision and labor. If the University of Michigan School of Education is to foster an abolitionist environment, it *must* be invested in explicitly dismantling anti-Black racism both within the SOE and in the contexts in which future educators coming out of the SOE will work.

Given the Dean's mission and calling to fight against anti-Blackness in all of its forms, **this letter is grounded and centered in all of the dreams and love of Blackness**. Below we have included feedback to stimulate and support the SOE's reflection and action. With urgency, we offer the following:

1. **When We Discuss Anti-Black Racism, Center Black People First.**
    - **1.1.** Acknowledge the collective grief that Black students are currently experiencing and will continue to experience. Address that even past this moment, our bodies will still be precarious, our futures still in flux. Prior to sharing its commitment to dismantling anti-Blackness and whiteness, SOE should have acknowledged that its Black students are valued, not just for our scholarly contributions and labor, but for our humanity — a humanity that informs our scholarship, our love for Black people, and the knowledge that when we, Black people, are free, everyone else will be free.
    - **1.2.** Center *and* compensate Black students, Black student groups, and Black faculty and staff in decision-making processes about SOE policies and statements. Across our school and the larger campus, Black students and students of color have been advocating for compensation as we labor toward DEI/*dije* issues. So, again: this labor should be compensated. The expertise we bring is forged, in part, because of Black love amid systemic and institutional racism, and our knowledge that we must both read the curriculum required of our teachers and professors, while also finding additional scholarship and mentorship to support the development of our critical pedagogies and methodologies.

1.3. When we think of anti-racist work, it is *incredibly necessary* to begin with the work of Black, Indigenous, and People of Color (BIPOC) who write from epistemological places often created by them and their community. We find it especially important to include the Black scholars in the SOE, and globally, on our reading lists who have been and continue to engage in anti-racist work.

2. Say their Names.

2.1. You *must* say their names. This includes an apology for the misspelling of Breonna Taylor's name. The silence on the misspelling of Breonna's name continues the American tradition of rendering Black girls and women invisible, suggesting that their names and their lives matter less. Further, you must include the names of trans men like Tony McDade and trans women like Monika Diamond in your account, because *all* Black lives matter. Find ways to honor these deaths, to recognize the ways your Black students must take these deaths with them into class, into our research, into our writing and thinking, and create change "in the wake" (Sharpe, 2016).

2.2. Actively unlearn and push against the centering of whiteness in calls for allyship. The collective "we" used in Dean Moje's email urged students, faculty and staff to educate ourselves, but it was not distinct enough. Who is this "we" referring to? For Black graduate students, and our experiences with other folx doing critical work and engagement within the SOE, that "we" is all too encompassing. While reflexivity is key for everybody, it is important to recognize that this "we" does not encompass the co-conspirators in the SOE who have been doing the work of dismantling anti-Blackness and white supremacy in their curriculum, dialogues, and interactions throughout the school.

3. Anti-Blackness in the UM School of Education.

3.1. Acknowledge and get uncomfortable in the reality that racism and anti-Blackness exists in the SOE. Racist acts happen often in our building. It happens in the hallways, offices, and classrooms of the SOE when Black male students are constantly confused for one another by professors, administrators, and staff. It happens in classrooms when Black scholars are nowhere to be found on syllabi and students are forced to read deficit

perspectives that are "highly regarded by the field." It happens when we are reading about U.S. students and images and data that only center white students or defaults to whiteness without complicating the data. It happens when professors present visuals of "U.S. students," but the image of every student in the slide is white. We argue that in order to begin anti-racist work, everyone must admit that the SOE has, and in some ways still does, commit racist and anti-Black acts in an everyday fashion. Without a plan of action to dismantle these policies and systems, the language of empathy is nothing more than a superficial platitude.

3.2. It is imperative to state, for the future of our learning and consideration, that many Black people have been violently assaulted and/or murdered due to anti-Black racism. While policing is receiving a lot of necessary press on its roots in anti-Blackness, it is not the only mechanism nor institution that perpetuates such atrocities against our humanity. This is why it is necessary to discuss anti-racist work in context. Specifically, as a School of Education we train many students who will eventually become educators upon graduation. These teachers, administrators, librarians, and school staff impact the next generation of policy makers, judges, law enforcement, entrepreneurs, C-Suite executives, parents, community members, influencers, etc. We are not only impacting SOE students through our interactions in courses, we are also modeling *who* and *what* matters to us. Therefore, blanket emails of solidarity are not enough, we must also commit to actions that are tangible and trackable.

4. What Does a Commitment to Anti-Racist Action Look Like in SOE?

4.1. Divest, call for, and work toward the removal of police from our nation's schools, especially those in Michigan, by actively partnering with community organizations to defund the police.

- In the past, the Dean, other SOE scholars, and invited guest speakers have discussed the need to eliminate the school-to-prison pipeline, what Dr. Bettina Love named as the "school-to-prison nexus" during her 2019 lecture here on the U-M campus that was sponsored by the School of Education. A 2017 ACLU report, "Bullies in Blue," found that a police presence in schools means that students face greater incidence of criminalization, adding that the roots of police

in school began with the policing and surveillance of Black and Brown communities following school desegregation.

- An Urban Policy Institute analysis reports that "more than two-thirds of high school students already attend a school with a police officer present" and Black and Latinx students in the South and mid-Atlantic "are more likely to be attending a school that has a police officer" than their white counterparts.
- While many scholars conclude that they do not know if school safety officers make schools safe, the higher incidence and likelihood of discipline referrals and interactions Black and Latinx students experience in our public schools (U.S. Dept. of Education, 2015-2016) shows that schools are not safe for Black and Latinx students.
- *If we listen to Black students, if we see Black students, if we believe Black students, if we love Black students, then we call for the immediate removal of an apparatus that systematically traumatizes them, harms them, and deters their ability to realize their possibility in school spaces*. Here's the awful paradox supported by the SOE's silence on this issue: If we leave police in schools, then we also believe that in order to protect the safety of all students, then our most vulnerable students — our Black and Latinx students — must also be made vulnerable to policing, surveillance, trauma, and, ultimately, the ways in which schools feed into systems of mass incarceration and continued policing of Black futures. This includes a critical examination of the security and police in the districts and organizations we work with as well as the security and police within and around the SOE.

4.2. A Student Organization for Black Students Funded By the SOE: Fund and support an organization dedicated to Black students. While we acknowledge Rackham Interdisciplinary Workshops and current organizations in SOE—i.e. The Black Male Roundtable—we are calling for a dedicated organization committed to serving and understanding all Black students' needs that continues the flourishing of Black students within the School of Education.

4.3. Curriculum: Offer *and* require more courses that explicitly address anti-racist, abolitionist, culturally relevant/social justice teaching. To be anti-racist as a school

means that we do not offer *any* SOE classes that perpetuate violence through color-blindness or race neutrality. Racism pervades every discipline and every educational practice given the eugenic, genocidal, and assimilative origins of the U.S. schooling project. As such, all classes, from core content to advanced methods, must actively take on anti-Blackness and anti-racism in their curriculum. Furthermore, the SOE currently offers too few courses that cultivate the skills, mindsets and knowledge for anti-racism, culturally relevant pedagogies, and social justice teaching both in theory and/or practice.

- Anti-racist work and anti-Black racism are not added layers. If we say that we are graduating educators and scholars who support Black and Brown futures, then these frameworks need to be engaged at all course levels.
- One immediate change to all courses across SOE must be the centering—not just inclusion, not just representation—of BIPOC education scholars in the disparate and diverse fields of education. No syllabus that excludes or de-centers BIPOC contributions to education should be permitted at SOE.

4.4. **Instructional Training:** Commit to transformative teaching in both action and verbiage. A commitment to transformative teaching requires that doctoral students receive training on how to facilitate and engage in classrooms, specifically in ways that dismantle anti-Black racism.

- While we see and acknowledge the commitment SOE has had to multiculturalism, it is imperative to note that anti-racist pedagogy requires specificity. Multiculturalism courses have become a catch-all that often silences anti-racist approaches unless actively taken up by Black professors and instructors and a handful of allies/co-conspirators within SOE. Again, to be anti-racist is to enact the work of anti-racism which means its pedagogy and practices necessitate its own understanding and dedication.

4.5. **Faculty:** Increase the number of Black professors and Black tenured professors. SOE has few Black tenured professors which often places Black faculty at maximum capacity in ways that detrimentally impact their work, wellness, and the accessibility of quality advisement and instruction for Black PhD students.

- Black faculty and staff engage in hidden labor both within the Black community and within the institution that allows Black students to feel seen and embraced.

These acts aid in our retention. Unfortunately, much of this work does not directly contribute to the materials needed for tenure. Thus, we want a public audit of all faculty mentorship in SOE, particularly of Black students that includes, but is not limited to, looking at the chairing and serving on dissertation committees and faculty who continue to not retain their Black student advisees.

- Additionally, we know that not all Black graduate students are placed with BIPOC advisors. We also know and have experienced having advisors and faculty across all identities who have operated from and through anti-Blackness. We offer that all advisors and faculty should undergo trainings on implicit bias and anti-racist frameworks, and also are held accountable when they operate from anti-Black and racist frames that inevitably will, and already do harm their students. This is a critical part of the anti-racist embodiment that the SOE is striving to garner.

4.6. **The School at Marygrove**: A commitment to anti-racism and dismantling white supremacy in schools *must* drive the work we do with Detroit families and students through the P20 Partnership and The School at Marygrove. This means a diverse group of BIPOC scholars, staff, and faculty should be included in the development of action plans and decisions made that affect BIPOC children and families. These plans should be clear, accessible, and open to the public (when necessary) as changes occur. Those working in The School at Marygrove must have clear, accurate, unwavering understandings of what it means to be working against racism and anti-Black racism while supporting Black and Brown life, specifically in Detroit. These understandings must be informed by Detroit residents *and* BIPOC scholars *across* the state of Michigan who currently participate in humanizing work with Detroit families, schools, community organizers, etc. Ongoing support, training, and professional development on anti-racism, culturally relevant practice, the history of racism in Detroit, and the resilience and beauty that exists in Detroit must be provided to **all** stakeholders who engage with The School at Marygrove, including teachers, incoming residents, researchers, research coordinators, teacher educators, etc.

4.7. **A Commitment to Global and Intersectional Frameworks**: Centering Black lives requires a commitment to global and intersectional frameworks and understandings of

anti-Blackness. This includes curriculum, pedagogical strategies, policy initiatives, and institutional decisions that are able to value, center, admit, retain, support, and graduate Black disabled people, Black trans people, Black non-binary and gender non-conforming peoples, and Black people across the diaspora.

4.8. **When Black lives matter in the SOE, then Indigenous lives must matter, too:** Ultimately, Black and Indigenous self-determination projects are inseparable given the way settler colonialism is operationalized through schooling, policing, healthcare, surveillance, etc. The SOE's performance of Indigenous land acknowledgements at events and in email signatures is incommensurate with a commitment to Black lives, decolonization, or Indigenous sovereignty; therefore, the SOE must make observable, measurable strides towards drastically increasing *actual* Indigenous people's histories and presence through curriculum, student body, faculty, and staff.

Words craft a statement and statements situate themselves within the insistence they are written. While we understand the empathy and urgency that frames the Dean's words, it is not enough. In Camille Rankine's essay, "The Known Unknown: Persona, Empathy, and the Limits of Imagination" she writes, "When I learn about a life that's vastly different from my own, whose challenges are alien to me, whose sorrows I've never weathered, what strikes me is that I *cannot* imagine. I try to conjure their reality and my imagination fails. I reach toward a sense of comprehension, but I cannot fully arrive at it. I cannot contain this knowledge because it isn't mine to hold. What I come to understand is that I will never know what it's like, not really." What do you do with this not knowing, the knowing you can never know? You center the voices, ethics, healing, and futures of Black lives. You trust Black scholars. You trust Black students. You trust the Black community that has intellectually encouraged and loved us first.

This letter is written by Black graduate students in the SOE. While there is much work to do to incorporate all BIPOC voices and perspectives from our community, we write this letter for the current and future Black lives who will occupy the School of Education and the academy at large. Ultimately, we write for Black lives around the world. We write for those who came before us to make space for us here. We write to identify and call out the systems, rooted in whiteness, that are a part of the problem and made visible through viral hashtags like

#BlackintheIvory. There is a job the SOE must do, which is to ensure they are not turning out the George Zimmermans, the police officers who shoot and kill Black bodies in the street, in their homes, in their cars. We must ensure that the SOE is not creating educators who close the door and become Amy Coopers in their classrooms. The School of Education must embody and "[celebrate] teaching that enables transgressions—a movement against and beyond boundaries. It is that movement which makes education the practice of freedom" (hooks, 1994, p.12).

To center us means to love us. To love us means to compensate us and include us in the decision-making process at all levels on the forefront, not as an afterthought. Anti-Blackness is not an initiative that can be Black-people focused and White-people led. It cannot be resolved in a series of workshops, panels, or grieving circles. This work is continuous labor that we hope every human who exists within the School of Education is truly prepared to take on and as we, the collective community of the SOE, envision what is possible for the future.

In Honor of **Breonna Taylor. Tony McDade. Nina Pop. Riah Milton. Oluwatoyin Salau. Robert Fuller. Malcolm Harsch. Dominique "Rem'Mie" Fells. Rayshard Brooks. George Floyd. Keith Collins. Tanisha Anderson. Ahmaud Arbery. Fong Lee. Sandra Bland. Tycel Nelson. Devon Bailey. Antwon Rose. Laquan McDonald. Atatiana Jefferson. Rekia Boyd. Michael Brown. Yvette Smith. Natasha McKenna. Tamir Rice. Renisha McBride. Maurice Gordon. Eric Garner. Aiyana Stanley-Jones. Freddie Gray. Miriam Carey. Shelly Frey. Mya Hall. Darnisha Harris. Malissa Williams. Philando Castile. Alesia Thomas. Shantel Davis. Alberta Spruill. Eleanor Bumpers. Amadou Diallo. Trayvon Martin**. And the Black lives that will continue to be stolen and suffocated in an anti-Black climate (Sharpe, 2016) even as we are implementing the necessary work outlined in this letter.

In Love and Solidarity,

SOE Black Graduate Collective.
[The University of Michigan Marsal Family School of Education]

Appendix C

Open Letter #3: School of Education Faculty Members at the University of Michigan [A response to Open Letter #2], September, 4, 2020

A Letter to the Dean of the School of Education [now the University of Michigan Marsal Family School of Education]

September, 4, 2020

Dear Elizabeth [Moje]:
In June the Black Graduate Collective at the SOE sent our community a powerful open letter and call to action. Their words made clear how our culture, actions and interactions, norms, policies, and practices have often created harm and permeated the experiences of Black members of our community. Their letter led us to scrutinize our own roles as faculty members and to commit to do the work to use our position and privilege to do better. As we enter this new and unusual school year, we are ready to work on this together.

We, the undersigned faculty, are writing to you today to express our readiness to engage in the work to confront anti-Black racism and the persistence of white supremacy in the SOE, in our classes, on our research projects, and in our community events and programs in the School of Education. We are ready to support your crucial leadership and are grateful to have Dr. David Humphrey in the role of Chief Diversity and Inclusion Officer and Dr. Maren Oberman in the role of Faculty dije Advisor, and we want to join actively in the work that they take up to pursue these actions.

In particular, to begin with, we commit to:

1. Organizing to work together to center the scholarship, voices, and ideas of Black, Indigenous, and scholars of Color in our courses and to develop our skills to enact

concretely our commitment to anti-racist pedagogies to disrupt anti-Black racism and white supremacy in teaching practices.

2. Identifying the harm and/or trauma caused by our actions, and taking responsibility and creating accountability for it. Due to the power dynamics at play in all education institutions, your modeling of these expectations in the community is essential, demonstrating and leading, making it possible for people to speak out and to be heard without retribution, for harm to be named, for concrete actions to be taken, and for the necessary repair work to be done.

3. Participating fully in efforts to address and take action on the issues named in the open letter from the Black Graduate Collective and others that flow from and are connected to them (e.g., hiring, supporting, and retaining Black faculty—including senior faculty — and Black staff; reviewing mentoring practices and experiences; training in anti-racist practice, de-centering whiteness, combatting anti-Blackness; reviewing and changing existing policies and practices that perpetuate anti-Black racism and white supremacy).

Moving forward, we ask that you open up genuine spaces for us to participate in the work as a community and for us to think collectively, about how to work together on individual and institutional change so that we are positioned to achieve these critical goals.

Each of us—but most urgently those of us who are not Black— have a role to play in combating anti-Black racism in our halls and our classrooms, in our policies and our interactions, by taking genuine steps to learn and to disrupt and to create. We, the undersigned faculty members, commit to this work and ask you to engage with us in meaningful ways to advance it.

In solidarity,
[**Select faculty members and lectures at the University of Michigan Marsal Family School of Education**]

Appendix D

Open Letter #4: Black graduate students at the School of Education and Information Studies at the University of California at Los Angeles,

January 19, 2021

UCLA SEIS Black Bruins Demands

SEISBLACKBRUINS@gmail.com

Twitter: @BlackBruinsSEIS

January 19, 2021

To Interim Wasserman Dean Christina Christie & the Division Heads of the UCLA School of Education & Information Studies,

Last year, we witnessed the state-sanctioned murder of George Floyd, Breonna Taylor, Elijah McClain, and countless other unarmed Black people, all while sheltering in place during the COVID-19 global health pandemic. We've watched different parts of the world erupt in protest against police brutality, the disproportionate impact of the COVID-19 virus, and the relentless racism and oppression that continues to plague Black people. Then, in the first week of 2021, we observed an insurrection at the U.S. Capitol spurred by White supremacists and the U.S. President. All the while, the UCLA School of Education has been mostly unyielding. While UCLA SEIS has acknowledged the plight of the Black community via public comments and solidarity statements, the department has failed to execute any tangible institutional changes to promote racial equity for Black people of the SEIS community.

Lauded as one of the top schools of education in the country, SEIS prides itself on its commitment to equity and improving the quality of and access to education worldwide. However, the outward facing promotion of equity is not complemented by an inward responsiveness to known equity needs, particularly the challenges Black students, faculty and staff face. As Black graduate students, we are infuriated and exhausted. We have spent the past

year grieving and contributing to the larger discourse and effort to address racial inequality in our systems and communities. Concurrently, we've been fighting to push forward in our academic careers as students. SEIS has not introspectively reflected upon how its structures and systems comply with and perpetuate anti-Black racism. The department has yet to do its part and produce a plan for supporting racial equity for Black students. In fact, in 2013 a coalition of students addressed the department with a letter of concerns and a list of demands for addressing racism in SEIS. Their letter and demands have been largely ignored and forgotten.

The department's lack of urgency and initiative for creating institutional change is intolerable. True prioritization of equity by SEIS would call for the development and improvement of systems, structures, practices, and processes that enable the school to effectively address the known and recognized needs of Black scholars, as well as the creation of new ways of knowing that enable the school to be responsive to developing needs. We are immensely grateful for individual faculty members and administrators who continually extend themselves to support Black students, but we demand institutional change that extends beyond individuals. We can no longer endure systemic racism met with inaction, and we will not allow the grievances and demands of our past peers to be disregarded and erased from history. Hence, yet another coalition of Black SEIS scholars has created and endorsed a list of grievances and demands to which we expect an immediate and direct response to SEISBlackBruins@gmail.com by **Thursday, January 28, 2021**.

Grievance #1: No institutional efforts to cultivate belonging for Black graduate students
Due to the persistently small number of Black graduate students in SEIS, many navigate their educational experience in isolation. The historical exclusion of Black people from institutions of higher education requires that schools be intentional about both recruiting and cultivating belonging for Black students. To build community, however, we are often forced to dedicate additional unpaid labor to create (and recreate) Black spaces to humanize our experiences. These conditions force us to call upon the same handful of Black faculty and administrative staff for support—thereby perpetuating the exploitative practices that lead to burnout and a supposed "lack of scholarly productivity." SEIS should create a paid leadership role dedicated to hiring staff that will establish and maintain spaces for Black students to foster love, community, and resistance against anti-Black racism inherent in educational spaces in the United States.

We demand that UCLA SEIS:

Hire a SEIS Black Student Affairs Officer (Student Affairs Officer II or III) and 2 Program Representatives (Program Rep. I or II)

The team will be responsible for:

- Establishing and maintaining a SEIS Black affinity group across divisions to support the intellectual growth, social-emotional well-being, and professional training of Black students
- Establishing and maintaining a SEIS Black Alumni Network
- Supporting the data collection for the annual Black race equity audit (see Grievance #4)
- Hosting a speakers series that centers Blackness and elevates critical issues in education
- Organizing and facilitating an annual Black Grad Student Orientation/Induction Ceremony

The team will not be directly responsible or accountable for:

- Recruitment and retention of Black students and faculty
- Providing Black students with academic counseling

Grievance #2: A lack of Black faculty members

The SEIS website suggests that approximately 14 out of 134 faculty members in SEIS are Black, and that half of them reside in 2 of the 10 divisions of SEIS—Urban Schooling and HEOC.

The lack of Black faculty in SEIS deters Black student enrollment in SEIS graduate programs. Additionally, it limits access to Black faculty mentors and places a cultural tax on current Black faculty members. In the last three years, SEIS lost a distinguished Black professor and a Black assistant professor, both of whom had short tenures in the school. The distinguished professor left after 5 years, and the assistant left after 2 years.

We demand that UCLA SEIS:

Hire a cluster of four (4) or more Black tenure-track faculty members across SEIS Divisions by 2023.

- Create a strategic plan for recruitment as well as a plan to support and retain newly appointed Black tenure-track faculty members.
- Develop professional development opportunities with and for Black faculty

Grievance #3: A lack of Black graduate students

Black SEIS students comprise a small percentage of the school's student body. Many Black students are one of a handful in their respective programs. Year after year, we see a smaller number of Black students matriculating into SEIS. SEIS has given scant regard to putting forth a strategic plan for actively recruiting, finding, and retaining larger cohorts of Black students across divisions.

We demand that UCLA SEIS:

Create a publicly available ten-year strategic plan for recruiting, funding, and retaining Black graduate students within each SEIS Division.

- The strategic plan should expand the resources provided to the UCLA Summer Training for Excellence in Education Research (STEER) and establish additional pipeline programs to recruit Black graduate students into TEP, ELP, and PLI.
- The strategic plan should include concrete and measurable annual outcomes that move SEIS towards equity for Black graduates.
- An annual progress report should be produced and presented at a public meeting held by the Wasserman Dean every Fall.

Grievance #4: Lack of readily accessible data on Black graduate student outcomes in SEIS

There is no readily accessible data that captures the outcomes and lived experiences of Black graduate students in SEIS. The lack of data further marginalizes the Black experiences at SEIS and prevents institutional accountability.

We demand that UCLA SEIS:

Complete an annual Black Racial Equity Audit to examine the experiences of Black students in SEIS by September 2021. The audit should include (but not be limited to) the following information:

Demographic Information & Enrollment Trends

- Number of Black applicants for each division in the past ten years (disaggregated by race, gender, and socioeconomic status)
    - Number of Black students granted admittance
        - The race and gender of their appointed advisors
    - Number of students who decline enrollment
        - Reasons for declining
    - Number of Black students who accepted offers and enrolled
        - The race and gender of their appointment advisors
    - Number of Black students who transferred divisions within SEIS
        - Reasons for transferring
        - The race and gender of appointed advisors in the new division
    - Number of parenting Black students/ students with dependents

Funding Packages and Outcomes

- How much student loan debt do Black students enter SEIS with compared to non-Black students? How much do they leave with compared to non-Black students?
- How does the funding packages of Black SEIS students compare to non-Black students?
    - Percentage with fully-funded fellowships
    - Percentage of working GSRs
    - Percentage of working TA positions

Black Students' Lived Experiences in SEIS

- How do Black graduate students describe experiencing their first year in SEIS?
- What is the overall experience of Black doctoral students in SEIS?
- How do Black graduate students experience mentorship within SEIS?
- What are the experiences and needs of Black graduate students with children/dependents?

Academic & Professional Outcomes

- Compared to non-Black students, how many Black graduate students graduate SEIS:
    - With at least one peer-reviewed publication

- With at least one academic presentation
- With formal teaching or TA-ing experience
- With a job offer or post-doc position
- Having received internal and/or external fellowships (GSRM, GRM, DYFs, Ford, Spencer, Hayes, etc.).
- Dropped out of their perspective programs? Why?

· What are the 5-year post-graduation outcomes for Black graduates compared to non-Black students?
  - What percentage of Black doctoral students graduate within five years?
  - What percentage are in tenured professor positions?
  - What percentage are in post-doc positions?
  - What percentage work in non-academic positions?

Grievance #5: Lack of funding opportunities for research on Black youth

It is thoroughly documented that Black youth (particularly those from under-resourced, disenfranchised communities) are the most marginalized student population locally and nationally. However, SEIS has not made an institutional commitment to incentivize research on Black children. Scholars who decide to conduct research on Black youth are often required to broaden their scope to "students of color" in order to increase their chances of receiving external funding.

We demand that SEIS:

Establish an annual $20,000 internal endowment specifically for Black graduate students conducting research to support Black students, teachers, families, and/or communities.

· This endowment should not:
  - Limit a Black graduate students' ability to work additional GSRs or TAships
  - Require that they forfeit external funding
  - Deem them ineligible for other sources of funding (i.e., GSRM, GRM, etc.).

Grievance #6: No required coursework on anti-Black racism in education

Anti-Blackness is ingrained in all levels of the U.S. educational system; however, graduate students (and faculty alike) are not required to critically examine anti-Black racism on an

interpersonal, institutional, and structural level. As such, many of them perpetuate anti-Blackness in their teaching, research, and practice.

We demand that SEIS:

Require a graduate-level "Anti-Blackness in Education" course as part of the coursework for ALL SEIS programs and divisions.

- The course should be interdisciplinary and provide a theoretical framework on (1) How anti-Blackness is perpetuated through education policy, (2) pedagogical practice and curriculum, (3) quantitative and qualitative data collection and analysis. The course should provide concrete methods for mitigating anti-Blackness in different sectors of education.
- As part of the course, all students should be required to complete a critical autoethnography discussing how anti-Blackness shows up in their personal practice and present concrete strategies that they are implementing to mitigate its harm.

Establish three annual, full-day training sessions for faculty members that explicitly discusses anti-Blackness and provides faculty members with concrete pedagogical practices to mitigate anti-Blackness within their course.

- The training should be conducted by Black facilitators with expertise in identifying and confronting anti-Blackness in K-20 and implementing anti-racist curriculum in higher education. The experts should not be affiliated with UCLA.
- The content of the training should be grounded in the SEIS Black Racial Equity Audit (See Grievance 4).
- Attendance for each training should be strongly recommended, and the list of faculty members who attended each training should be made public.

Grievance #7: Siloing of Black Issues

While there have been ad hoc meetings to discuss issues impacting the Black SEIS community, they tend to be infrequent and reactive to Black tragedies. Additionally, they are hosted by Black faculty members and are divorced from institutional accountability.

We demand that SEIS:

Create an Annual SEIS State of Black Affairs Meeting hosted by the Wasserman Dean and Associate Dean of Equity, Diversity, and Inclusion. The meeting should occur every October and address the following:

- SEIS progress on its 10-year strategic plan for recruiting, funding, and retaining Black graduate students and faculty within each SEIS Division
- Review of the updated SEIS's Black Audit Report (See Grievance #4)
- Award recipients of SEIS Internal Grants for Black Scholarship (See Grievance #5)
- Public comments from Black students, faculty, and staff

Contributing Authors

[16 signatures]

Signatories

Black SEIS Students and Alum

[37 signatures]

SEIS Black Faculty

[12 signatures]

SEIS Ally Faculty

[9 signatures]

SEIS Allies to the Black Community

[180 signatures]

Greater Community Supporters

[27 signatures]

References

Acuña, R. (1998). Occupied America. In R. Delgado & J. Stefancic (Eds), *The Latino/a condition: A critical reader* (pp. 171-175). New York University Press.

A changing major: The report of the 2016–17 ADE [The Association of Departments of English] ad hoc committee on the English major. (2018, July 18). Modern Language Association. Retrieved July 28, 2023, from https://www.maps.mla.org/content/download/98513/file/A-Changing-Major.pdf

Adamson, J., Evans, M. M., & Stein, R. (Eds.). (2002). *The environmental justice reader: Politics, poetics, and pedagogy*. University of Arizona Press.

Adedoyin, O. (2021). Race on campus: An equity and diversity leader gets a wake-up call. *Chronicle of Higher Education*. Retrieved May 26, 2023, from https://www.chronicle.com/newsletter/race-on-campus/2021-12-07

Adelson, A., Taverna, K., & Bernard, V. (Directors). (2021). The people vs. Agent Orange: Two women, one American and one Vietnamese fight to hold the chemical industry accountable for a devastating legacy. [Film]. *Independent Lens, Public Broadcasting Service* (PBS).

Adra, L. (2016). *Teacher emotionality in higher education: Using a scholarly personal narrative approach to understand the life of a teacher* [Doctoral dissertation, University of Sheffield].

Aguilar, O. M., McCann, E. P., & Liddicoat, K. (2017). Inclusive education. In A. Russ & M. E. Krasny (Eds.), *Urban environmental education review* (pp. 194-201). Cornell University Press.

Akers Chacón, J. (2018). *Radicals in the barrio*. Haymarket Books.

Alberto, P. L. (2022). Racial storytelling in the classroom: Subject and method. *Radical History Review*, *2022*(144), 153-171.

Alberto, P. L., & Hoffnung-Garskof, J. (2018). “Racial democracy” and racial inclusion: Hemispheric histories. In A. de la Fuente & G. R. Andrews (Eds.), *Afro-Latin American Studies: An Introduction* (pp. 264-316). Cambridge University Press.

Aldama, F. L. (Ed.). (2015). *Latino/a literature in the classroom: Twenty-first-century approaches to teaching*. Routledge.

Alvarez, S., Martinez, J. L., Salamanca, A., Salamanca, E., & Reyna, R. C. (2021). Cosecha voices: Migrant farmworker students, pedagogy, voice, and self-determination. *Harvard Educational Review*, *91*(3), 319-340.

Anderson, G. L. (1996). The cultural politics of schools: Implications for leadership. *International Handbook of Educational Leadership and Administration,* 947-966.

Anzaldúa, G. (1999). *Borderlands/La Frontera: The New Mestiza* (4th ed). Aunt Lute Books.

Anzaldúa, G. E. (2002). Now let us shift. In G. E. Anzaldúa & A. Keating (Eds.). *This bridge we call home: Radical visions for transformation* (pp. 540-576). Routledge.

Arceo, R., Kusserow, J. & Wright, A. (2002) Understanding the challenges and potential of migrant students. In C. D. Thompson Jr., & M. F. Wiggins (Eds.). *The human cost of food: Farmworkers' lives, labor, and advocacy* (pp. 222-245). University of Texas Press.

Arcury, T. A. and Quandt, S. (2020). *Latinx farmworkers in the Eastern United States: Health, safety, and justice*. Springer Nature.

Arellano, G. (2023, May 14). Gloria Molina, Chicana who blazed paths across L.A. politics, dies. *The Los Angeles Times*. Retrieved May 26, 2023, from https://www.latimes.com/obituaries/story/2023-05-14/gloria-molina-dead

Artiles, A. J., Bal, A., & Thorius, K. A. K. (2010). Back to the future: A critique of response to intervention's social justice views. *Theory Into Practice*, *49*(4), 250-257.

Athanassakis, Y. (2017). *Environmental justice in contemporary US narratives*. Routledge.

Bagby, B. (1967). El Teatro Campesino: Interviews with Luis Valdez. *Tulane Drama Review 11*(4), 70-80.

Barbadillo, M. (2017). "A minority within a minority": Filipinos in the United Farmworkers Movement. Prized Writing, 2016-2017. University of California at Davis.

Beach, R. (2023). Addressing the challenges of preparing teachers to teach about the climate crisis. *The Teacher Educator*, 1-16.

Beach, R., Share, J., & Webb, A. (2017). *Teaching climate change to adolescents: Reading, writing, and making a difference*. Routledge.

Belasco, S., Gaul, T. S., Johnson, L., & Soto, M. (Eds.). (2020). *A Companion to American Literature*. John Wiley & Sons.

Bellino, M. & Celeste, M. (2023). Miseducating the public: Anti-CRT movement, rhetoric, policy, and impact. University of Michigan, National Center for Institutional Impact,

January 31, 2023. Retrieved May 26, 2023, from https://medium.com/national-center-for-institutional-diversity/miseducating-the-public-anti-crt-movement-rhetoric-policy-and-impact-ad68ab55f03

Bernal, D. D., & Villalpando, O. (2002). An apartheid of knowledge in academia: The struggle over the "legitimate" knowledge of faculty of color. *Equity & Excellence in Education*, *35*(2), 169-180.

Bigelow, B. (2011). Scholastic Inc. pushing coal: A 4th-grade curriculum lies through omission. *Rethinking Schools*, *25*(4), 30-33.

Blackwell, M. (2010). Líderes campesinas: Nepantla strategies and grassroots organizing at the intersection of gender and globalization. *Aztlán: A Journal of Chicano Studies*, *35*(1), 13-47.

Blitzer, J. (2020, August 24). Higher calling: Aiding the undocumented during the coronavirus. *The New Yorker*, 26-31.

Blum, E. D. (2008). *Love Canal revisited: Race, class, and gender in environmental activism*. University Press of Kansas.

Bonilla-Silva, E. (2018). *Racism without racists: Color-blind racism and the persistence of racial inequality in the United States*. Rowman and Littlefield.

Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature*. Columbia University Press.

Boyle, L. (2023, April 6). Climate 'propaganda' textbook mailed to 8,000 U.S. science teachers. *The Independent*. Retrieved May 25, 2023, from https://www.independent.co.uk/climate-change/news/climate-misinformation-books-teachers-schools-b2315454.html

Bradley, D. (2012). Good for what, good for whom?: Decolonizing music education philosophies. In W. Bowman, & A. L. Frega (Eds.), *The Oxford Handbook of Philosophy in Music Education* (pp. 409-433). Oxford University Press.

Bradley, D. (2020). We are all haunted: Cultural understanding and the paradox of trauma. *Philosophy of Music Education Review*, *28*(1), 4-23.

Bramwell, A. (1994). *The fading of the greens: The decline of the environmental politics in the West*. Yale University Press.

Branz-Spall, A. M., Rosenthal, R., & Wright, A. (2003). Children of the road: Migrant students, our nation's most mobile population. *Journal of Negro Education*, 55-62.

Bratt, B., Santana, C., Benson, B. (Producers), & Bratt, P. (Director). (2017). *Dolores* [Film]. United States: Public Broadcasting System (PBS).

Britzman, D. P. (1998). *Lost subjects, contested objects: Toward a psychoanalytic inquiry of learning*. SUNY Press.

Brown, A. (2020, September 6). In California's wine country, undocumented grape pickers forced to work in fire evacuation zones. *The Intercept*. Retrieved May 24, 2023, from https://theintercept.com/2020/09/06/california-fires-undocumented-farm-workers/

Brunsma, D. L., Brown, E. S., & Placier, P. (2013). Teaching race at historically white colleges and universities: Identifying and dismantling the walls of whiteness. *Critical Sociology*, *39*(5), 717-738.

Buell, L. (2005). *The future of environmental criticism: Environmental crisis and literary imagination*. John Wiley & Sons.

Bullard, R. D. (1994a). Overcoming racism in environmental decision-making. *Environment: Science and policy for sustainable development*, *36*(4), 10-44.

Bullard, R. D. (1994b). Environmental justice for all: It's the right thing to do. *J. Envtl. L. & Litig.*, *9*, 281.

Bullard, R. D. (1996). Environmental justice: It's more than waste facility siting. *Social Science Quarterly*, *77*(3), 493-499.

Bullard, R. D. (2000). *Dumping in Dixie: Race, class, and environmental quality* (3rd ed.). Westview Press.

Bullard, R. D., Mohai, P., Saha, R., & Wright, B. (2008). Toxic wastes and race at twenty: Why race still matters after all of these years. *Environmental Law*, *38*, 371-411.

Burke, G., & Sainz, A. (2016, May 4). Migrant children kept from enrolling in school. *The Daily Court Review*. Retrieved May 26, 2023, from https://portal.dailycourtreview.com/downloads/talkingpoints/2016/5/TalkingPoints04May2016.pdf

Butler, J. (2020). The future of the humanities can be found in its public forms. *Modern Language Association Newsletter*, *52*(4), 2-3.

Cagle, S. (2020, March 31). California's farm workers pick America's essential produce unprotected from coronavirus. *The Guardian*.

Caldas, B. (2018). "More meaningful to do it than just reading it:" rehearsing praxis among Mexican-American/Latinx pre-service teachers. *Teaching Education*, *29*(4), 370-382.

Calderón, D., & Urrieta Jr, L. (2019). Studying in relation: Critical Latinx Indigeneities and education. *Equity & Excellence in Education*, *52*(2-3), 219-238.

Carlson, J. R. (2019). “Basta ya!”: Aesthetic calibanism and Cold War-Era context in the protest songs of Atahualpa Yupanqui. *Music and Politics*, *13*(2).

Carruthers, W. (2020, August 27). Sonoma County evacuation zone waiver program sparks labor concerns. *North Bay Bohemian*. Retrieved May 24, 2023, from https://www.bohemian.com/northbay/sonoma-county-evacuation-zone-waiver-program-sparks-labor-concerns/Content?oid=10462394

Carter Andrews, D. J., Brown, T., Castillo, B. M., Jackson, D., & Vellanki, V. (2019). Beyond damage-centered teacher education: Humanizing pedagogy for teacher educators and preservice teachers. *Teachers College Record*, *121*(6), 1-28.

Casas, J. (2019). *Flint*. Story at the School of Music, Theatre, and Dance. University of Michigan. Premiered April 2019: https://brownplaywright.com/Flint

Casement, R. (1904). Report from His Majesty’s Consul at Boma Respecting the Administration of the Independent State of the Congo [“The Casement Report”]. *London: HM Stationary Office*.

Casement, R. (1997). *The Amazon Journal of Roger Casement*. A. Mitchell (Ed.). Anaconda Editions.

Chaudhuri, U. (1994). “There must be a lot of fish in that lake”: Toward an ecological theatre. *Theater*, *25*(1), 23-31.

Chavez, C. (1989). Cesar Chavez’s first major address after his 36-day 1988 hunger [strike] over the pesticide poisoning of farm workers. Retrieved May 24, 2023, from https://ufw.org/research/history/cesar-chavezs-first-major-address-36-day-1988-fast-pesticide-poisoning-farm-workers/

Chavez, C. (2008a). *An organizer’s tale: Speeches.* Penguin Books.

Chavez, C. (2008b). Wrath of Grapes Boycott Speech. In B. McKibben (Ed.), *American Earth: Environmental writing since Thoreau* (pp. 690-695). The Library of America.

Chavez, L. R. (2013). *The Latino threat: Constructing immigrants, citizens, and the nation* (2nd ed.). Stanford University Press.

Chemers, M. M. (Ed). (2022). *The theatre of Luis Valdez*. Routledge.

Chung, J. Y., & Harrison, L. M. (2015). Toward an ethnic studies critique for teacher education. *Multicultural Perspectives*, *17*(1), 4-12.

Cless, D. (1996). Eco-theatre, USA: The grassroots is greener. *TDR/The Drama Review, 40*(2), 79-102.

Cockrell, K., Placier, P., Burgoyne, S., Welch, S., & Cockrell, D. (2002). Theater of the oppressed as a self-study process: Understanding ourselves as actors in teacher education classrooms. In *Making a difference in teacher education through self-study. Proceedings of the fourth international conference of the self-study of teacher education practices* (pp. 43-47).

Cohen, J., & Foote, S. (Eds.). (2021). *The Cambridge companion to environmental humanities*. Cambridge University Press.

Cole, L. W., & Foster, S. R. (2001). *From the ground up: Environmental racism and the rise of the environmental justice movement*. New York University Press.

Commission for Racial Justice. United Church of Christ. (1987). *Toxic wastes and race in the United States: A national report on the racial and socio-economic characteristics of communities with hazardous waste sites*. Public Data Access.

Conner, J., & Rosen, S. M. (Eds.). (2016). *Contemporary youth activism: Advancing social justice in the United States*. ABC-CLIO.

Conrad, C., & Gasman, M. (2015). *Educating a diverse nation: Lessons from minority-serving institutions*. Harvard University Press.

Contreras, V., Duran, J., & Gilje, K. (2001). Migrant farmworkers in South-Central Minnesota: Farmworker-led research and action for change. *Cura Reporter*, *31*(1), 1-8.

Cruz, A. (2016). The union within the union: Filipinos, Mexicans, and the racial integration of the farm worker movement. *Social Movement Studies*, *15*(4), 361-373.

Culture Clash. (2011). *Oh, wild West!: The California plays*. Theatre Communications Group.

Darder, A. (2011). Embodiments of public pedagogy: The art of soulful resistance. *Policy futures in education*, *9*(6), 780-801.

Davis, M., & Wiener, J. (2020). *Set the night on fire: LA in the sixties*. Verso Books.

Davis, P. (Director). (1974). *Hearts and minds*. [Film]. Rainbow Pictures Corp. A Touchstone Production in Association with Audjeff.

De Anda, T. (2015). In her own words: Remembering Teresa De Anda, pesticide activist, (1959-2014). Interviewed by Tracy Perkins. Retrieved May 26, 2023, from https://rememberingteresa.org

Dei, G. J. S., & Kempf, A. (Eds.). (2006). *Anti-colonialism and education: The politics of resistance*. Brill.

De León, J. (2015). *The land of open graves: Living and dying on the migrant trail*. University of California Press.

De León, N. (2009). *El Moscas y los Pesticidas*. Beyond Translation Production.

Delgadillo, T., Rivera-Servera, R. H., & Cadava, G. I. (Eds.). (2022). *Building sustainable worlds: Latinx placemaking in the Midwest*. University of Illinois Press.

Deloria, P. J., & Olson, A. I. (2017). *American studies: A user's guide*. University of California Press.

de los Ríos, C. V. (2019). Revisiting notions of social action in ethnic studies pedagogy: One teacher's critical lessons from the classroom. In R. T. Cuauhtin, M. Zavala, C. Sleeter, & W. Au (Eds.), *Rethinking Ethnic Studies* (pp. 59-64). Rethinking Schools.

de los Ríos, C. V., Martinez, D. C., Musser, A. D., Canady, A., Camangian, P., & Quijada, P. D. (2019). Upending colonial practices: Toward repairing harm in English Education. *Theory Into Practice*, 58:359-367.

Denis, C. (1997). *We are not you: First Nations and Canadian modernity*. Broadview Press.

Denis, V. S., & Schick, C. (2003). What makes anti-racist pedagogy in teacher education difficult? Three popular ideological assumptions. *Alberta Journal of Educational Research*, *49*(1), 55-69.

Department of Education. (2023). McKinney-Vento Homeless Education Assistance Improvements Act of 2001. Retrieved May 24, 2023, from https://www.education.pa.gov/K-12/Homeless%20Education/mckinneyvento/Pages/default.aspx

Dewey, M., Fox, J., & Spione, J. (Directors). (2017). *Awake, a dream from Standing Rock*. [Film]. Standing Rock Sioux Reservation, North Dakota, USA. Digital Smoke Signals. Bullfrog Films.

Diaz, E. (2013). The necessary theater of the Royal Chicano Air Force. *Aztlán: A Journal of Chicano Studies*, *38*(2), 41-70.

Doan, H. D. (1967). "Dow will direct its efforts toward a better tomorrow." "1968 Dow Chemical response to its production of napalm," *Resistance and Revolution: The Anti-Vietnam War Movement at the University of Michigan, 1965-1972*. Retrieved May 14, 2023, from http://michiganintheworld.history.lsa.umich.edu/antivietnamwar/items/show/139

Doctors Without Borders. (2020, June 26). Florida: Doctors without borders end COVID-19 activities in Immokalee. Retrieved May 26, 2023, from

https://www.doctorswithoutborders.org/what-we-do/news-stories/news/florida-doctors-without-borders-ends-covid-19-activities-immokalee

"Dow deforms babies." (1969). "University of Michigan Students March Against Dow. Chemical," *Resistance and Revolution: The Anti-Vietnam War Movement at the University of Michigan, 1965-1972*. Retrieved May 26, 2023, from http://michiganintheworld.history.lsa.umich.edu/antivietnamwar/items/show/18

"Dow Sustainability Fellows Program at U-M extended through 2020." (2017, May 18). *Michigan News*. Retrieved May 14, 2023, from https://news.umich.edu/dow-sustainability-fellows-program-at-u-m-extended-through-2020/

Dunbar-Ortiz, R. (2014). *An Indigenous peoples' history of the United States*. Beacon Press.

Dunbar-Ortiz, R. (2021). *Not "A Nation of Immigrants": Settler colonialism, White supremacy, and a history of erasure and exclusion*. Beacon Press.

Durán, M. J. (2017). Bodies that should matter: Chicana/o farmworkers, slow violence, and the politics of (in)visibility in Cherríe Moraga's *Heroes and Saints*. *Aztlán: A Journal of Chicano Studies*, *42*(1), 45-71.

Echegoyen Sanz, Y., & Martín-Ezpeleta, A. (2021). A holistic approach to education for sustainability: Ecofeminism as a tool to enhance sustainability attitudes in pre-service teachers. *Journal of Teacher Education for Sustainability*, *23*(1), 5-21.

Editorial. (1989). In *Race & Class*, *30*(3), i-ii.

Edwards, J. (2022). Discrimination and Exclusion in Higher Education Is Reflected in Multiple Autoethnographies. *Qualitative Report*, *27*(10), 2113-2134.

Ee, J., & Gándara, P. (2020). The impact of immigration enforcement on the nation's schools. *American Educational Research Journal*, *57*(2), 840-871.

Egan, M. (2002). Subaltern environmentalism in the United States: A historiographic review. *Environment and History*, *8*(1), 21-41.

EJ Atlas. (2015). Environmental Justice Atlas: Nemagon: Retrieved May 24, 2023, from https://ejatlas.org/conflict/dbcp-and-male-infertility-in-lathrop-california

El Teatro Campesino. (2022) El Teatro Campesino: Celebrating 57 years of teatro Chicano. Retrieved May 19, 2023, from https://elteatrocampesino.com

Ellis, C., Adams, T. E., & Bochner, A. P. (2011). Autoethnography: An overview. *Historical social research/Historische sozialforschung*, *36*(4), 273-290.

Erevelles, N. (2005). Understanding curriculum as normalizing text: Disability studies meet curriculum theory. *Journal of Curriculum Studies*, *37*(4), 421-439.

Erevelles, N. (2011). "Coming out crip" in inclusive education. *Teachers College Record*, *113*(10), 2155-2185.

Estabrook, B. (2011, September 1). Chemical warfare: The horrific birth defects linked to tomato pesticides. *Ecologist*.

Estabrook, B. (2018). *Tomatoland: How modern industrial agriculture destroyed our most alluring fruit* (3rd ed.). Andrews McMeel Publishing.

Estes, N. (2019). *Our history is the future: Standing Rock versus the Dakota Access Pipeline, and the long tradition of Indigenous resistance*. Verso.

Evans, B., & Lennard, N. (2018). *Violence: Humans in dark times*. City Lights Books.

Farrell, N. (2010). *Nicaragua before now: Factory work, farming, and fishing in a low-wage global economy*. University of New Mexico Press.

Fitch, N. and Ixim, A. (2020, April 13). The coronavirus's unique threat to undocumented people. *The New Yorker*.

Flocks, J. D. (2012). The environmental and social injustice of farmworker pesticide exposure. *Geo. J. on Poverty L. & Pol'y*, *19*, 255-282.

Flores, J. & Rosaldo, R. (Eds.). (2009). *A companion to Latina/o studies*. Blackwell Publishing.

Flores, L. A. (2016). *Grounds for dreaming: Mexican Americans, Mexican immigrants, and the California farmworker movement*. Yale University Press.

Flores, L. A. (2019). The United Farm Workers union and the use of the boycott against American agribusiness. In D. Feldman (Ed.), *Boycotts Past and Present* (pp. 157-174). Palgrave.

Flores, T. (2021). "Latinidad is cancelled" Confronting an anti-Black construct. *Latin American and Latinx Visual Culture*, *3*(3), 58-79.

Floyd, R. (1974). From *Hearts and Minds* [Film]. P. Davis (Director). Rainbow Pictures Corp. A Touchstone Production in Association with Audjeff.

Food and Justice. (1988, December). United Farm Workers Magazine. Retrieved May 23, 2023, from https://libraries.ucsd.edu/farmworkermovement/ufwarchives/foodjustice/35_Dec88_001.pdf

Foreman, P. (2020). Historical and Philosophical Foundations of Inclusive Education. In *Oxford Research Encyclopedia of Education*. Oxford University Press.

Free, J. L., & Križ, K. (2022). The not-so-hidden curriculum: How a public school system in the United States minoritizes migrant students. *Equity & Excellence in Education*, 1-23.

Freire, P. (2005). Pedagogy of the oppressed (M. B. Ramos, Trans.). Continuum.

Frey, S. (1985). DBCP: A lesson in groundwater management. *UCLA J. Envtl. L. & Pol'y*, *5*, 81.

García-Colón, I. (2020). The COVID-19 spring and the expendability of guestworkers. *Dialectical Anthropology*, 1-8.

García, D. G. (2018). *Strategies of segregation: Race, residence, and the struggle for educational equality*. University of California Press.

García-Romero, A. (2016). *The Fornes frame: Contemporary Latina playwrights and the legacy of Maria Irene Fornes*. University of Arizona Press.

Garcini, L. M., Domenech Rodríguez, M. M., Mercado, A., & Paris, M. (2020). A tale of two crises: The compounded effect of COVID-19 and anti-immigration policy in the United States. *Psychological Trauma: Theory, Research, Practice, and Policy*, *12*(S1), S230.

Garza, M. A. C. (2004). High crimes against the flesh: The embodiment of violent otherization in Cherríe Moraga's *Heroes and Saints*. *Letras Femeninas*, *30*(1), 26-39.

Getzels, P., & López, E. (Directors). (2012). *Harvest of empire: The untold story of Latinos in America* [Film]. Oynx Media Group.

Gibbs, L. M., & Levine, M. (1982). *Love Canal: My story*. Albany, NY: State University of New York Press.

Gilio-Whitaker, D. (2019). *As long as grass grows: The Indigenous fight for environmental justice, from colonization to Standing Rock*. Beacon Press.

Gomez, D. F. (1973). *Somos Chicanos: Strangers in our own land*. Beacon Press.

Gonzales, A. (2018). Nuestro Gramsci: Notes on Antonio Gramsci's theoretical relevance for the study of subaltern Latino politics research. *Rethinking Marxism*, *30*(4), 546-567.

González, J. (2022). *Harvest of empire: A history of Latinos in America* (2nd revised and updated ed.). Penguin Books.

Gottesdiener, L. (2020, November 16). The children of Fallujah: The medical mystery at the heart of the Iraq war. *The Nation*. Retrieved May 24, 2023, from https://www.thenation.com/article/world/fallujah-iraq-birth-defects/

Grande, S. (2015). *Red pedagogy: Native American social and political thought*. Rowman and Littlefield.

Greenberg, L. M. (2009). Learning from the dead: Wounds, women, and activism in Cherrie Moraga's *Heroes and Saints*. *MELUS: Multi-Ethnic Literature of the US*, *34*(1), 163-184.

Griffiths, P. J. (2003). *Agent Orange: "Collateral damage" in Viet Nam*. Trolley.

Guha, R. (2000). *Environmentalism: A global history*. Longman.

Guha, R., & Martinez-Alier, J. (1997). *Varieties of environmentalism: Essays North and South*. Routledge.

Habitat for Humanity. (2023). Mission statement. Retrieved May 24, 2023, from https://www.habitat.org

Halperin, E. C., & Wazer, D. E. (2018). *Perez & Brady's principles and practice of radiation oncology* (ed 8). Lippincott Williams & Wilkins.

Haluza-DeLay, R. (2013). Educating for environmental justice. In R. B. Stevenson, M. Brody, J. Dillon, & A. E. J. Wals (Eds.), *International handbook of research on environmental education* (pp. 394-403). Routledge.

Handal, A. J., Iglesias-Ríos, L., Fleming, P. J., Valentín-Cortés, M. A., & O'Neill, M. S. (2020). "Essential" but expendable: Farmworkers during the COVID-19 pandemic—the Michigan Farmworker Project. *American journal of public health*, *110*(12), 1760-1762.

Hanna-Attisha, M. (2019). *What the eyes don't see: A story of crisis, resistance, and hope in an American city*. One World.

Harrison, J. L. (2008). Abandoned bodies and spaces of sacrifice: Pesticide drift activism and the contestation of neoliberal environmental politics in California. *Geoforum*, *39*(3), 1197-1214.

Harrison, J. L. (2011). *Pesticide drift and the pursuit of environmental justice*. MIT Press.

Hart, P. (2010). No longer a "little added frill": The transformative potential of environmental education for educational change. *Teacher Education Quarterly*, *37*(4), 155-177.

Hernández, G. (1991). *Chicano satire: A study in literary culture*. University of Texas Press.

Hernandez, T., & Gabbard, S. (2019). Findings from the national agricultural workers Survey (NAWS) 2015–2016: A demographic and employment profile of United States farmworkers. U.S. Department of Labor, Employment and Training Administration.

Hickman, J. (2016). *The burn pits: The poisoning of America's soldiers*. Hot Books.

Hiltner, K. (Ed.). (2015). *Ecocriticism: The essential reader*. Routledge.

Hinman, T. B., He, Y., Wilson, S. M., Paschal, A. A., & Nelson, J. (2021). Challenges and strength-based strategies for cultivating a sense of belonging in a heritage language program. In B. S. Faircloth, L. M. Gonzalez, & K. Ramos (Eds.). *Resisting barriers to belonging: Conceptual critique and critical applications* (pp. 173-197). Lexington Books.

Ho, A. B. (2020). *The right to pain and the limits of testimony* [Doctoral dissertation, University of Michigan].

Ho, V. (2020, August 8). 'Everyone tested positive': COVID devastates agricultural workers in California's heartland. *The Guardian*.

Hoffman, P. L. (1987). *Ministry of the dispossessed: Learning from the farm worker movement*. Wallace Press.

Hoffman, P. L. (1988, July/August). Making common cause: UFW fights harvest of poison. *The Witness*. Retrieved May 24, 2023, from https://libraries.ucsd.edu/farmworkermovement/essays/essays/eleven/09%20-%20UFW%20FIGHTS%20HARVEST%20OF%20POISON.pdf

Holifield, R. (2001). Defining environmental justice and environmental racism. *Urban geography*, *22*(1), 78-90.

Holmes, C. (2016). *Ecological borderlands: Body, nature, and spirit in Chicana feminism*. University of Illinois Press.

Holmes, S. (2013). *Fresh fruit, broken bodies: Migrant farmworkers in the United States*. University of California Press.

Hubbell, J. A., & Ryan, J. C. (2021). Environmental theatre. In *Introduction to the environmental humanities* (pp. 188-206). Routledge.

Huber, L. P. (2009). Disrupting apartheid of knowledge: Testimonio as methodology in Latina/o critical race research in education. *International Journal of Qualitative Studies in Education*, *22*(6), 639-654.

Huerta, D. (2017). Dolores Huerta on El Teatro Campesino. Kennedy Center Education Digital Learning. Retrieved May 24, 2023, from https://www.youtube.com/watch?v=D0AMyilwIfo

Huerta, J. A. (1977). Chicano agit-prop: The early actos of El Teatro Campesino. *Latin American Theatre Review*, 45-58.

Huerta, J. A. (1989). *Necessary theatre: Six plays about the Chicano Experience*. Arte Publico Press.

Huerta, J. (2000). *Chicano drama: Performance, society and myth*. Cambridge University Press.

Huerta, J. A. (2007). Chicano theatre in a society in crisis. In S. E. Constantinidis (Ed.), *Text & Presentation, 2007* (pp. 5-23). McFarland & Company.

Huerta, J. A. (2008). From the margins to the mainstream: Latino/a theater in the US. *Studies in 20th & 21st Century Literature*, *32*(2).

Huerta, J. A. (2010) A representation of death in an anti-Vietnam war play by Luis Valdez: *Dark root of a scream*. In L. K. Perdigao & M. Pizzato (Eds.), *Death in American texts and performances: Corpses, ghosts, and the reanimated dead* (pp. 11-28). Ashgate.

Huerta, J. A. (2016). The Campesino's early actos as templates for today's students. *Latin American Theatre Review*, *50*(1), 133-145.

Huerta, J. A. (2018). Fifty years of Chicano theatre: Mapping the face(s) of the new American theatre. In S. E. Woodson & T. Underiner (Eds.), *Theatre, performance and change* (pp. 133-143). Palgrave Macmillan.

Hynes, H. P. (2016). The legacy of agent orange in Vietnam. *Peace Review*, *28*(1), 114-122.

Jacobson, L. (1992). Green theatre: Confessions of an eco-reporter. *American Theatre*, *8*(11), 16-25.

Japanwala, N. (2021). Adaptation, migration, advocacy. A climate change curriculum for out-of-school children in Badin, Sindh. In F. M. Reimers (Ed.), *Education and climate change: The role of universities* (pp. 137-152). Springer.

Jansen, J. D. (2009). *Knowledge in the blood: Confronting race and the apartheid past*. Stanford University Press.

Jemez Principles for Democratic Organizing. (1996). Retrieved May 26, 2023, from https://www.ejnet.org/ej/jemez.pdf

Jenkins, J. C., & Perrow, C. (1977). Insurgency of the powerless: Farm worker movements (1946-1972). *American sociological review*, 249-268.

Jirau-Colón, H., Cosme, A., Marcial-Vega, V., & Jiménez-Vélez, B. (2020). Toxic metals depuration profiles from a population adjacent to a military target range (Vieques) and main island Puerto Rico. *International Journal of Environmental Research and Public Health*, *17*(1), 264.

Johnson, Marty. (2020, July 9). “Doctors without borders sounding alarm about El Salvador. *The Hill*. Retrieved May 24, 2023, from https://thehill.com/policy/international/americas/506576-doctors-without-borders-sounding-alarm-about-el-salvador

Johnson, Matthew. (2020). *Undermining racial justice: How one university embraced inclusion and inequality*. Cornell University Press.

Joubert III, E., & Lensmire, T. (2021). Introduction: Black Lives Matter and rural education. *Journal of Research in Rural Education*, *37*(7), 1-3.

King, J. & James, W. (2022). Colleges of education: A national portrait (2nd ed.). American Association of Colleges for Teacher Education. Retrieved May 22, 2023, from https://aacte.org/resources/research-reports-and-briefs/colleges-of-education-a-national-portraitv2/

Kissling, M. T., & Bell, J. T. (2020). Teaching social studies amid ecological crisis. *Theory & Research in Social Education*, *48*(1), 1-31.

Kleinman, S., & Copp, M. A. (1993). *Emotions and fieldwork*. Sage Publications.

Kufeld, A. (1990). *El Salvador*. W. W. Norton & Company.

La Fountain-Stokes, L. (2021). Latina/o studies at the University of Michigan: Negotiating inclusion and exclusion in the Midwest. *Diálogo 24*(2), 57-78.

Lee, C. (1992). Toxic waste and race in the United States. In B. Bryant & P. Mohai (Eds.), *Race and the incidence of environmental hazards: A time for discourse* (pp. 10-27). Routledge.

Lerner, S. (2010). *Sacrifice zones: The front lines of toxic chemical exposure in the United States*. MIT Press.

Levenstein, C., & Wooding, J. (2000). Deconstructing standards, reconstructing worker health. *Reclaiming the Environmental Debate: The Politics of Health in a Toxic Culture*, 39-56.

Levy, J. E. (1975). *Cesar Chavez: Autobiography of La Causa*. W. W. Norton & Company.

Lewin, T. (2011, May 11). Coal curriculum called unfit for 4th graders. *The New York Times*.

Li, H. (2010). Environmentalism and the social foundations of education. In S. Tozer, B. P. Gallegos, A. Henry, M. B. Greiner, & P. G. Price (Eds.), *Handbook of research in the social foundations of education* (pp. 283-295). Routledge.

López, A. A. (2007). *The farmworkers' journey*. University of California Press.

Lopez, C. G. (2016). Creating a more compassionate narrative: Undoing desconocimiento through embodied intimacy in Helena María Viramontes' *Under the feet of Jesus* and Luis Alberto Urrea's *The Devil's highway*. In C. Herrera & L. M. Mercado-López (Eds.), *(Re)mapping the Latina/o literary landscape: New works and directions* (pp. 161-176). Palgrave Macmillan.

Lopez, C. G. (2019). *Calling the soul back: Embodied spirituality in Chicanx narrative*. University of Arizona Press.

Lopez, T. (2003). Emotional contraband: Prison as metaphor and meaning in US Latina drama. In T. Fahy & K. King (Eds.), *Captive audience: Prison and captivity in contemporary theater* (pp. 25-40). Routledge.

Lopez, W. D. (2019). *Separated: Family and community in the aftermath of an immigration raid*. Johns Hopkins University Press.

Loutzenheiser, L. W., & Erevelles, N. (2019). 'What's disability got to do with it?': Crippin'educational studies at the intersections. *Educational Studies*, *55*(4), 375-386.

Lucas, A. E. (2006). *Performing the (un)imagined nation: The emergence of ethnographic theatre in the late twentieth century* [Doctoral dissertation, University of California, San Diego].

Lucas, A. E. (2018). Chavez Ravine: Culture Clash and the political project of rewriting history. *Theatre History Studies*, *37*(1), 279-301.

Lucas, A. E. (2021). *Prison theatre and the global crisis of incarceration: Performance and incarceration*. Bloomsbury.

Lucas, A., Fiche, N. R., & Concilio, V. (2019). We move forward together: A prison theater exchange program among three universities in the United States and Brazil. *The Prison Journal*, *99*(4_suppl), 84S-105S.

Luscombe, R. (2020, June 20). Republican governors blame familiar targets as coronavirus rates soar. *The Guardian*. Retrieved May 26, 2023, from https://www.theguardian.com/world/2020/jun/20/coronavirus-republican-governors-blame-florida-texas-arizona

Maki, L. (2022). U of M Center helps K-12 educators teach climate change, one story at a time. *Minnesota Women's Press*, July 28, 2022. Retrieved May 26, 2023, from https://www.womenspress.com/u-of-m-center-helps-k-12-educators-teach-climate-change-one-story-at-a-time/

Marom, L. (2019). Under the cloak of professionalism: Covert racism in teacher education. *Race Ethnicity and Education*, *22*(3), 319-337.

Marquis, S. L. (2017). *I am not a tractor!* Cornell University Press.

Martín-Ezpeleta, A., Martínez-Urbano, P., & Echegoyen Sanz, Y. (2022). Let's read green! A comparison between approaches in different disciplines to enhance preservice teachers' environmental attitudes. *Environmental Education Research*, *28*(6), 886-906.

Martinez, L. (2020, March 21). Deaths, deformities, and illness: The consequences of Agent Orange during the Vietnam War. Saint Mary's University Research Scholars. Retrieved June 8, 2023, from https://stmuscholars.org/consequences-of-agent-orange-during-the-vietnam-war/#marker-106116-11

Martinez-Medina, J., & Oregon COVID-19 farmworker study. (2022). Farmworker voices: Contesting and renegotiating essential status during the COVID-19 pandemic. *Politics, Groups, and Identities*, 1-24.

Martinez, M. M. (2018). *The injustice never leaves you: Anti-Mexican violence in Texas*. Harvard University Press.

Martínez Salazar, E. (2012). *Global coloniality of power in Guatemala: Racism, genocide, citizenship*. Lexington Books.

Martusewicz, R., Edmundson, J., & Lupinacci, J. (2015). *Ecojustice education: Toward diverse, democratic, and sustainable communities* (2nd ed.). Routledge.

Martusewicz, R., Edmundson, J., & Lupinacci, J. (2020). *Ecojustice education: Toward diverse, democratic, and sustainable communities* (3rd ed.). Routledge.

Maxwell, J. A. (2013). *Qualitative research design: An interactive approach*. SAGE Publications.

May, T. J. (2020). *Earth matters on stage: Ecology and environmental in American theater*. Routledge.

Mayes, K. A. (2023). *The unteachables: Disability rights and the invention of Black special education*. University of Minnesota Press.

Mazzei, P. (2020, June 23). Florida's coronavirus spike is ravaging migrant farmworkers. *New York Times*.

McCoy, K., Tuck, E., & McKenzie, M. (Eds.). (2016). *Land education: Rethinking pedagogies of place from Indigenous, postcolonial, and decolonizing perspectives*. Routledge.

McLaughlin, J., Rodriguez, M., & Madden, C. (2008). University and community collaborations in migrant ESL. *New Directions for Adult and Continuing Education*, *2008*(117), 37-46.

McSherry, J. P. (2005). *Predatory states: Operation Condor and covert war in Latin America*. Rowman and Littlefield.

Méndez, M., Flores-Haro, G., & Zucker, L. (2020). The (in)visible victims of disaster: Understanding the vulnerability of undocumented Latino/a and indigenous immigrants. *Geoforum*, *116*, 50-62.

Menchú, R. (1990). *I, Rigoberta Menchú: An Indian woman in Guatemala*. Verso Books.

Meretoja, H. (2018). *The ethics of storytelling: Narrative hermeneutics, history, and the possible*. Oxford University Press.

Mesa, H., Doshi, M., Lopez, W., Bryce, R., Rion, R., Rabinowitz, E., & Fleming, P. J. (2020). Impact of anti-immigrant rhetoric and policies on frontline health and social service providers in Southeast Michigan, USA. *Health & Social Care in the Community*, *28*(6), 2004-2012.

Mignolo, W. (2011). *The darker side of western modernity: Global futures, decolonial options*. Duke University Press.

Mills, C. (2007). White ignorance. In S. Sullivan & N. Tuana (Eds.), *Race and epistemologies of. ignorance* (pp. 13-38). State University New York Press.

Mitchell, K. (2020). *From slave cabins to the White House: Homemade citizenship in African American culture*. University of Illinois Press.

Mize, R. (2021). ¡Sí, se puede! Teaching farmworker justice in the land-grant university. In N. Osei-Kofi, B. Boovy, & K. Furman (Eds.), *Transformative Approaches to Social Justice Education* (pp. 228-245). Routledge.

Mohai, P. (2018). Environmental justice and the Flint water crisis. *Michigan Sociological Review*, *32*(1), 41.

Moraga, C. (1994). *Heroes and Saints*. In *Heroes and Saints & Other Plays*. West End Press.

Moraga, C. (1996). *Watsonville: Some place not here; Circle in the dirt: El pueblo de East Palo Alto*. West End Press.

Moraga, C., & Anzaldúa, G. (Eds.). (2015). *This bridge called my back: Writings by radical women of color* (4th ed). SUNY Press.

Moreno, M. (Director & Producer). (2015). *On two fronts: Latinos and Vietnam*. [Film]. Souvenir Pictures (Public Broadcasting Service).

Morris, V. R. (2021). Combating racism in the geosciences: Reflections from a black professor. *AGU (American Geophysical Union) Advances*, *2*(1), e2020AV000358.

Moya, P. (2015). Teaching the fiction of Helena María Viramontes. In F. L. Aldama (Ed.), *Latino/a literature in the classroom: Twenty-first-century approaches to teaching* (pp. 305-308). Routledge.

Nash, R. J. (2004). *Liberating scholarly writing: The power of personal narrative*. Teachers College Press.

Nash, R. J., & Viray, S. (2013). *Our stories matter: Liberating the voices of marginalized students through scholarly personal narrative writing*. Peter Lang.

Nash, R. (2019). *Liberating scholarly writing: The power of personal narrative*. Information Age Publishing.

Nenonene, R. L., McIntosh, N., & Vasquez, R. (2021). Faculty of color and collective memory work. *Understanding and Dismantling Privilege*, *11*(2), 1-21.

Ngai, M. M. (2004). *Impossible subjects: Illegal aliens and the making of modern America* (Updated ed.). Princeton University Press.

Ngo, B. (2017). Naming their world in a culturally responsive space: Experiences of Hmong adolescents in an after-school theatre program. *Journal of Adolescent Research*, *32*(1), 37-63.

Nixon, R. (2011). *Slow violence and the environmentalism of the poor*. Harvard University Press.

Nolan, R. (2020, September). Cage of gold: The corrupt business of deportation. *Harper's Magazine*, (pp. 82-88).

NVISION. (2022). Cost of pterygium surgery. Retrieved May 24, 2023, from https://www.nvisioncenters.com/pterygium/surgery-cost/

Nussbaum, M. M. (2013). Embedding issues of environmental justice in the mainstream curriculum. *Environmental Justice*, *6*(1), 34-40.

Nussbaum, M. M. (2014). Environmental justice in the college and university curriculum: A survey of the literature. *Environmental Justice*, *7*(4), 95-101.

O'Gorman, E., Van Dooren, T., Münster, U., Adamson, J., Mauch, C., Sörlin, S., Armiero, M., Lindström, K., Houston, D., Pádua, J. A., Rigby, K., Jones, O., Motion, J., Muecke, S., Chang, C-J, Lu, S., Jones, C., Green, L., Matose, F., & Twidle, H. (2019). Teaching the environmental humanities: International perspectives and practices. *Environmental Humanities*, *11*(2), 427-460.

Opoku-Nkoom, I., & Ackah-Jnr, F. R. (2023). Investigating inclusive education in primary schools in Ghana: What inclusive cultures, environment, and practices support implementation? *Support for Learning*, *38*(1), 17-36.

Olson, A. I., & Kelderman, F. (2016). Ad Hoc American studies: Michigan and the hidden history of a movement. *American Studies*, *55*(1), 107-131.

Olson, K. R., & Cihacek, L. (2022a). Agent Blue spraying in the Mekong Delta during the Vietnam War: Fate of the arsenic based herbicide weapon used to destroy rice crop and fangrove Forests. *Open Journal of Soil Science*, *12*(7), 253-294.

Olson, K. R., & Cihacek, L. (2022b). How United States agricultural herbicides became military and environmental chemical weapons: Historical and residual effects. *Open Journal of Soil Science*, *12*(2), 13-81.

Olson, K. R. (2023). Agent Blue: A secret military and environmental chemical weapon used for food denial in South Vietnam during the Vietnam Civil War (1962-1965). *Open Journal of Soil Science*, *13*(3), 151-186.

Ontiveros, R. J. (2014). *In the spirit of a new people: The cultural politics of the Chicano Movement*. New York University Press.

OyamO. (1995). *I Am a Man (Powa ta da Peepas)*. Applause Books.

Oziewicz, M. (2022a). Planetarianism now: On anticipatory imagination, young people's literature, and hope for the planet. In M. Paulsen, J. Jagodzinski, & S. M. Hawke (Eds.), *Pedagogy in the Anthropocene: Re-wilding education for a new earth* (pp. 241-256). Palgrave Macmillan.

Oziewicz, M. (2022b, January 14). Why children's stories are a powerful tool to fight climate change. *Yes! Magazine*. Retrieved May 24, 2023, from https://www.yesmagazine.org/opinion/2022/01/14/climate-change-childrens-stories

Oziewicz, M. (2023). Introduction: Climate literacy as resistance, hope, and activism. *Climate literacy in education*, *1*(1), 1-3.

Padilla, L., & Vana, R. (2022). The "Other" Latinx: The (non) existent representation of Afro-Latinx in Spanish language textbooks. *Journal of Language, Identity & Education*, 1-15.

Paiz, C. O. (2021). Essential only as labor: Coachella Valley farmworkers during COVID-19. *Kalfou*, *8*(1/2), 31-50.

Paiz, C. O. (2023). *The strikers of Coachella: A rank-and-file history of the UFW movement*. University of North Carolina Press.

Parlee, L. & Bourin, L. (1986). *Wrath of Grapes* [Film]. FarmworkerDocProject. Retrieved May 14, 2023, from https://www.youtube.com/watch?v=GUOJE0Iie0E; https://www.youtube.com/watch?v=CmMgT-hHiLc

Parr, A. (2018). Our crimes against the planet and ourselves. In B. Evans & N. Lennard (Eds.), *Violence: Humans in dark times* (pp. 55-64). City Lights Books.

Paterson, W. (2021, December 8). From 1871 to 2021: A short history of education in the United States. Retrieved May 18, 2023, from https://suny.buffalostate.edu/news/1871-2021-short-history-education-united-states

Pelet, V. (2016, September 3). Puerto Rico's invisible health crisis. *The Atlantic*.

Pellow, D. N. (2018). *What is critical environmental justice?* Polity Press.

Pellow, D. N. (2000). Environmental inequality formation: Toward a theory of environmental injustice. *American behavioral scientist*, *43*(4), 581-601.

Pellow, D. N. (2020). Environmental studies and ethnic studies: Tensions, collaborations, intersections. *Ethnic Studies Review*, *43*(2), 9-16.

Peña, D. (2005). *Mexican Americas and the environment: Tierra y vida*. University of Arizona Press.

Penniman, L. (Ed.). (2023). *Black Earth wisdom: Soulful conversations with Black environmentalists*. HarperCollins.

Pérez, P. A., & Zarate, M. E. (Eds.). (2017). *Facilitating educational success for migrant farmworker students in the US*. Routledge.

Plutzer, E., McCaffrey, M., Hannah, A. L., Rosenau, J., Berbeco, M., & Reid, A. H. (2016). Climate confusion among US teachers. *Science*, *351*(6274), 664-665.

Principles of Environmental Justice. (1991). Retrieved May 26, 2023, from https://www.ejnet.org/ej/principles.pdf

Pulido, L. (1996). *Environmentalism and economic justice: Two Chicano struggles in the Southwest*. University of Arizona Press.

Pulido, L. (2016). Flint, environmental racism, and racial capitalism. *Capitalism Nature Socialism*, *27*(3), 1-16.

Pulido, L. (2017). Geographies of race and ethnicity II: Environmental racism, racial capitalism and state-sanctioned violence. *Progress in Human Geography*, *41*(4), 524-533.

Pulido, L. (2018). Racism and the Anthropocene. *Future remains: A cabinet of curiosities for the Anthropocene*, 116-128.

Pulido, L., & De Lara, J. (2018). Reimagining ‘justice’ in environmental justice: Radical ecologies, decolonial thought, and the Black Radical Tradition. *Environment and Planning E: Nature and Space*, *1*(1-2), 76-98.

Pulido, L. (2019). Foreword. In S. D., Wald, D. J. Vázquez, P. S. Ybarra, & S. J. Ray (Eds.), *Latinx environmentalisms: Place, justice, and the decolonial* (pp. ix-xvi). Temple University Press.

Quiroz-Martinez, J., Wu, D. P., & Zimmerman, K. (2005). *ReGeneration: Young people shaping environmental justice*. Movement Strategy Center.

Raski, D., Jones, N., Kissler, J., & Luvisi, D. (1976). Soil fumigation: One way to cleanse nematode-infested vineyard lands. *California Agriculture*, *30*(1), 4-7.

Reed, T. V. (2002). Toward an environmental justice ecocriticism. In J. Adamson, M. M. Evans, & R. Stein (Eds.), *The environmental justice reader: Politics, poetics, & pedagogy* (pp. 145-162). University of Arizona Press.

Reimers, F. M. (Ed). (2021). *Education and climate change: The role of universities*. Springer.

Rendón, L. I. (2021). Preface. In B. S. Faircloth, L. M. Gonzalez, & K. Ramos (Eds.). *Resisting barriers to belonging: Conceptual critique and critical applications* (pp. ix-xv). Lexington Books.

Reynolds, H. L., Brondizio, E. S., & Robinson, J. M. (Eds.). (2010). *Teaching environmental literacy: Across campus and across the curriculum*. Indiana University Press.

Rivera, Tomás. (2008). . . . y no se lo tragó la tierra (. . . And the earth did not devour him). In J. Olivares (Ed.), *Tomás Rivera: The complete works* (pp. 1-258, 2nd ed.). Arte Publico Press.

Robbie, S. (2002). “Mendez v. Westminster: For all the children.” [Film]. PBS Learning Media.

Rodman, S. O., Barry, C. L., Clayton, M. L., Frattaroli, S., Neff, R. A., & Rutkow, L. (2016). Agricultural exceptionalism at the state level: Characterization of wage and hour laws for US farmworkers. *Journal of Agriculture, Food Systems, and Community Development*, *6*(2), 89-110.

Rodriguez, R. E. (2018). *Latinx literature unbound: Undoing ethnic expectation*. Fordham University Press.

Rodríguez, N. N., & Salinas, C. S. (2019). “La lucha todavía no ha terminado”/The struggle has not yet ended: Teaching immigration through testimonio and difficult funds of knowledge. *Journal of Curriculum Theorizing*, *34*(3), 136.

Rojas, F. (2007). *From Black power to Black studies: How a radical social movement became an academic discipline*. The Johns Hopkins University Press.

Román, D., Arias, J. M., Sedlacek, Q. C., & Pérez, G. (2022). Exploring conceptions of creativity and Latinidad in environmental education through the lens of culturally sustaining pedagogy. *Review of Research in Education*, *46*(1), 32-63.

Rosenthal, R. (2019). ¡Colorín colorado! A bilingual site for educators and families of English language learners. Roger Rosenthal: Video Interviews. Washington Educational Television Association (WETA) Public Broadcasting. Retrieved May 24, 2023, from https://www.colorincolorado.org/videos/meet-experts/roger-rosenthal

Rowe, A. D., Fitness, J., & Wood, L. N. (2015). University student and lecturer perceptions of positive emotions in learning. *International Journal of Qualitative Studies in Education*, *28*(1), 1-20.

Ryan, C., Ravetto, E., & Christofferson, H. (1986). *La Quinceañera* (E. Ravetto & E. Torres, Trans.). Theatre Adelante, Teatro Nuestro.

Rymes, B., Cahnmann-Taylor, M., & Souto-Manning, M. (2008). Bilingual teachers' performances of power and conflict. *Teaching Education*, *19*(2), 93-107.

Sabzalian, L. (2019). The tensions between Indigenous sovereignty and multicultural citizenship education: Toward an anticolonial approach to civic education. *Theory & Research in Social Education*, *47*(3), 311-346.

Salinas, C., & Lozano, A. (2021). The history and evolution of the term Latinx. In *Handbook of Latinos and education* (pp. 249-263). Routledge.

Sánchez, B., Colón, Y., & Esparza, P. (2005). The role of sense of school belonging and gender in the academic adjustment of Latino adolescents. *Journal of youth and Adolescence*, *34*(6), 619-628.

Sandlin, J. A., Schultz, B. D., & Burdick, J. (Eds.). (2010). *Handbook of public pedagogy: Education and learning beyond schooling*. Routledge.

Sawyer, A., Rosales, O., Medina, O., & Sawyer, M. T. (2019). Improving schooling outcomes for Latinos in rural California: A critical place-based approach to farmworkers history. *Journal of Latinos and Education*, *20*(2), 106-119.

Schechter, J. (2013). Political theatre as popular entertainment. In J. Schechter, (Ed.). (2013). *Popular theatre: A sourcebook*. (pp. 217-220). Routledge.

Schlesinger, S. and Kinzer, S. (2005). *Bitter fruit: The story of the American coup in Guatemala*. Harvard University Press.

Schmitt, A., Horner, S., & Lavery, M. (2020). The impact of summer programs on the English language scores of migrant children, *Literacy Research and Instruction*, 59:1, 78-93.

Schudel, M. (2004, August 15). Rep. William D. Ford of Michigan dies at 77. *The Washington Post*.

Schroering, A. N. (2023). *Cultivating collectives: Performance and ecology for the Anthropocene* [Doctoral dissertation, Columbia University].

Serrato, G. (2017, October 15). The young and courageous Ruby Bridges. Saint Mary's University Research Scholars. Retrieved May 24, 2023, from https://stmuscholars.org/the-young-and-courageous-ruby-bridges/

Shank, T. (2002). *Beyond the boundaries: American alternative theatre*. University of Michigan Press.

Shaw, R. (2008). *Beyond the fields: Cesar Chavez, the UFW, and the struggle for justice in the 21st Century*. University of California Press.

Shiva, V. (2016). *Who really feeds the world? The failures of agribusiness and the promise of agroecology*. North Atlantic Books.

Sinha, M. (2016). *The slave's cause: A history of abolition*. Yale University Press.

Sleeter, C. E. (2001). Preparing teachers for culturally diverse schools: Research and the overwhelming presence of whiteness. *Journal of teacher education*, *52*(2), 94-106.

Sleeter, C. E. (2017). Critical race theory and the whiteness of teacher education. *Urban Education*, *52*(2), 155-169.

Sleeter, C. E., & Zavala, M. (2020). *Transformative ethnic studies in schools: Curriculum, pedagogy, and research*. Teachers College Press.

Sonoma County Tourism. (2020). Wineries and Wine, Sonoma County California. Retrieved May 24, 2023, from https://www.sonomacounty.com/activities/wineries-wine

Spindler, W. (1993, January). Magic realism: a typology. In *Forum for modern language studies* (Vol. 29, No. 1, pp. 75-85). Oxford University Press.

Spivak, G. C. (2010). Can the subaltern speak? In R. C. Morris (Ed.), *Can the subaltern speak?: Reflections on the history of an idea* (pp. 21-78). Colombia University Press.

Spring, J. (2016). *Deculturalization and the struggle for equality: A brief history of the education of dominated cultures in the United States* (8th ed.). Routledge.

Spring, J. (2021). *Deculturalization and the struggle for equality: A brief history of the education of dominated cultures in the United States* (9th ed.). Routledge.

Stancil, K. (2020, September 7). "Touted as 'essential' . . . treated as disposable": Labor Day anger as migrant farmworkers toil inside wildfire evacuation zone. *Common Dreams*. Retrieved May 26, 2023, from https://www.commondreams.org/news/2020/09/07/touted-essential-treated-disposable-labor-day-anger-migrant-farm-workers-toil-inside

Stentiford, L., & Koutsouris, G. (2022). Critically considering the 'inclusive curriculum' in higher education. *British Journal of Sociology of Education*, *43*(8), 1250-1272.

Stevens, W. K. (1977, September 11). Sterility linked to pesticide spurs fear of chemical use. *The New York Times*.

Stop Dow. (1965-1972). "Stop Dow," *Resistance and revolution: The Anti-Vietnam War movement at the University of Michigan, 1965-1972*. Retrieved May 14, 2023, from http://michiganintheworld.history.lsa.umich.edu/antivietnamwar/items/show/134

Sullivan, S. & Tuana, N. (Eds.). (2007). *Race and Epistemologies of Ignorance*. State University of New York Press.

Sze, J. (2002). From environmental justice literature to the literature of environmental justice. In J. Adamson, M. M. Evans, & R. Stein (Eds.), *The environmental justice reader: Politics, poetics, and pedagogy* (pp. 163-180). The University of Arizona Press.

Sze, J. (2015). Environmental justice Anthropocene narratives: Sweet art, recognition, and representation. *Resilience: A Journal of the Environmental Humanities*, *2*(2), 103-118.

Táíwò, O. O. (2022). *Elite capture: How the powerful took over identity politics (and everything else)*. Haymarket Books.

Takaki, R. T. (1998). *Strangers from a different shore: A history of Asian Americans* (updated and revised ed.). Little, Brown and Company.

Taladrid, S. (2020, April 13). The risks undocumented workers are facing during the COVID-19 Pandemic. *The New Yorker*.

Taylor, D. E. (1996). Making multicultural environmental education a reality. *Race, Poverty & the Environment*, 3-6.

Taylor, D. E. (2000). The rise of the environmental justice paradigm: Injustice framing and the social construction of environmental discourses. *American behavioral scientist*, *43*(4), 508-580.

Taylor, D. E. (2009). *The environment and the people in American cities, 1600s-1900s: Disorder, inequality, and social change*. Duke University Press.

Taylor, D. E. (2014). *Toxic communities: Environmental racism, industrial pollution, and residential mobility*. New York University Press.

Taylor, D. E. (2016). *The rise of the American conservation movement: Power, privilege, and environmental protection*. Duke University Press.

Taylor, R. B. (1987, December 31). "Cancer Cluster Probe Focuses on Dozen Pesticides," *The Los Angeles Times*.

Taylor, S. L., Coates, M. L., Vallejos, Q., Feldman, S. R., Schulz, M. R., Quandt, S. A., Fleischer, A. B. & Arcury, T. A. (2006). Pterygium among Latino migrant farmworkers in North Carolina. *Archives of environmental & occupational health*, *61*(1), 27-32.

Thomas, G., & Loxley, A. (2022). Groundhog day for inclusive education. *Support for Learning*, *37*(2), 225-243.

Thompson, J. (2017). No more bystanders: Grandchildren of Hiroshima and the 70th Anniversary of the Atomic Bomb. *TDR/The Drama Review*, *61*(2), 87-104.

Thoreau, H. D. (1993). *Civil disobedience, and other essays*. Dover Publications.

Thorius, K. K., & Artiles, A. J. (2023). Accountability elasticity in relation to US federal legislation at the intersection of race and disability. In G. Postiglione, C. Johnstone, & W. Teter (Eds.), *Handbook of education policy* (pp. 181-195). Edward Elgar Publishing.

Tiedt, I. M. (1992). Responding to the call of stories: Learning from literary 'case studies.' *The Phi Delta Kappan*, *73*(10), 802-805.

Tintiangco-Cubales, A., Fernández, A., Concordia, A., Lozenski, B., Hagedorn, C., Sokolower, J., Kiswani, L., Covington, L., & Martínez, V. (2022, September 19). Fight for ethnic studies moves to K-12 classrooms. *Convergence*. Retrieved May 26, 2023, from https://convergencemag.com/articles/fight-for-ethnic-studies-moves-to-k-12-classrooms/

Tonn, H. (2019). El Teatro Campesino: Short plays, large issues. In I. Klaiber, O. Scheiding, & J. Stievermann (Eds.), *Simplify, simplify! Brevity, plainness and their complications in American literature and culture* (pp. 125-136). Brill.

Torkelson, T. R., Sadek, S. E., Rowe, V. K., Kodama, J. K., Anderson, H. H., Loquvam, G. S., & Hine, C. H. (1961). Toxicologic investigations of 1, 2-dibromo-3-chloropropane. *Toxicology and Applied Pharmacology*, *3*(5), 545-559.

Torres-Vélez, V. M. (2021). Dolor y rabia: The passionate politics of women's activism in Vieques, Puerto Rico. *Latino Studies*, *19*(2), 186-206.

Tuana, N. (2017). Feminist epistemology: The subject of knowledge. In I. J., Kidd, J. Medina, & G. Pohlhaus (Eds.), *The Routledge handbook of epistemic injustice* (pp. 125-138). Routledge.

University of Wisconsin-Madison. (2020, September 15). Diego Román receives 2020 National Academy of Education/Spencer Fellowship. Retrieved May 26, 2023, from https://sla.wisc.edu/2020/09/15/diego-roman-receives-2020-national-academy-of-education-spencer-fellowship/

Upadhayay, J., Rana, M., Juyal, V., Bisht, S. S., & Joshi, R. (2020). Impact of pesticide exposure and associated health effects. *Pesticides in Crop Production: Physiological and Biochemical Action*, 69-88.

Urrieta, L. (2016). Colonial structures, identities, and schooling: My take on multicultural education and White supremacy. In F. E. Obiakor & J. Martinez (Eds.), *Latin@ voices in multicultural education: From invisibility to visibility in higher education* (pp. 15-25). Nova Science Publishers.

Urrieta, L. & Machado-Casas, M. (2013). Book banning, censorship, and ethnic studies in urban schools: An introduction to the special issue. *The Urban Review*, *45*, 1-6.

Urrieta, L., Mesinas, M., & Martínez, R. A. (2019). Critical Latinx Indigeneities and education: An introduction. *Association of Mexican American Educators Journal*, *13*(2), 1-14.

Valdez, L. (1971). *Actos by Luis Valdez and El Teatro Campesino*. Cucaracha Press.

Valdez, L. (1990a). *Luis Valdez—early works: Actos, Bernabé and pensamiento serpentino*. Arte Publico Press.

Valdez, L. (1990b). *Bernabé*. In *Luis Valdez—early works: Actos, Bernabé and pensamiento serpentino* (pp. 134-167). Arte Publico Press.

Valdez, L. (1990c). *Vietnam Campesino*. In *Luis Valdez—early works: Actos, Bernabé and pensamiento serpentino* (pp. 98-120). Arte Publico Press.

Valdez, L. (2022). Lecture by Luis Valdez. In M. M. Chemers (Ed.), *The theatre of Luis Valdez* (pp. 68-85). Routledge.

Valella, D. (2021). From familiar to familial: Gloria Anzaldúa's queer rhetorical kinship. In S. Schultermandl & K. Rieser (Eds.), *Ethnicity and kinship in North American and European literatures* (pp. 25-41). Routledge.

Vasquez, R., & Altshuler, D. (2017). A critical examination of K-12 ethnic studies: Transforming and liberating praxis. *Journal of Critical Thought and Praxis*, *6*(2), 22-41.

Vasquez, R. (2018). “They Can't Expect to be Treated Like Normal Americans so Soon”: Reconceptualizing Latinx Immigrants in Social Studies Education. *Journal of Critical Thought and Praxis*, *7*(1), 2-24.

Vasquez, R. (2019). “Forget About Justice:” Survivance and Resistance in Teacher Education. *Journal of Critical Thought and Praxis*, *8*(1), 1-11.

Vasquez, R. (2021). Wonderful evaluations in the face of teaching anti-racism and multicultural education. In L. U. Taylor (Ed.), *Implications of race and racism in student evaluations of teaching: The hate U give* (pp. 89-111). Lexington Books.

Vasquez, R. (2022). “You just need more resilience”: Racial gaslighting as “Othering.” *Journal of Critical Thought and Praxis*, *11*(3), 1-14. https://doi.org/10.31274/jctp.12586

Vasquez, R. (2023). “Twenty-four White women and me”: Controlling and managing men of color in teacher education. *Urban Education*, *58*(1), 36-58. https://doi.org/10.1177/00420859198426

Verma, A., Schulz, M. R., Quandt, S. A., Robinson, E. N., Grzywacz, J. G., Chen, H., & Arcury, T. A. (2011). Eye health and safety among Latino farmworkers. *Journal of Agromedicine*, *16*(2), 143-152.

Vigil, E. (1999). *The crusade for justice: Chicano militancy and the government’s war on dissent*. University of Wisconsin Press.

Vigil, A. E. (2016). The end(s) of representation: Media and activism in Cherríe Moraga’s *Heroes and Saints*. *Aztlán: A Journal of Chicano Studies*, *41*(1), 85-113.

Viramontes, H. M. (1995). *Under the feet of Jesus*. Penguin Books.

Wagner, A. (2022, June 4). Language, culture, and pesticides: How to protect farmworkers. *Discovery*. The College of Health and Human Development Magazine, Pennsylvania State University. Retrieved May 24, 2023, from https://magazine.hhd.psu.edu/2022/06/04/language-culture-and-pesticides-how-to-protect-farmworkers/

Wald, S. D. (2020). Farmworker activism. In J. M. Coghlan (Ed). *The Cambridge companion to literature and food* (pp. 197-214). Cambridge University Press.

Wald, S. D., Vázquez, D. J., Ybarra, P. S, & Ray, S. J. (Eds.). (2019). *Latinx environmentalisms: Place, justice, and the decolonial*. Temple University Press.

Washington, H. A. (2006). *Medical apartheid: The dark history of medical experimentation on Black Americans from colonial times to the present*. Doubleday Books.

Waugh, C. & Lien, H. (2010). *Family of fallen leaves: Stories of Agent Orange by Vietnamese writers*. University of Georgia Press.

Westra, L., & Lawson, B. (Eds.). (2001). *Faces of environmental racism: Confronting issues of global justice*. Rowman and Littlefield.

Winkle-Wagner, R., & Locks, A. M. (2014). *Diversity and inclusion on campus: Supporting racially and ethnically underrepresented students*. Routledge.

Woodson, C. G. (2023). *The mis-education of the Negro*. Penguin Books.

Worth, K. (2021). *Miseducation: How climate change is taught in America*. Columbia Global Reports.

Worth, K. (2022). Climate miseducation. *Scientific American*, special edition, fall 2022/winter 2023 (pp. 94-101).

Yancy, G., & del Guadalupe Davidson, M. (Eds.). (2014). *Exploring race in predominantly white classrooms: Scholars of color reflect*. Routledge.

Ybarra, P. S. (2016). *Writing the goodlife: Mexican American literature and the environment*. University of Arizona Press.

Yergeau, M. R. (2018). *Authoring autism: On rhetoric and neurological queerness*. Duke University Press.

Yosso, T., & García, D. (2007). "This Is No Slum!": A critical race theory analysis of community cultural wealth in Culture Clash's *Chavez Ravine*. *Aztlan: A journal of Chicano studies*, *32*(1), 145-179.

Young, R. L. (Ed.) (2022). *Literature as a lens for climate change: Using narratives to prepare the next generation*. Lexington Books.

Zamarripa, R. (2020, April 16). A phase 4 Coronavirus relief bill must include protections for undocumented immigrants. Center for American Progress. Retrieved May 26, 2023, from https://www.americanprogress.org/issues/economy/news/2020/04/16/483329/phase-4-coronavirus-relief-bill-must-include-protections-undocumented-immigrants/

Zhang, J. G. (2020, June 9). California breakfast spot Sambo's will change its name following community demands. *Eater*. Retrieved May 26, 2023, from https://www.eater.com/2020/6/9/21285192/santa-barbara-breakfast-chain-sambos-name-change-black-lives-matter

Zhuang, J. (2014). *River! River! River!* A Minjian eco-theatre. *Asian Theatre Journal*, 242-269.

Zierler, D. (2011). *The invention of ecocide: Agent Orange, Vietnam, and the scientist who changed the way we think about the environment*. University of Georgia Press.

Zipin, L. (2009). Dark funds of knowledge, deep funds of pedagogy: Exploring boundaries between lifeworlds and schools. *Discourse: Studies in the cultural politics of education*, *30*(3), 317-331.