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Kenneth Varner

Louisiana State University, phdkenny@gmail.com

David Lee Carlson

Arizona State University, dlcarlson2@gmail.com

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Introduction

Kenneth J. Fasching-Varner & David Lee Carlson

Greetings readers of *Taboo*. We have had a busy year of special issues, back-logged articles, and re-organization as we settle in as Co-Editors in Chief at *Taboo*. We are excited to bring a regular issue with five distinct and unique pieces. There is not necessarily an intentional connection between the articles, but is as common at *Taboo* we have accepted unique pieces that take us, as readers, on a journey of interesting and thought-provoking proportions ranging from names, to *Mad Men*, representations of homosexuality in television, foreign language education, and memory with Black feminist art.

Instead of summarizing each piece in a sentence or two we have decided to incorporate the abstracts of all the pieces right into our editorial introduction so that you can read a little about each piece before delving into the individual articles.

First, “Culturally Responsive Teaching Across PK-20: Honoring the Historical Naming Practices of Students of Color” by Norman A. Marrun:

Abstract: By the time children enter school, they know how to spell their names and are accustomed to their family’s and community’s pronunciation of their names; those names are generally the first aspect of their identity we educators recognize when they enter our classrooms. As the nation’s classrooms become more diverse, there is an urgent need for educators at all levels to enact multicultural and cultur-

Kenneth J. Fasching-Varner is the Shirley B. Barton Endowed Associate Professor in the School of Education of the College of Human Sciences and Education at Louisiana State University, Baton Rouge, Louisiana. David Lee Carlson is an associate professor in the Mary Lou Fulton Teachers College at Arizona State University, Tempe, Arizona. They serve as Co-Editors-in-Chief of Taboo: The Journal of Culture and Education. Their email addresses are varner@lsu.edu & david.l.carlson@asu.edu

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ally responsive teaching to bridge theory and praxis as central in developing critical race theory's commitment to social justice. My work builds on Pérez Huber and Solórzano's (2015) racial microaggressions model by analyzing historical and current naming artifacts that challenge the mispronouncing, Anglicizing, and (re)naming of students of color. I describe pedagogical tools that educators can employ to foster the development of critical consciousness about the importance of students' names and their connection to their identities. Finally, the 'hidden transcripts' of names and naming practices within communities of color reveal their intergenerational resistance to white supremacy.

Second, "Don Draper, Teacher-As-Artist: A Diffractive Reading of *Mad Men*" by Gabriel Huddleston & Samuel Rocha:

Abstract: Popular culture can be used as an apparatus of diffraction, in order to understand the complicated entanglements within both the object and in connection to other elements of society. This article posits that the television drama *Mad Men* is an ideal apparatus of diffraction of the role of teacher, making that assertion collaboratively between the co-authors, demonstrating how popular culture continues to diffract, even when it is "held" from different angles. This article initially reads disjointed as the authors' work is intercut strategically but not necessarily coherently. By using popular culture as an apparatus of diffraction, the authors become implicitly implicated in a larger entanglement; in this case, between the authors, *Mad Men*, and education. With your reading, the entangled web is extended, and the authors hope further understanding can be gleamed.

Third, "Cloned This Way: Emphatic Dissonance and Mixed Messages in the Representations of Non-Heterosexual Sex Acts in Three Television Series" by Vincent W. Youngbauer and Joseph R. Jones:

Abstract: The United States has experienced increasing social and political acceptance of LGBTQ culture. This increasing acceptance has been accompanied by increased representations of LGBTQ in popular culture, particularly television, and, in the case of this work, fictional narratives. While there are certainly representations that are worthy of the term "trailblazing" in their treatment of LGBTQ relationships, many seem to be included in plotlines for shock value. This article discusses and explores three questions: First, what impact might media representations have on heteronormative understandings of LGBTQ culture? Second, does acceptance of LGBTQ culture follow any sort of historical trajectory that is similarly evident in other examples such as with changes in the representation of race over the history of television? And third, how might the representations reviewed in this article affect the struggle for LGBTQ rights?

Fourth, "The Spaces in Between: Foreign Language Education as Critical and Intercultural Education" by Paula Girogis:

Abstract: This contribution will focus on a much needed critical and interdisci-

plinary reflection on fields which are too often treated separately, Foreign Language Education and Intercultural Education. Giorgis discusses the issue from the double perspective of a foreign language teacher and researcher, briefly presenting some data from a research study to then focus more in detail on a classroom activity designed to favour a critical awareness on both language and interculture. The author's own position of teacher-researcher allows her to address another fundamental issue: the urgency of co-working and integrated cooperation between academic research and factual school practice.

Fifth, "Dark Water: Rememory, Biopower and Black Feminist Art" by Stephanie Troutman and Brenna Johnson

Abstract: What does water mean to contemporary society today? This article is interested in water and race; Blackness specifically, wherein the Middle Passage (Mid-Atlantic Slave Trade) marks the beginning of a fraught and complex relationship between African-Americans and water...typified many might argue by Hurricane Katrina and its aftermath in 2005. This article looks backward at water's ability to destroy and to create through lenses focused on race and art: something akin to water as a symbol of America's complicated relationship with race. Using cultural texts such as art and film this piece works to unsettle the intimate connections of power, gender, and sexuality and offer alternative cartographies of empowerment and survival with regard to racialization and water.

We hope you enjoy these pieces as much as our reviewers and editorial team have.

In Solidarity,
Kenny and David