Centering Black Women: Embodied Ethics and Womanist Ethnographic Pedagogy

Monique Moultrie
Georgia State University

As a newly tenured and promoted professor, I was enjoying the sweet spot where teaching in my areas of interest took precedent over teaching just for the university's core curriculum; this blissful place where teaching evaluations did not have to be scoured for immediate remediation before jumping back on the hamster wheel to do all the things necessary for promotion to Professor. I reveled in the times where I was free to teach what my soul must have. One of the first courses I designed and taught post-tenure was centered around womanism and activism which brought the fullness of my research and my personal commitments to eventually three very different institutional contexts. Here, I will explore some of my gleanings from womanist approaches to the classroom. In particular, I will discuss womanist ethnography as a pedagogical method demonstrating the value that comes from being a living text that brings living texts to our classrooms.

My Womanists As Living Texts (WALT) model of teaching highlights the import of mother wit and embracing our embodiment in our classrooms. This pedagogical model considers womanists (Black women and other women of color) as living texts and encourages instructors and students to trust Black women's voices and stories. As a third-generation womanist scholar my teaching model also reflects my training by womanist theologian and anthropologist Linda Thomas. In her classes, I learned the import of womanist teaching that included not just fiction, poetry, and historical narratives, but also included the living stories of everyday Black women. In this article, I will inform those interested instructors, students, and academic professionals such as advisors, department chairs, and publishers how they can effectively view Black women as living texts through three steps of the WALT model, namely Re-membering Ourselves, Re-collecting Voice, and Re-connecting Reflections. Each step has a specific approach directed towards demonstrating that Black women are vital vessels of knowledge. Some examples will be given for the implementation of these approaches.

Re-membering Ourselves

> ***What does it mean that academia is so structured that Black women are severely ostracized when we re-member and re-present in our authentic interest?***
> *—Katie Cannon, "Structured Academic Amnesia"*

The first step in the WALT model involves an autoethnographic approach to re-membering ourselves. By this, I mean encouraging instructors and students to re-align themselves with their bodies as whole selves and sites that inform their learning. Each first class I inform students that the course will be a space where they are expected to Do Their Own Work meaning they must be willing to self-examine before we tackle living texts in the course. Because I approach womanist pedagogy autoethnographically, I follow Black literary critic Mae Henderson's assertion that Black women pedagogues are called to locate themselves in their bodies and to help students interpret themselves as embodied texts that are "produced by certain personal and historical texts."

I create opportunities for students to explore autoethnographic methods. For example, the students' first assignment in my courses is a low-risk Critical Cultural Autobiography that is worth 5 percent of their total grade. Students submit a four-page autobiography that details how religion, race, gender, and class impact and shape their lives and perception of the social and cultural world. This essay should begin with how students became aware of these concepts and how they have developed values and beliefs in light of these concepts. It is perfectly fine if religion plays no role in their life, in which case the essay reflects their observation of how religion creates values in society. During class we do prompting exercises on privilege and self-identity before they write the assignment, and they also free-write a paragraph in class about their identity in each of the categories before they submit the actual paper.

Students will need prompting exercises and direct discussion because overwhelmingly when students do not heed these instructions, an instructor may end up with a variety of responses that do not quite match expectations. For example, white students generally need more prompting and direct nudging to discuss race since whiteness tends to serve as a general category, not a racialized one. Minority students often require prodding to recognize their class identities or the ways that their race and gender intersect with income to create their realities.

Finally, nonreligious students frequently forget the pervasive religious structuring of blue laws, work schedules, and education. Explicit attention to these areas of oversight is just as useful as the grading rubric, which makes grading equitable as students discuss their own stories. In this way, the grading rubric (which includes prompting questions for each of the categories) draws students back to the areas that they have not fully interrogated, and it is this interrogation that is being assessed.

Over the years, I have modified the assignment to respond to student concerns such as the risk involved with sharing their sexual orientation (which I no longer ask students to reveal); concerns regarding the confidentiality of their stories (student examples or papers are never shared with anyone other than the instructor); and concerns regarding grading (e.g. how can telling my story earn me a B). My commitments to combatting heterosexism and transphobia also mean that I have more nuanced conversations around the body as a text, demonstrating my commitment to making trans students comfortable with the assignments. One distinction made in the perspective of the body as text was my realization that the externality of the body may not reflect the interiority of one's body. In these cases the unwritten text a body represents may require further translation. If an instructor chooses to modify the assignment it should be to make space for more students to find themselves in the paper.

Beyond the modifications and nuances added to the assignment, I realized I needed to modify how I described its purpose to my students. As one of the course objectives, students learn that the autobiography will help them interrogate intersectionally the concepts of gender, race, religion, and class. Pedagogically, before students begin the work of analyzing other texts (written and non-written) it is necessary for them to do the exploratory work of gaining a deeper sense of their own views. This work of re-membering as whole selves prepares students to probe the texts in the class. The assignment also helps the instructor to assess "who is in the room," uncovering an awareness of the lenses with which students will encounter the course.

Helping students to read their complicated bodies as texts that can inform their analysis is the first step in the model because for womanist ethnographic pedagogy to flourish, students and instructors must have done the priming work necessary to gather again their various identities, memories, and experiences. As the first assignment reveals, many of my students are dis-membered in their identity formation and embodied experience. For example, students remember themselves as middle class and yet when we discuss their lived experiences or even a recognition of what the US considers the poverty level, their memories and identity often shifts. Paying attention to this dissonance will help an instructor name these disconnects for students.

As I walked students through the necessity of doing their own work, I realized that I was also re-membering myself for them, situating myself as not just a black, female body, but as a body with a mind. In introducing myself during the first classes, I talked about my elite and Ivy League education, about growing up in rural Virginia as a conservative Christian, and about my role as an ally for the LGBTQIA community. These self-disclosures were necessary as I was sharing with students the lens from which I now teach Black content after being taught a White discipline at predominately White elite R-1 institutions. Other marginalized instructors must gauge which self-disclosures are necessary to bring students back to awareness of their full embodiment. For me, I realized that as I wrestled with how to be a Black woman teaching about Black women to often non-Black students, it was perhaps futile to ameliorate the cognitive dissonance students experienced with my Black female embodiment.

> ***Before my ovaries formed in my mother's womb God said I was a woman warrior…Before oppression and racism were named I was chosen to be a crusader for justice…I can't stop now. I can't stop.***
> —Thema Simone Bryant, The Birthing of a Lioness

In fact, I began to realize that my body was the first text (and

sadly, sometimes the only text) that students read in my course. Yet, what text do I represent for them? They read my body through their assumptions, stereotypes, and even hopes. I realized that their engagement with me is a window into how they will engage the Black women research subjects in the course. As Mae Henderson asserts, failing to acknowledge that students are meeting instructors as their first text does not remove the experiences where one's gender and racial performance is read within the context of their dominant cultural script. Persons interested in pursuing a WALT pedagogical model must begin with the instructor's and students' autobiographies. This means that before I begin the work of helping students translate the other course materials or the Black women's histories that we engage in the class, I often have to begin by helping them translate me. Thus, the instructor mirrors for students the interpretive move they will make first in their autobiography and then in other course assignments.

For some students the translation work of engaging with living texts involves unfolding their peers' racist presuppositions, like I had to, when a white male graduate student sought to terrorize me in class by targeting my identities. He created a website in response to my course where he used caricatures of my body and speech patterns to describe his daily problems with my instruction and course content. While my department and university were supportive in helping me enact our disruptive student policy, I spent every class battling his comments, redirecting the course, and then staying after class with students to process their experiences. This course experience made me weary of being a black woman in the classroom, exhausted from defending my course content, my embodiment, and my scholarly interests. Like in Donna Rushin's The Bridge Poem, in that course I did "more translating than the Gawdamn U.N." I share this painful experience to authentically frame concerns about using autoethnography in the classroom as it could provide bad actors with fodder for disruption, and if not checked could rob instructors of their passion to teach. When instructors invite their stories into their classrooms this can evoke strong feelings and memories, and in doing so the invitation to re-membering could ignite or thwart new pedagogical possibilities.

My self-identification and sharing of my Black female experience demonstrate the womanist ethos to teach and research from the grounded experiences of women of color. Thankfully, that type of disruption has not been normative when I bring myself and other Black women subjects to the forefront of my classes. Typically, I teach in a context with a population starved for pedagogy centered around Black female embodiment. Yet, I still must do the "bridge" work of helping students separate my Black womanhood from the tropes running in their backgrounds. Sometimes they came eager, seeking mentoring as they had been ignored, or because they were a person of color shuttled off to work with the Black woman. Sometimes they came seeking a Mammy or a Mommy, roles I openly contested. I bring my decision to be a childfree Black woman to my courses before drop/add ends. I reiterate that despite my birthing hips I have no mothering gene waiting to be unleashed. That gene, like the lost city of Atlantis, is well hid and their time would be better spent seeking that type of nurturing elsewhere.

I am intentional about sharing what some would consider too much information (TMI) with my classes because this is an important component to how I want to be read as a text. I am not their mother. I will not make southern potlucks for the last class or send them reminder emails about their assignments or help them navigate their economic crises. I am not Mommy or Auntie but I will nurture their dreams and assist them with their applications and give copious feedback to strengthen their writing. I teach sexuality and gender studies; thus, I refuse to spend precious time assuaging their conceptions of black women as asexual or hypersexual. Yet, I talk about my partner and my newest book on black lesbian religious leaders. Autoethnography in the classroom is a selective sharing of one's story in an effort to be appropriately vulnerable with the class. It is done with telos in mind—to help students correctly read the instructor so that they can be taught to read their subjects.

Ultimately, I am persuaded that womanist pedagogy allows students and instructors to be re-membered as whole selves. While the process of autoethnography is internally focused, it is a methodological practice performed for relational purposes. In a course centered on womanist ethnographic pedagogy, autoethnography models interdependence and vulnerability on the part of the student and instructor. Sharing our stories necessitates that we learn as a class to trust each other with our stories, our intentions, and our pursuits to be seen as whole selves. Yet, this first step is not without tensions. As womanist pedagogue and religious educator Nancy Lynne Westfield reminds, there is potential peril in relational pedagogy because the teacher and learner become co-learners struggling to hear and understand each other while honoring and respecting each other as whole persons. When one overcomes these tensions, the ability to recognize the value of embodied knowledge becomes apparent.

Re-Collecting Voice

> ***If we want to dismantle the master's house that has stood for centuries on the backs of Black women, we must read the text that has been written by Black women's bodies.***
> *—Stacey Floyd-Thomas, "From Embodied Theodicy to Embodied Theos"*

The appreciation of embodied knowledge continues the reciprocal relationship created by instructor and student by highlighting the importance of voice and agency in the creation/recognition of new sites of knowledge. When students learn to seek out and accept fully embodied knowledge, this means they have learned to tune out the distortions of women and/or minorities' voices. This makes space for students to participate in the second step of the WALT model, which is reading living texts to re-collect voice. When students engage in the first step of re-membering themselves and their instructor, they are primed for the next step of moving beyond the collected canons they are familiar with by seeking insight from other sites of knowledge.

Re-membering should have taught them compassion and empathy as they recall how difficult it was to think critically about their own stories. When they begin reading Black women as living texts they can acknowledge that these women have feelings and families that exist beyond their purposes in our academic classrooms. To ensure that students learn to collect new stories each of my courses requires oral histories, autobiographies, or biographies representing my deliberate call to bring Black women's voices to the center of our knowledge production. Listening from multiple vantage points about Black women's lived experience allows students to critically engage texts going beyond what they have been trained to recognize as knowledge. Re-collecting means looking for the missing Black women in the dominant canons and searching for un-heralded ones in new and familiar spaces.

Pedagogically, this method involves the instructor demonstrating for students how to interpret the ways Black women tell their stories. When I urge students to collect a Black woman's voice, I am not just asking them to make a recording. I want students to learn how to hear in a woman's intonation, word choice, and syntax the agency being demonstrated. As we investigate Black women's liberation pursuits, I aim for students to be able to recognize how the Black women we are studying choose to share their stories and for what purposes, as we consider the media and other platforms used to advance their platforms.

One of my favorite means of teaching students how to listen and articulate the who/what/why of the story is through oral histories. Oral histories typically produce history that centers the stories and experiences of communities typically excluded from dominant narratives; yet the stories shared are curated and portrayed in a certain way. My courses include students learning to navigate archives that host Black women's oral histories so they can learn the skills involved for conducting their own oral history of a social justice movement leader. We spend time in the course learning oral history techniques, reviewing the student's interview style, and revising their questions to ensure they are able to capture at least an hour-long interview. In a multistep endeavor, students identify someone working within a social justice movement or a religious organization that has taken a social justice stance to explore through narrative means, and this data becomes the foundation for their class presentation and final paper or project.

The project should be scaffolded so students can gain dexterity with the techniques and flow of gathering an oral history. Thus, the oral history typically becomes the data for the final course assignment. Students explore a particular theme and thesis, analyzing the narrative of the Black woman to bolster their argument. This assignment usually brings forward lesser-known Black women which reiterates knowledge coming from a variety of places.

Through coursework and engagement with course materials students learn to read their activists' stories in multifaceted ways so that they understand some of the theological, moral, and political commitments involved when women seek liberation. Perhaps one of the most useful skills students can gain is the ability to appropriately handle living texts, such as women who can talk back to their analysis in real time. The Black female texts that they are being exposed to are constantly making agential choices in what to share, how to share, where to share—tactics that go beyond students merely noticing when Black women speak. The re-collection of voices that they gather may be one woman who has changed her perspective over time or it may be a tapestry of voices all revealing knowledge on a subject. Pedagogically, students are being trained to respect women's agency, expression, and authority.

This range of agency requires students to recognize Black women as mutable living texts—they can change their minds before the end of the course! They can respond in ways that prove our course content or runs counter to it as we wrestle with what it means when the person they interview or read about in today's class turns out to be a more complicated and less justice-oriented person by tomorrow's news. The slogan "Don't meet your heroines" often proves true as students engage women who lead dedicated lives for Black freedom but whose interpersonal dynamics leave much to be desired.

The view of Black women as complicated agents is often not a revelation students recognize on their own. The instructor gives them context to do so but experience is perhaps a better teacher. This experience can come from the interviewed women, but it is just as likely to come from other members of their class or peers with whom they share experience and information. In each class where students conduct an oral history, they also must present this oral history to their peers. During the class presentation students show that they have learned to interrogate a Black woman's activist story, and that they have learned how to provide a nuanced version of the person, reflecting a re-membered whole self. Yet, students are also able to challenge each other to see even more than they originally understood.

By pedagogically centering Black women's voices in the class, students gain experience engaging in cultural analysis of Black women leaders and activists, and this work involves critically approaching their narratives, recognizing that all stories are told with an agenda. A pedagogical pitfall occurs when students are not prepared to be impacted by the women that they encounter. For example, I prepare students by explaining the Institutional Review Board process and how it typically serves to protect the safety of our subjects. Yet, students must be reminded that their interviewees have interests too. When reviewing oral history questions before students conduct interviews, they must be prepared for the shock of conducting hour-long interviews and perhaps still not getting their questions answered. When students bring this disappointment and frustration back to class there is

ripe opportunity to remind students that living texts also choose how they are read and may only reveal what supports the dominant reading they desire.

While class assignments and readings are all tools in helping students collect new canons that include Black women's voices, students are also learning key qualitative research processes like slowing down to listen and learn. Rather than be disappointed that they asked all the right questions and got none of them answered, students who allow themselves to be shaped by their instructor and by the women they are interviewing may find that they receive unexpected knowledge that supersedes what they were seeking. This awareness allows students to collect new knowledge, perhaps the subjugated or forgotten wisdom shared in Black experiences.

Re-Connecting Reflections

Central to the WALT model's final step of re-connecting reflections is an awareness that there is a symbiotic relationship among all the steps. Centering the voice and experiences of Black women via listening to their subjugated knowledge requires reflecting on what gifts their stories bring and learning from them. This recognition is a hallmark of womanist ethnographic pedagogy. As womanist practical theologian Phillis Sheppard describes, womanist ethnography includes listening to Black women's experiences as valued basis of research. Listening to Black women and fully understanding the gift that is being shared is possible when students and instructors engage in the priming work of autoethnography so that they can empathetically receive what is being shared. Listening to Black women also requires the collection of new stories from perhaps unfamiliar knowledge vessels. Listening to Black women's voices takes time. Time for you connect to yourself. Time for you to connect with the Other. Finally, it takes time to reflect on what one has learned. This re-connected reflection as step three of the WALT model helps instructors and students gain capacity to accurately share the knowledge gained from studying Black women.

> ***We want our bodies back. We want our bodies back. We will take them. Protect them. Remember them. Remind you.***
>
> *—Jessica Care Moore, We Want Our Bodies Back*

Trained by womanist ethicist Emilie Townes that womanist reflection is individual and communal, this final step of the model insists on building from the skills learned in prior moves. It authenticates the whole person being studied and appreciates the various knowledge bases as essential to the final step of listening deeply. Again, Emilie Townes is instructive as she posits that womanist ethical reflection is an organic method that involves self-reflection within the context of hearing from a multiplicity of voices, and that the purpose of this endeavor is to interpret from all these vantage points a liberatory reading for the audience and student. Classes striving for the lessons of WALT pedagogy must embody liberatory goals because why else would one strive so hard to hear contextually and accept the authority of Black women's experiences?

Instructors embodying a womanist ethnographic pedagogy will need to build capacity in the students of our TikTok generation to learn these lessons. By instructing my students that we are going to go slowly so we can observe more carefully, I am honing their insights and their ability to read Black women as texts more expansively. Practically, this means assigning less readings and giving time in class to process what was read. It also means that when I teach the mechanics of conducting an oral history or collecting qualitative research, I am also devoting time to helping students gain access to the women whom they would like to interview. They will need to allocate time to conduct their interviews, get them transcribed, and upload their recordings to the course site. Thus, they are engaging with digital skills while also improving their interpersonal skills. Helping them process the time involved also means I am indirectly telling them that Black women are worth their time.

In engaging these assignments and readings before they are released to go interview Black women, I am setting protocols for students to actively listen and explore Black women's agency and voice. Some fields discuss skillsets such as cultural attunement, whole-body listening, or even embodied listening. While most of that research focuses on techniques like leaning forward, affirming the speaker, and being quiet to demonstrate one wants to hear from the other—it is the ethical intention behind embodied listening that is important in womanist ethnographic pedagogy. Yes, it is critical that students learn how to engage their research subjects, but if their purpose for study is not liberatory or ethical they will be ill suited to gain access to the knowledge Black women have to share.

Students must learn to sharpen their active- and deep-listening skills in order to gain the most from a course taught with womanist ethnographic pedagogy. For example, I prepare students by teaching them cultural theory, demonstrating how it supports womanist analysis, so students can learn to listen with cultural awareness, being able to interpret the polysemic readings possible with any story. Other instructors and academic professionals can include relevant literature that assists them and their students in supporting students in gleaning the dominant reading encoded by Black women in their stories. Yet understanding the meaning is only possible when one is ethically committed to carefully listen to the agency, message, and telos of a Black woman's voice.

Often these listening and interpretative skills are gained through relational reflection. Katie Cannon argued that a key feature of a womanist classroom is its reciprocity, where instructors and students are co-learners. I concur with this assertion, but I would also argue that a womanist classroom that has been shaped by ethnographic pedagogy also depends on relational reflections from the Black women being studied. Because there is a smaller number of womanist scholars attending to ethnography in their courses, reciprocity is limited to student and teacher. For those of us whose scholarship and pedagogy depends on living texts, the bounds of reciprocity must be expanded. In this way reflection is not a singular act or an act expressed just in the classroom. Womanist ethnographic pedagogy includes those beyond our classrooms as vital for our reflection.

The ability to re-connect with others and bring those reflections into the classroom is tested in real time. An effective means of demonstrating this skill comes through the class's dialogical reflection and peer translation. Pedagogically, I utilize peer review because allowing students to help each other learn to read Black women as living texts is a low stake means of making sure the class grasps the major concepts of the course. Peer review typically involves students giving feedback on their classmate's presentation on a Black woman social justice activist. The presentation is informed by the student's oral history, and it highlights how the Black woman activist exemplifies womanist spiritual activism; how she told her story; and the student's cultural analysis of their interviewee. This exercise helps students expand their knowledge and remember lesser-known Black women. Through the peer review students also gain capacious ways to interpret the evolutions of their interviewee.

Peer translation is another effective mechanism for teaching students to critically reconnect with their subjects and their classmates. In fact, in each of my courses there has been a robust discussion on who a student considered a womanist activist; how to deal with the diverse components of a persons' identity; how to handle texts that change their minds, and so forth. In other courses employing a womanist ethnographic practice, peer translation can help amplify Black women's voices, increase students' knowledge, and give students an opportunity to learn from each other's cultural analysis without being referred solely to the instructor's interpretation. Students are able to demonstrate with their peers that they have learned to understand their sources more completely.

Peer translation is also a method that improves students' connection to each other and the course content. For example, as instructor I model dialogical reflection for the students in our class discussions on the readings and assignments. Dialogical reflection reveals the capacity to change the questions that students bring to the class and well as the questions they bring to their own assignments. The class thinks collectively on how their questions changed after encountering these living texts and how this often demands a change in their thesis and argument. Yet, the instructor is also changed by their readings and the insights from the various women whom they bring to the course. As the students modify their arguments, I am also modifying my lectures and discussion questions for the other course materials so that we can approach course topics with these stories in mind.

A concrete example of this dialogical reflection made possible via students' re-membering themselves, re-collecting new stories, and re-connecting via peer translation is evident in how the course I taught at Harvard Divinity School was structured. I planned with the Harvard Divinity School Library to archive the oral histories from my Leadership and Womanist Moral Traditions course as a justice issue, thinking that in lieu of payment for their stories the women being interviewed would have the ability to have their narratives chronicled at a prestigious university. Setting up the permissions, indexing, and organizing the sharing of the interviewee data was a sizeable time investment making me wonder whether it was worthwhile. Months after my course ended, I attended a conference held at Harvard Divinity School that happened to have several panelists who were interviewed by the students in my course. I was pleasantly pleased that each interviewee sought me out to share how honored they were to have their stories captured by my students. Not all of them had seen themselves as leaders, but were able to do so through the student's eyes. In this important moment, I realized that the time investment was not only worth it, but it had paid me back with dividends: the students had learned from the women's stories, the women leaders had learned from the students, and I had learned from the entire process. This expansive reflective process is an advantage of the womanist ethnographic pedagogical model.

Teaching students to appreciate Black women as living texts is a reconnecting process that should put them back in touch with themselves, cultivate new canons of knowledge, and expand their capacity to hear and interpret Black women's authentic voices. As an instructive model it offers the promise of reclaiming embodied knowledge and requires that one deeply understand Black women as subjects and sources. In my classroom, I have watched this model help students privilege the voices and experiences of marginalized persons, and Black women specifically, exceeding the goal of teaching students to appreciate diversity. Finally, womanist ethnographic pedagogy allows instructors and students to expand our canons beyond written texts which have often excluded black women. Womanist ethnographic pedagogy speaks our truths despite the "structured academic amnesia" that seeks to limit Black women's impact to our classrooms and historical records. It provides immediate impact to the students we engage and presents future opportunities for the next generation to glean from the data that they gathered.

Notes & Bibliography

[1]My discussion of womanism has been shaped by womanists Alice Walker, Layli Maparyan, and Emilie Townes in particular. From Walker I utilize the framings of her four-part definition; Maparyan's definition of womanism as a "social change perspective rooted in Black women's and other women of color's everyday experiences and everyday method of problem solving in everyday spaces" allows me to discuss women of color as womanists in my classrooms; and finally Townes' contention that although womanism is confessional it can be used to describe a theorist or practitioner. Alice Walker, In Search of Our Mother's Gardens: Womanist Prose (New York, NY: Harcourt, 1983), xi–xii; Layli Phillips [Maparyan], The Womanist Reader (New York, NY: Routledge, 2006), xx, xxvi; Emilie Townes, "Ethics as an Art of Doing the Work Our Souls Must Have" in *Womanist Theological Ethics: A Reader* (Louisville, KY: Westminster John Knox Press, 2011), 36.

[2]Mae G. Henderson, "What It Means to Teach the Other When the Other is the Self," *Callaloo* 17, no. 2 (1994): 436.

[3]I use exercises adapted from Dena Samuels' *Teaching Race, Gender, Class, and Sexuality.* Specifically, I have students create a Wheel of Oppression where each spoke represents a social location/identity. Students indicate where their status falls on the wheel and how close/far away from the mythical norm at the center of the wheel. This exercise prepares students for talking about the privilege and oppressions they experience. Students are also assigned Peggy McIntosh's "White Privilege: Unpacking the Invisible Knapsack" and asked to think critically about the examples she provides and how they relate to their realities. Finally, when physically in the classroom, students engage in a privilege walk to a series of prompts. Virtually, this has been modified to allow students to answer the series of prompts by simply marking on a sheet of paper when a prompt refers to an experience of privilege that they share. All of these exercises help prepare students to write the Critical Cultural Autobiography. "White Privilege: Unpacking the Invisible Knapsack." Peace and Freedom Magazine (July/August, 1989): 10-12.

[4]Womanist ethicist Katie Cannon discussed this as embodied theos because she asserted that "remembering is no less than the experiences of our bygone days re-embodying themselves in the present flesh." Pedagogically, embodied theos was central to the justice-making transformation she desired from her classes. Katie Cannon, *The Womanist Theology Primer: Remembering What We Never Knew—The Epistemology of Womanist Theology* (Louisville, KY: Women's Ministries Program Area, National Ministries Division, Presbyterian Church [U.S.A.], 2001), 15.

[5]Mae G. Henderson, "What It Means to Teach the Other When the Other is the Self," 437.

[6]Donna Rushin, "The Bridge Poem," *This Bridge Called My Back: Writings by Radical Women of Color, ed.* Cherrie Moraga, Gloria Anzaldua (Watertown, MA: Persephone Press, 1981), xxi.

[7]Nancy Lynne Westfield, "Called Out My Name, or Had I Known You were Somebody…The Pain of Fending Off Stereotypes," in *Being Black: Teaching Black: Politics and Pedagogy in Religious Studies, ed.* Nancy Lynne Westfield (Nashville, TN: Abingdon Press, 2008), 73.

[8]Students engage Black women-produced Ted Talks, TikTok, spoken word/poetry, blogs, popular magazine articles, oral histories, and Black women's YouTube channels or other websites. Students partner this engagement with oral histories, academic articles, books, and book chapters as they are exposed to a variety of examples of how Black women share their stories.

[9]Phillis Sheppard, "Methodologies." *Womanist Ethnography.* www.womanistethnography.org/methodologies.

[10]Emilie Townes, *In a Blaze of Glory: Womanist Spirituality As Social Witness* (Nashville, TN: Abingdon Press, 1995), 10.

[11]Emilie Townes, "Womanist Ethics," in *Dictionary of Feminist Theology, ed.* Letty M. Russell and J. Shannon Clarkson (Louisville, KY: Westminster John Knox Press, 1994), 91.

[12]Katie Cannon, *The Womanist Theology Primer*, 15.

[13]Katie Canon, "Structured Academic Amnesia: As If This True Womanist Story Never Happened," in *Deeper Shades of Purple: Womanism in Religion and Society, ed.* Stacey Floyd-Thomas (New York, NY: New York University Press, 2006), 19.

About the Author

Monique Moultrie's scholarly pursuits include projects in sexual ethics, African American religions, and gender/sexuality studies. Her research has been supported by a Ford Foundation Postdoctoral Fellowship, a Wabash Center for Teaching and Learning Grant, a GSU Dean's Early Career Award, the Society for the Scientific Study of Religion Jack Shand Research grant, and an American Academy of Religion Individual Research Grant. She is co-principal investigator on a Henry Luce Foundation Advancing Public Knowledge on Race, Justice, and Religion in America grant which will fund "The Garden Initiative for Black Women's Religious Activism." Her book Passionate and Pious: Religious Media and Black Women's Sexuality was published by Duke University Press and was the 2018 Book of the Year for the Religious Communication Association. Her second manuscript Hidden Histories: Faith and Black Lesbian Leadership will be published in February 2023 by Duke University Press. Additionally, she is a book Series Editor for T&T Clark Enquiries in Embodiment, Sexuality, and Social Ethics and serves on the editorial board for the Journal of Black Women and Religious Cultures and the Bloomsbury Series in Religion, Gender, and Sexuality.