"But I Said Something Now": Using Border Pedagogies to Sow Seeds of Activism in Youth Empowerment Programs

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Abstract

In this article, two teacher educator researchers engage in a duologue to explore the pedagogical and poetic openings experienced during two individual youth empowerment school-based research projects—one a middle school poetry project, the other a high-school mentoring project. The projects engage minoritized youth with undergraduate students in colleges of education utilizing a methodology grounded in a theory of physical and metaphorical borderlands and border pedagogy for agentive participation. We assert that intentional formation of border spaces of participation and care within the silencing spaces of school serves as a foundation from which youth may build capacity for future actions for social activism and change.

Keywords**:** *critical youth empowerment; qualitative methodology; duologue; borderland theory; postcolonial theories*

Force our poor sense into your logics, lend
superlatives and prudence: to extend
our judgment—through the terse and diesel day;
to singe, smite, beguile our own bewilderments away.
Teach barterers the money of your star,
In the time of detachment, in the time of cold, in this time
tutor our difficult sunlight.
Rouse our rhyme.
-Gwendolyn Brooks, 2000, from *The Good Man*

Research in youth studies, specifically youth activism, illustrates the benefits of youth empowerment in developing leadership capacity, voice, and engagement (Kirshner, 2007; Mitra, 2006) and helping young people articulate their hopes as a form of critical literacy, in which they are emboldened to forge better alternatives for themselves (Watts & Guessous, 2006). The literature on youth empowerment and activism is replete with methodological pathways offering insight into the supports needed to build youth's capacity to instigate, organize, and affect school and community change (Bishop, 2015; Cammarota & Fine, 2008; Ginwright, 2003; Ginwright & James, 2002; Jennings, Parra-Medina, Messias, & McLoughlin, 2006; Zimmerman, Stewart, Morrel-Samuels,

Franzen, & Reischi, 2011). As teacher educators working from a social justice framework in two youth empowerment programs—one a middle school poetry project, the other a high-school mentoring project—that engage minoritized[1] youth with undergraduate preservice education students from two different colleges of education, we marvel at the myriad ways these young folks engage in the complex processes of becoming activists (Bishop, 2015).

Through relationships with us and our preservice education students; through writing, speaking, and performance; through question-posing; through the declaration of border spaces of free expression and uncomfortable/disruptive dialogue; through opportunities to share, affirm, and enact identities and ideas; and through the hopeful act of being heard, we bear witness to these young people as they push open new spaces. While we view these as spaces in which youth become agentive "subjects in the construction of their identities and the wider society" (Giroux, 1991, p. 135), we argue there is critical work needed before youth may view themselves as activists, and this impacts the methodological and conceptual construction of youth programming. When students have been told they are "less than" and are deprived of spaces for critical dialogue, then the creation of physical, pedagogical, and dialogical borderlands becomes an essential methodological step in supporting youth to develop critical consciousness and explore their roles as activists. Likewise, our mostly white, middle-class preservice educators need these borderlands to self-reflect, deconstruct biases, and build their identities as socially conscious educators through dialogic dives into the experiences of power and privilege with their youth partners. In such spaces, adults are not the arbiters of power, and students are not *given* voice, but these places privilege collaborative learning centered on youths' lived experiences (Tsekoura, 2016). This requires that we, as teachers, scholars, and activists, "rouse our rhyme" in the service of raising up agentive youth and working with youth and burgeoning teachers to nurture seeds of active citizenship growing in a difficult sunlight.

That said, this is not a traditional research article. Rather, we illustrate the development of these border spaces of budding youth activism through a dialogic interplay between the authors that highlights the voices of our youth participants and the university students with whom they worked. As dialogical interplay is such a vital part of the methodology behind borderland development, we use this approach to examine the processes of how youth engage to create spaces of care, creativity, living stories, and resistance through a conversation focused around the following points of inquiry:

1. How might the intentional development of border spaces impact youth participation and empowerment in issues relevant to their lives?
2. What critical literacies do students from marginalized Communities of Color use, claim, or seek as they voice their understanding and experiences of inequality?
3. How might youth programs focused on social justice issues develop an evolving border pedagogy shaping the critical consciousness of youth and their university mentors?
4. What theoretical/conceptual and methodological pathways have we cultivated through participatory processes that underscore prospects for youth studies?

We also examine the conceptual framing of the borderlands as a methodological construct for developing youth programs, and we explore how to move the consciousness of Giroux's (1991) border pedagogy beyond these spaces to catalyze youth-directed social change. We assert that the

1. We use the term minoritized to include students who are marginalized by race, ethnicity, language, sexual identity, and socioeconomic status.

intentional formation of border spaces of participation and care within the silencing spaces of school serves as a foundation from which youth may learn through collaborative/collective action that speaks to their experiences and informs future actions for social change. In this, a methodology grounded in a theory of physical and metaphorical borderlands and border pedagogy for agentive participation provides valuable insight into understanding how the openings provided by and within these agentive spaces may serve as a birthplace for activism. We address the processes in developing youth agency among our middle and high school youth and the challenges of facilitating such programs with mostly white, preservice educators who must learn to engage in and value such spaces (Beilke, 2005; DiAngelo & Sensoy, 2010). We end with a call for further exploration of borderland research methodologies to assist researchers further in understanding their roles working with underrepresented youth and encouraging youth not only to "believe in themselves" but to "say something now"—to catalyze change through the power of words.

Colorful Spaces in Difficult Sunlight: Program Descriptions and Processes

I am the future of the world
I wonder how my life will turn out
I hear my devils calling
I see what I could be
I am the future.

-Niles, 2015 youth poet

Both of our youth programs stemmed from colleges of education in the Southeastern United States and were established in 2010, in the early pre-tenure years when our hunger to find spaces of belonging as teachers and researchers was raw and pressing. As first-generation college graduates from tightknit working-class backgrounds we—an African American woman and a White woman—drew our strength and sense of belonging from research and teaching grounded in the lived experiences of everyday women, men, and youth, and particularly those whose voices were marginalized. Our work as teacher educators in predominantly white spaces also compelled us to move our education students outside of the comfortably benign spaces of the university classroom and into local, underserved schools and communities to interact and engage in relationships with youth from diverse communities and experiences. Thus, our programs wrapped undergraduate Social Foundations courses around social justice readings and discussions and incorporated field experiences in each of the youth programs.

Both programs occurred within the regular school day on school property, and we were full participants in our respective programs, allowing us to be on site to teach and model while developing strong and caring relationships with our youth participants. The middle- and high-school youth and preservice students' voices (and our own) shared in this manuscript represent voices and dialogue spanning the 6-year arc of our respective projects. While we have written about these projects in traditional research formats, we see this article as a nontraditional dialogue centered on how our current methodologies developed over time, through mistakes, new discoveries, and critical reflection. We see our work together and within our individual projects as an evolving dialogue between us and with our students—this is our methodological approach. In what follows, we present a brief overview of each program, including participants, traditional methodological approaches, and program descriptions prior to moving into our duologue.

Study Focus and Setting	Methodological Tools
Study 1. Middle School Youth Poetry Project • Led by African American education faculty at predominantly white university in Southeastern, coastal U.S. city • Established 2010 as a 6th grade literacy program focus on poetry and 7th graders established 2011 **Participants:** *Youth* • Served 450 students [African American, Latino/a, SE Asian*, White, African*]; Majority low-income *Preservice Teachers* • 170 students; Approx. 90% white, female, middle class 5% male; 10% students of color *Others* • 6th/7th- grade language arts/social studies teacher; ESL teacher *students with refugee status	**Framework:** Critical Youth Empowerment (Jennings et al. 2006); Critical Arts-based inquiry with a focus on poetry (Finley, 2011) **Data Collection:** Preservice teacher journals and final presentation projects, poet interviews (individual and focus group), youth poems and artwork, participant-observation fieldnotes **Data Analysis:** Coding and thematic analysis of student poems, visual analysis of student artwork associated with poems, youth interviews, preservice teacher journals, and written reflections research memos

Study Focus and Setting	Methodological Tools
Study 2. Near Peer High School Program • Led by White, female education faculty at a predominantly white mid-sized institution in the south; Established 2010 as part of a College Access Challenge Grant (federal) **Participants:** *Youth* • Served 400 youth; Majority students of color; Majority non-native English speakers; 100% low-income & first-generation *Preservice Teachers* • 390 participants, 79% white; 83% female	**Framework:** Borderland Theory/Border Pedagogy (Anzaldúa , 1999; Bhabha, 2005); Critical Youth Empowerment (Jennings et al. 2006); Intersectionality Studies (Crenshaw, 1989; Cho, Crenshaw, & McCall, 2013); Mentoring Studies (Garza & Ovando, 2012; Holloway & Salinitri, 2010; Lee, Germain, Lawrence, & Marshall, 2010; Rhodes & Lowe, 2008) **Data Collection:** Preservice teacher journals, reading reflections, final research papers, mentoring evaluations; Youth participant journals, evaluations, poems/art; Counselors bi-annual reports; Fo-

Others • 9th-grade guidance counselors; teachers	cus groups and interviews with mentors (pre-service students) and mentees (high-school youth) **Data Analysis:** Solo and team coding using In Vivo, emotion, and versus coding; analytic memos (Saldana, 2013), poetic coding (Cahnmann, 2003)

Study One: The Poetry of Voice: Mighty Youth Poets Project (Candace)

The Mighty Youth Poets Project is a poetry-based mentoring program for 7th graders at an urban middle school in southeastern North Carolina. The school population is approximately 47% African American, 27% White, 22% Hispanic, and nearly 2% Asian with a growing population of students with refugee status from Africa and Southeast Asia. The project is part of a school-based field experience for beginning education students enrolled in an introductory social foundations course. My students are predominantly white, middle class and female. Working closely with a generous and culturally conscious Language Arts teacher, we offer an open invitation to all interested 7th graders and have been able to create a diverse group of youth poets—a delicious mix of gifted and struggling readers who are African American, Latino, African, Southeast Asian, Bi- and Multiracial, and White—who work in small groups to read, write, and perform poetry and build relationships with my education students. Youth poets and mentors combine interviews, journal writing, music, movement, technology, art, and spoken word performance to learn about each other and create original poems based on themes ranging from: *My Legacy*, and *This I Believe, to Poetry About Who I Want to Be in the World, to Poems of Protest and Resistance*. Community poets are invited to perform and discuss their favorite poems, and youth poets also act as visiting poets at a local elementary school where they perform poetry for K-3 grade students and engage them in discussions about poetry.

Informed by a critical youth empowerment (CYE) framework (Jennings et al., 2006), and a critical arts-based inquiry (Finley, 2011), the program integrates a stance of productive resistance grounded in the artfulness found in the everyday language and experiences of youth in order to critique the social structures in which they lived. The primary goal to inspire and challenge youth poets to use their voices to talk about issues that impact their lives and communities (such as bullying, violence, loss, love and life dreams), and see their voices as valuable and necessary to a sense of agency. A secondary goal was for preservice students to see the child before them; to trouble the notion of equity, what makes a "good" school or a smart student, and to wrestle with the dilemma of navigating (and inhabiting) unfamiliar borderlands to incite learning through authentic relationship. If, as my students claimed, they love children, I endeavored to test and complicate this love. They find that this is difficult, messy, and deeply personal work, as one of my preservice students noted, "*My perspectives of teachers as a whole was impacted. Who knew it could be so hard to reach children!"*

Study Two: Weaving Nets for Tightrope Walkers: A Near Peer Mentoring Project (Sheri)

The second project stemmed from a Near Peer Service Learning grant in the southern United States, which was part of the College Access Challenge Grants (CACG) meant (1) to increase the number of underrepresented students graduating from secondary schools and (2) to increase the number of underrepresented students successfully enrolling in and completing postsecondary education ("Educational Access and Success" 2014). This particular program sought to address these goals by pairing postsecondary mentors in an entry-level teacher education course with 9th-grade secondary students who had been labeled by their school as "at-risk" based on test scores, perceived ability, and/or behavior.

The mentors were enrolled in a course entitled "Exploring Socio-Cultural Diversity," a requirement for all education majors, which included a 20-hour field experience component in a diverse setting. The challenge was to bring the class and the field experience component together in a way that did not reify postsecondary students' preconceived notions and preexisting stereotypes. The student body at the university and the demographics its education majors, which are majority white and female, are not representative of the community or the participating secondary school, which, according to the state's Department of Education, was 54.08% Latino, 20.56% Black, 20.23% White, 3.49% Asian, and 1.46% multiracial ("Enrollment by Ethnicity," 2015). In addition, 69% of the students' guardians/families at the secondary school indicated eligibility for free and/or reduced lunch, although 100% of students received free lunch as part of Title I programming ("Free and Reduced Price," 2014). Mentees and mentors met weekly, and both reflected on their journeys together through journals, poetry, narratives, and art. While the program had the federal goal of increasing academic success, what stemmed from the project was a need for a galvanizing space for disempowered youth who felt (and were) ignored in a traditional school setting—a place where youth could talk about their experiences and be heard.

The common goal of our programs is to demonstrate the importance of a living borderland as a methodological approach for youth empowerment programs–a figurative and literal space where minoritized students can be their authentic selves, as they analyze and deconstruct oppressive structures through poetry and other critical literacies in relationship with, and sometimes in opposition to, their white mentors. We focus on how the borderland came to represent the core of the methodology that now defines our qualitative work. In demonstrating this living borderland, we employ a duologic approach weaving border pedagogy into the fabric of our own research conversations and the voices of our students; this entwining is a more authentic representation of the way border spaces of human interaction emerge, coalesce, erupt, and become new. It is also how, in our experiences, such borders are imperfectly navigated through relationship and in conversations across locations and positionalities.

Borderland and Border Pedagogy: Cultivating Youth Activism

I stand up for the people who get hurt
I stand for the people who respect me
I stand for the people who protect each other
I will protect my loved ones beside me

-L.R., 2016 Youth Poet

Our methodological approaches go hand in hand with the actualization of the borderland. As described by Anzaldúa (1999), "Borders are setup to define the places that are safe and unsafe, to distinguish *us* from *them*…It is in a constant state of transition. The prohibited and the forbidden are its inhabitants" (p. 25). In each program, the prohibited and the forbidden were the minoritized youth oppressed by traditional schooling structures and stereotyped by their teachers, sometimes their communities, and even their mentors (Delgado-Bernal, 2002; Marsh & Croom, 2016). The need for spaces for self- and communal-discovery emerged as necessary not only for growth but for survival (hooks, 1990). We saw these spaces as borderlands—liminal places where we grapple with tensions, move in and out as needed, and become border crossers—taking the knowledge gained within to reshape spaces policed by dominant society.

What happens in the borderland is what Giroux called border pedagogy (1991) and what Sepúlveda (2011) re-envisioned as a pedagogy of acompañamiento. In describing the borderland, Diaz Soto, Cervantes-Soon, and Villareal (2009) noted that the sacred space is "a method for reflexivity that relies on critical discourses and material practices aimed at nurturing, cultivating, and questioning espistemologies" (para. 4). They continued, "true dialogue cannot exist unless the dialoguers engage in critical thinking—thinking which perceives reality as process, as transformation, rather than as a static entity—thinking which does not separate itself from action, but constantly immerses itself in temporality without fear of the risks involved" (para. 10). We see this pedagogy of acompañamiento as a means for developing the critical literacies necessary to question and deconstruct dominant culture. In each of our studies, this approach is embodied in the raw and authentic declarations of selfhood by Sheri's wounded teens wanting to be recognized as valuable, and in the artistic expressions of identity, resistance, and hope expressed by Candace's youth poets. Within each expression, a sacred space is birthed, and the ruptures lead to new depths of dialogue, new revelations of selfhood, new ways of speaking up, talking back, listening fully, and taking actions that may change the way one moves through the world.

All of Us Talking: A Duologic Journey

Over six years, we have shared and presented together on our challenges, one of which was the struggle in (re)presenting these students' powerful experiences as "research" and failing to do justice to these students' voices. We conceive of these conversations as a duologue—a written dialogue between two persons. Duologue is a term most often used as a textual strategy, but we use it as methodological approach to articulate our process of sharing frustrations and awakenings. We see our duologue as a "a co-authored form of research" (Diamond & Mullen, 1996, p. 3) in which the internal and external dialogues about events and insights into/about one's life and work shared with a research partner serve to develop new understandings of experiences as we navigate frustration and hope within larger contexts. Interspersed throughout, and in conversation with us, are the voices of our youth participants and preservice students.

Duologue makes real our relational existence as teacher educators, researchers, and sister-scholars committed to education that is justice-oriented and youth-centered. We are deeply tied to the youth with whom we work and our communities. As we write, talk, and journal, our duologue allows us to move from inside our own heads and hearts—the I of research—into a space of turn-taking allowing for fresh perspectives, critical reflection, and question-posing that connects and reaffirms our work, drawing us into the we—a collective of voice from diverse experiences. It is a fusion, a borderland of our experiences as seed planters, teacher educators, and researchers. An

evolving duologue allows us the freedom to "explore conversation as a reciprocal process of learning about liberating forms of knowledge," and as "a form of reflective inquiry in which we each legitimate the others' writing...and also reflect on the methods and results of the work" (Gergen & Gergen, 2012, p. 258). It is from these duologues that we are emboldened to seek out and attend to the conditions necessary for marginalized youth to engage their whole selves and unique voices in empowered ways. We view our duologue as a critical step in our research process, as sustenance and affirmation, as methodological inquiry and risk, as opportunities for wonder, and as a safe and empowered space in which we may vent frustrations even as we seek new avenues for creative thinking and action.

Poking the Tiger: Engaging in Border Spaces

Sheri

When I was first asked to coordinate this mentoring program, I knew that I wanted the borderland to be the foundational re-framing for the program simply based upon the language of the supporting grant. As a federally-funded program, the mentoring program was meant to serve "at-risk" populations, and I have a visceral reaction anytime this word is used because it is too often used to couch oppression or act as a patch covering the larger issues caused by oppressive systems and structures so tightly interwoven into the fabric of our schools. While the grant providers wanted us to focus on academic improvement through mentoring, I knew that this might not be where the program took us. This became clearer as I went through the first semester and quickly realized that many of these children faced oppression from teachers, administrators, and counselors. Almost all of the mentors, who worked with both the students and their teachers, noted shock at the realization that the majority of the teachers demonstrated a lack of care toward students in the program and an unawareness of students' individual situations and backgrounds, and in many cases, the teachers' and administrators' comments and actions illustrated their stereotypes in relation to race, ethnicity, language, ability, socioeconomic status, gender, and sexuality. As one mentor wrote, the high-school students in this program were "fish swimming against the current," and another encapsulated the need for the borderland when shew rote, "there are youth whose lives are hanging in the balance. They are grasping for something to hold onto, someone to lead them, and somewhere to belong." The idea of a life hanging in the balance, hanging by a thread between two or more unwelcoming worlds, is impossible—the tightrope walker cannot maintain a balance forever, and at some point these children are going to fall.

Candace

In my 6 years at the school, I have watched some children fall away. They will be poets one semester, and I later find out they've been suspended, referred to the alternative school, or moved unexpectedly. And yet, I have witnessed nearly every child I have worked with stand on this proverbial precipice daily with a hopeful vision of their possible lives, as noted by Z, an African American boy who wrote his vision of himself as resilient and capable in 2014,

> I have a dream, but I am not Martin Luther King. I have faith in myself...Life is a challenge but I'm prepared for the test. In school I work hard in what I do. Can't should not be a word because you can do anything you want to do.

Despite the precarity of the circumstances my youth poets may inhabit, they come to value the spaces co-created with their preservice mentees as one where encouragement is the norm, and patience a vital element of relationship. In this empowered, care-filled space, poets flourished in what they saw as recognition of their personhood and trusting affirmations of their work. During an interview, one poet stated, "I kind of like love my mentor 'cause I can talk, we can talk about anything." The freedom to share without fear of being silenced is essential to dialogue, and although some of my preservice teachers were unable to fully understand the complexity of our poets' experiences, they learned to at least listen and support—itself an important manifestation of empowerment illustrated in this comment by a youth poet,

> The thing I like about Miss K is that she was very nice. Every time you accidentally mess up she didn't scream and yell, she just helped us. She is funny and she gives you advice in how to be confident in yourself. She cares about you.

Sheri

I, too, watched too many students fall off of the tightrope in the first few years, being pushed out to the alternative school, moving schools, or being suspended. The shocking aspect to me, was how we (me and the mentors) would find out by happenstance—only when a mentor would approach the guidance office because their mentee had not shown up for several sessions. It didn't take us long to recognize that the youth lacked support. The high-school students, themselves, realized the need for a space of their own—to talk, listen, learn about oneself and others, and build both individual and communal strength. One of the questions we asked mentees from the beginning was "what do you wish your teachers or your school knew about you?" And their answers were poignant, amazing, and heartbreaking. To provide one example, one student responded, "That I'm transgender. I wish there was a place for me." As another question, we asked, "if there was one thing you could change about your school, what would this be?" One student answered, "the way that there is bullying. This is not a safe space." And another responded, "everything. I'm falling through the cracks." I mention these to illustrate the emphasis on space, place, and the tightrope walker's dilemma. The students are falling through the cracks because of the lack of a supportive, caring environment where they have the freedom for identity- and social-exploration and where they have the chance to both find and express their voices—the opportunity to hear and be heard. This strengthened my resolve to develop a program that truly encapsulated the idea behind the borderland and border pedagogy. The wrench, however, was how to do this while maintaining a professional relationship with the school (i.e., not getting myself kicked out) and while dragging my resistant white, middle-class, female students with me on this journey. While I know Candace had this same issue with her undergraduates, her program was a bit more intentional in the development of an empowering space with its focus on poetry and social justice from its inception.

Candace

The image of the tightrope walker is a powerful and poignant one. There is the thin line we walk as representatives of "the Academy" in struggling schools that may feel less than magnanimous towards the university. I entered into the relationship with my school site with the mindset of a servant. I was there to serve children, to engage them in a poetry project if they wanted to

participate. I did not ask teachers for their time, I didn't ask for any resources beyond a space to gather and a time during the school day that would not interfere with core courses. But the lives of my students and the stories revealed in poetry and conversation embody the meaning of tightrope walking. They balance their raced, classed, and gendered bodies against a backdrop of deficit assumptions of teachers and the community (the narrative of bad schools and bad home lives) and the daily challenges of adolescence. One of my young African American poets was particularly attuned to the damaging labels assigned to young people who don't quite fit the norm, as noted in this excerpt of her poem:

> David comes to school with ripped clothes
> Little do his peers know his soul is hurting
> When David looks in the mirror he sees labels that
> His peers given him

Another poet noted, "Sometimes people feel like they have to hide because of their sexuality and their race. People feel like they have to leave the place they call home." This leaving of self to fit in, this tightrope walk for survival, was new for many of my preservice teachers. In a mini-qualitative research activity I do with my preservice teachers prior to working with youth poets, we begin by unpacking the deficit narratives that students have heard from friends and other education students, as well those they share in an anonymous class survey. Statements like "it's a ghetto school," "it's in a rundown part of town," "the kids are bad at that school," and "we were told not to go through there at night; there's a lot of crime" were frequent comments. We discuss these images of the community drawing on the poetry of Nikki Giovanni, Ted Joans, Amiri Baraka, Nikki Finney, and Sonya Sanchez, as well as readings that encompass the historical and contemporary scholarship on school funding, employment, transportation, and policing policies. We review the school's report card, the annual teacher's working conditions survey, and then, we walk the community using Yosso's (2005) cultural wealth model as our guide. The aim is for students to deconstruct their deficit views and "tour" the community through a strengths-based lens. Inviting everyday voices from the community, they hear that the shabby building on the corner houses a comfortable and stylish salon, the house in need of repair has a thriving garden, the folks—young and old on their porches who appear to just be hanging out are an example of community poetry; one in which neighbors know and look out for each other.

Poetry is the artistic vehicle by which we begin to engage in dialogue around issues that my students may have limited knowledge. Poetry becomes the bridge by which my youth poets share the stories of their lives with me and my mostly white preservice students. As this Caribbean American girl wrote to her mentor as a poem of introduction,

> I want to be a surgeon when I grow up. was adopted at age 11 years old. I was in foster care for six years. I was in Florida, I have 6 sisters and 3 brothers. I want to be known as a nice and smart person.

In the presence of a brilliant young person in a school labeled as being "bad" or "ghetto," her mentor is confronted with the reality that their view of the school, and by association the student, is incorrect and unfair. That is the learning edge; a tightrope of cognitive dissonance and possibility. For the youth poet, it is a courageous act, speaking into a space in which she is not only heard but affirmed in her experience.

We

In talking over the course of our projects, we realized that both sets of our students were walking the tightrope—unsure of how to voice their concerns and fearful, in some cases, of whether they should. As one of our students wrote, "Sometimes I lose myself while being a follower. I lose my voice while hearing others. I feel lost." We felt the pain of their loss, their being lost, and their lack of a space to be themselves. We commiserated over walking a tightrope ourselves, and we wondered how, as individuals intimately involved in youth empowerment programs and professors held to the task of educating our mostly white students, we could meet the expectations of our institutions while providing a space for the youth with whom we worked to be heard. We saw our partnerships with these schools, our communities, and our institutions as fragile because we saw oppression occurring and we felt the push to do research in these settings, educate our college students, and maintain our partnerships in direct opposition, at times, to what we wanted for these youths. We shared the pain of hearing our students' stories and feeling at a loss for where we wanted to take these projects that was sustainable and meaningful.

What grew from our conversations, however, was the realization that youth programs and empowerment were essential to development of a borderland space for students' voices to emerge in full force. As one undergraduate student noted of working with her mentee, "As a mentor, you also develop a level of trust with your mentee that may not develop when the role of teacher is assumed. We become a bridge, then, with teachers as well for things they might not be aware of." We, too, had to take caution in viewing our positions as a tightrope walker and accept the role as bridge builders for youth. If not us, then who?

This realization changed our programs for the better. It's not that we stopped worrying about our partnerships, our undergraduates, and our institutions' influence on the communities, but we realized that a methodological change for community research was necessary. We came to the understanding that when working with minoritized youth, it was vital that we help create spaces for students to be themselves and to learn from one another. Our methodological approach to each semester now is to ensure that we provide a platform for the development of such spaces and that we communicate to our undergraduates and school partners about the importance of borderlands. We are aware, however, that the danger in this configuration may be that the labor within these spaces is on the backs of our youth. As the image of youth as scholars of their own experiences emerges, they become teachers of preservice students who have little or no experience in the conditions of their mentees' lives, the wealth of their communities, or the depth of their knowing. We are concerned that their labor as youth scholars is extracted for the benefit of our preservice students. It is undeniable that our youth, by virtue of their own coming to voice as co-creators of these border spaces, are in some ways positioned as the bridges by which we walk our preservice teachers to consciousness. We are acutely aware that as faculty, we must do the lion's share of inspiring, pushing, and pulling our preservice students into these spaces to prevent the burden from falling on the shoulders of youth participants. Some of our preservice students enter willingly and others are momentarily stunned by the risk of not knowing, of not being the expert in the room, of being scared when presented with mirrors in which they must confront their biases. However they enter, they are undoubtedly changed in the act, as this preservice teacher noted, "You have to have a heart to teach. To be a great teacher you have to truly care for your students and everything about them. You have to take the time to get to know them and help them." In this uncertain space, no

one is unchanged. In the shifting power of border spaces where youth voices predominate, everyone is gorgeously undone.

Critical Youth Literacies: Naming, Claiming and Seeking As Creative Youth Work

Sheri

When we first began the mentoring program, I did a great deal of reading on mentoring programs and their aims, most of which agreed that the goals of mentoring were academic, individual, and social (Rhodes & DuBois, 2008). Here I was, though, trying to train students on how to become mentors when I wasn't entirely sure how to do this myself. And no situation is more awkward than two unwilling, unsure participants trying to have a conversation. I knew that I wanted my undergraduates—the mentors—to develop critical literacies through our class activities, readings, and discussions, so I suggested that my students investigate similar activities for their mentees. As we did in class, mentors engaged the mentees in autobiographical poetry, narratives, journals and dialogue journals (written conversations between mentee and mentor), and the arts, and as in our university class, they based these activities around identity exploration related to privilege, power, and oppression; the self in relation to the world; and socialization and individual and institutional oppression. What the majority of mentors learned in working with their mentees was that this oppression about which they were learning was factual. Unfortunately, they discovered that the high-school teachers held fast to ingrained stereotypes and deficit perspectives that inhibited students' chances for success. As one mentor journaled,

> Some of them [the teachers], they don't really show a lot of interest to everyone. It's just certain people, but it's the people who have problems that they disregard. They don't pay no attention to. So, if they support everybody and stop looking past everybody, then it will be better…This makes me want to be a critical multicultural educator. This is why it is important to take input, conduct interviews with students, because sometimes students see things adults do not, they see it for what it is.

At the essence of this mentor's statement was dialogue—he found it vital to talk with his students and understand from where they were coming. The "problems" faced by mentees, however, were not the fault of the students. As another mentor so aptly wrote, "The biggest obstacle I think [my mentee] faced…came from the way in which he is being educated."

Candace

I completely understand about starting a program with a format in which you have little experience! Let me be clear, I am NOT a poet, but poetry saved my life when my oldest sister was killed when I was a teen. It gave me a language and the ability to express feelings that were too deep and complex for my 13-year-old self to articulate on my own. Later, it helped me articulate resistance and taught me how to sing my Self into reality, when my teachers and parents (and sometimes peers) tried to render me invisible or less than. Poetry, I knew from experience and research, could be the vehicle by which youth could find and develop their own voice. Poetry was also the stuff of my teaching, a way of engaging my preservice students in creative thinking, a way

they could begin to see teaching as a creative and deeply intellectual act requiring emotional intelligence and a critical eye. Like Sheri, our classroom explorations included examinations of privilege, power, and oppression. We used scholarly literature, film, performance, and first-person narratives to develop the critical literacies necessary to working with our youth poets. All were tied to some creative expression like free writing as a way to explore difficult topics and ideas, qualitative interviewing to learn about their poets and teach their students how to interview them, journaling, and various poetic devices and performative strategies to share with their youth poets. There were/are students who resist having to work with spirited, willful middle schoolers rather than more pliable elementary school children. They resisted the focus of the content on issues of race, class, language, power and privilege, their discomfort sometimes impeding their ability to engage in classroom discussions and with the poets. I am used to this resistance and their weaponized silences (Ladson-Billings, 1996), but they cannot remain so in the face of youth who challenge their commitments to and images of themselves as a loving teacher. I perceive my classroom as a negotiated border space, fraught and wired for uncertainty, where students develop a language and a poetic platform from which to express their anxiety and perhaps, the tools to confront it. What we initiate in the classroom is exploded in the poetry project; as youth poets come to speak their minds, my preservice students cannot remain silent. One example is the following poem excerpt written by three African American girls. Their words present a powerful counternarrative to preservice students' deficit views and challenged misperceptions of their school and its youth.

> I see a student body full of life, excitement, and kindness
> You see a rough school consumed by fights, disrespect, & bullying
> I see a fierce tiger, blue & yellow, and plenty of technology for all
> You see a poor city school, outdated, and unclean
> I see creative, encouraging teachers that care for each student
> You see overcrowded, overrun classrooms led by defeated teachers
> I see a school with successful, smart students willing to learn
> You see a low achieving school filled with bad grades, distractions, & un-teachable students
> But at the end of the day although we have our weaknesses
> Together we are strong.

Sheri

And this idea of "Together we are strong," in the words of Candace's poets, is what my mentees and mentors began to realize. It was using these borderland strategies that the mentees slowly began to talk and write about themselves in a manner that they hadn't felt free enough to do before. Ninety percent of the mentees over the four years of the program indicated that the best part of mentoring was "just having someone listen" and "just talking and hangin." Many of these students had long since stopped trying to communicate with their teachers, who failed to really listen and labeled students according to preconceived notions. As one mentee clarified regarding her teachers' views of her, "No one will believe me because I have a probation officer. That automatically makes me a delinquent and a liar in their eyes I guess." Along these same lines, a mentor related of her mentee,

> [he] specifically told me more than a few times of how he enjoyed math over all other academic subjects, but he hated his math class because the teacher was mean to him. When I could ask him why he would say, "Because I'm a dumb black kid"…The odds were set against [him] from the beginning.

These youth recognized how their teachers viewed them, and with their mentors, they were able to open up about these topics that many of the other adults in their lives ignored or brushed aside. One mentee confirmed, "I told my mentor the teachers was racist and didn't think she'd listen but she did and she believed me." Although the process was slow and it took time to build trust, the mentoring relationship afforded a space for critical discussions about oppression to emerge. As one mentor wrote, her mentee

> hinted at racism that went on in her school but at first was nervous to talk about it with me. Once I told her to say whatever she believed she told me that there was always this unequal treatment of the white students in her classes by their white teachers. I told her that I believed her and I did.

I do not doubt that this trust in one another stemmed from the activities in which they engaged, activities that required deep self-reflection and sharing, and our accompanying critical course readings and activities. Additionally, some mentors were able to catalyze this process by sharing their own experiences. As one mentor noted of her high school days, "Just like [my mentee], my school was mostly white. I had an animosity towards school. We connected on this." And in a true example of dialectical connection, another mentor wrote that her mentee thought "it is wrong to speak Spanish outside of her home…Ana and other students are losing a part of their identities, and they will never truly know their potential if they are denied their native languages." As a result, they began conducting their mentoring sessions in Spanish, and, as the mentor said,

> I saw who she really was when she started speaking in Spanish to me…If Ana speaks up, she could be speaking up for herself and other kids like her. If she opens up and talks about her experience to people, she could be an inspiration. She showed me true courage.

Much like Candace's poets, this mentor and mentee were using language as an act of resistance, as a declaration of self.

And an act seemingly so simple had an impact on this mentee's sense of self. When asked what she wanted her teachers to understand about her, this same mentee said, "My teachers think that I'm not intelligent because I don't speak English, but it's not true. Really I am intelligent because now I can speak two languages. Some people can't, you know, but I am good. I can do anything." It is heartbreaking to hear this student state "I am good," because the indication is that her teachers don't see her goodness, her individual beauty—her teachers have failed to truly *see* her at all. The critical literacies these high-school students need to gain in these spaces involve the ability to use their voices and their creative outlets to be heard and seen for who they are. Rather than forcing "our poor sense into your logics," as Brooks wrote—rather than attempting to fit into dominant culture, a culture to which they will simultaneously never be accepted—it is time to rupture these dominant spaces. As one of the mentees wrote, "Let us be free. Let me be free. Really I am me, and I am what I want to be. See me. Hear me."

Candace

The demand for freedom to be oneself and speak one's truth resonated with my poets too. The freedom of an open dialogic space was vital to my poets, especially this year. The 2016 presidential election created a palpable tension amongst my poets, as they struggled to make sense of and voice their experiences of inequality in a highly charged political landscape. The critical literacies gained and enacted in this space were vital not only to students engaging in dialogue about injustices they see happening in the world, but also in raising their awareness of the implications for their communities and lives. The racial and ethnic diversity of my youth poets cultivated a space where discussions of racism and the damaging rhetoric about immigrants permeating the national conversation came to the fore in several poems written before the election. In one, two African American males wrote a drop-the-mic poem that dismissed the prevailing stereotype of Black folks as poor and incapable of success. They wrote,

> We on the rise coming out of the hood
> Owing a new business, you thought we were no good
> Don't under-estimate me because you don't know me
> I could be better, but I'm still a somebody

At first shy and uncertain, feigning a coolness that belied their deep intelligence and vulnerability, these two youths and their equally shy mentor struggled to connect. In another, a male Mexican American student wrote:

> With all the craziness in the world, it makes me feel blue and angry.
> One thing that makes me angry is Donald Trump building his wall between the US and Mexican border, but there is something that helps me calm down.
> Origami helps me do much more stuff and helps me get away from the craziness.

This student would bring origami to every session. His mentor at first found it to be "distracting," but learned this was the poet's way to navigate complex emotions he felt around talk of a border wall. His friend and poetry partner, also from Mexico, used poetry to reject negative stereotypes of Hispanics and assert his family's pride in their heritage. He wrote:

> My parents are alive they have lungs and a heart.
> They act like most parents but they are both very smart.
> But most people believe that Hispanics live in the ghettos and poor parts of the city.
> Many Americans believe Hispanics are stupid and petty.
> But my parent and many other Hispanics are successful in life.
> This goes to show that Donald Trump is wrong and should not want to take out Hispanics.
> But I'm proud to be a Hispanic who lives in America and who goes to school and speaks English.

Both sets of poets worked with white males from politically and socially conservative backgrounds. For the African American poets, the preservice student with whom they worked was uncertain of how to relate to these seemingly obstinate young men. Both mentors admitted they

were at a loss on how to get their poets focused. When I pushed them to consider what they imagined focused students would look like, they admitted that they had not truly been listening to what their poets were telling them about what mattered to them, in part because they did not know how to respond to their vulnerable positions as Black and Latino youth whose very existence made them targets of loathing and suspicion. In modeling relationship and dialogue with the youth poets and how to work within the border spaces these young men had created, the mentors began to listen and facilitate the youth poets' writing. In particular, as their level of comfort grew, they began to ask the youth poets questions in ways that challenged poets to more clearly articulate their meaning through their poems. It was a powerful reminder that youth empowerment within creative border spaces empowers teachers too.

We

In answering the question of how our marginalized students use, claim, or seek critical literacies, we have come to understand that they already have critical literacies. We see this as evident through their poetry, their art, and their narrative writing. The problem is that their critical literacies—their voices and views of the world—are not recognized by those outside of the borderland as critical or even sometimes as literacy/literate. Again, in the words of the students, when asked how their teachers saw them, one mentee said, "My teachers think I am dumb, Hispanic, undereducated parents, poor." Another related, "My teachers think I am a wetback, illegal immigrant," and yet another specified, "My teachers think I am a bitch, but really I am everything I need to be and a good person. I am Black and proud." Mentees repeatedly stated that their teachers thought they were "bad, ghetto, noisy with a bad attitude, lazy and stupid"—all stereotypes that their teachers had about them. Yet they were none of these, and their critical literacies, in some cases, surpassed those of their teachers with their limited and limiting views. As one mentee asserted, "Don't treat me like crap just because of my color."

As one undergraduate noted, in the traditional school setting, students "who are creatively limited and confined only to the answers in the back of their books or the opinions of their teachers are being robbed of the opportunity to attain true knowledge, to create their own opinions, and to think critically." The borderlands forged in our programs provided spaces where the critical literacies of our poets and mentees were valued. We cannot underestimate the power of creative expression as a tool for critical literacy. As stated previously, mentoring programs too often focus on academics over any other activity (Rhodes & DuBois, 2008); however, programming for underrepresented youth needs more of an emphasis on social justice and how socialization occurs. We should be preparing our students to speak up for themselves in settings where their voices are not valued. Although several of the youth in our projects were reluctant to share their thoughts via writing or art, in part because they didn't think they were good enough and most were fearful of being laughed at by peers, they came to see, as one youth poet said so eloquently, "Poetry can change you. I used to be so quiet and shy. Like, I wouldn't even speak because I was afraid to say the wrong thing, so I just said nothing. And then when I did the poetry slam I spoke. Sometimes when I get mad or upset I just walk off, but I said something now. It made me believe in myself." The very phrase is a beautiful example of action poetry carrying the seeds of a burgeoning activism.

Evolving Borders and Shaping Youth Critical Consciousness

Candace

For youth programs that occur during the school day, there is some level of subversive teaching—itself a border pedagogy—that happens. Border pedagogy requires and inspires our creativity to engage youth. Sometimes the subversive approach is the most creative in navigating restrictive school spaces and university student reluctance. I am honest with my preservice teachers and school administrators about the fact that students will be learning about, reading, and writing poems exploring issues of cultural identity and justice, but we enter these precarious and fraught spaces through the delicious subversiveness of relationship first—the process and act of learning to see one another as wholly complex beings in a web of family, community, and possibility. We instigate the border through relationship so our preservice teachers cannot ignore or remain silent when their young poets offer the troubling and hopeful contours of their lives. In this way, evolving borders and the co-construction of knowledge are instigated by our youth simply being their authentic selves in an empowering space where they are expert and learner.

Our youth and preservice teachers come to experience our programs as navigational spaces in which their individual histories, communities, discourses, and ways of knowing are negotiated and shared (Moje et al., 2004). These can be difficult spaces because our youth share personal experiences and express their reading of the world from their locations within margins with which our mostly white and middle class preservice teachers have little experience. Preservice students may attempt to silence the truths presented by youth out of fear, lack of experience, and general discomfort with youth's ability to clearly and authentically express their experience. One preservice student when questioned about her experience with youth poets, responded that she didn't like *"How children are already talking about serious subjects at a young age, and acting like it's no big deal."*

Sheri

These are, indeed, navigational spaces, and at times, the journey is long and difficult. As Giroux (1991) wrote of the border pedagogy, "This type of pedagogical cartography can illuminate and make problematic the historically and socially constructed strengths and limitations of those places and borders we inherit and which frame our discourses and social relationships as intellectuals, students and citizens" (p. 510). These are, he said, sites of critical discovery and creativity—both parts of the great adventure of remapping and rediscovering (p. 515). Creativity and possibility are the exciting parts of this journey, but dealing with student resistance, as Candace mentioned, is one of the biggest struggles along the way. The journey is often uncomfortable for all participants. We are reminded that duologues are not always harmonious, but they may allow those involved to be "a knowing participant in the other's development" (Mullen & Diamond, 1999, p. 318).

Candace

When confronted with these conversations in an intimate space and in the context of relationship, youth and preservice students are engaged in an excavation of critical consciousness—of learning to grasp the world as it is read through another's experience, to bear witness to one's

own discomfort, to admit what one does not know about the "other." Through these ruptures, learning and relationship evolve; imperfectly, haltingly, hopefully. The real growth in critical consciousness occurs when our youth understand they have a voice, and others want/need to hear it. In this, they are learning how to use their voices, how to express what is real and lived.

Sheri

I like the term "excavation" Candace utilizes to describe what happens in the borderland and through a border pedagogy, or pedagogy of acompañamiento. We are traveling on this journey together—me, my undergraduates, and the youth with whom we are working—we're learning together and we are never quite sure what we are going to uncover from one day to the next. As one of my undergraduates aptly noted, "This is one of the hardest things I've ever done, but it's the most rewarding experience I have had in college to date."

As Candace also indicated above, one of the hardest, yet most exciting parts, of this excavation or mapping is that undergraduates are learning from their mentees in the process. As one poetry mentor came to realize in her work with youth,

> I never have personally believed in these race-learning stereotypes, but this experience allowed me to truly view the impacts that these stereotypes have on students. The idea that schools are always working for the better good—This experience allowed me to see the negative sides of schooling, such as tracking, that I had never noticed before.

It is hard because we worry sometimes that our undergraduates will do more damage to their mentees than good (Holloway & Salinitri, 2010). We want them to grow beyond their stereotypes and biases, but not at the expense of the youth with whom we work. As Candace said, sometimes they are afraid of talking about critical issues or they claim that it's not appropriate for school, but this may be because they do not know how to engage in difficult conversations. When it works, though, it is worth it. As one student noted of his first few weeks with his mentee,

> So here we were, a young African American high-schooler and a white college student suddenly relating to each other on an intimate topic, meeting each other from all sides of an issue. All of my students have a story and a voice and those need to always matter to me.

Not every undergraduate in the program is going to change their views, but we have to try. These undergraduates, all future educators, need to learn to listen to their students and truly hear what they are saying. They should learn how to navigate border pedagogies in their own classrooms. One mentor explained this process of expanding border pedagogies as follows:

> After mentoring, I learned that [this high school] needs to invest more time teaching students about social justice, socialization, oppression, and power. The issue that [this high school] presents to my point of view is that students need to learn more about critical social justice. This is fundamental to teach students how to be conscious of injustices. The school has to be more aware of their diversities, needs to be able to understand critical social justice and how to practice it.

And yet another mentor described the need for such border pedagogies in the following manner:

> …the teachers here believe that as long as they do not say anything offensive about someone's race then they are respecting that person's race, but they are actually just ignoring it. Pretending someone is just like everyone else strips the children from their individualism and they begin to believe that they are just a number or a test score to the faculty of the school.

If these future educators can begin to realize the importance of truly listening to their students, bringing students' interests into their classrooms, and addressing issues of injustice with all of their students, then perhaps American education can change. If these future educators are willing to invite their students to participate in an excavation with them, then who knows what they will discover together. To me, the heart of the border pedagogy is learning together—through sharing difficult, heartbreaking, beautiful, and life-changing experiences.

We

And, indeed, perhaps one of the most important elements that we have learned through these experiences is that the border pedagogy is both heart-wrenching and hopeful. As Sepúlveda (2011) indicated, this type of pedagogy is a call to action, and it is communal at its heart, which is why Sepúlveda described this as a pedagogy of acompañamiento. Those who are marginalized are

> attuned to those spaces in between and to the very human feelings of being cast as outsiders. These are paradoxical spaces that exist within educational institutions yet beyond their authority and understanding, to be understood only by those whose lives are also in between, such as border-crossing subjects who carry "the burden of the meaning of culture." (Sepúlveda , 2011, par. 61)

The question then centers on whether our mostly white undergraduates can provide their students with such spaces—we believe so. They may not fully understand these spaces, but they can understand the need for them and they can implement a pedagogy in their classrooms that values language, dialogue, self-discovery, and community. Even if they step out of this space to ensure it is safe, the point is to "provide the conditions for students to engage in cultural remapping as a form of resistance" (Giroux, 1991, p. 514).

We: Cultivating Theoretical, Conceptual, and Methodological Pathways for Youth Studies

Our work highlights spaces of productive tension, messy and fraught with disruptive knowledges that challenge and illuminate the voices of young people for whom silencing and the rhetoric of failure is common (Oakes, Rogers, Lipton, & Morell, 2001). Such programs can provide youth with the opportunity to engage "dialogically through a configuration of many voices, some of which offer up resistance, some of which provide support" (Giroux, 1991, p. 359). We want our students to be activists, but we argue that before we can get to this point, engagement in the practices of the borderland can help these young activists develop stronger voices, those with the power to incite change. Students need to delve into self-exploration, communal discovery, and critical

thought through writing, dialogue, and the arts before or as they move into empowerment and empowered action. Discovering one's critical voice can help students be more successful on their journey toward action. As one student poet wrote,

> The world needs to take a risk and do what's right, you have a chance to be that bright light. It starts with you…be brave, love each other and the outcome will be great.

When our colleagues ask us about creating youth programming or writing grants to develop such programs, we stress that an excavation of the project's setting and goals is vital from the beginning of the potential relationship with a school partner. Just as we argue that we should incorporate a border pedagogy with our students, we would note that developing university/community partnerships should also be part of our methodological approach from the start. Rather than walking that tightrope, we need to be able to have honest dialogues with potential partners about our goals with such programming.

In particular, a duologic strategy has allowed us to consider how colleges of education can tie these experiences together in ways that build upon the knowledge of collaborative learning within these bordered spaces. This project has inspired us to engage in duologues with our undergraduate students, and it has illustrated that we should encourage our students to duologue with their mentees. This can result in stronger bonds between all of us as we move in and out of these borderlands together. Additionally, utilizing such practices with our colleagues as we research on similar topics can help us think through the difficulties we face in our work. In relationship with colleagues, our students, and especially our youth, we "explore conversation as a reciprocal process of learning about liberating forms of knowledge and duography as a means of representing them" (Diamond & Mullen, 1996, p. 258). As a "co-authored form of research" (Diamond & Mullen, 1996, p. 3), duologues open important spaces to work through dilemmas and stuck places, and exchange critical insights and support.

Our discussions about our youth programs guided us in making programmatic improvements and in helping our students gain strength and power through collaborative work. These conversations also aided us in constructing liberating spaces for working through ethical dilemmas with research, such as how to truly provide a space for students' voices to be at the forefront and when to take off the researcher hat and just be advocates for the youth with whom we work. Thus, we see the duologue as vital to qualitative studies to help us think through the difficulties that we can face in such work. Regarding border pedagogies, Dunlop (1999) argued, "As we seek bridging territories for understanding through cross-cultural narratives, we seek to deconstruct frozen, false boundaries of gender, ethnicity, culture, geography, and temporality. In the classroom, our responsibility becomes 'a responsibility to trace the other in self'" (p. 68). We believe the same is true of our research—we have this responsibility to "trace the other in self" before and throughout the entirety of the research process and to ensure that understanding, acceptance, and affirmation are present and respected (Nieto & Bode, 2012).

We have a responsibility, too, to ensure that the language of the borderland does not "other" or distance those who are participating by maintaining hierarchies, as hooks (1990) warned many years ago. As previously noted, for our preservice teachers and school partners, this work can reify stereotypes if not carefully constructed, which is why methodology in regard to such studies is so important (Applebaum, 2003; Ellsworth, 1989; Garza & Ovando, 2012; Holloway & Salinitri, 2011). When developing and navigating youth programs, we need to be able to talk with participants about the borderland approach and why it is significant. Such theoretical framings for our

classrooms and our research can help us move toward change—our youth already understand this, but we have to learn to listen to them. As Brooks noted in the introductory poem, we live "In the time of detachment, in the time of cold" and she requests, "in this time / tutor our difficult sunlight." We believe that our approach to youth empowerment is a way of "tutor[ing] our difficult sunlight." To end with the combined words of two youth poets—one Black and one white, we are called to initiate new ruptures of the borders that surround or ensnare us, for it is through these ruptures that youth voices are heard and activism is forged:

> Changing the world requires leaders
> With a bright light. It is us that has to fight the good fight.

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