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Sogorea Te' Land Trust

Sogorea Te' Land Trust is an urban Indigenous women-led land trust that facilitates the return of Indigenous land to Indigenous people.

OUR VISION



California Conference on Library Instruction

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Engaging in Speculative Pedagogy:
Reimagining Library Futures with Creative
Foresight

Citation, Capitalism :-)

Information has value

Whose/what work do you want to value?

Today's Agenda

Activity One: 10 min + 5 min shareout

Interlude (me talking)

Activity Two: 15 min

Interlude (me talking)

Activity Three: 15 min + 5 min shareout

Questions!

What would it be like to teach citation more critically and creatively?



ACTIVITY ONE

https://jamboard.google.com/d/1OoO17g_kjMSbzpAJSGNI1kdAtx9Oqx3tY-aX2Tsw0FY/viewer?f=0

Intros: name, pronouns, dream job other than your current role

Discuss: What is citation for? What should citation do?

Produce 5 or more points on what citation tells us and accomplishes

Post to the jamboard numbered the same as your breakout room

Citation's omissions

- Search process
- Access barriers
- Information encountered in daily life, fleeting interactions, emotions, etc.
- So much more! Drop more in the chat

1. [Hanif Aburaqqib, excerpt from *Go Ahead in the Rain: Notes To A Tribe Called Quest*](#)
2. [Robin Wall Kimmerer, excerpt from *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*](#)

What are ways you “cite” in daily life? What histories do you bring to the table? What stories do you tell?

What forms of knowledge do you, or do you witness, being valued and devalued in your life? What forms of knowledge do you want to value and celebrate more?

“Consider what you might want to change about your academic citation practices. Who do you choose to link and re-circulate in your work? Who gets erased? Who should you stop citing?”

- Eve Tuck, K. Wayne Yang, Rubén Gaztambide-Fernández

Citation Practices Challenge

projections of humanity that imagine a totally new way of being. Sylvia Wynter taught me that radical theory-making takes place outside existing systems of knowledge and that this place, outside (demonic grounds), is inhabited by those who are brilliantly and intimately aware of and connected to existing systems of knowledge (as self-replicating) and that this awareness provides theoretical insights and projections of humanity that imagine a totally new way of being that observes how our present mode of being functions unjustly and cannot sustain itself ethically.²⁵ Sylvia Wyn-

25. Sylvia Wynter, "1492: A New World View," in *Race, Discourse, and the Origin of the Americas: A New World View*, ed. Vera Lawrence Hyatt and Rex Nettleford (Washington, DC: Smithsonian Institution Press, 1995), 5–57; Sylvia Wynter, "Africa, the West and the Analogy of Culture: The Cinematic Text after Man," in *Symbolic Narratives/African Cinema: Audiences, Theory and the Moving Image*, ed. June Givanni (London: British Film Institute, 2000), 25–76; Sylvia Wynter, "Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground' of Caliban's 'Woman,'" in *Out of the Kumbula: Caribbean Women and Literature*, ed. Carole Boyce Davies and Elaine Savory Fido (Trenton, NJ: Africa World Press, 1990), 355–372; Sylvia Wynter, "Beyond the Categories of the Master Conception: The Counterdoctrine of the Jamesian Poiesis," in *C. L. R. James's Caribbean*, ed. Paget Henry and Paul Buhle (Durham, NC: Duke University Press, 1992), 63–91; Sylvia Wynter, "Beyond the Word of Man: Glissant and the New Discourse of the Antilles," *World Literature Today* 63, no. 4 (Autumn 1989): 637–647; Sylvia Wynter, "Ethno or Socio Poetics," *Alcheringa/Ethnopoetics* 2, no. 2 (1976): 78–94; Sylvia Wynter, "New Seville and the Conversion Experience of Bartolomé de Las Casas: Part One," *Jamaica Journal* 17, no. 2 (May 1984): 25–32; Sylvia Wynter, "New Seville and the Conversion Experience of Bartolomé de Las Casas: Part Two," *Jamaica Journal* 17, no. 3 (August–October 1984): 46–55; Sylvia Wynter, "Novel and History, Plot and Plantation," *Savacou* 5 (1971): 95–102; Sylvia Wynter, "On Disenchanted Discourse: 'Minority' Literary Criticism and Beyond," in *The Nature and Context of Minority Discourse*, ed. Abdul R. JanMohamed and David Lloyd (New York: Oxford University Press, 1990), 432–469; Sylvia Wynter, "Rethinking 'Aesthetics': Notes towards a Deciphering Practice," in *Ex-iles: Essays on Caribbean Cinema*, ed. Mbye Cham (Trenton, NJ: Africa World Press, 1992), 238–279; Sylvia Wynter, "The Ceremony Must Be Found: After Humanism," *boundary 2* 12, no. 3, and 13, no. 1 (Spring/Fall 1984): 19–70; Sylvia Wynter, "The Eye of the Other," in *Blacks in Hispanic Literature: Critical Essays*, ed. Miriam DeCosta (New York: Kennikat, 1977), 8–19; Sylvia Wynter, "The Pope Must Have Been Drunk, the King of Castile a Madman: Culture as Actuality and the Caribbean Rethinking of Modernity," in *Reordering of Culture: Latin America, the Caribbean and Canada in the Hood*, ed. Alvina Ruprecht and Cecilia Taiana (Ottawa: Carleton University Press, 1995), 17–41; Sylvia Wynter, "Towards the Sociogenic Principle: Fanon, Identity, the Puzzle of Conscious Experience," in *National*

1. Take an existing citation format (MLA, APA, etc) and make a case for which rules should stay/go.
2. Make up your own set of citation guidelines based on your values and what you believe citation should accomplish.
3. Create an alternative form of citation such as listing what food you ate or what music you listened to while creating a piece
4. Make a Works Cited page for yourself, citing all the likely and unlikely sources that make you who you are. People, songs, moments, etc!
5. Write an extensive footnote for one of your citations.
6. Take your favorite paper and begin reading all the papers it cites. What does this do to your understanding and appreciation of the work?
7. Make a reference list for your day. What interactions / consumption of information do you take in over the course of a day?

For my works cited as I reimaged it, click [here](#)

THANK YOU!