JAAWGE
Journal of African American Women and Girls in Education

Fall 2023
Vol. 3, No.1
pp: 49-57
DOI: 10.21423/jaawge-v3i1a142

Reimagining Academia: Lessons from Black M(other)Scholars during our duel with the dual pandemics

Tianna Dowie-Chin*
University of Georgia

Latoya Haynes-Thoby
University of Connecticut

Chonika Coleman-King
University of Florida

Taryn T.C. Brown
University of Florida

Academia remains a patriarchal system, in which womxn's work is undervalued, and the intersection of race and gender positions Black womxn uniquely. Some research has begun to explore how the dual pandemics compounded challenges for Black womxn in the academy. This is further complicated when considering Black womxn as M(other)Scholars. Through the dual pandemics of highly visible police brutality against Black bodies and the disproportionate toll of COVID-19 on Black communities, we offer our stories, as four Black M(other)Scholars, who experienced, mourned, and made room for ourselves and others to thrive during the dual pandemics. We share our stories knowing Black and white womxn have experienced and continue to experience life on different terms. This is also reflected in scholarship around MotherScholars and the COVID-19 pandemic. Building on our previous work rooted in endarkened feminist epistemology, we use autoethnographic sista circle methodology to capture how the dual pandemics provided both a reprieve from the antiblackness of academia and the opportunity to build community amongst other Black womxn scholars and our children. We center music in our storytelling, as music has served as both a balm and an expression of our spirit of resistance.

Keywords: MotherScholars, Motherwork, Culturally Sustaining Pedagogy

You won't break my soul
You won't break my soul
You won't break my soul
You won't break my soul
I'm tellin' everybody
Everybody
Everybody
Everybody
-Beyoncé, BREAK MY SOUL

The lyrics above reflect both Black womxn's response to and mechanism for coping with life's challenges. Performed by the artist Beyoncé (2022), the lyrics represent both the resistance Black womxn must stake against our oppressive realities, but also how we use music and the arts to inform practices of resistance and get through our experiences with injustice. The pandemonium experienced as we dueled with the dual pandemics–the proliferation of highly visible police brutality against Black bodies and the disproportionate toll of COVID-19 on Black communities–was no different. Through this time of increased "anti-Black violence and premature death," (McCormack, 2021) we offer our stories, as four Black M(other)Scholars, who experienced, mourned, and made room for ourselves and others to thrive during the dual pandemics. We center music in our storytelling, as music has served as both a balm and an expression of our spirit of resistance.

We share our stories knowing Black and white womxn have experienced and continue to experience life on different terms. Focusing on motherhood, Black feminist scholar, bell hooks (1984) noted

> Had black women voiced their views on motherhood, it would not have been named a serious obstacle to our freedom as women. Racism, availability of jobs, lack of skills or education and a number of other issues would have been at the top of the list-but not motherhood. (p. 133)

As highlighted by hooks (1984), White womxn's experience as mothers has set the standard for motherhood and continues to do so. Even amidst research related to the COVID-19 pandemic and mothering (Batram-Zantvoort, et al., 2022; LaBrenz et al., 2022; Porter, 2021), the politics of "power, position and protection" of mothering is rarely centered unless by womxn of color (McClain, 2019, p. 3). This is also reflected in scholarship around MotherScholars and the COVID-19 pandemic (LeBlanc et al., 2022; Spradley et al., 2022), which posits MotherScholars had similar experiences regardless of race or class. This is antithetical to what we know to be true. Black people have faced dual, or even multiple, pandemics in recent years– including the COVID-19 pandemic and hypervisible antiblackness manifested through state sanctioned violence, and other forms of racism. For this reason, there is a need to center the unique experiences faced by Black M(other)Scholars during the dual pandemics.

Building on our previous work (Coleman-King et al., 2022ab) rooted in endarkened feminist epistemology, we use autoethnographic sista circle methodology to capture how the dual pandemics provided both a reprieve from the antiblackness of academia and the opportunity to build community amongst other Black womxn scholars and our children (Dillard, 2000; McCray et al., 2022). This approach to data collection and analysis paints a vivid picture of our

experiences and vantage points as we negotiated the implications of both COVID-19 and hypervisible antiblackness.

In this piece, we explore how our identity as M(other)Scholars informed our experiences at home during the pandemics. Even though we are not all mothers in the biological sense, we all engage in mothering, which is a long tradition in the Black community across the Diaspora (Gumbs, 2016b). As such, we build on Black feminist scholarship that sees mothering as "the practice of creating, nurturing, affirming and supporting" the young people in our midst (Gumbs, 2016a, p.9).

Nothing Was the Same

Writing this piece almost three years after the dual pandemics began, we have not fully had time to process all that has happened in the last four years. This piece has given us space to begin that process and we also note where we were then is not where we are right now. We have cared for a newborn and ill children, graduated, moved our families across the country, lost loved ones, started new jobs, and the list goes on. Thus, we begin this work by sharing brief notes on where each of us were in the early days of the pandemics, when life as we knew it came to a screeching halt.

Tianna

I was a doctoral student amid completing my dissertation when the 2020 lockdowns began. And though I have yet to give birth to my own children, I identify as a M(other)Scholar through my love and care for children, including my younger brothers. My brothers hold a special place in my heart as I often credit them for my own development and drive, they are part of my why. At the time, I was working on my dissertation which centered Black mothers and their visions for their children's education. Due to the restrictions put in place related to the COVID-19 pandemic, my research methods and approach had to change. Additionally, my life and expectations changed, like most of the world, I faced isolation like I never felt before. For me, the isolation and fear of the unknown was compounded by the fact that most of my family lived in my hometown near Toronto, Canada. Being away from home proved challenging over the years but, during the pandemic it was even harder to be away from the comforts of home, particularly as stay-at-home mandates intensified.

What feels like it should have been one of the happiest moments of my life, was mixed with *grief* and *joy* as I celebrated walking across the stage and earning my PhD without the physical presence of many of my loved ones, including my brothers and my maternal grandma, who were unable to travel due to strict Canadian travel restrictions. A number of my larger family also could not attend my celebration as they were supporting one of my closest cousins who lost her husband in a car accident, leaving her a widow in her 30s with 3 children to care for, just a few mere weeks before graduation. I was *grieving*; my family was *grieving*; we were *grieving*; the time felt heavy. The weeks that preceded my graduation also seem like a blur as I contracted COVID, ended a romantic relationship, moved states for my new job, and anxiously awaited my delayed work visa, which meant I was without income for a few months. I feel that I still have not sat with it all, all I could do at the time was survive. Starting a tenure-track position at a research-intensive institution from this place was overwhelming; I drew upon my faith, family and community to make it through.

Chonika

I started my new job *tired* and perhaps slightly demoralized, but hopeful that this new space would give me a reprieve from the challenges I had been experiencing at my previous institution. I began this job embattled by the onslaught of gendered racism Black womxn

generally face in the academy. I was overcommitted, doing good work, yet undervalued. My decision to leave this toxic environment came at a considerable cost–literally. I took less pay and walked away from overwhelmingly positive votes toward tenure and promotion, but the decision was easy, the choice felt like the difference between *life* and *death*.

I learned I was pregnant just as I was leaving the city where I had started my first tenure-track job and gave birth to my first two children. This signaled a start to new beginnings on a number of fronts. I was four months pregnant when I started my new job and by my second semester, Fall 2020, I gave birth to my third child–a beautiful baby boy. I was not granted maternity leave as the university still had no policy in place beyond the required 6 weeks of FMLA, which did not align with the academic calendar. Thus, I ended up teaching one online class as COVID-19 flew into high gear. Six weeks after having my son, we were in a full on pandemic and my two older children, ages 8 and 6 at the time, were sent home for what would end up being the remainder of that academic year, the following academic year, and then I decided to keep them home for an additional year due to lax masking protocols in the state and no option for virtual schooling. So, I moved my family to a new state, was getting my kids acclimated to a new school, settling into a new job as we searched for employment opportunities for my husband, I had a new baby, and the world, and our world, shut down for about two-and-a-half years.

As a tenure-track faculty member, I knew I did not have the luxury of pressing pause on my scholarship. I had to figure out how I would maneuver caring for an infant, supporting my older children's education, and maintaining a rigorous research program and writing schedule that would help me to earn tenure at an institution with expectations of high research intensity.

Taryrn

As COVID-19 upended lives in ways no one had ever imagined, I was no exception. After the first two weeks at home with my littles, grief, the uncertainty of the days, and mixed messaging around what we were experiencing made one day to the next seem unbearably long. In advance of our relocation, I had come off a year of maternity leave following the birth of our youngest child and had moved my little family of four to a new state away from our closest family members.

The "stay home" directive issued during COVID-19, came literally four weeks after the passing of the matriarch of our family, my mother; a period in my life that tremendously impacted and influenced my negotiations across my intersectional identities. The parts of myself that sought the familial closeness, safety, and comfort I originally had in abundance in my relocation had been disrupted. Something as small as being able to pick up the phone to talk to, seek advice from, or just be present with, was not an option in the midst of a global pandemic. This period of grief journeying was also wrought with shifting emotions tethered to the disenfranchised/ambiguous grief I felt from the Black death bleeding through the media and the all-consuming impacts of a pandemic that overshadowed the communal grieving traditions I needed for my mother, limited due to stay at home order.

These evolving parts of my positionality fused both my familial and academic identities together. And although I kept some lines of communication open across my experiences with COVID-19 with my family and friends at every virtual opportunity, I was quick to stash away the trauma born out of the complex negotiations and experiences of loss that walked in tandem with my journey in academia. But what these moments of experience did do for me, at home with family and the uncertainties of the day, and the weight of losses I was experiencing was create space for me to sit with myself. A sense-making space that further validated parts of me

that in my memory work I know my mother planted many years prior in her mothering of me. A then and now, that let me use that time in the *home* to see, feel and be with myself, and chart steps forward that would bridge components of my intersectional worlds. Lived experiences of who I was *becoming*, equal parts a mother, wife, daughter, sister, and a colleague, guided by an intersecting positionality that would motivate and enrich my creativity as a Black mother scholar.

Latoya

As the initial stirrings of the global pandemic hit the news stations in the United States, my family of five had only just arrived in the college town where I would serve as a brand-new tenure-track faculty member. Relocating led us over fourteen hours away from our home state and the folks that we hold dear. As the dual pandemics continued, we sat with the loss of beloved elders, and feelings of an ever-broadening distance between the home where our loved ones were, and our new home, leaving us to feel as if our grandparents were even further from our reach. The elders that I would lean into during times of difficulty were now quite a distance away, and that distance threatened to become impossible with the tightening travel restrictions. I remain grateful for community with those near me who would navigate similar paths.

I leaned into Black womxn who spoke life, love, and determination for us and in community with me. Newly formed bonds amongst our small group of MotherScholars, energized efforts to balance all that came with staying afloat for myself and for my children. My family made it through one semester of what I anticipated academic life would look like, for me, as a Black woman, mother, and scholar on the tenure-track. When everything shut down, we rode through the nearly two years of zoom schooling arm in arm, effort by effort.

Parenting three beautiful Black children, including my then 13-year-old, and two eight-year-olds, meant navigating nuanced questions about the dual pandemics, balancing zoom school support, and my scholarship as a very junior faculty. As hospitalizations continued to rise for extended family members, close friends, and for those in the lives of our students, we leaned into music to both acknowledge the pain and to transcend it. Music reconnected me with hope.

The energy needed to maintain wellbeing, and to keep my feet on the appropriate pedals in relation to my scholarship absolutely required that I hold onto hope. There were definitely times when hope felt elusive, and joy felt as if it was distancing itself from us. During the collective experiences of loss all around us, we were reminded that music, community, and tradition grounded us into a space that allowed for imagining a future beyond those moments. A future that not only evidenced our survival, but one that allowed us to carry forth gifts tempered during a time that threatened to extinguish our very being.

The Pandemics

They never told us that Black is beautiful
They never told us, Black is beauty
They never told us that Black is beautiful
They never told us, they never told us Black is beautiful
-Chronixx, Black Is Beautiful

When businesses, schools and seemingly the world shut down in 2020, educators were expected to shift to online learning in order to support students while also managing the myriad ways our home lives shifted as a result of COVID-19 restrictions. Reflecting on her experience as a Black woman faculty member during the pandemics, Brown (2022) noted that while much of the world found themselves in a precarious position, this position was not new for Black people, who have long been positioned as fungible (Hartman, 2007; Sharpe, 2016). Despite this

reality, there were many expectations put on us to engage in our work as faculty members without much attention to how this time uniquely impacted us as Black womxn scholars.

The 400-Year Pandemic of Antiblackness

From the workplace to science, antiblackness permeates all aspects of life (Brown, 2022; Carter Andrews & Mills, 2022; Hartman, 2007; Ruggs et al., 2022). Black thinkers and scholars have long underscored the ways antiblackness has shaped Black life. Hartman (2007) framed this reality of "skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment" as "the afterlife of slavery" (p. 6). Black people have been living in the afterlife of slavery and the increase in visible, premature Black death in recent years, added to this already burdened reality. Furthermore, for decades educational scholars have highlighted how the afterlife of slavery manifests in educational contexts such as P-12 schools and higher education (Ladson-Billings, 2021; Woodson 2010/1993). Carter Andrews and Mills (2022) argued that while the dual pandemics highlighted the ways schools contributed to "the spirit injury and murder of Black children" and expressed the need for schools to make space for freedom dreaming, schools have not been a place for Black thriving.

Hypervisible Black Death

While antiblackness was not created during the most recent pandemics, the visibility of state sanctioned violence against Black people increased. The murders of unarmed Black people by police officers and white vigilantes assisted by "Karens" were made hypervisible and offered in loops on social and mainstream media. Notably the murder of Breonna Taylor, a Black woman, who was killed by plainclothes officers in her home in Louisville, KY on March 13th 2020, revealed a "sense of vulnerability that led [Black womxn] ... to confess that the fate of Breonna Taylor could have easily been theirs [ours] and *still could* be in the (near) future" (McCormack, 2021, p. 3). The psychic violence experienced through the collective mourning of Breonna Taylor, George Floyd and countless other Black people was something many of us had not experienced to this extent. Thus, we situate the pandemic of heightened, premature Black death in the context of the 400-year ongoing pandemic of antiblackness (Ruggs et al., 2022).

COVID-19 and Black Health

The pandemic of antiblackness which contributes to limited access to healthcare, food deserts, and underemployment of Black people, made us more vulnerable to the Coronavirus, which resulted in disproportionate rates of Black death due to the COVID-19 pandemic as well. The COVID Racial Data Tracker (2021) reported that Black people died "at 1.4 times the rate of white people." Antiracist scholar Kendi (2020) lamented that race rather than racism was used to justify these COVID-19 disparities when in reality racism, and more specifically, antiblackness, infects all aspects of Black life. This includes, and is not limited to, the underemployment of Black people which for many meant continued work outside the home during the height of the COVID-19 pandemic (Kendi, 2020; Willis & McElfish, 2021). Again, existing conditions brought about through antiblackness only made the impact of the COVID-19 pandemic more severe for Black people.

Black M(other)Scholars

Academia remains a patriarchal system, in which womxn's work is undervalued, and the intersection of race and gender position Black womxn uniquely (Baldwin, 2021; McIntyre-McCullough et al., 2022; Overstreet, 2022). Additionally, some research has begun to explore how the dual pandemics compounded challenges for Black womxn in the academy (Njoku & Evans, 2022; Staniscuaski et al., 2021). This is further complicated when considering Black womxn as MotherScholars.

Matias (2022) argued that in regards to the term MotherScholar the two words should not be described as simply connected but that words and all their meaning come together to make something new (p. 247). As such she explained that "the motherscholar is both a mother that draws from her practice of mothering to inform her research and pedagogy inasmuch as she is a scholar who draws from her activism to inform her practice of mothering" (p. 247). Like motherhood it is imperative that MotherScholarship not be defined simply by whiteness. Motherscholars, like Matias (2022) and Yu et al. (2022) have revealed the ways race and class uniquely shape their experiences.

During the pandemic, some claimed that the "separation" of public and private lives became less apparent (Yu et. al, 2022), however for Black womxn, this separation has never been as defined (Collins, 2004). Historically and contemporarily, Black and white womxn's experiences of motherhood, and thus as scholars, are not the same. In examining the experience of enslaved African womxn in America, White (1999) asserted that socially and biologically motherhood had different implications for Black and white womxn from the very foundation of the Americas. White feminist theorizations of motherhood have centered white middle-class nuclear families (Collins, 2004) which positioned the private and public sphere as "separate institutions" (Collins, 2004, p. 46), where fathers worked outside the home and mothers cared for the children (Collins, 2000; hooks, 1984). Enslaved Black womxn were forced to work outside the "home" since being stolen from Africa (Collins, 2004; White, 1999). Therefore the illusion of private and public lives must be troubled when considering the concept of MotherScholars.

We employ the concept of Black M(other)Scholars (Coleman-King et al., 2022ab) in this manuscript to honor the ways Black feminism sees othermothering as inclusive of womxn who assist in the identity formation of a person but who is not the individual's biological mother (Collins, 2000). As noted by Black womxn scholars such as Mawhinney (2011) othermothering exists in personal domains as well as public domains, including our work as faculty members. Black womxn often embody mothering roles with their students. Differently than the concept of MotherScholar, the term Black M(other)Scholar explicitly integrates the concept of othermothers, as defined by Black feminists. Consequently, Black M(other)Scholarship is rooted in Black feminism which accounts for the specific ways that Black womxn experience motherhood and academia. For Black M(other)Scholars, the lines between personal and private lives have always been blurred (Coleman-King et al., 2022a). Knowing this, we intentionally center our knowledge as Black M(other)Scholars as we reflect on our lived experiences during the pandemics.

Situating the Black M(other)s & Mothering Praxis

Birthing Black Babies

Black lives are at stake even at the point of inception for both Black mothers and their unborn children. This is particularly true in the US context where the rates for Black maternal and infant morbidity and mortality are exorbitant and exceed that of womxn of other racial backgrounds (Duncan et al., 2022; Scott et al., 2019). According to Duncan et al. (2022), systemic racism plays an integral role in shaping perinatal outcomes. To put it bluntly, being a Black womxn and birthing a Black baby is a matter of life and death for both the mother and child.

Having birthed or supported the birthing processes of Black babies, we are well acquainted with the challenges and fears of childbirth. For example, Chonika worked hard to select medical practitioners who would take her seriously as a Black birthing womxn and took the extra step to secure a doula for each of her three pregnancies (which can be costly),

recognizing that having someone else advocate for her during the birthing process could help protect her from the Black maternal deathtrap (Wynn, 2019). Latoya recalls the intentional selection of birthing spaces that might be more likely to see her and her babies as whole and worthy human beings, holding the realities of increased risks based on birthing locales for Black womxn, especially regarding access to appropriate resources and humane treatment of Black womxn (Wynn, 2019).

Being a Black womxn, necessitates this kind of hypervigilence around the birthing process given the reality of Black womxns' exhorbitant maternal mortality rate. Research has shown that for Black womxn, having higher levels of formal education (which often serves as a protective factor across multiple metrics), does not protect us from the risks of dying in childbirth (Wynn, 2019). For Black womxn with limited educational and socieconomic resources, these potential buffers often are not accessible.

The politics of Black mothering has been made complicated and politicized since our experiences with chattel slavery where 1) infant and child mortality was exorbitant, and 2) our children were routinely removed from our care. However, the doing away with slavery has not removed the impact that racism has on the Black womxn's experiences conceiving, carrying, birthing, and rearing Black children (Cantey et al., 2022). In response to these historical realities, Gumbs (2016b) noted, "Black feminists audaciously centered"..."the rights of Black women to reproductive autonomy in the biological sense, but also the imperative to create narratives, theories, contexts, collectives, publications, political ideology, and more"(p. 21). We build on this Black feminist tradition to create our own narratives as Black M(other)Scholars.

Black Motherhood on Our Terms?

Unfortunately, the complexities of Black motherhood do not end with the fact that our lives are literally hanging in the balance. For Black womxn and children who survive the birthing process, there are additional obstacles we must face in rearing Black children. While early white feminists expressed a longing to work outside the home, Black womxn cried for more time at home with their families (hooks, 1984). Motherhood has been, in actuality, a "humanizing labor" for Black womxn as it affirmed us as humans and womxn, who could demonstrate love and affection for our families (hooks, 1984, p.133). This differs from the work we engaged in outside the home, which was often dehumanizing and degrading, reducing us to chattel or property.

For centuries Black womxn have resisted the myriad of systemic and personal barriers to mothering on their/our own terms (Coleman-King, 2022ab; Collins, 2000). As Black M(other)Scholars, we understand full well the realities that our children and Black children more broadly experience in education systems that are steeped in white supremacy (Dillard, 2022). In the field of education, we draw on our knowledge as Black mothers to inform our work as scholars. In both our scholarship and in our homes, we engage in practices that include "preserving Black childhood, creating breathing space for Black children to flourish, insulating Black children from distortions, and letting Black children self-author their own lives" (Peters, 2019, p. 43).

Methodology: Collective Memory Work through Autoethnographic Sista Circles

Autoethnographic sista circles leverage both a process (doing ethnographic research) and a product (writing an ethnography). Through collaboratively magnifying individual lived experiences, we (the authors) center a better understanding of the power in self-reflection and collective Black memory work (Dillard, 2022). As a research methodology that aims to support group examination of lived experiences and phenomena for Black womxn (Collier, 2017; Johnson, 2015), Sista Circle Methodology (SCM) coupled with autoethnographic methodology,

center both individual and collective communication dynamics, centrality of empowerment, and the reciprocity in the research.

Rooted in Black feminism, SCM is a culturally responsive methodology and method, which integrates "how Black women behave, communicate, and make meaning together" (Brown et al., 2021, p.5; Green, 2017; Lacy, 2017). Similar to Qui et al. (2023), we combined Sista Circle Methodology with collaborative autoethnography (CAE) to allow for deep and rich critical reflections that differ from solely individual reflections. Additionally, our stories built on each other as we engaged in collective memory work related to the dual pandemics (Dillard, 2022). As Black M(other)Scholars who have worked on several projects together and have built a sisterhood beyond our work, autoethnographic sista circles allowed us to build on this community in order to cultivate a homeplace (hooks, 1990) and harness our "individual and collective power" (Qui et al, 2023, p.13).

Music and Memory

Music as scholarship

As part of our autoethnographic sista circles, music emerged as a core site of reflection, (re)membering, and healing (Dillard, 2022). We drew on the long history of Black art as both resistance and a balm, sharing the meaning and vision we drew from various genres of Black musical tradition. Williams (2022) asserted that African Diaspora Racial Literacy is a type of "pedagogy that celebrates and fosters racial pride using Black music and poetry" (p. 1). She further argued that Black music and poetry help to promote Black joy and pride, aid in critical consciousness development, and informs our practices of resistance against antiblackness and racism (Williams, 2022). As such, music was pivotal to how we experienced and engaged in duel during the dual pandemics. It helped us to expand our joy, remind us of how we have and continue to overcome, and encouraged our desire to recreate a multimodal and digital community that mirrored the kinds of community that has always helped us to make it through. Consequently, music was central to our autoethnographic renderings and served as core to data gathering and analysis throughout this project.

We began our manuscript with lyrics from Beyoncé's song "BREAK MY SOUL" which was the first single released from her 2022 album *Renaissance*. This song was released when most of us were "returning" to pre-pandemic conditions. Nevertheless, for many this "return" signaled a return to living and work conditions that were back and soul breaking. Beyoncé's (2022) "BREAK MY SOUL" became an anthem for those looking for something new, new learnings from the pandemics that could make way "for a new foundation" that is not based on antiblackness, patriarchy, and white supremacy. "BREAK MY SOUL" is a reminder that systems, like academia, will not break our souls as Black folk (Beyoncé, 2022). As we (re)member, we weave music that reflect our diversity as Black womxn, from Nina Simone to Chronixx. Citing reggae artist Chronixx (2017) who sang, "We love the Children of Africa, Teaching the children," Williams (2022) referred to our teaching Black children to be proud of their Blackness as demonstrative of a "revolutionary love." Black music not only aids in (re)membering, it is intricately tied to the manifestation of and our experiences with "revolutionary love."

Collective (Re)Membering

Centering music and lyrics, we engaged in collective (re)membering to "tell our stories in ways that lift up the politics, spiritual consciousness and we hold dear and that fuels us" (Dillard, 2022, p. 16). Dillard (2022) (re)minded us of the importance of (re)membering in a world based on lies about Black people; Black womxn, Black men and Black children. A world that "never

told us that Black is beautiful" (Chronixx, 2017). Engaging in this practice allowed us to (re)member Black humanity when the hurt and hate are too much," particularly in the midst of the dual pandemics (Dillard, 2022, p.164). In order to engage in our (re)membering, we reflected on our experiences and lives during the pandemic individually through the use of questions and prompts which intentionally invited memories related to music. After this, we partook in sista circles, which allowed for collective (re)membering and initial data analysis. Consequently, both our individual and collective (re)memberings are used as data in this piece and presented below to begin to reimagine our work as Black M(other)Scholars.

(Re)Membering the Dueling Pandemics

The personal act of Black memory work has so much power in Black womxn's lived experiences. It symbolizes a refusal to forget where we have come from and through, who we are, and where we are going. We center our collective memory work to honor our lived experiences past, present, and future in such a resounding way that we hope reflects an indictment of the antiblackness that too often leaves Black womxn as collateral damage. Three primary themes arose across our reflections and collectively centered our experiences with dueling pandemics in the areas of (a) grief, (b) music, and (c) storytelling. We offer our collective and individual reflections of the pandemic through dialogue presented below.

Journeying through the fog: Navigating Stages of the Grief

Taryrn: At the start of the shutdowns from the COVID-19, I was truly in a fog at the loss of the matriarch of our family. An unexpected loss that truly shook me, and still shakes me to my core in the waves that foreground every step of the grief process. I also was new faculty and program coordinator for a new specialization that was tethered to a new undergraduate major that the college was aiming to build capacity for in the coming weeks. In a time when the matriarch of my family had transitioned, and I had now stepped into a new space and role amidst a shutdown (with planning, organizing, and guiding as the eldest daughter), I found myself negotiating, charting, and moving through my feelings in a new way.

In the midst of the fog and the management of so many things, I had still managed to gracefully find spaces for the parts of me that needed to be cared for amidst the chaos–my family. Family and community were truly the parts of what I held onto that became a strength and resource learned throughout the pandemic. And time in those spaces with my family were filled with laughter, joy, movie binges, and music.

Chonika: As a New Yorker, I watched on TV as bodies were piled into tractor trailers as the morgues and hospitals ran out of room. I knew those people, not literally, but figuratively. By the time we were about a year into the pandemic, a cousin had died in his early 40s from COVID, my elderly aunt who had ongoing respiratory challenges had been exposed to COVID and died, my 29 year old sister who had been battling stage-4 breast cancer contracted COVID in the hospital and died. My dad had also been admitted to the ICU and just hours before he was scheduled to be intubated, he started to improve. Intubating him at his age, meant he likely would have died too. I lost loved ones.

This is a reality that many of my white colleagues and friends had not experienced. I still have not reflected on the enormity of these losses and my connections to so many people who also lost loved ones during this time. I also lost my mentor, Dr. Rochelle Brock, whom I credit for so much of my growth as an undergraduate student who was exposed to research through her mentorship. A dear friend and her mother were murdered by my friend's husband who then turned the gun on himself, leaving behind 3 beautiful children. It was a wretched time; and beyond bawling some days and shedding tears on others, I had to pick myself up, brush myself

off and keep moving. In many ways, my work (not to be confused with the institution at which I work) and my children, might have saved me. They both served as an escape. The more I poured into them, the more I would forget that the world was literally on fire all around us.
Latoya: Being reminded of the source of my provisions helped me to reground myself for myself, and for others. I recall the accounts of other Black people navigating both losses directly associated with COVID-19 infections, loss of loved ones that they could not be near, and murders of unarmed Black people around the country. Balancing these realities, coupled with the continued loss of loved ones within my own family pushed me to lean into where my ability to keep going has always sourced. It was music that reminded me of joy, of 'due north,' of hope, and the possibilities of tomorrow. It was in the music that I was reminded of who I was, it gave me the courage to hope for new days and reminded me of my foundation.

Music as (re)membering
Chonika: Music always helps me with memory. I grew up fully immersed in music. In particular, my mom, uncles, and dad, had a tremendous record collection. In fact, my dad produced a song, and my family had connections to a wide array of music artists–Bob Marley, Ghost, Peter Tosh, and others. I would listen to their recollections of these artists within the context of our history and sociocultural and sociopolitical critique.

More than social engagement, those gatherings also imparted wisdom and historical knowledge. The music, the conversations, and the community's ways of being together, enabled me to (re)member a life that I was not physically a part of, but that I came to know through the music, through their discussions and the adults' stories that often started with "Memba when…". There is a spirit that travels in those memories, it is a history that you begin to feel in your being, in your DNA. It's akin to what Dr. Dillard (2022) describes in *The Spirit of Our Work*, it's about an "inexplicable knowing."
Tianna: It was through my family that I too was introduced to the love of music. One of my favorite songs growing up was by Sanchez, a Jamaican musician, called "Missing You." I remember belting that song out as a kid "Baby, cause I am missing you now." Although I know the song is referring to a romantic relationship and longing, I called upon that song to share how much I was truly missing home during this time.

One moment that stood out to me during the pandemic was while dropping off some material for the virtual education community I was leading, I heard the sweet sounds of Lovers' Rock beaming from Chonika's home. Even though it was a brief moment, the familiar sounds of Lovers' Rock was something that warmed my heart and made me think of home. Being away from home had proved challenging over the years, but during the pandemic it was even harder to be away from the comforts of home particularly as isolation at home mandates increased.
Chonika: I wonder what that means for how we coped with the pandemic, what skills we drew upon that have been inherent to our survival, skills that are tied to our history of living under the weight of racial (and other) oppression? One of those coping mechanisms has been music.
Latoya: Music reminded me of the never-ending power of love and the continued work toward freedom. Nina Simone's "Feeling Good" initially felt like the antithesis of my reality, but recalling how those before us endured, "Feeling Good" was where I would be directed, in both my physical, social, psychological, and spiritual wellbeing. Lil Boosie's "Wipe Me Down" (2007) felt like a more fitting melody in the early months, as we all wondered if sanitizing food packaging would help.
Sarungano: Our Stories Need to be Told

Taryrn: *Sarungano*, in the Shona context, means storyteller or the story to be told. The Shona are a group of culturally similar Bantu-speaking peoples living chiefly in the eastern half of Zimbabwe. Shona traditional culture has always been noted for its excellent ironwork, good pottery, and expert musicianship. For me in the COVID-19 context, *sarungano* was a process that centered on the power of memory work (endarkened feminisms) and storytelling. Zimbabwean storytelling, or sarungano has always been taught to me as a powerful tool for communicating a people's knowledge and wisdom. Beyond a mere source of entertainment, sarungano helps us to sharpen creativity, imagination, to center intellect and to support their emotionality. When I sit down with my littles and we remember, we account for times in those moments where all we felt we knew for certain was that we would be present and with each other as the days passed by. Times that created space and time for sarungano. Moments of connectedness that kept us and that was underscored by spirit-filled stories and songs led by gospel artists like Leandria Johnson (Better Days) and Smokie Norful (God is Able) to neo soul grooves that also provided a sense of calm.

Latoya: And if we don't hold on to memory and our own cultural knowledge, our stories will be retold and framed as if they never belonged to us.

Taryrn: This suggests that memory has acted as a tool not only for transferring information about who we are and how we survive, but even for transferring wealth. Perhaps the evidence that Black cultural materials, both tangible and intangible, have value means that memory itself is wealth. Memory is important because it's a testimony.

Chonika: So, reggae music helps me with memory. It helps me to remember good times, overcoming, joy amidst struggle and pain, and that we've had a hard way, but we have survived and managed to find joy and beauty in that survival. We find confidence and self-love in that survival. The music ensures that we don't lose sight of who we are.

Being amongst my family as they played music during their social time, I would listen to their recollections of these artists within the context of their own history, Black history, and sociocultural and sociopolitical critique. So now, as an adult, when I listen to reggae music, it brings me back "home" to a time when I had no worries as a little girl, to a time when I witnessed immense community between my parents, extended family, and family friends. They cultivated something special–many of them were first-generation immigrants and so these gatherings were about their remembering—remembering where they were from.

Boundaries Reimagined: Gifts of the Pandemics

It's a new dawn
It's a new day
It's a new life
For me
And I'm feeling good
-Nina Simone, Feeling Good

Through our (re)membering, we came to see how the pandemics allowed for some reprieve from the antiblackness of academia and made way for us to prioritize ourselves and our children, as we had more time at home. Though this time was filled with much grief and isolation, for us we note the ways that the pandemics also offered "gifts" such as the building of virtual Black spaces and the ability to prioritize our own-well-being. We believe these "gifts of the pandemic," can guide us in our reimagining of academic.

Building Virtual Communities

As the pandemic made it impossible to meet in person in typical gathering spaces, opportunities for community and connection beyond the safety of the home took digital innovation. During these times virtual collaborations and connections across new media technologies extended and created capacity for interactions much needed across educational, physical, and social paradigms. These technologies created the capacity of digital Black spaces that supported Black womxn building community despite not seeing each other in person. Here we share some of the ways, we built virtual communities during the pandemic:

Taryrn: I remember the leveraging of multimedia and online resources that created intersections of daily interaction that bridged the connections and community spaces that we had lost access too in the shut down. These spaces of multimodality created pathways for deeper knowledge and connections that I now know filled voids in the physical and emotional response I needed as I was charting through my negotiations of process.

We were able to leverage technology towards community and collaboration that spoke to the needs of both the individual and the collective from shared learning spaces for my littles to health and wellness promptings from virtual fitness platforms. I feel in those moments of boundary reimagined I created the spaces needed to tend to my physical body in a way that I now want to reconnect to.

Tianna: One of my fondest memories and greatest gifts that the pandemic made way for was being able to support and create a virtual learning community for a number of Black children, almost all of whom were children of Black professors. This experience was immensely fulfilling for me and it reminded me of the power and need for education spaces made for Black children by Black educators.

Chonika: Being able to curate our children's education during this time was the most rewarding experience. I miss the affordances of the time I was able to spend with my children outside of the hustle and bustle, but also knew they were safe in their learning and affirmed in their learning. Learning is often hostile for/towards Black children.

Latoya: As so many described their yearning to get their kids "back out of the house," this allowance for time, space, and intentional safety is a reminder of the different realities we traverse as Black mothers.

Prioritizing Our Well-Being

Given the many burdens that we carry as BlackM(other)Scholars that often limit our time with our children and even to care for ourselves, we reflect on the ways that we were able to to prioritize our overall well-being during the pandemics. The reduction in daily tasks connected to our children's schooling, commuting for work and other responsibilities made space for us to invest our family and our own health in ways we were not able to before. Here we share some of the ways that prioritizing our well-being showed up for us:

Chonika: Time that we recovered and intentionality towards our health was a gift during this time. These are luxuries Black womxn don't often have. I remember taking walks each morning with the kids to start the day. Being intentional about bike rides. Musician Koffee who describes being on lockdown where she was able to spend uninterrupted time with a love interest during COVID. While Koffee goes on to share her feelings about romantic prospects and the future of a romantic relationship after the pandemic, the question was yet still instructive as I reflected on and dreamt about possibilities for life after quarantine. The time in quarantine made me reflect on much that was taken for granted, but also the ways in which I was able to revamp my life and my children's lives in a way that felt good to us. I enjoyed having them home and having time to help support their education. I enjoyed being able to cook and eat breakfast together, to dance in

the mornings, without the stress of having to get dressed, pack lunches, and race off to schools and activities.

Tianna: One of the things that I felt kept me together in more ways than one during the pandemic was my sista scholars and EFFECT Fitness. My sista scholars, Lex, introduced me to EFFECT Fitness which offered free energetic hiphop based bootcamp classes over their Instagram page. Over the first few months of the pandemic, we would get together and workout in Lex's garage and it was something that lifted my spirits and helped me maintain my overall well-being.

Latoya: Today I work to carry many of the practices that allowed us to lean in, not only for ourselves, but for the communities that are connected to us. I am also faced with the challenge of not always being able to reduce those daily harms related to my identities as a Black woman in the world, as they impact my work as a scholar, mother, sister, daughter and aunt. I dream of a time that the work to balance those challenges will also be a memory. There will be a day that we will be able to navigate our work, our roles as mothers as Black mothers, Black people, who are safe in the world.

The Future of Our Work

Mi know fi now we a chill ina apartment
Hope you don't mind me asking
Where will we go
When di quarantine ting done and everybody touch road?
-Koffee, Lockdown

Koffee's "Lockdown" questions "Where will we go?" once the lockdown is over. Similarly, we question where will academia go after the pandemics? And what have we learned from this time. Drawing on McKittrick's (2006) work on Black Geographies and Black Women's Geographies more specifically, we consider what it would mean to map our future work inside and outside of academia informed by experiences of Black M(other)Scholars. We see Black Women's Geographies as "aknowledg[ing] the various ways Black women make space in the face of anti-blackness," globally (Coleman-King et al., 2022b, p. 7). Therefore, we posit that our intersectional identity as Black M(other)Scholars can be used to map the ways that patriarchy, antiblackness and white supremacy have shaped our experiences during the COVID-19 and hypervisible antiblackness dual pandemics in order to reimagine an academia that is based on "a new foundation" (Crenshaw, 1991; Beyoncé, 2022a).

Though we, as Black M(other)Scholars, experienced both personal and professional hardships as a result of the pandemics, our (re)memberings reveal the ways that we were able reimagine both our homeplace and work. Through the pandemics, we were able to limit our exposure to the antiblackness of academia through working at home. Through the increased use of video conferencing, we were able to make deeper relationships and community building with other Black womxn and prioritize our overall well-being. Our relationship and community-building also place our children and m(other)ing practices at the center of our explorations. During this time, we were able to cultivate relationships with Black womxn across various institutions, which resulted in affirming workspaces and research. Additionally, we were able to create educational spaces for our children, such as a virtual Black learning community, which provided a culturally sustaining space for our Black children to thrive (Coleman-King, 2022a). Furthermore, the increased time at home allowed us to invest more fully and presently in our own well-being and that of our families. Through sharing our collaborative autoethnography, we

offer ways that scholars and administrators who endeavor to make the climate of academia more hospitable to Black womxn, opportunity to learn from our work during the pandemics to reimagine an academia where Black womxn can thrive.

References

Baldwin, A. N. (2021). Presumed nonhuman: Black women intellectuals and the struggle for humanity in the academy. *Wagadu: A Journal of Transnational Women's & Gender Studies*, 22, 11–37.

Batram-Zantvoort, S., Wandschneider, L., Niehues, V., Razum,O. & Miani, C. (2022). Maternal self-conception and mental wellbeing during the first wave of the COVID-19 pandemic: A qualitative interview study through the lens of "intensive mothering" and "ideal worker" ideology. *Frontiers in Global Women's Health,* 3. https://doi.org/10.3389/fgwh.2022.878723

Beyoncé (2022). BREAK MY SOUL [Song]. On *Renaissance.* Parkwood/Columbia.

Brown, K. N. (2022). Black Women and the Pandemic Imagination : Pedagogy as a Rehearsal of Hope During Covid-19. *The Radical Teacher*, 122, 42–51.

Brown, T. T. C. (2022). When you see us, see us: Black girl futurity and liberation. *Girlhood Studies*, 15(3), 133. https://doi.org/10.3167/ghs.2022.150312

Brown, L. C., Williams, B. M., & Williams, Q. S. (2021). Melanin messages: Black college women's experiences and reflections on navigating colorism. *Journal of Diversity in Higher Education*. https://doi.org/10.1037/dhe0000347

Cantey, N. I., Smith, L. W., Sorrells, S. F., Kelly, D., Jones, C., & Burrus, D. (2022). Navigating racism in the child welfare system: The impact on Black children, families, and practitioners. *Child Welfare*, 100(2), 163–184.

Carter Andrews, D. J., & Cosby, M. D. (2021). Eradicating Anti-Black Logics in Schools: Transgressive Teaching as a Way Forward. Multicultural Perspectives, 23(3), 135–142. https://doi.org/10.1080/15210960.2021.1982356

Chronixx (2017). Black Is Beautiful [Song]. On *Chronology.* Virgin EMI.

Coleman-King, C., Brown, T. C., Haynes-Thoby, L., & Dowie-Chin, T. (2022a). Dreaming beyond boundaries: Reimagining the role of Black mothers in culturally sustaining pedagogy. *Voices in Urban Education*, 50(2), 118–127. https://doi.org/10.33682/evdz-29sn

Coleman-King, C., Brown, T. C., Haynes-Thoby, L., & Dowie-Chin, T. (2022b). '"Reclaiming our time"': Black mothers cultivating the homeplace during times of crisis. *Journal of Social Issues,* 1. https://doi.org/10.1111/josi.12570

Collier J. (2017). Using sista circle methodology to examine sense of belonging of Black women in doctoral programs at a historically White institution [Unpublished doctoral dissertation, University of Georgia].

Collins, P. H. (2000). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*. Routledge.

Collins, P.H. (2004). Shifting the center: Race, class, and feminist theorizing about motherhood. In E. N. Glenn, G. Chang, & L. R. Forcey (Eds.), *Mothering: Ideology, Experience, and Agency* (pp. 45–66). Routledge.

Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity politics, and violence

against women of color. *Stanford Law Review*, 43(6), 1241–1299. https://doi.org/10.2307/1229039

Dillard, C. B. (2000). The substance of things hoped for, the evidence of things not seen: Examining an endarkened feminist epistemology in educational research and leadership. *International Journal of Qualitative Studies in Education (QSE)*, 13(6), 661–681. https://doi.org/10.1080/09518390050211565

Dillard, C. B. (2022). *The Spirit of Our Work : Black Women Teachers (Re)Member*. Beacon Press.

Gumbs, A.P. (2016a). Introduction. In. A.P. Gumbs, C. Martens & M. Williams (Eds.), R*evolutionary Mothering: Love on the Front Lines* (pp. 9-10). PM Press.

Gumbs, A.P. (2016b). M/other ourselves: A Black queer feminist genealogy for radical mothering. In. A.P. Gumbs, C. Martens & M. Williams (Eds.), R*evolutionary Mothering: Love on the Front Lines* (pp.19-31). PM Press.

Hartman, S. (2007). *Lose your Mother: A journey along the Atlantic slave route*. Farrar, Straus, and Giroux.

hooks, b. (1984). *Feminist Theory from Margin to Center*. South End Press.

hooks, b. (1990). *Yearning: Race, gender, and cultural politic*s. South End Press.

Johnson L. S. (2015). Using sista circles to examine the professional experience of contemporary Black women teachers in schools: A collective story about school culture

Kendi, I. (2020, April 14). Black people are not to blame people for dying of the Coronavirus. *The Atlantic. https://www.theatlantic.com/ideas/archive/2020/04/race-and-blame/609946/*

Koffee (2022). Lockdown [Song]. On *Gifted*. Song Music UK.

Ladson-Billings, G. (2021). I'm Here for the Hard Re-Set: Post Pandemic Pedagogy to Preserve Our Culture. Equity & Excellence in Education, 54(1), 68–78.
and support [Unpublished doctoral dissertation, University of Georgia].

LaBrenz, C. A., Robinson, E. D., Chakravarty, S., Vasquez-Schut, G., Mitschke, D. B., & Oh, S. (2022). When "time is not your own": Experiences of mothering students during the covid-19 pandemic. *Affilia-Feminist Inquiry In Social Work*. https://doi.org/10.1177/08861099221115721

LeBlanc, S. S., Spradley, E., Olson Beal, H., Burrow, L., & Cross, C. (2022). Toward a communication theory of coping: COVID-19 and the MotherScholar. *Atlantic Journal of Communication*, 1–18. https://doi.org/10.1080/15456870.2022.2123919
Lil Boosie & Webbie (2007). Wipe me down [Song]. On *Trill Entertainment Presents: Survival of the Fittest*. Trill Entertainment.

Mawhinney, L. (2011). Othermothering: A personal narrative exploring relationships between Black female faculty and students. *Negro Educational Review,* 62/63(1–4), 213–232.

Matias, C. E. (2022). Birthing the motherscholar and motherscholarship. *Peabody Journal of Education*, 97(2), 246–250.

Matias, C. E., Tintiangco-Cubales, A., Jocson, K., Sacramento, J., Buenavista, T. L.,

Daus-Magbual, A. S., & Halagao, P. E. (2022). Raising love in a time of lovelessness: Kuwentos of Pinayist Motherscholars resisting COVID-19's Anti-Asian Racism. *Peabody Journal of Education*, 97(2), 179–198.

McClain, D. (2019). *We Live For The We: The Political Power Of Black Motherhood* (First edition.). Bold Type Books.

McCray, E.D., Dowie-Chin, T. & Harvey, A. (2022). 'Engaging in (de)liberate dialogue: An endarkened feminist trioethnography among Black teacher educators. In Kelly, B.T. & Fries-Britt, S. (Eds.). *Building Mentorship Networks to Support Black Women: A Guide to Succeeding in the Academy* (1st edition). Routledge (pp. 34–48).

McCormack, M. B. (2021). "Breonna Taylor could have been me": Bearing witness to faith in Black (Feminist) futurity at the speed art museum's promise, witness, remembrance exhibit. *Religions*, 12(11), 1–17. https://doi.org/10.3390/rel12110980

McIntyre-McCullough, K., Reid-Brown, C., Edwards, A. G., & Olukolu, R. M. (2022). Black women in academia: Of what then did you die? *Researcher: An Interdisciplinary Journal*, 30(2), 125–140.

Njoku, A., & Evans, M. (2022). Black women faculty and administrators navigating COVID-19, social unrest, and academia: Challenges and strategies. *International Journal of Environmental Research and Public Health*, 19(4), 2220. https://doi.org/10.3390/ijerph19042220

Overstreet, M. (2019). My first year in academia or the mythical Black woman superhero takes on the ivory tower. *Journal of Women and Gender in Higher Education*, 12(1), 18-34.

Owens, L., Edwards, E. B., & McArthur, S. A. (2018). Black women researchers' path to breaking silence: Three scholars reflect on voicing oppression, self-reflexive speech, and Talking Back to Elite Discourses. *Western Journal of Black Studies*, 42(3/4), 125–135.

Pennant, A.-L. (2022). Who's checkin' for Black girls and women in the "pandemic within a pandemic"? COVID-19, Black Lives Matter and educational implications. *Educational Review*, 74(3), 534–557. https://doi.org/10.1080/00131911.2021.2023102

Peters, N. R. (2019). The right to be and become: Black home-educators as child privacy protectors. *Michigan Journal of Race & Law*, 25(1), 21–60.

Porter, N. B. (2021). Working while mothering during the pandemic and beyond. *Washington and Lee Law Review Online*, 78(1), 1–30.

Qiu, T., Resman, J., & Zheng, J. (2023). Interrogating (proximity to) whiteness: Asian(American) women in Autoethnographic Sister Circles. *Qualitative Inquiry*, 0(0). https://doi.org/10.1177/10778004221150010

Ruggs, E. N., Hebl, M., & Shockley, K. M. (2022). Fighting the 400-Year pandemic: Racism against Black people in organizations. *Journal of Psychology and Business.* https://doi.org/10.1007/s10869-022-09855-7

Scott, K. A., Britton, L., & McLemore, M. R. (2019). The ethics of perinatal care for Black women: Dismantling the structural racism in "mother blame" narratives. *Journal of Perinatal & Neonatal Nursing*, 33(2), 108.

https://doi.org/10.1097/JPN.0000000000000394

Sharpe, C. E. (2016). *In the Wake : On Blackness and Being*. Duke University Press.

Spradley, E. L., LeBlanc, S. S., Olson Beal, H. K., Burrow, L., & Cross, C. (2022). Crystalizing layered approaches to motherscholar expressions in covid-19: A photovoice and autoethnographic study. *Peabody Journal of Education*, 97(2), 228–245.

Staniscuaski, F., Kmetzsch, L., Soletti, R. C., Reichert, F., Zandonà, E., Ludwig, Z. M. C., Lima, E. F., Neumann, A., Schwartz, I. V. D., Mello-Carpes, P. B., Tamajusuku, A. S. K., Werneck, F. P., Ricachenevsky, F. K., Infanger, C., Seixas, A., Staats, C. C., & de Oliveira, L. (2021). Gender, race and parenthood impact academic productivity during the covid-19 pandemic: From survey to action. *Frontiers in Psychology*, 11, N.PAG. https://doi.org/10.3389/fpsyg.2021.663252

Warren-Gordon, K., & Jackson-Brown, A. (2022). Critical co-constructed autoethnography: Reflections of a collaborative teaching experience of two Black women in higher education. *Journal of Black Studies*, 53(2), 115–132. https://doi.org/10.1177/00219347211057445

Williams, M. G. (2002). "They never told us that black is beautiful": Fostering Black joy and pro-blackness pedagogies in early childhood classrooms. *Journal of Early Childhood Literacy, 0*(0), 1-26. https://doi.org/10.1177/14687984221121163

Willis, D. E., & McElfish, P. A. (2021). Racial disparities in the COVID-19 response affecting the Marshall Islands diaspora, United States of America. *Bulletin of the World Health Organization*, 99(9), 680–681. https://doi.org/10.2471/BLT.20.277855

Woodson, C.G. (2010/1933). *The Mis-Education of the Negro*. Seven Treasures Publication.

Wynn, G. T. (2019). The impact of racism on maternal health outcomes for Black women. *University of Miami Race and Social Justice Law Review*, 10(1), 85–108.

Yu, M., Edwards, E. B., Gonzales, S. M., Robert, S. A., & DeNicolo, C. P. (2022). Remember. (re)member. Re-member: Theorizing the Process of Healing, Sustaining, and Transforming as MotherScholars. *Peabody Journal of Education*, 97(2), 199–211.