

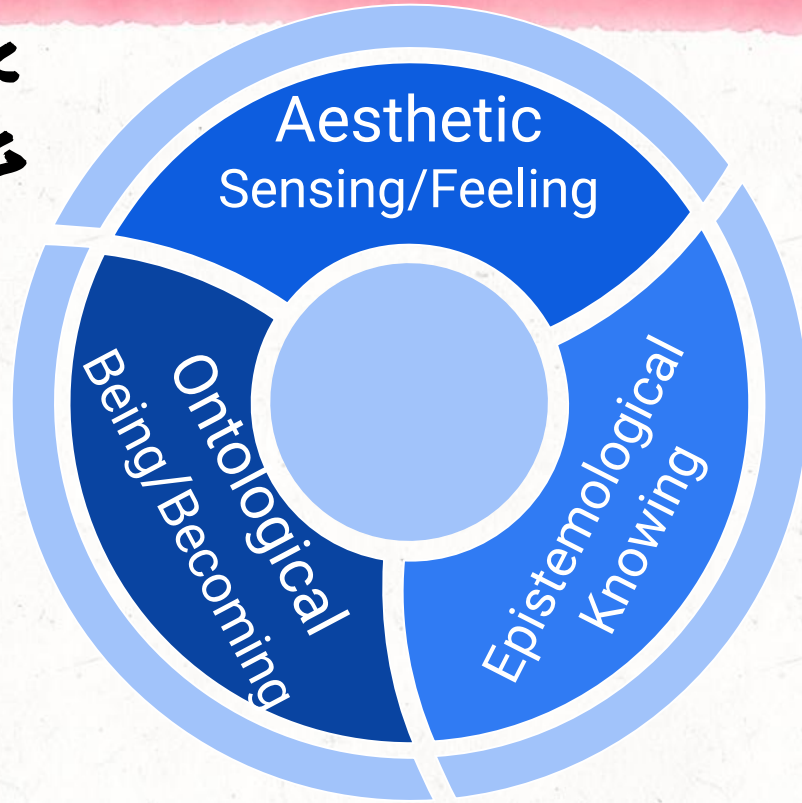
HARNESSING LITERATURE'S POTENTIAL TO ENGAGE STUDENTS IN LIFE BEYOND OUR BORDERS

NANCY KRAR
MATTHEW SAUER
KEVIN McBEAN
KAREN JACOBSEN
BILL HOWE

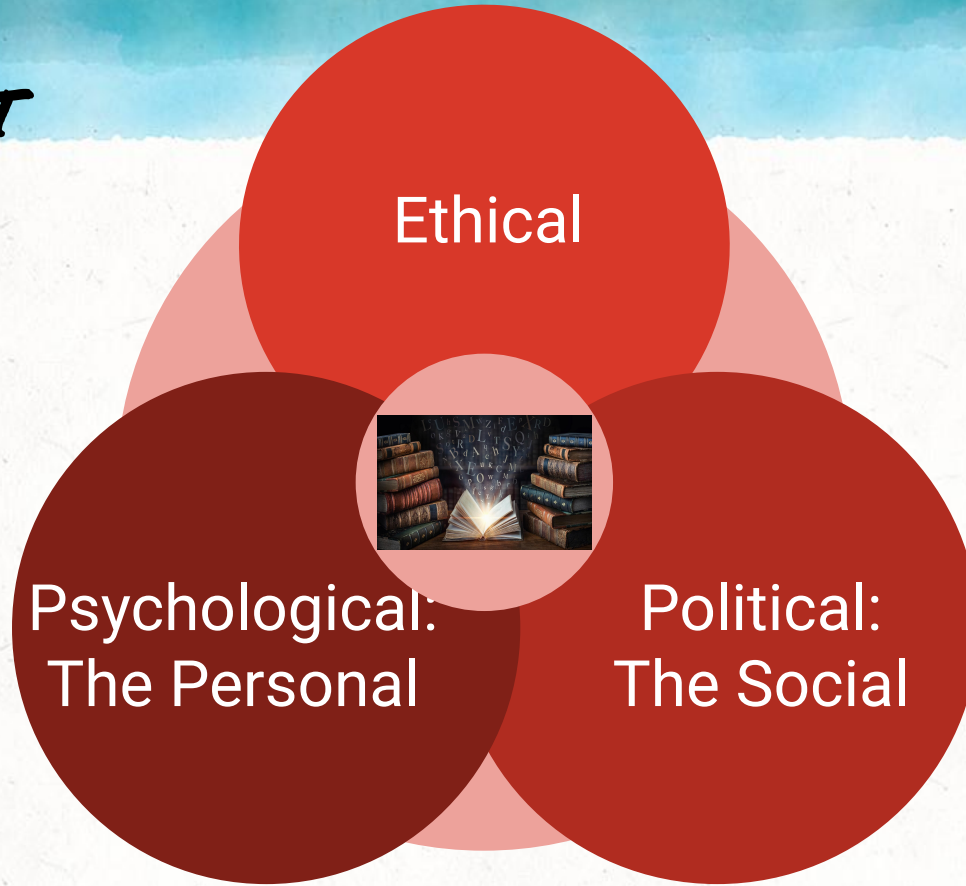
A PROPOSED AGENDA

- ❖ INTRO - WHY THIS TOPIC?
- ❖ FRAMING CONSIDERATIONS
- ❖ NANCY KRAR: NON-FICTION, SHORT FICTION + FINE ARTS
- ❖ MATT SAUER: PROJECT BASED LEARNING:
VOICES FROM THE MARGINS
- ❖ KEVIN MCBEAN: PURPLE HIBISCUS
- ❖ KAREN JACOBSEN: THE GOD OF SMALL THINGS AND
EXPERIENCES OF FELT SENSE
- ❖ QUESTIONS AND DISCUSSION

WAYS TO THINK ABOUT READING AND GLOBAL CITIZENSHIP



**WAYS TO
THINK ABOUT
HOW
LITERATURE
IMPACTS
READERS**



**"YOU WILL NEVER MAKE COLONIALISM BLUSH FOR
SHAME BY SPREADING OUT LITTLE-KNOWN CULTURAL
TREASURES UNDER ITS EYES."**

(FRANTZ FANON, 1963, 223)

A POPULAR FRAMEWORK



Mirrors

Children can see themselves and their own experiences reflected in the book.



Windows

Children can learn through the book about other people, places, things, and experiences.



Sliding glass doors

Children can enter into the “book world” through their imagination.

A BIT MORE NUANCED

BOOKS ARE LIKE MIRRORS, WINDOWS & DOORS

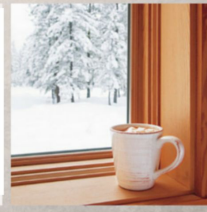


MIRRORS

Picture books should reflect a child's reality, or else they may feel left out

WINDOWS

The more ignorant people are about each other, the more the mistrust



DOORS

A book is a great doorway to understand other cultures

Chitra Soundar:
<https://www.tokabox.com/blog/books-are-like-mirrors-windows-and-doors>

REFLECTION

How might a book benefit and/or harm

- **A specific reader of the book?**
- **The society in which this reader will live and contribute**
- **The planet in which this reader will live and contribute**

FOUR CASES TO CONSIDER: HOW MIGHT THE BOOK WORK AS MIRROR, WINDOW AND DOOR FOR EACH READER

- 1. A white, middle-class, heterosexual male reading a book written by and about a white, urban, middle-class male experience**
- 2. A white, middle-class, heterosexual male reading a book written by and largely about a black, female or non-binary experience living in rural Somaliland .**
- 3. A black, Somalian, female refugee in Canada, reading a book written by and about a white, middle-class male experience**
- 4. A black, Somalian, female refugee in Canada reading a book written by and largely about a black, Somalian, female or non-binary experience living in rural Somaliland**

COMPLEXIFYING MIRRORS

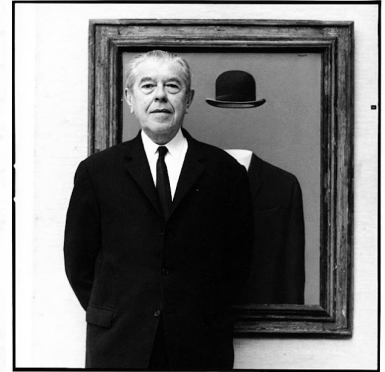
THE GOOD, THE BAD
AND THE UGLY OF
REFLECTION



THE FALSE MIRROR (1928)



REPRODUCTION PROHIBITED (1937)



RENÉ
MAGRITTE

WINDOWS?



THE HUMAN CONDITION (1933)

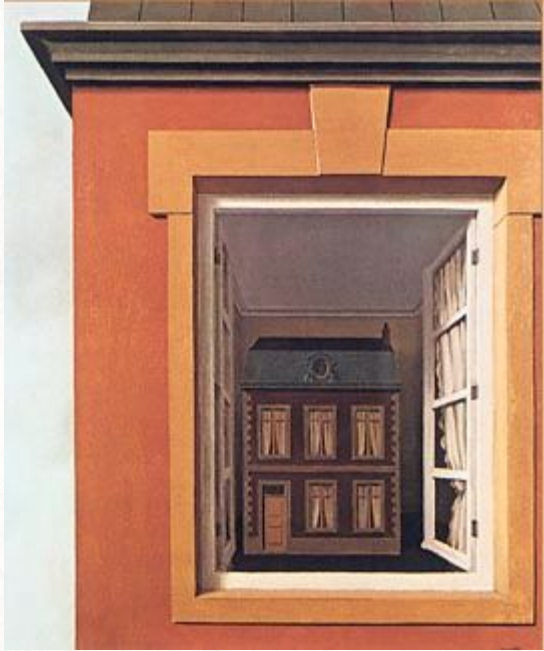


THE LOOKING GLASS (1963)



THE WORLD OF IMAGES (1950)

AND MORE WINDOWS?



IN PRAISE OF DIALECTICS (1936)



**THE TIME OF THE HARVEST (1959)
MONTH OF THE GRAPE HARVEST?**

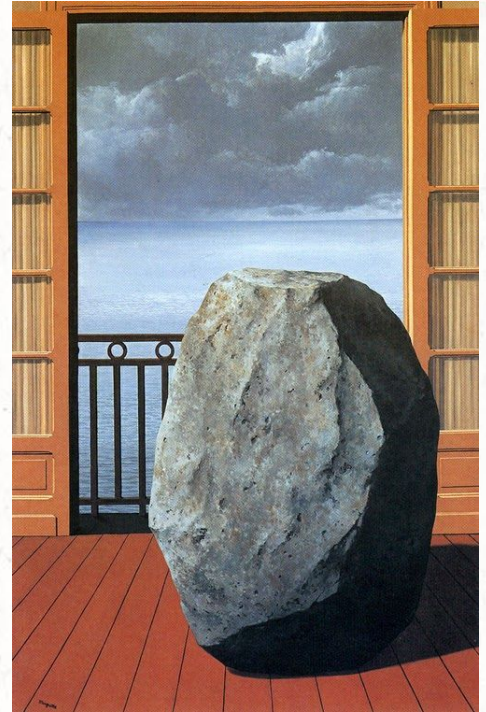
DOORS



UNEXPECTED ANSWER (1933)



THE POISON (1939)
OR... FORTUNE TELLING



THE INVISIBLE WORLD (1954)

BOOKS DO NOT REFLECT REALITY

- THEY ARE WORKS OF ART

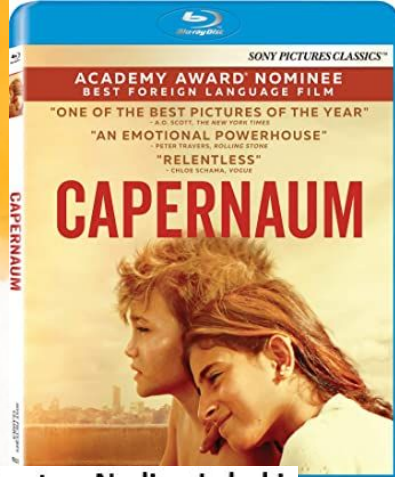


THE TREACHERY OF IMAGES (1929)

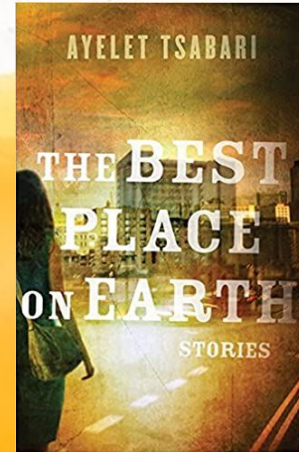
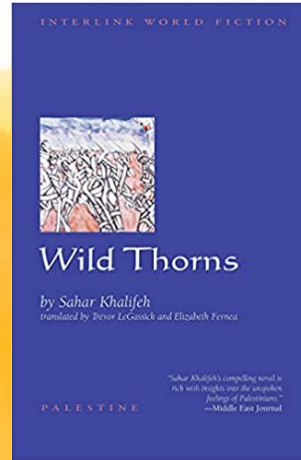
SELECTION AS A BALANCING ACT

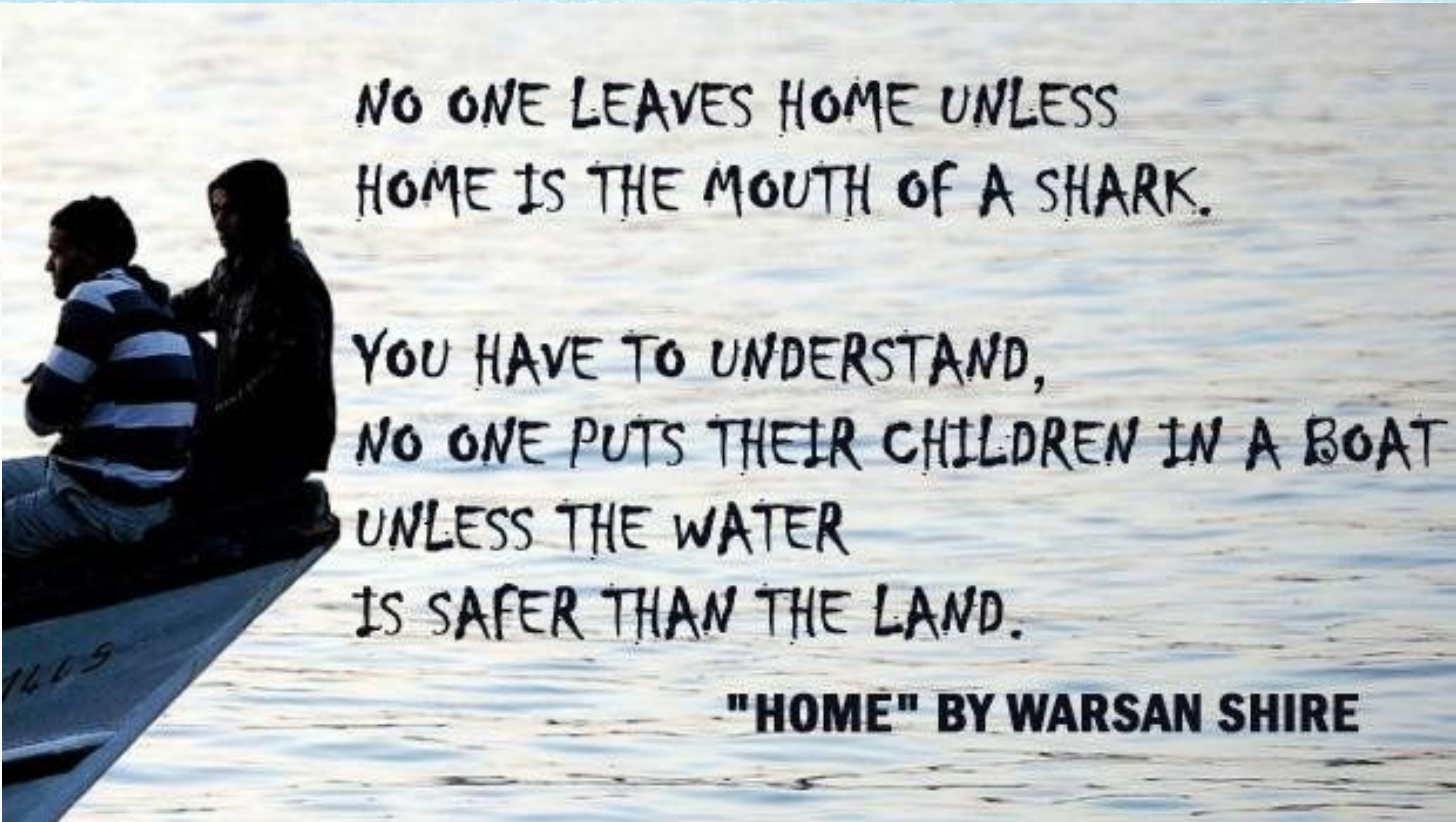
Comfort with the familiar		Willingness to allow unfamiliar to open text
Local Perspectives/Issues		Global Perspectives / Issues
Issues of social justice		Appreciation of Strengths and Differences
Literary Merit		Depth and Value of Questions raised
Comfort zone of readers		Affective value of difference/disturbance
Necessary Contextual Knowledge		Enough to Provoke questions vs. Indoctrinate
Invitation to differences		Orientalism / Exoticization / Romanticism

WHAT LITERATURE?



Director: Nadine Labaki



A photograph of two people in a small boat on the water. The person in the foreground is wearing a striped shirt and looking out at the water. The person behind them is wearing a dark jacket. The water is calm with some ripples. The text is overlaid on the right side of the image.

NO ONE LEAVES HOME UNLESS
HOME IS THE MOUTH OF A SHARK.

YOU HAVE TO UNDERSTAND,
NO ONE PUTS THEIR CHILDREN IN A BOAT
UNLESS THE WATER
IS SAFER THAN THE LAND.

"HOME" BY WARSAN SHIRE

11

NANCY KRAR

**WORKING WITH NON: FICTION, SHORT STORIES
AND FINE ARTS**

[HTTPS://SITES.GOOGLE.COM/LEARN.CSSD.AB.CA/ACGC-KRAR/HOME](https://sites.google.com/learn.cssd.ab.ca/acgc-krar/home)

INSPIRATION

1. TRAVEL AND BOOKS

(Australia: David Malouf, Remembering Babylon; Egypt: Nawal El Saadawi, Woman at Point Zero; Vietnam: Ru by Kim Thuy; India: Shantaram by Gregory David Roberts and White Tiger by Aravind Adiga; Cyprus: Bitter Lemons by Lawrence Durrell)



2. MY STUDENTS

"Representation always has and always will matter to kids of all ages. Our educators have an enormous amount of control and influence in this area yet, time and time again, I find that students like me are let down. We are either portrayed as our stereotypes, used as comic relief or are excluded from classroom discussions altogether. Whether this is through a lack of understanding by the authors we read, representation in the poems we analyze, conversation surrounding our influence on Canadian history, or people who look like us in classrooms, we are extremely misrepresented and underrepresented in school spaces."

I don't know if this is exactly what you are looking for so please let me know and I can fix it up a bit.

Mikayla

INSPIRATION

3. DISRUPTING WHAT HAS ALWAYS BEEN DONE OR TAUGHT

The writers cannot be a mere storyteller; he cannot be a mere teacher; he cannot merely x-ray society's weaknesses, its ills, its perils. He or she [or they] must be actively involved shaping its present and its future.

-Ken Saro-Wiwa, "Trying Times"

"Living as a creative act.

Self-determination, consent, kindness, and freedom practiced daily in all our relations.

Practices replicated over and over.

Making as the material basis for experiencing and influencing the world.

Living with the purpose of generating continual life.

Our infrastructure for life was relationships, not institutions.

Our orientation for life was internationalist."

Leanne Betasamosake Simpson, A Short History of the Blockade. University of Alberta Press, 2021.

PROJECT ONE: NON-FICTION

Students have freedom to select texts of interest and develop their own point of inquiry. Last year, we updated the book list to add more contemporary texts and encourage more social justice investigations. Students choose text from 15-20 options, share project proposal via google form, form a point of inquiry inspired by the non-fiction text, research and summarize findings create and present a podcast or infographic.



Braiding Sweetgrass
by Robin Wall
Kimmerer



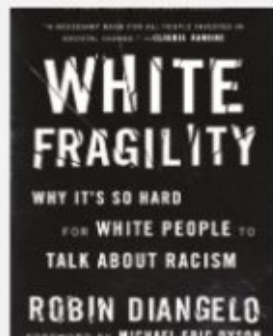
Shout by Laurie
Halse Anderson



Two Trees Make a
Forest by Jessica J.
Lee

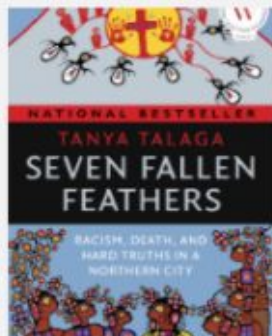


The Beast By Oscar
Martinez

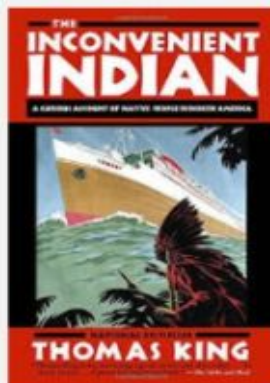


White Fragility by
Robin Diangelo

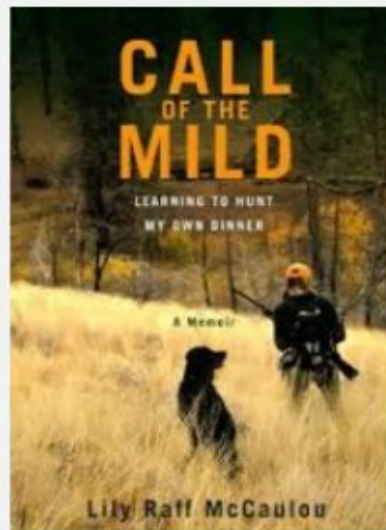
If you are interested



Seven Fallen
Feathers by Tanya
Talaga



Inconvenient Indian
by Tom King



Call of the Mild

by Lily Raff McCaulou

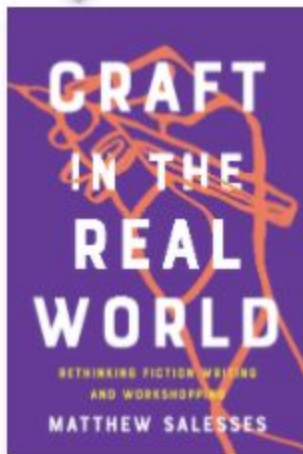
If you are interested in:

where our food comes from, tension
between hunters and environmentalists,
sustainability



PROJECT TWO: SHORT STORIES

Comparative Writing and Connections to
Sustainable Development Goals



Want to Read

Rate this book



Open Preview

Craft in the Real World: Rethinking Fiction Writing and Workshopping

by Matthew Salesses (Goodreads Author)



4.59



Rating details · 914 ratings · 231 reviews

A groundbreaking resource for fiction writers, teachers, and students, this manifesto and practical guide challenges current models of craft and the writing workshop by showing how they fail marginalized writers, and how cultural expectations inform storytelling.

The traditional writing workshop was established with white male writers in mind; what we call craft is informed by their cultural values. In this bold and original examination of elements of writing—including plot, character, conflict, structure, and believability—and aspects of workshop—including the silenced writer and the imagined reader—Matthew Salesses asks questions to invigorate these familiar concepts. He upends Western notions of how a story must progress. How can we rethink craft, and the teaching of it, to better reach writers with diverse backgrounds? How can we invite diverse storytelling traditions into literary spaces?



**Achieve gender
equality and
empower all
women and girls**



OPENING LINE

""The girl in the black
bindi knows that she
is not supposed to
glance at the boy in
the white skull cap
but she does.""

KRITIKA PENDAY



The Great Indian Tee and Snakes | Kritika Pandey | Granta

Kritika Pandey's 'The Great Indian Tee and Snakes' is the overall winner of the 2020 Commonwealth Short Story Prize as well as the regional winner from Asia.



**Reduce
inequality
within and
among countries**

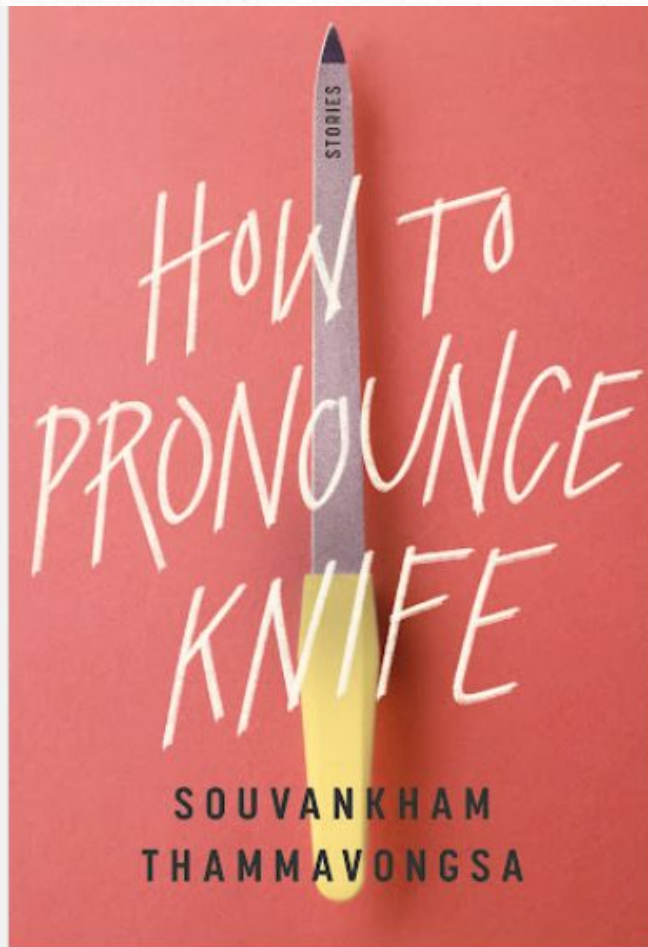


How racist is Britain today? What the evidence tells us



"The Embassy of Cambodia"

"Who would expect the Embassy of Cambodia? Nobody. Nobody could have expected it, or be expecting it. It's a surprise, to us all."



Review | In 'How to Pronounce Knife,' stories of Lao immigrants reveal everyday moments of racism, classism, power and privilege



Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all



In a world where
every object was
thrown away at
the slightest
breakage or
aging.



ITALO CALVINO



**Ensure sustainable
consumption
and production
patterns**



How the rich are driving climate change



The Daughters of the Moon

Short story about a lunar eclipse and the return of civilization. What happens on the earth when a moon dies is not easy to describe. It was a world where...



use of point of view	use of narrator	use of symbol	use of motif
use of antagonist	protagonist	Use of language/diction	foil character
use of conflict	use of exposition	inciting incident	use of resolution
use of flashback	setting	use of dialogue	irony
use of title	use of punctuation (dashes)	opening and closing lines	use of metaphor
ambiguity or imperfect knowledge	grief	acts of rebellion	inequality
class systems	memory	character – portrayal of youth	character-portrayal of adults
resilience	romantic relationships	dignity	heroines
trauma	shame	erasure	conversation
fathers	contempt	power	empathy
theological conversations	poetic versus prosaic	prisoner	suffering
dreaming	gratitude	attention	hope

STUDENT REFLECTIONS

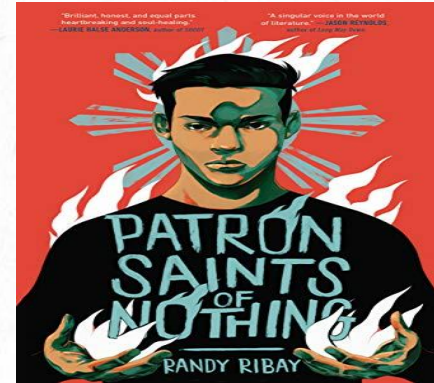
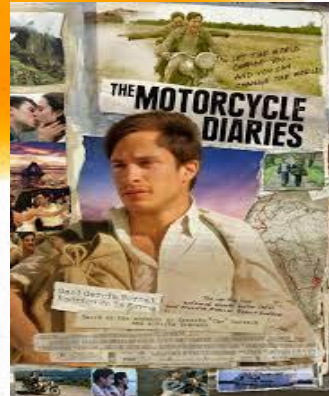
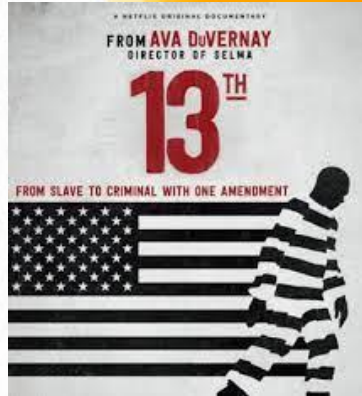
Through their works “The Embassy of Cambodia” and “Worms”, Zadie Smith and Souvankham Thammavongsa respectively discuss how life often plays out similar to a sports game with each individual being a player. However, when an individual is disadvantaged due to inherent inequality and prejudiced expectations, they are forced to become the underdogs in their own lives which often prevents them from succeeding in life, or “winning” in this case. Because individuals in these situations may be unable to escape from them, it results in them never truly being free something that these authors exemplify in their respective pieces of literature. (T.L, 2021).

STUDENT REFLECTIONS

(T)here is a sense of prosperity that originates from foundations of systemic oppression and discrimination. In Zadie Smith's "The Embassy of Cambodia" and Souvankham Thammavongsa's "Picking Worms," discrimination is explored by two anecdotal experiences for the reader aiming to explore the burdens of being a member of the oppressed class. For both protagonists in these stories, discrimination is a barrier to empowerment as, in Picking Worms, the protagonist's mother is not given a promotion in favour of a younger, and male, employee. In "The Embassy of Cambodia," Fatou is a refugee sent to the UK by her father, in the hopes of a better life, trapped in servitude to a wealthy family and unable to begin integrating into UK society. These two stories portray how discrimination operates through the lives of two disenfranchised women in societies that accept systemic oppression and is the primary conflict in both stories. (S.D, 2021).

PROJECT 3: GRAPHIC TEES FOR SOCIAL CHANGE - GRADE 10 (STICKERS WORK TOO!)

Literature as the pathway to empathy and understanding:



ISSUES

The Grizzlies:

multi-generational trauma, alcoholism, unifying purpose through sports, traditional ways, food desert.

13th:

slavery and mass incarceration in the U.S., systematic oppression

The Motorcycle Diaries:

social injustices of persecuted mine workers, indigenous peoples in South America.

Patron Saints of Nothing:

corruption, police state, drug wars, dual loyalty.

WHAT SPECIFIC ACTION OR UNDERSTANDING NEEDS TO HAPPEN TO BEGIN TO ADDRESS THESE ISSUES?

Create a tshirt (visual and text) that compels students to action or thought.





**SPOKEN WORD
AND
DANCE:
H2O:
GO WITH
THE
FLOW**



11

MATTHEW SAVER

**PROJECT BASED LEARNING: VOICES
FROM THE MARGINS**

WHAT'S IN A NAME?

“Our names are an incredibly important part of our identity. They carry deep personal, cultural, familial, and historical connections. They also give us a sense of who we are, the communities in which we belong, and our place in the world. This is why mispronunciations, misuse of our preferred/ common names, or misgendering can negatively affect and possibly hurt and impact a sense of belonging...”

Iman Baobeid, Communications Assistant, UBC Equity & Inclusion Office

WHO ARE YOU FROM?

Too often we ask our students and people we meet **where** they (or their family) are from... this is not enough. We need to ask **who** they are from.

In asking **who** a student is from, we are asking them to reflect on their identity, on **who** they are, on personal factors that helped contribute to their own sense of self... their identity.

Where are you? vs Who are you?

VOICES FROM THE MARGINS

RELIGIOUS

INDIGENOUS

WOMEN

VISIBLE MINORITY

MENTAL HEALTH / DISABILITY

'OTHER'

LGBTQIA2S+

YOUTH

FICTION	NON-FICTION
POETRY	ART / VISUALS
FILM	SONG



WHAT'S NEXT?

HOW DO STUDENTS RESPOND?

- 1) WRITTEN CRITICAL PROSE - TWO
- 2) WRITTEN CREATIVE PROSE (AT LEAST 1) OR POETRY - TWO
- 3) VISUAL (ARTWORK, PHOTOGRAPHY, ETC.) - TWO
- 4) ORAL (PRESENTATION, PODCAST, MP3, VIDEO, ETC.) - TWO

WEBSITES

[HTTPS://NINJAKENNEDY.WIXSITE.COM/VOICESFROMTHEMARGINS](https://ninjakennedy.wixsite.com/voicesfromthemargins)

[HTTPS://SHASTABOU.WIXSITE.COM/MARGINALIZEDVOICES](https://shastabou.wixsite.com/marginalizedvoices)

[HTTPS://LEXIPIXIE2005.WIXSITE.COM/WEBSITE-1/MY-PROJECT-6](https://lexipixie2005.wixsite.com/website-1/my-project-6)

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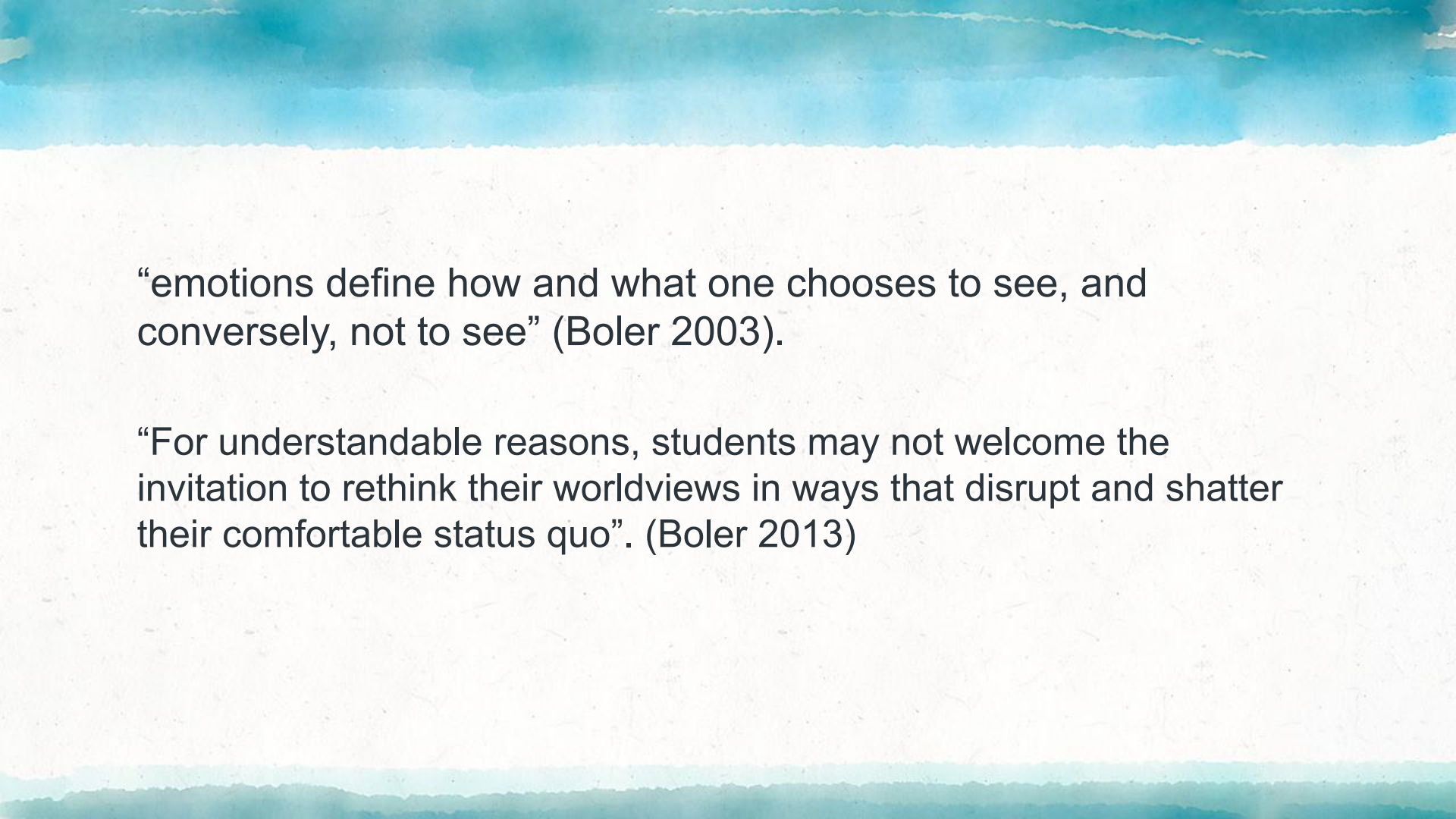
KEVIN MCBEAN

LEANING INTO DISCOMFORT:
WORKING WITH PURPLE HIBISCUS

PEDAGOGY OF DISCOMFORT

a teaching practice that can encourage students to move outside their 'comfort zones' and question their 'cherished beliefs and assumptions' (Boler 1999, 176).

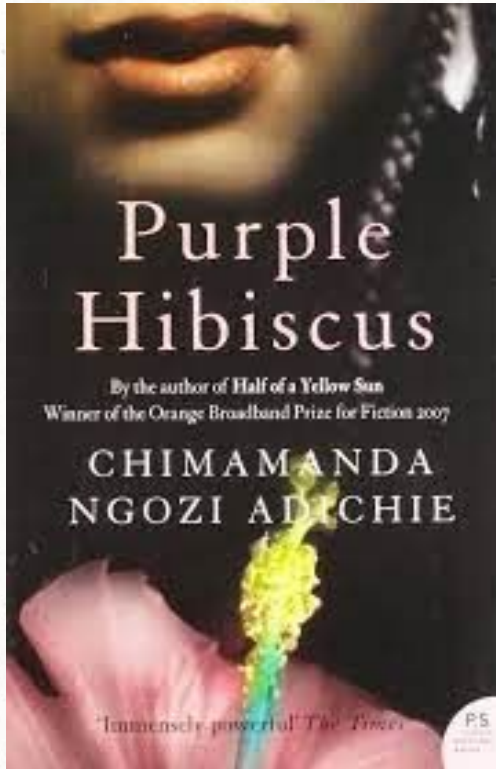
if a major purpose of social justice education is to unsettle cherished beliefs about the world, then some discomfort is not only unavoidable but may also be necessary (Berlak 2004 quoted in Zemylas 2015).



“emotions define how and what one chooses to see, and conversely, not to see” (Boler 2003).

“For understandable reasons, students may not welcome the invitation to rethink their worldviews in ways that disrupt and shatter their comfortable status quo”. (Boler 2013)

SELECTING A NEW NOVEL: TEACHER DISCOMFORT



Questioning taken-for-granted assumptions about canonical texts (“inscribed habits of inattention”)

Moving outside the comfort zone of teacher-as-expert

Moving from “learning about” to “learning from” the world of the text

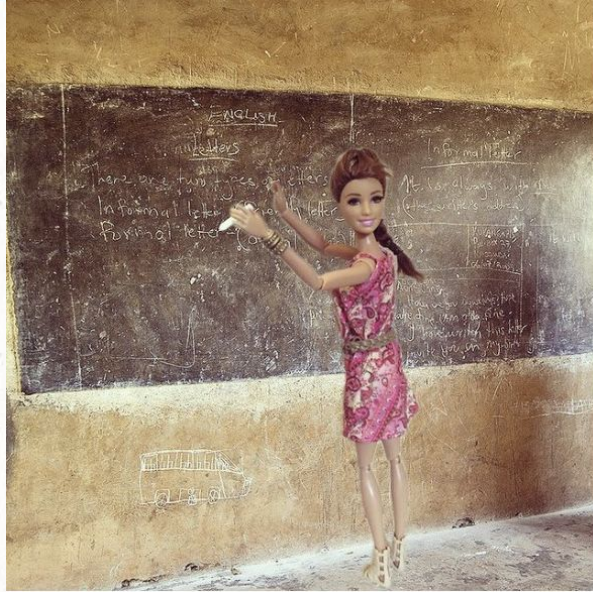
CHALLENGING THE SINGLE STORY



Nkali - To be greater than another (roughly translated from Igbo)

“The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.”

UNSETTLING BELIEFS



Barbie Savior

Article on Voluntourism



WHAT'S YOUR SINGLE STORY?

“...I’m Punjabi, but one single story that has been told about Indians is that we’re all the same” (I.J, 2021)

“I try to educate people about my stereotypes as so that they don’t go ahead and ask somebody else who may not be as willing to teach as me.” (M.P, 2021)

“...if I were to add, I am also queer and non-binary; I am female, and all of those have single stories” (S.L, 2021)

CRITICAL LENSES: FEMINISM



“Flawless” by Beyoncé

**“A Disobedient
Woman” - NY Times**



**“We Should All Be Feminists” by
Chimamanda Ngozi Adiche**

CRITICAL LENSES: POST-COLONIAL

“You cannot continue to victimize someone else just because you yourself were a victim once—there has to be a limit”

— Edward W. Said

‘The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.’ *Things Fall Apart*, Chinua Achebe

ESSENTIAL QUESTIONS

What events or circumstances help or prevent from finding their voice or being heard?

How is power divided within our society?
Within the novel?

How do people with less power resist oppression from those with more?

What are the legacies of colonialism?

What happens when a system of belief is imposed on a group of people?

OTHER CONSIDERATIONS



“It is obscene”

Considerations for teaching the novel:

- Domestic Abuse
- Treatment of Religion

ETHICAL CONSIDERATIONS

How much discomfort is too much to bear?

How do complex class compositions change approaches to a pedagogy of discomfort?

How do we use these productively and move beyond discomfort to critical hope?

“

KAREN JACOBSEN

**WORKING WITH THE GOD OF SMALL
THINGS AND EXPERIENCES OF FELT SENSE**

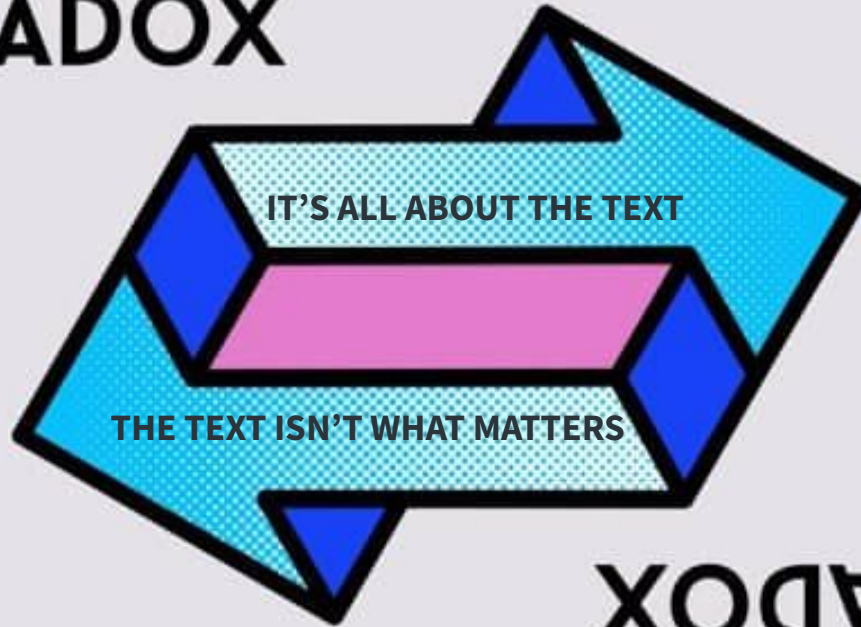
FOSTERING COMPLEX THINKING

The power of complex thinking lies in the capacity to resolve paradoxes and tolerate uncertainty, ambiguity, and ambivalence.



The literature teachers' paradox

PARADOX



PARADOX

SELF DISCOVERY IS ACHIEVED:

“..not by looking out of the corner of your eye to see if everybody else is getting the same results as you or by trying to find out what others have already discovered. It is achieved by going down into one's own inner, secret place, and asking there for a direct encounter with the world, independent of convention.” (Alan Watts)

Fostering a Contemplative Pedagogy Through Mindful Awareness of Felt Sense

Mindful awareness of one's felt sense is a paradoxical experience in that it requires an individual to simultaneously subjectively experience embodied emotion while maintaining enough objective distance to avoid being overwhelmed by an emotional state.

I'm interested in how mindful awareness of felt sense can affect teachers' and students' experiences of reading, writing, instruction, and well-being.

See Section 3: "Getting Started" - Resources for Teachers of Creating Space for Contemplation: Infusing Mindfulness and Awareness Activities in English Language Arts Classes

What is felt sense?

FELT SENSE IS HERE DEFINED AS A "BODY-SENSE OF MEANING"

(GENDLIN, 1981, P. 10) THAT ENCOMPASSES AND PHYSICALLY

COMMUNICATES TO THE INDIVIDUAL WHAT THEY FEEL AND KNOW ABOUT

A GIVEN SUBJECT AT A GIVEN TIME. "IT IS FELT IN THE BODY, YET IT

HAS MEANINGS. IT IS BODY AND MIND BEFORE THEY ARE SPLIT APART"

(GENDLIN, 1981, P. 165). FELT SENSE REFERS TO A "BODY SENSE OF

MEANING"; IT IS PREVERBAL, HOWEVER WE CAN DESCRIBE, NAME, OR

EXPRESS IT THROUGH ART.

Spend a few moments sensing how your body feels as you rest your gaze on this image. What textures, feelings, emotions, thoughts, memories, imaginings arise in connection with these bodily sensations?







Writing from felt sense

See Sondra Perl's Composing Guidelines

On City University of New York website

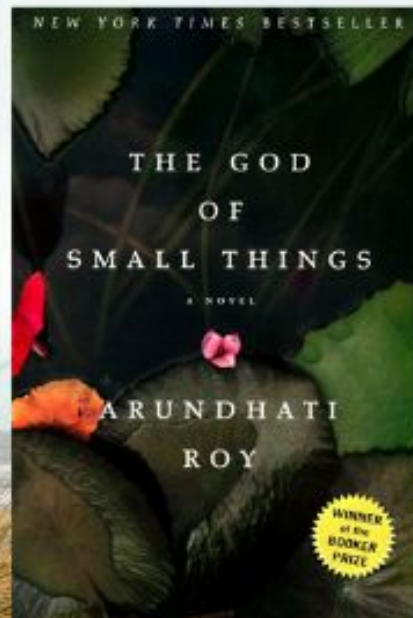
- For some students, this approach has been transformative

Conference: Embodied Liberation: The Felt Sense & Social Justice

Beatrice Blake - El Salvador - Combines Focusing on Felt Sense and Non Violent Communication

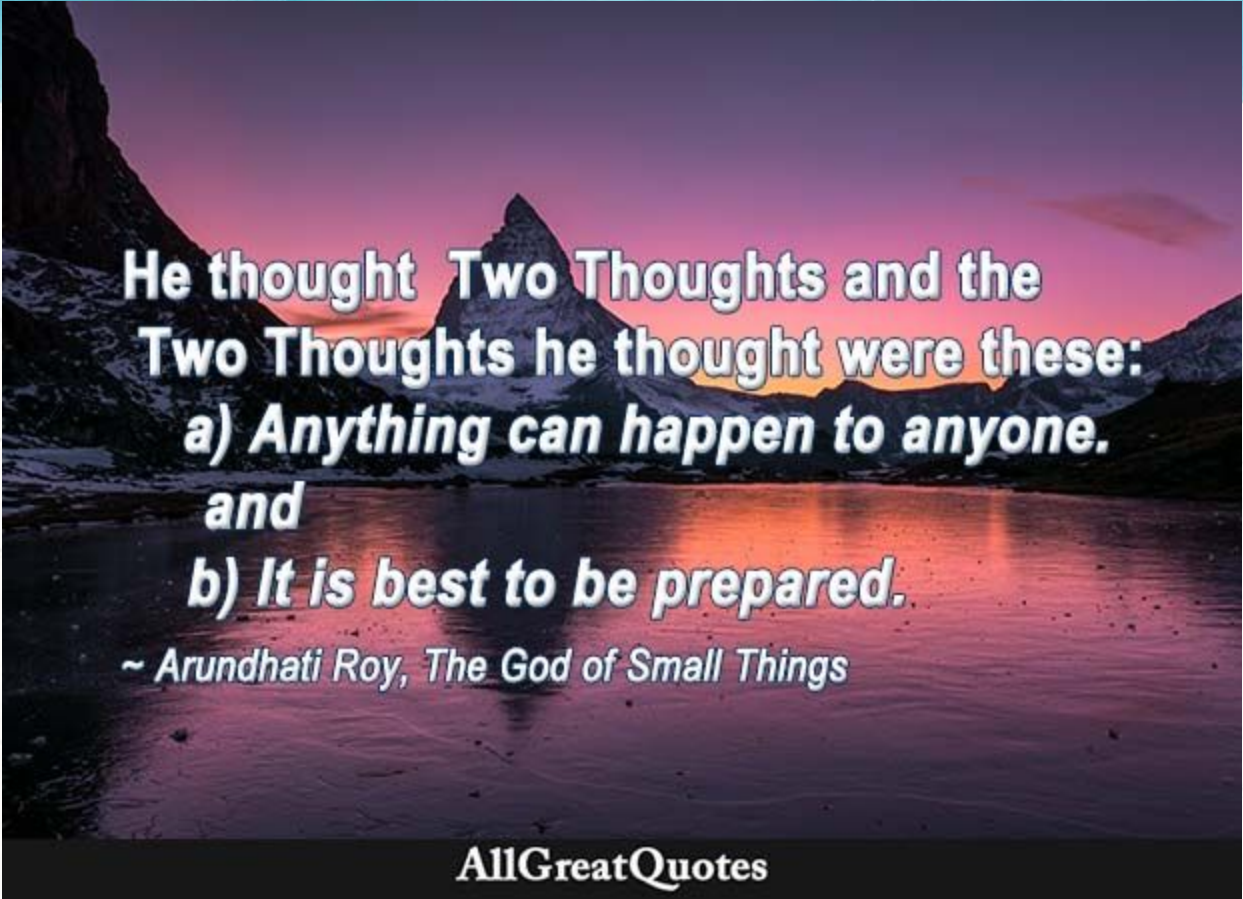
**“ And the air was full of Thoughts and
Things to Say.
But at times like these, only the Small
Things are ever said. Big Things lurk
unsaid inside.”**

Arundhati Roy, God of small things



There are things that can be forgotten. And
things that cannot - that sit on dusty
shelves like stuffed birds with baleful,
sideways staring eyes.

Arundhati Roy, *The God of Small Things*

A scenic landscape featuring a calm lake in the foreground, reflecting the vibrant colors of a sunset or sunrise. In the background, there are dark, jagged mountains under a sky transitioning from deep purple to bright orange near the horizon. The overall mood is serene and contemplative.

**He thought Two Thoughts and the
Two Thoughts he thought were these:**
a) Anything can happen to anyone.
and
b) It is best to be prepared.

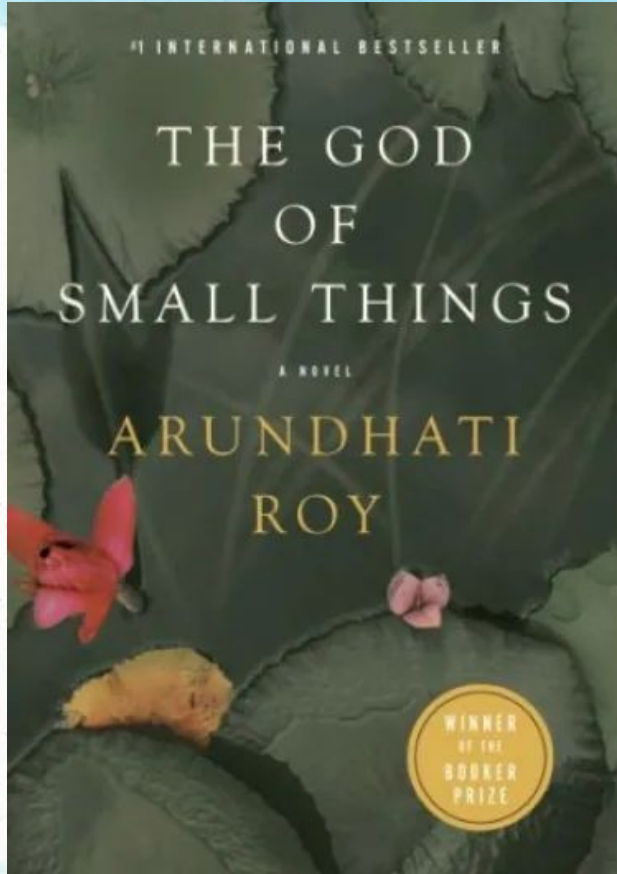
~ Arundhati Roy, The God of Small Things

CONSIDERATIONS

- “The orangedrink lemondrink man”:
Graphic depiction of sexuality
- Incest
- Faced charges of obscenity in India
- Banned by schools in Alabama after parent complaint



INTRO - SYNOPSIS (FIRST 1:09)



INTERSECTIONS/ISSUES RELEVANT FOR FOSTERING GLOBAL CITIZENSHIP

Cultural or Ethnic Differences (ways of being or knowing),

Focus on gender/feminist differences,

Socio-Economic status differences,

Religion or Belief differences,

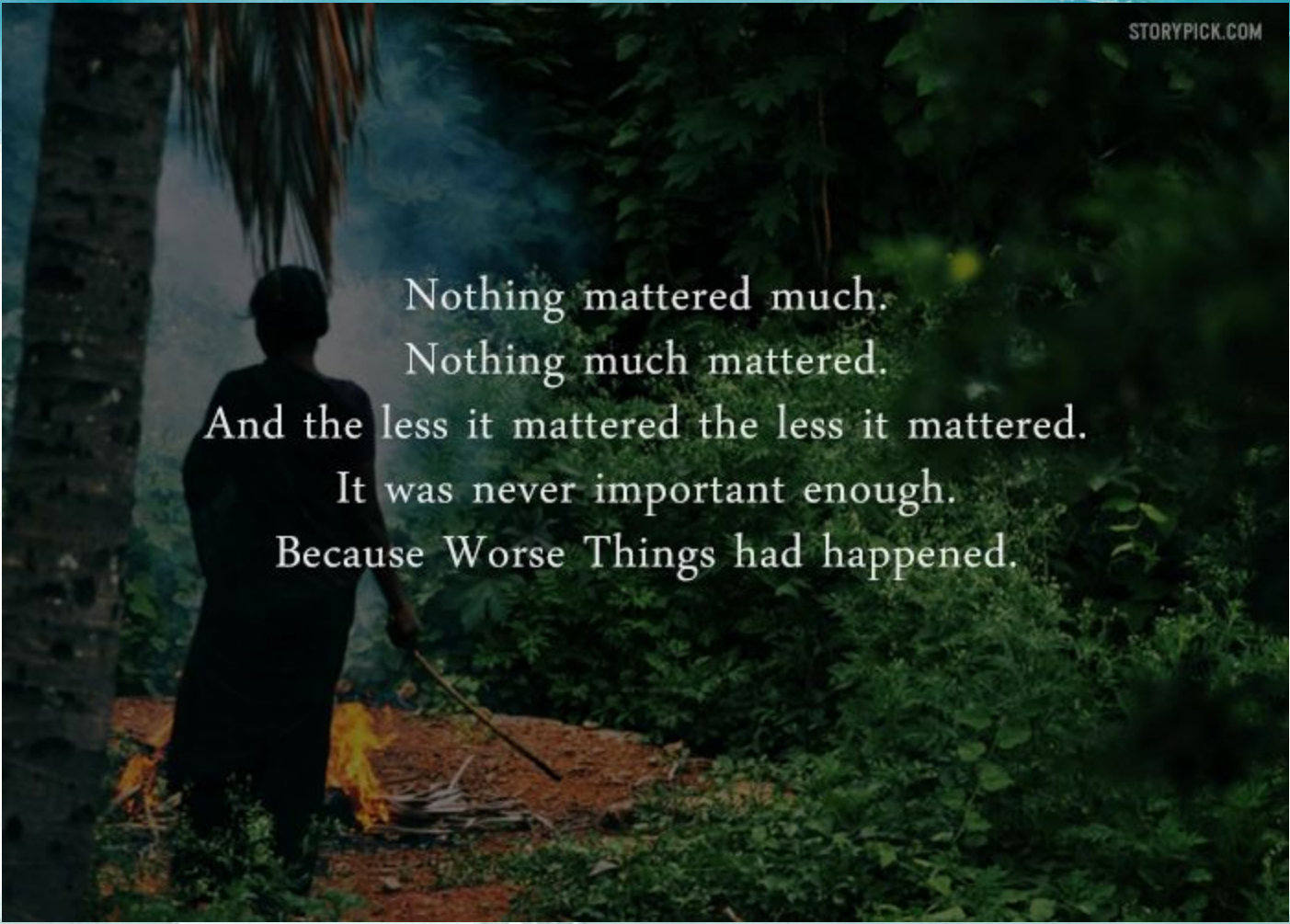
Language/Accent difference,

Global or International perspectives,

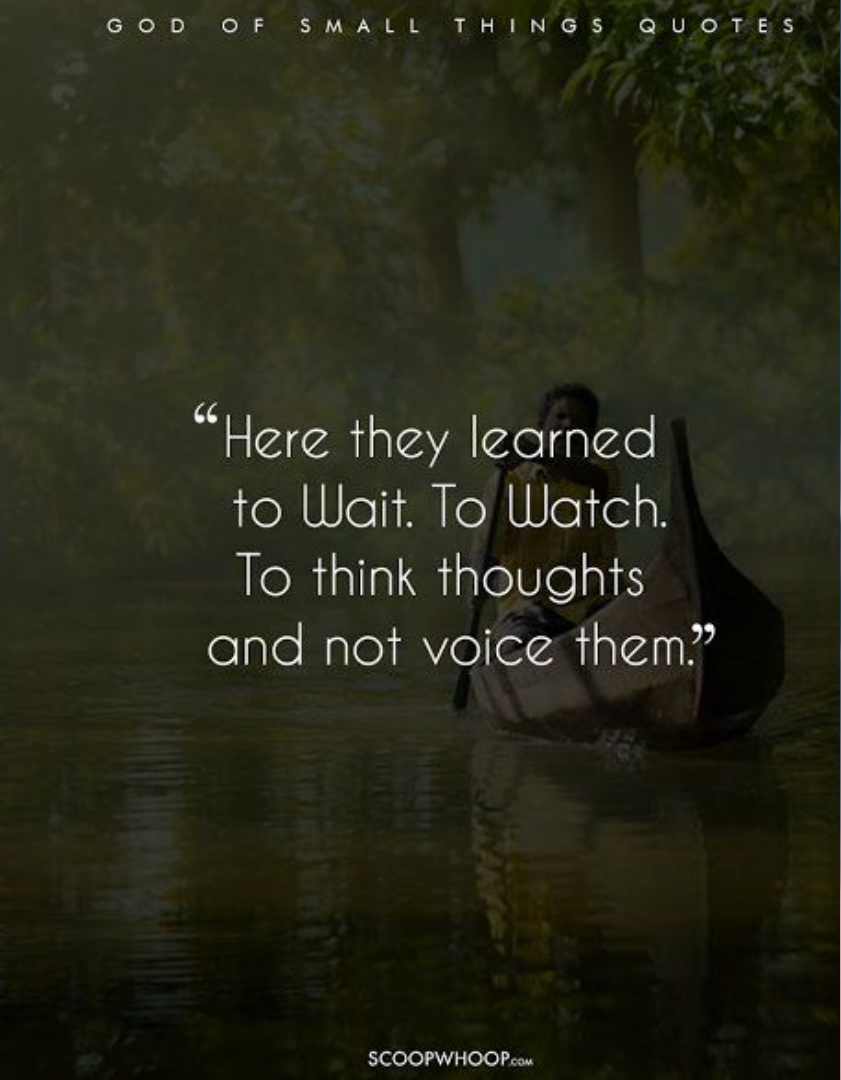
Mental Health,

Polarization or differences in political beliefs


Associated themes: bullying, equity, belonging, discrimination

A person in a dark dress stands in a tropical forest, looking at a small fire on the ground. The scene is dimly lit, with a large tree trunk on the left and dense foliage in the background. The text is overlaid on the right side of the image.

Nothing mattered much.
Nothing much mattered.
And the less it mattered the less it mattered.
It was never important enough.
Because Worse Things had happened.



“Here they learned
to Wait. To Watch.
To think thoughts
and not voice them.”

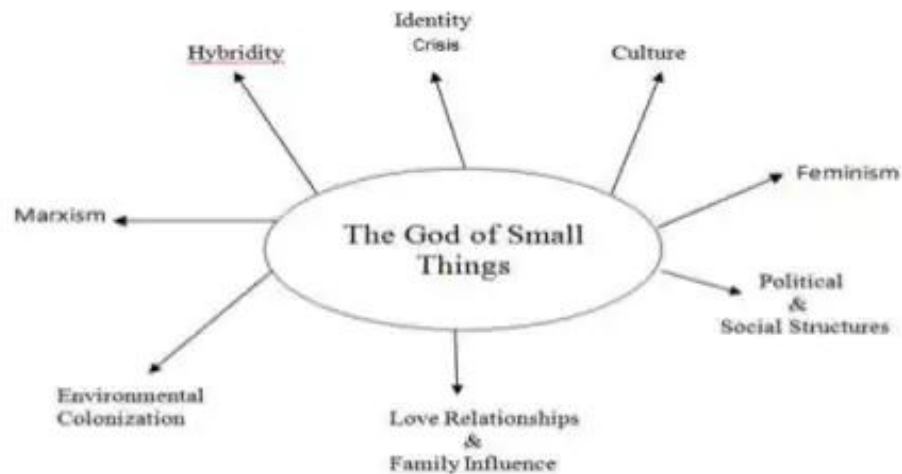


There's really no
such thing as
the *voiceless*.

There are only
the deliberately
silenced, or the
preferably
unheard.

ARUNDHATI ROY

Postcolonial Aspects in The God of Small Things



G O D O F S M A L L T H I N G S Q U O T E S

“Pointed in the wrong direction, trapped outside their own history and unable to retrace their steps because their footprints had been swept away.”

Ecocriticism in The God of Small Things

Introduction

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent.



The God of Small Things

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent. It is a story of a family in Kerala, India, and the impact of colonialism and caste discrimination on their lives.

Arundhati Roy

Roy is a writer and an environmental activist.

(ARUN, 3, 47)

Prezi

The Earth as a Human Being

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent. It is a story of a family in Kerala, India, and the impact of colonialism and caste discrimination on their lives.

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This passage shows such a respect and reverence for the Earth, and everything that 'she' has given to humankind. It really exemplifies Roy's ecocritical views on the relationship between humans and humankind, showing that human beings are the ones inspiring one another. This passage adds a signal and to show exactly how the two humans have spent on the earth in comparison to everything else.

Relationships in the 1980s Context

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent. It is a story of a family in Kerala, India, and the impact of colonialism and caste discrimination on their lives.

Industrial Farming

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent. It is a story of a family in Kerala, India, and the impact of colonialism and caste discrimination on their lives.



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Modern Technology on the Environment

The novel is written in a postcolonial context and is placed in the context of the Indian subcontinent. It is a story of a family in Kerala, India, and the impact of colonialism and caste discrimination on their lives.

Roy is using ecocriticism to show how the use of technology and all the technological advancements make people lose touch with nature, thus damaging the environment.

CRITICAL PEDAGOGY – CLASS DISCUSSION

Problem-posing takes place through dialogue (voice, attention, and acknowledgement) between participants organized around a key concept, object, or experience that forms the basis for Socratic open-ended questions. *Voice* is when participants offer, articulate, legitimate, and become vulnerable. *Attention* is when they listen, accept, understand, and give legitimacy and acknowledgement. *Acknowledgement* is their recognition of what another sees as a truth.

(Birch, p. 67)

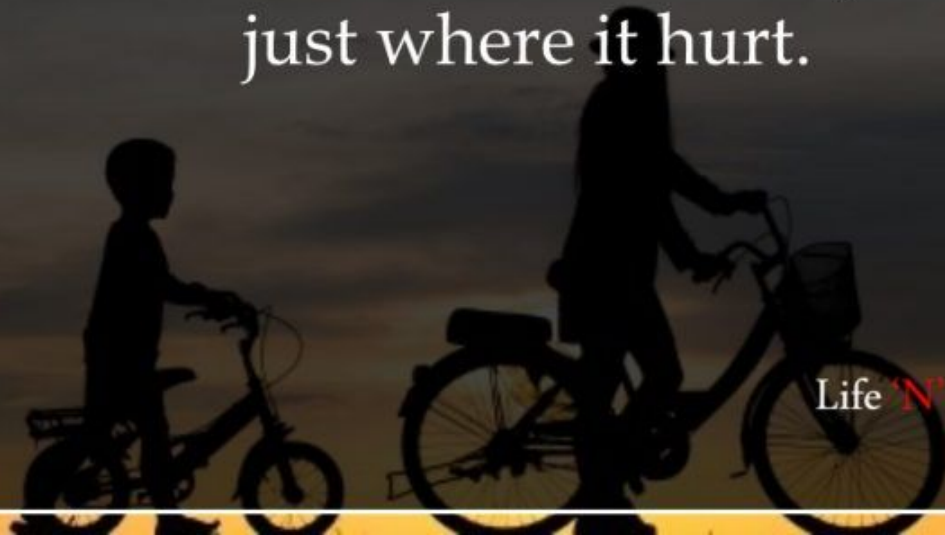
Discussion Questions & Essays

The Consequences Of Our Actions

Many times we, as human beings, do not realize the consequences of our actions as we choose to act. We are impulsive beings, and this is evident in our decision making in everyday life. We take risks, we say what comes to mind, we don't hold back. We often hurt others in doing so, and we are not aware of this until it is too late. In Arundhati Roy's novel, *The God of Small Things*, we see many events where a person's actions result in somebody else getting hurt. More often than not, the person making these impulsive decisions is the character of Rahel. Through *The God Of Small Things*, readers are taught the crucial lesson that your actions and words have consequences, and unsurprisingly, these consequences hurt other people.

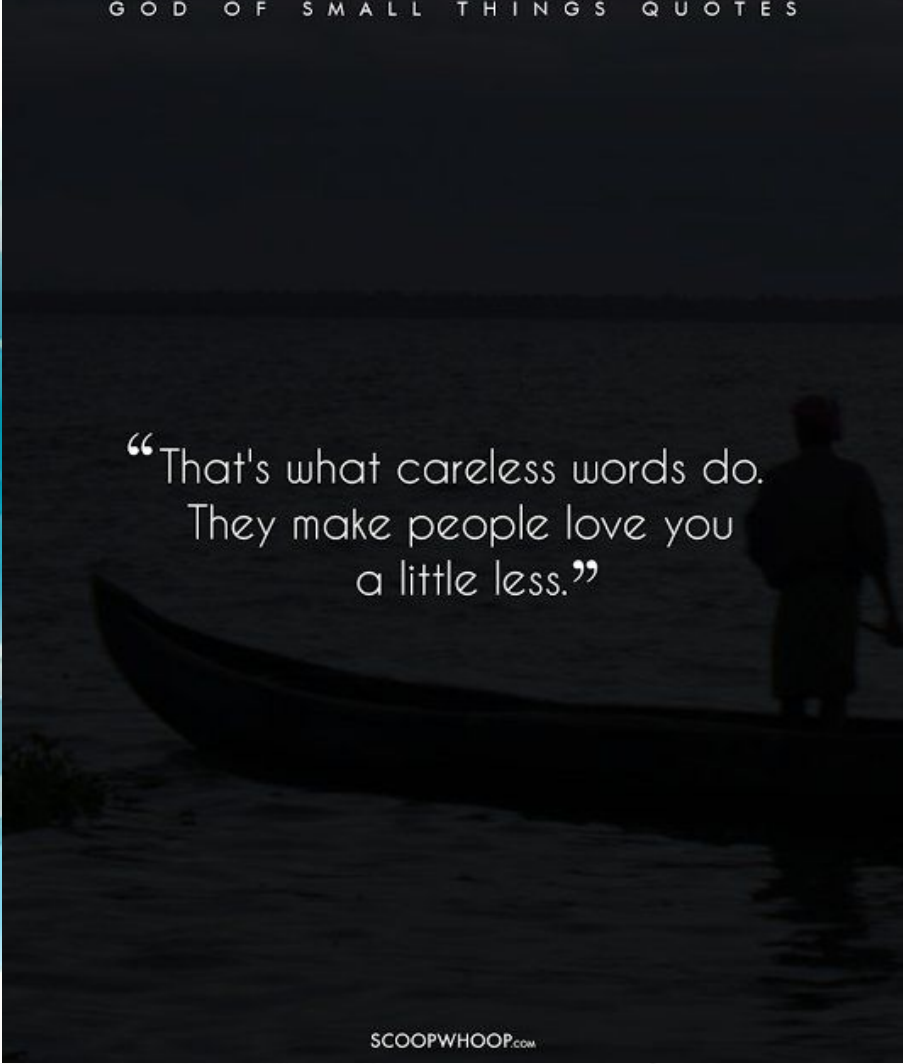
THE GOD OF SMALL THINGS

This was the trouble with families.
Like invidious doctors, they knew
just where it hurt.

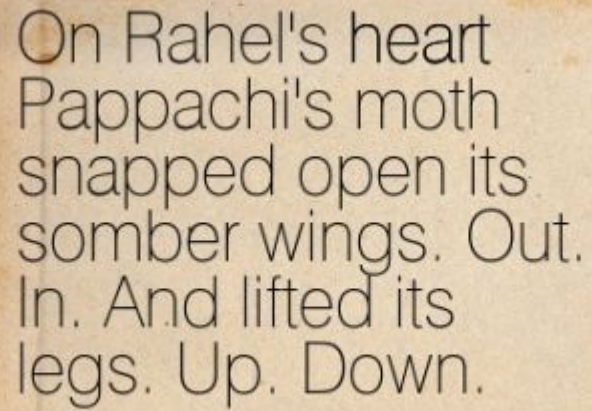


Life 'N' Lesson





“That's what careless words do.
They make people love you
a little less.”



On Rahel's heart
Pappachi's moth
snapped open its
somber wings. Out.
In. And lifted its
legs. Up. Down.

HOW DOES A [TEXT] MEAN?

I'm trained as an architect; writing is like architecture. In buildings, there are design motifs that occur again and again, that repeat patterns, curves. These motifs help us feel comfortable in a physical space. And the same works in writing, I've found. For me, the way words, punctuation and paragraphs fall on the page is important as well the graphic design of the language. That was why the words and thoughts of Estha and Rahel, the twins, were so playful on the page ... I was being creative with their design. Words were broken apart, and then sometimes fused together.

~ Author: Arundhati Roy

CLOSE READING – INTERACTIVE NOTES ASSIGNMENT

Quote from text re: motif (e.g. Pappachi's moth) or theme (In this example: postcolonial concerns)	'In the evenings (For that Regional Flavour) the tourists were treated to truncated kathakali performances... Six hour classics were slashed into 20 minute cameos...' (Pg.121)
Comments	Focusses on the appropriation of local culture, something that started in the colonial era, for the purpose of outsider entertainment
Analysis	Finally, one of the biggest postcolonial concerns was with the appropriation of their local culture, not by the colonial powers, but by outside societies as a whole. This idea is best shown on page 121, where tourists in a hotel facility are treated to a 'traditional' Kathakali performance. To any outside culture, uneducated in Indian history, this would seem like a proper showing of traditional Indian culture, but as Rahel puts it, these are in fact 'Six hour classics' slashed into '20 minute cameos'. This shows us the use of traditional Indian culture not for their original people, but in a manner meant to entertain more than to educate.

COMMENTARY/ANALYSIS OF A KEY PASSAGE – ASSIGNMENT

“In an exuberant display, Roy compiles a novel with many seemingly insignificant passages, that together form a complex arrangement, and a deep sophisticated story. Just like “the small things” in the novel, “The Sophie Mol Incident” is a small piece of a large enterprise, affecting the future for all the characters in the novel.”

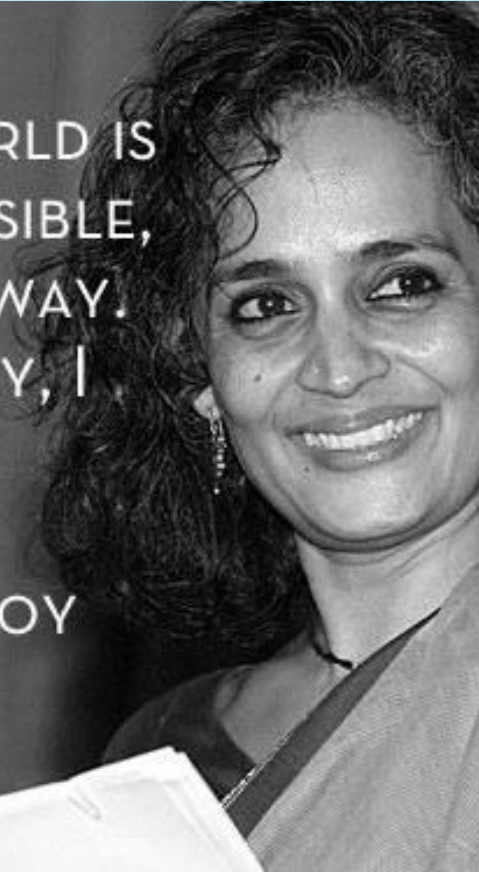
EXTENSION OF STUDY – IB STUDENT'S EXTENDED ESSAY

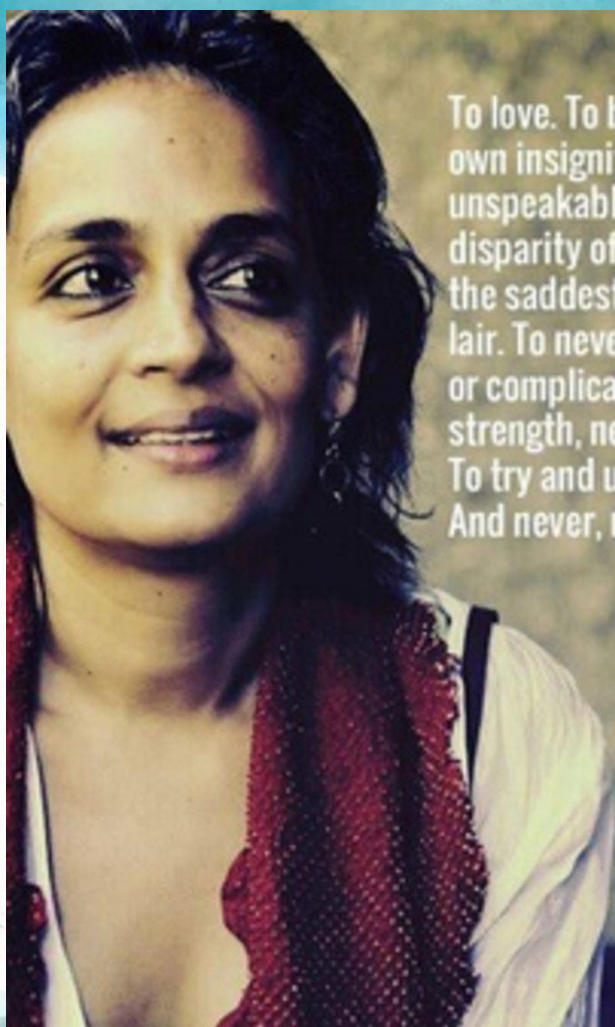
- ▶ Student whose family came from Kerala, India
- ▶ motivated by a genuine passion for social justice
- ▶ became passionate about the rights and needs of women in India in relation to stigmatization of menstruation
- ▶ following her interest led to research and an in-depth discussion of two areas - both religion and history - in her extended essay
- ▶ She took a scholarly approach throughout the development of her independent research work, resulting in a very informative and sensitive, thoughtful work.

THE ARTIST AS ACTIVIST

"ANOTHER WORLD IS
NOT ONLY POSSIBLE,
SHE IS ON HER WAY.
ON A QUIET DAY, I
CAN HEAR HER
BREATHING."


~ ARUNDHATI ROY





To love. To be loved. To never forget your own insignificance. To never get used to the unspeakable violence and the vulgar disparity of life around you. To seek joy in the saddest places. To pursue beauty to its lair. To never simplify what is complicated or complicate what is simple. To respect strength, never power. Above all, to watch. To try and understand. To never look away. And never, never, to forget.

- ARUNDHATI ROY



We cannot all do great
things, but we can do
small things with great
love.

Mother Teresa

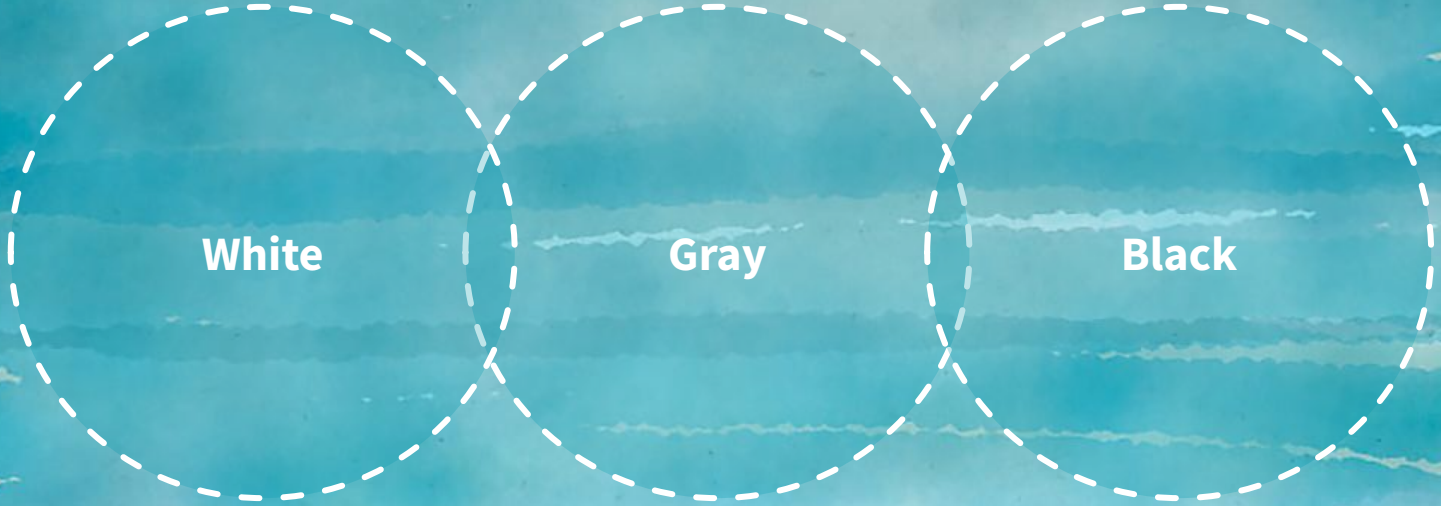
THANK YOU!



**ANY
QUESTIONS
?**

SUMMATION OF APPROACHES

USE CHARTS TO EXPLAIN YOUR IDEAS



BIG CONCEPT

Bring the attention
of your audience
over a key concept
using icons or
illustrations

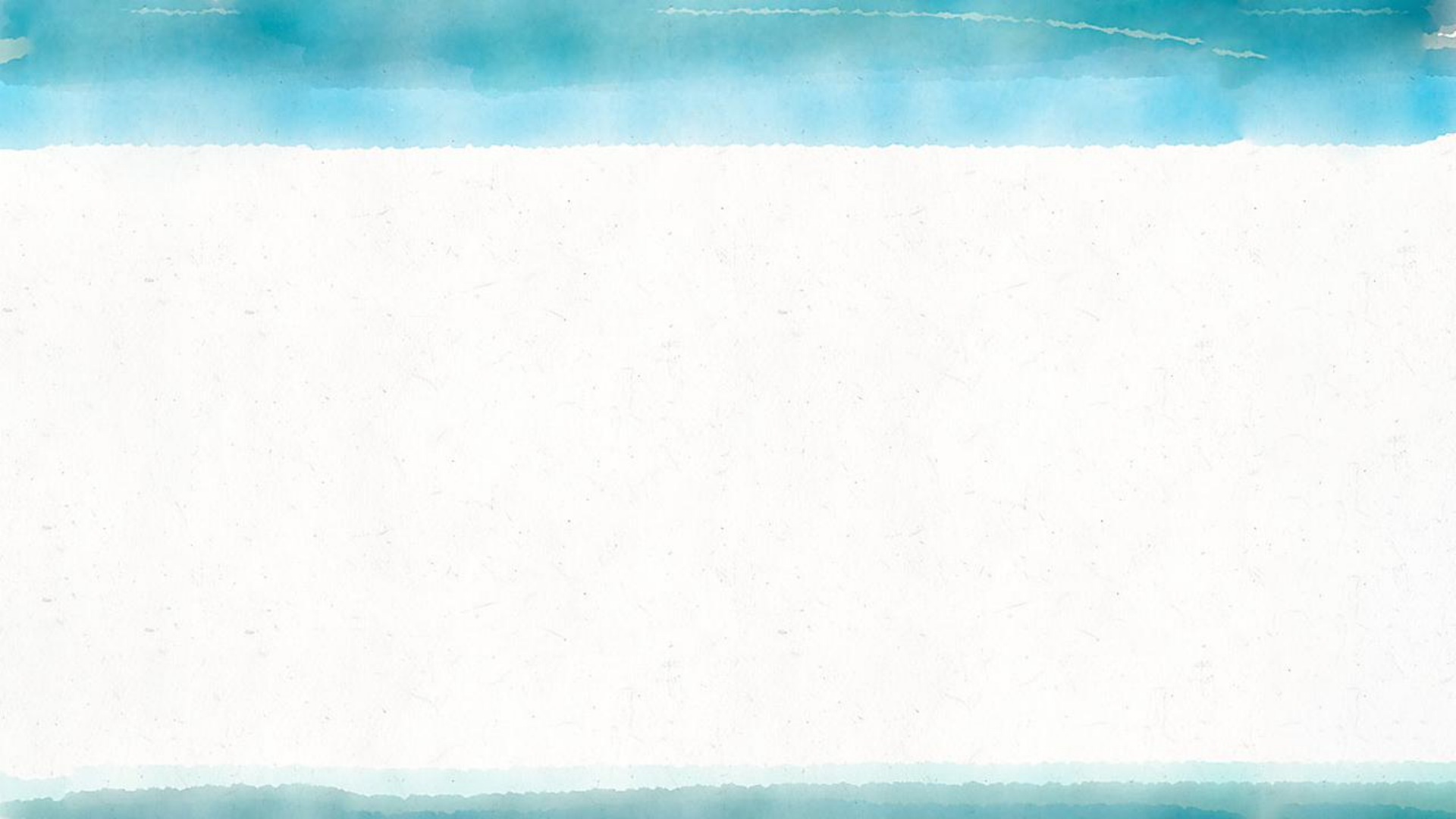




BIG CONCEPT

Bring the attention of your audience over a key concept using icons or illustrations





MOBILE PROJECT

Show and explain your web, app or software projects using these gadget templates.

LITERATURE AND LOCAL/GLOBAL CITIZENSHIP



