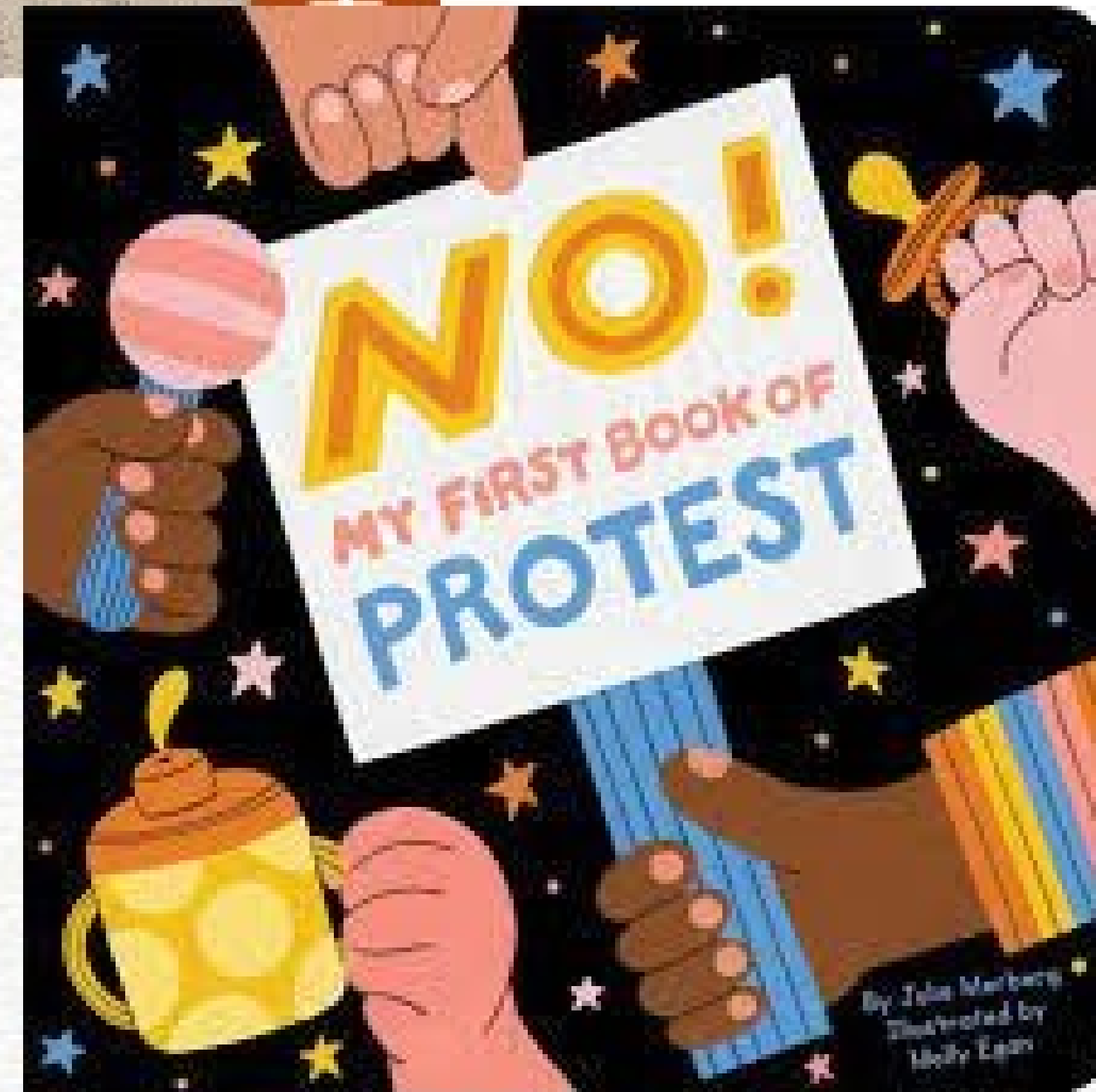


# English and GCE

How to integrate global justice issues  
into your English class



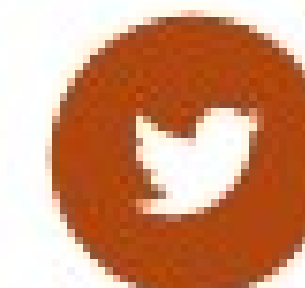
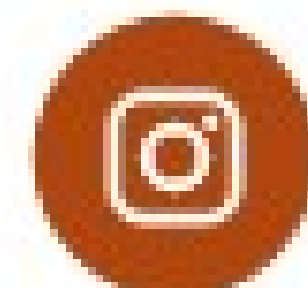
**WRITING  
LETTERS  
TO  
THE  
EARTH**

Society Opportunities Global  
Fair Community Improvement  
**SOCIAL JUSTICE**  
Relations Barriers Individuals  
Power Improvement Equal  
Explicit Privileges Rights  
Politics Debate Economics

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RESOURCE LINK

MENTI





# English and GCE

+

**9.30: Intro**

**9.40: Junior Cycle**

**10.15: Debbie Thomas  
Writer**

**10.45: Senior Cycle**

**10.55: Idea sharing**

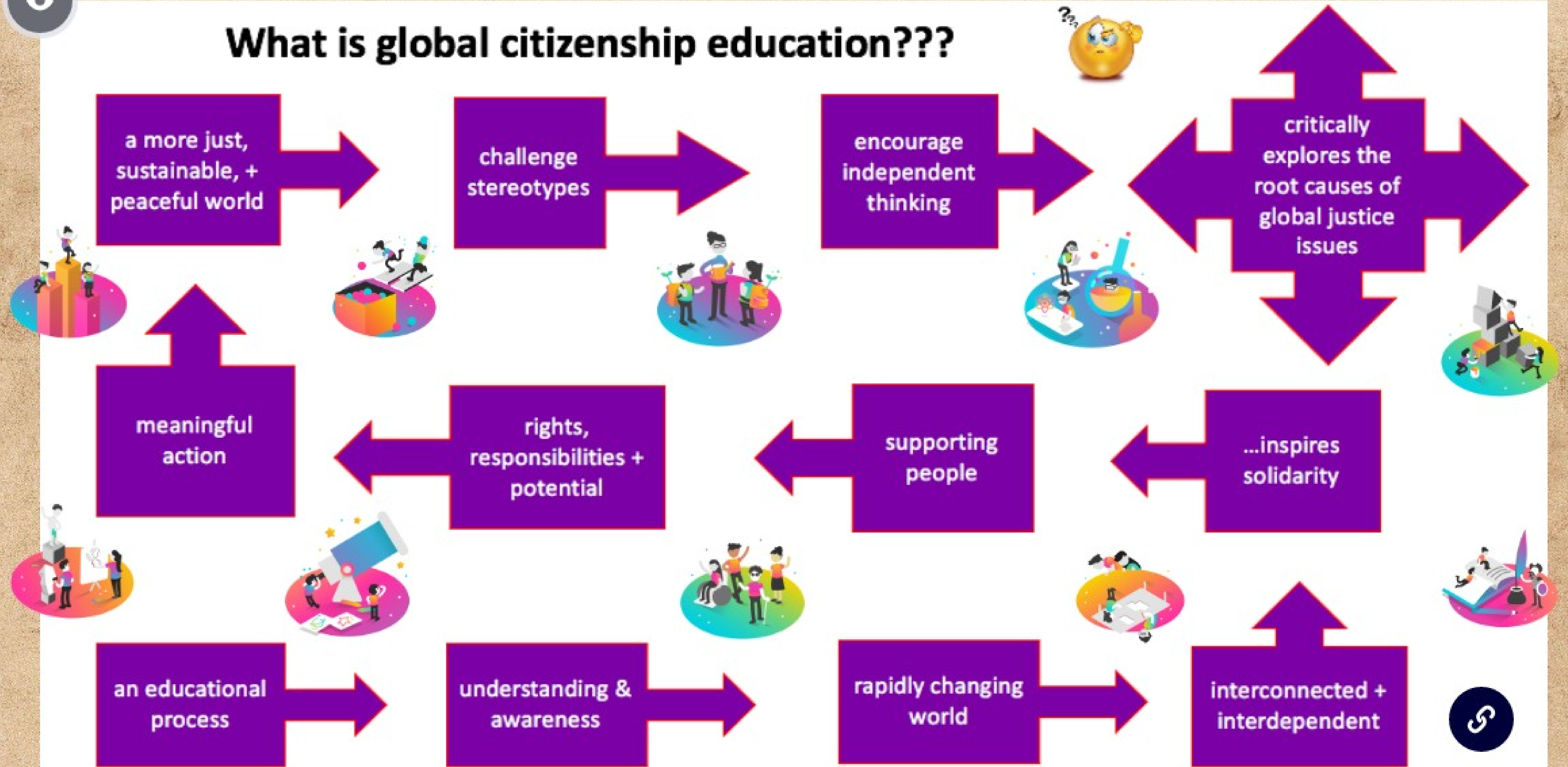
**11.20: Resources**

**11.30: Close**



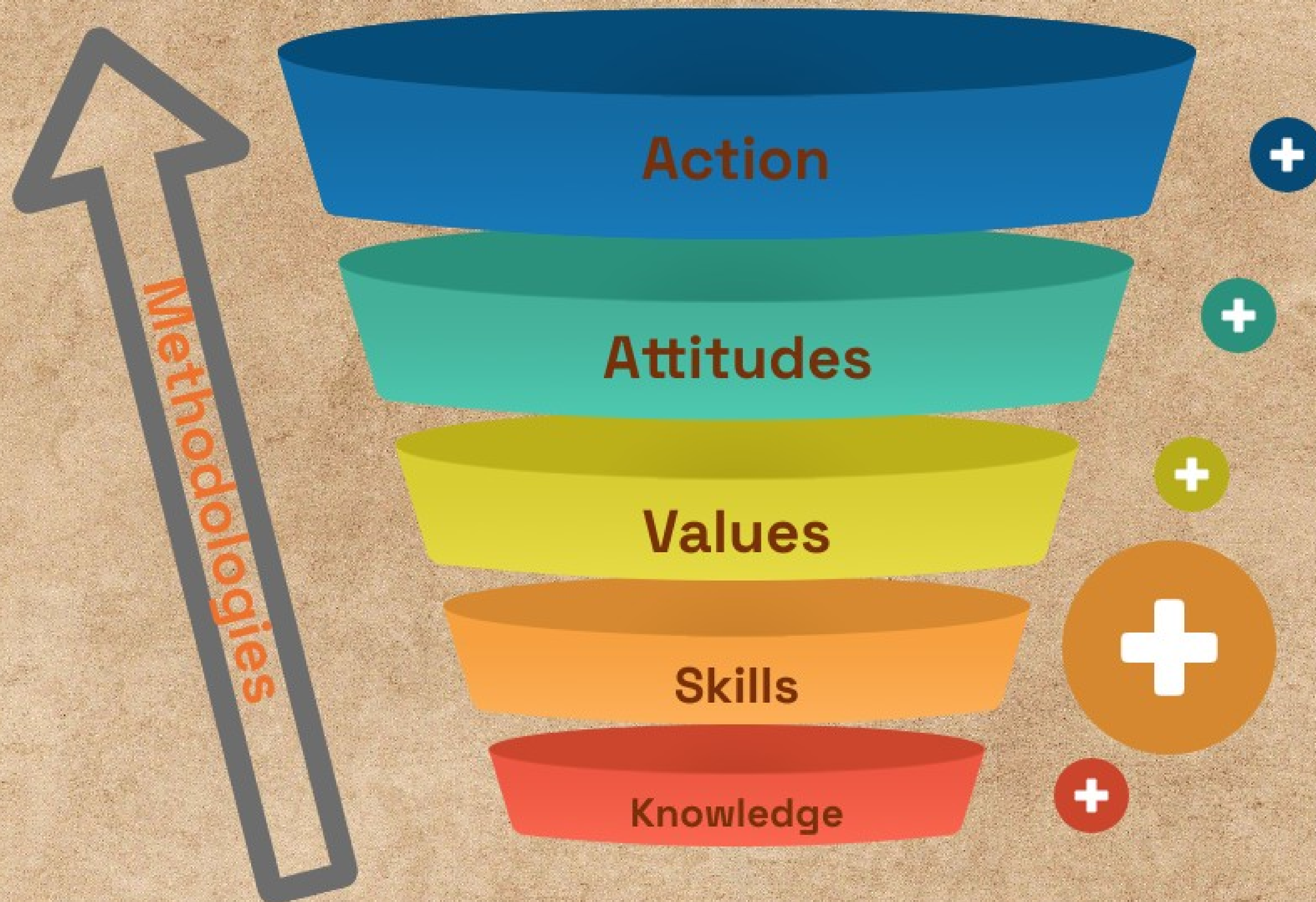


# What is global citizenship education???





# The key components of GCE



Global citizenship education promotes the understanding, skills and values students need to cooperate in resolving the interconnected challenges of the 21st century



# GUIDING PRINCIPLES

## Sustainable Development

‘development which meets the needs of the present without compromising the ability of future generations to meet their own needs.’

Sustainable development is a continuous process of economic, environmental, cultural and social change aimed at promoting wellbeing of citizens now and into the future







 **#NOCOVID**  
MONOPOLIES

WEALTHY COUNTRIES **STOP**  
**BLOCKING**  
THE TRIPS WAIVER

**DROP THE DEBT**  
AN END TO DEBT  
AN END TO POVERTY









## STEP 3

### Digging Deeper - Critically Engaging with a Global Justice Issue

#### Instructions:

**Teacher:** Give students an image and/or a text (e.g. newspaper article, social media campaign, advertisement, TedTalk) related to a global justice issue (e.g. migration & seeking asylum, climate change, unfair trade).

**Students:** In small groups, answer the questions as best you can.

#### 1. Stretch and challenge

Critically think about the situation/issue by using the questions below. Outline the reasons behind your answer.

- What messages or ideas have you heard about this issue before? (from media, from school, from friends, from family, your own direct experience, just 'around')?
- Which ideas seem 'mainstream'? (commonly held and seem 'normal' at this time)
- Which ideas seem different from the 'mainstream' or seem not to fit what you would expect?
- How is this situation/issue over-simplified by the media, by public opinion, by leaders, etc.?

Review at the image/text you have been given:

- Identify the main actors (groups/people/organisations) involved in this issue? (You may directly see them here or they may be indirect)
- Who is telling this story? Whose voice/perspective do you hear?
- Can you identify an 'us' whose perspective is driving the story, and a 'them' whom the story is about?
- How are people in the situation portrayed? Are they viewed from an outsiders' perspective (e.g. as 'undeveloped', victims, passive) or are their voices heard (e.g. stories of resilience, strength, care, hope)?
- Are outsider-helpers seen as saviours? (there to 'save the day' or fix others issues) How?
- Are outsiders benefiting from this situation and/or helping this situation? How?

#### 2. Power

- Who is in control in this issue/ situation? Who are the powerful key players at the core of this issue?
- Is there a fair balance of power between the actors (groups/people) involved?
- Which people/group are winning and who are losing? And to what degree?
- What sources of organization or leadership can you see? How effective are they?

#### 3. Perspectives

- What are the perspectives of each of the actors (people/groups) involved?
- Whose perspectives do we usually hear most from on this issue?
- Who decides which opinions are heard or valued?
- Are there perspectives that are usually difficult to find on this issue and are often not heard or seen but that would be important to understanding this issue? If so, whose?

#### 4. Background and root causes

- What are the main factors that contributed to this situation/issue?
- What local and global issues does this particular justice issue link to?
- What systems and structures allow this to continue to be an issue (local or international laws, policies, agreements)?
- What actions/ inactions, or those of our political representatives (in Ireland or EU) might impact this issue?
- In what ways does this issue link with our everyday lives in Ireland?

#### 5. Equity / Fairness

- What inequalities or unfairness can you see in this issue/situation?
- Why are they unfair?
- Whose voices are loudest?
- Who/what group would you like to hear more from?
- What can be done to ensure that those who are marginalized have more of a voice and power?

### YOUR GLOBAL JUSTICE THEME IS:

#### 6- Future

- Will the issue(s) reduce in the future?
- If it were reduced, what would the possible futures look like for the people involved?
- What would the futures look like in 1 year, 5 years, 20 years, 100 years?
- What would need to happen for the positive futures to be achieved?

#### 7. Responses

- What are possible responses and/or solutions to improve this issue?
- Who benefits from each response?
- To what extent do the solutions address the complex set of factors involved in the issue?
- Is there a solution or set of solutions that have the strongest potential for positive change?
- What options do we have as Irish/European/Global Citizens to effect change on this issue?
- To what extent are the solution(s) proposed sustainable?

This series of questions have been adapted from a Manchester Metropolitan University resource 'Teaching for sustainable development through ethical global issues pedagogy: A resource for secondary teachers'.







**“...novels and even picture books possess great power to open up new worlds and inspire a capacity for empathy. Being able to empathise makes it easier to be kind, tolerant and willing to consider other points of view. It makes it harder to adopt prejudiced stances, helps to guard against aggression and conflict and may even encourage people to take positive action on behalf of others. It also helps young people to put their own problems in perspective. These are all values that lie at the heart of human rights – and we can find them in novels and picture books for children.”**



*Amnesty International*



# Oral Junior Cycle





# Oral Junior Cycle

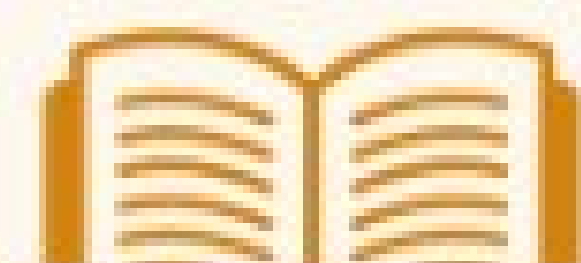
## STRAND ONE: ORAL LANGUAGE

STRAND ELEMENT: COMMUNICATING AS A LISTENER,  
SPEAKER, READER, WRITER



### Main Learning Outcome = OL8

Students should be able to: 'listen actively in order to: interpret meaning, compare, evaluate effectiveness of and respond to drama, poetry, media broadcasts, digital media, noting key ideas, style, tone, content and overall impact in a systematic way.'



Text: Izet Sarjilic, *Luck in Sarajevo* (poem)

*In Sarajevo  
in the spring of 1992,  
everything is possible:  
You go stand in a breadline  
and end up in an emergency room  
with your leg amputated.  
Afterwards, you still maintain  
that you were very lucky.*







## REFUGEES

They have no need of our help

So do not tell me

These haggard faces could belong to you  
or me

Should life have dealt a different hand

We need to see them for who they really  
are

Chancers and scroungers

Layabouts and loungers

With bombs up their sleeves

Cut-throats and thieves

They are not Welcome here

We should make them

Go back to where they came from

They cannot Share our food

Share our homes

Share our countries

Instead let us

Build a wall to keep them out

It is not okay to say

These are people just like us

A place should only belong to those who are born  
there

Do not be so stupid to think that

The world can be looked at another way

(now read from bottom to top)

Brian Bilston



# Reading

# Junior Cycle



STRAND ELEMENT: EXPLORING AND USING LANGUAGE



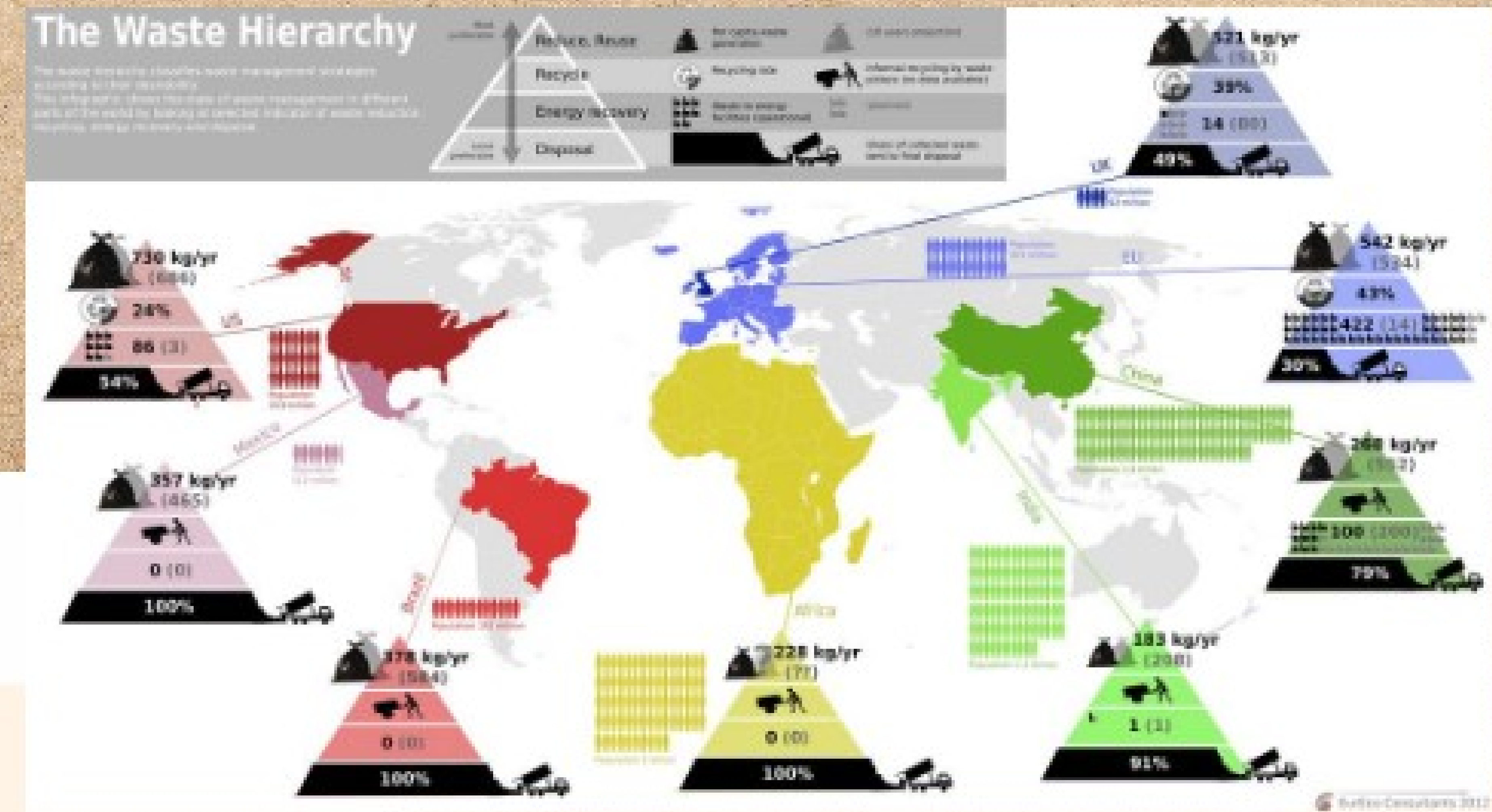
## Main Learning Outcome = R7

Students should be able to: 'select key moments from their text and give thoughtful value judgements on the main character, a key scene, a favourite image from a film, a poem, a chapter, a media or web based event'.



## Text: Andy Mulligan, *Trash* (2<sup>nd</sup>–3<sup>rd</sup> year novel)

In an unnamed developing country, in the not-so-distant future, three “*dumpsite boys*” make a living picking through the mountains of rubbish on the outskirts of a large city. One day Raphael finds something mysterious and decides to keep it, even when the city police offer a handsome reward for its return. Soon the boys must use all of their cunning and courage to stay ahead of their pursuers. It's up to Raphael, Gardo, and Rat - boys who have no education, no parents, no homes, and no money - to solve the mystery and right a terrible wrong.





writing

# Junior Cycle

STRAND ELEMENT: COMMUNICATING AS A LISTENER,  
SPEAKER, READER, WRITER



## Main Learning Outcome = W4

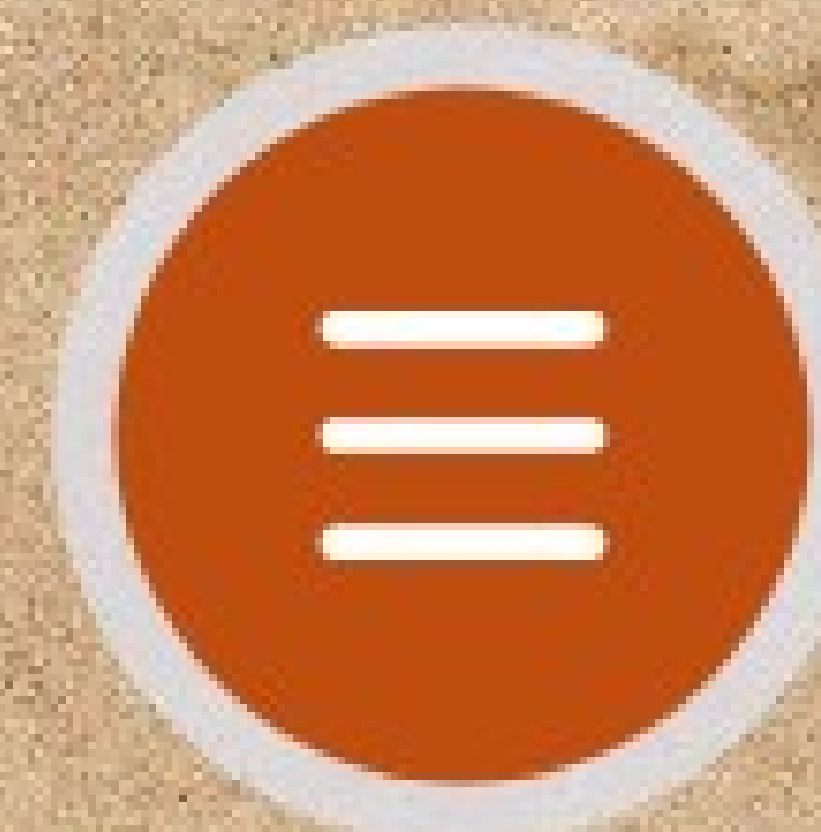
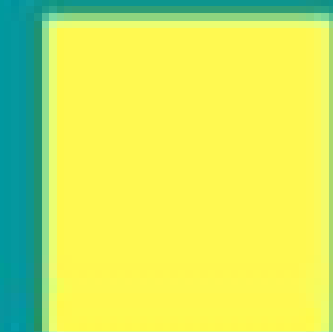
Students should be able to: 'write competently in a range of text forms, for example - letter, report, multi-modal text, review or blog, using appropriate vocabulary, tone and a variety of styles to achieve a chosen purpose for different audiences'.



## Text: Malorie Blackman, *Noughts and Crosses* (1<sup>st</sup> year novel)

This is a thought-provoking story inspired by *Romeo and Juliet*. This book presents a society which has only two types of people: 'noughts' and 'crosses'. Crosses are the ruling class and Noughts struggle against prejudice, poverty and low social status. The story centres around two main characters, Callum and Sephy, and their families. Callum is a Nought, an inferior white citizen in a society controlled by black Crosses. Sephy is a Cross, the daughter of one of the most powerful, ruthless men in the country. Noughts and Crosses do not mix in their world. But when Sephy and Callum's childhood friendship turns into love, they are determined

OUR  
JOURNEY  
TOWARDS  
RACIAL  
JUSTICE





writing

# Junior Cycle

## STRAND THREE: WRITING

### STRAND ELEMENT: EXPLORING AND USING LANGUAGE



#### Main Learning Outcome = W6

Students should be able to: 'use editing skills continuously during the writing process to enhance meaning and impact: select vocabulary, reorder words, phrases and clauses, correct punctuation and spelling, reorder paragraphs, remodel and manage content'.



#### Text: *Beasts of the Southern Wild* (2012) (film)

The film is a fantasy that revolves around the themes of climate change and rising sea levels. It is based on a fictional community fighting to maintain their way of life in a floodplain, somewhere like modern-day coastal Louisiana in the United States. The film is shot through the eyes of a small child. This tale touches on issues such as the importance

- News Report
- Ad campaign
- Film Review







Over to you...what texts are you  
exploring?



Brilliant English Teachers 4410 0537



# Advertising Jingles



## Chocolate

Cocoa Raw  
Material  
Profit in  
Global North  
Trade Rules



## Mobile Phone

Mineral mining,  
Profit in Global  
North,  
Electronic  
Waste

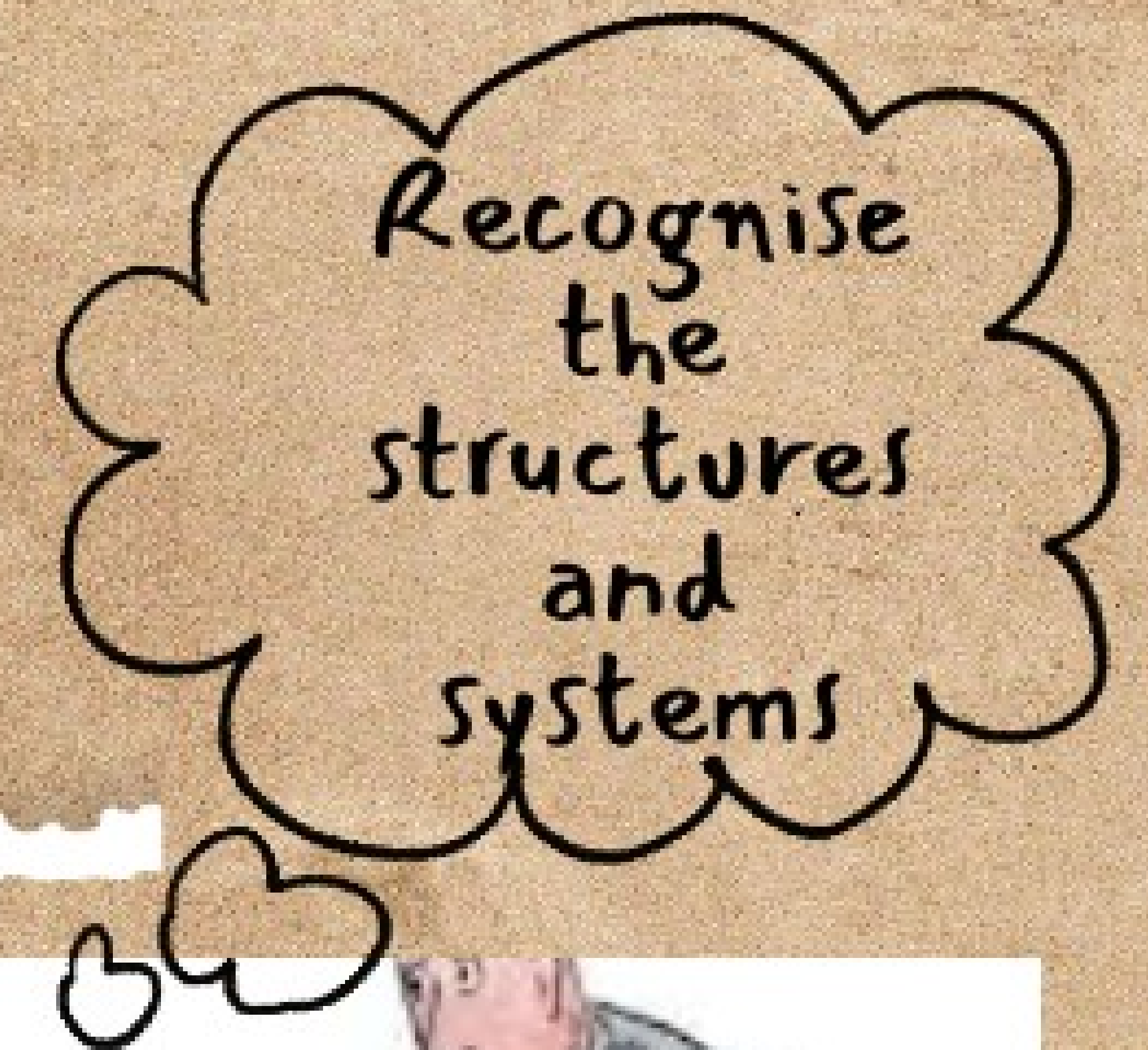


## Clothes

Questionable  
Working  
Conditions  
Land Use  
Fast Fashion

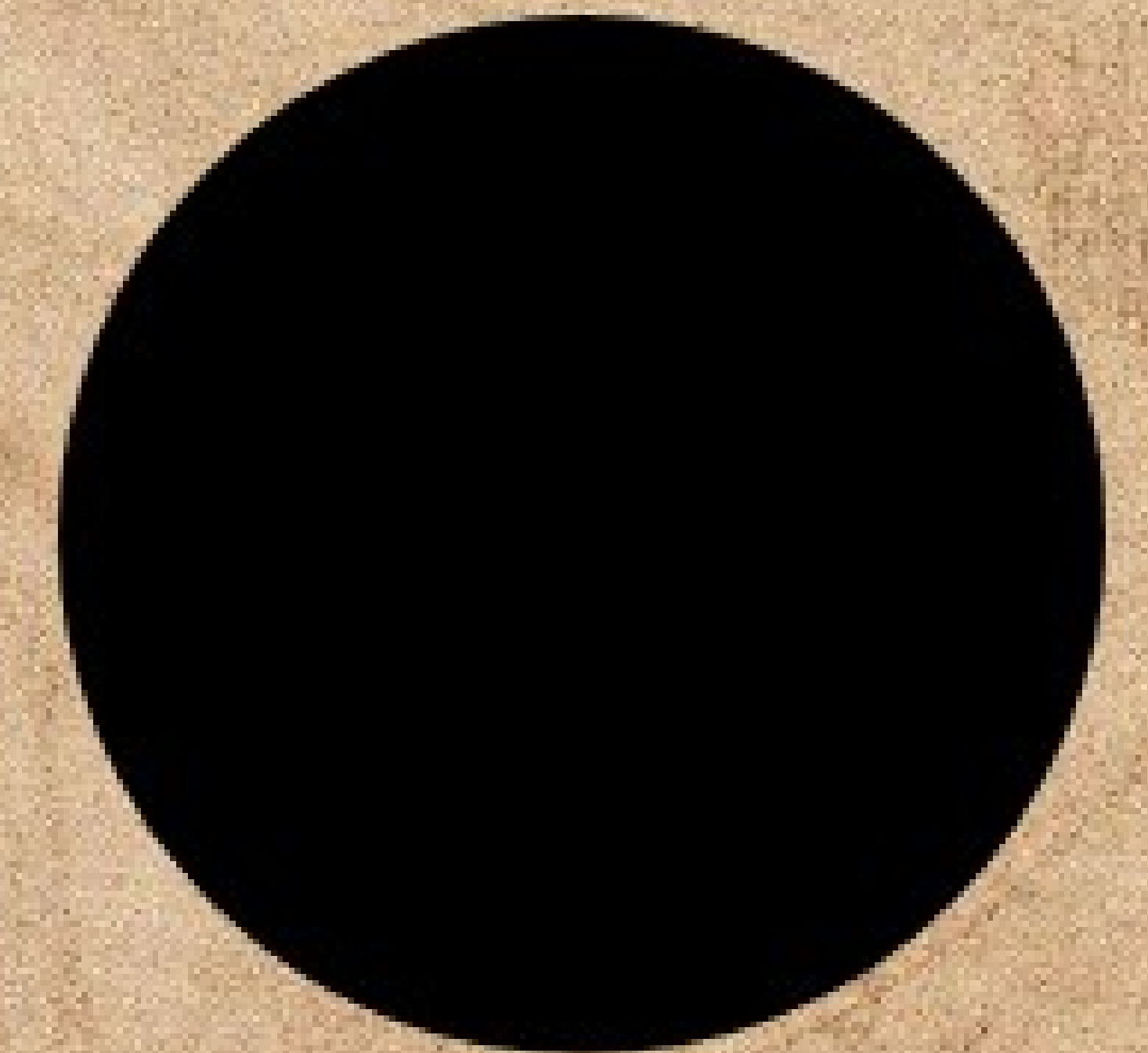


# TO KILL A MOCKING BIRD



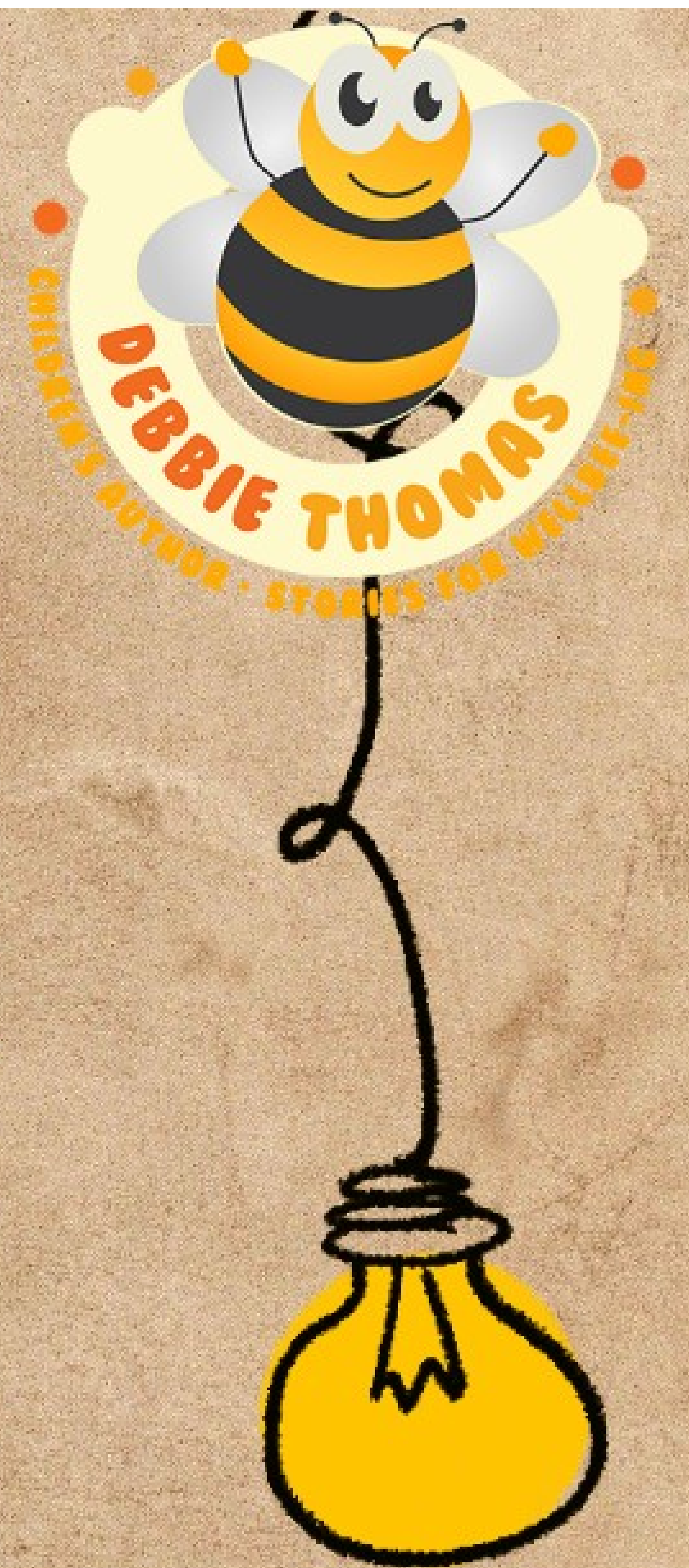


# 05 Transition Year-cross curricular & perspectives





# 18 Debbie Thomas





# Putting the World to Write

1. **Being** – example: Imagine your personality as a house. Write a guided tour.



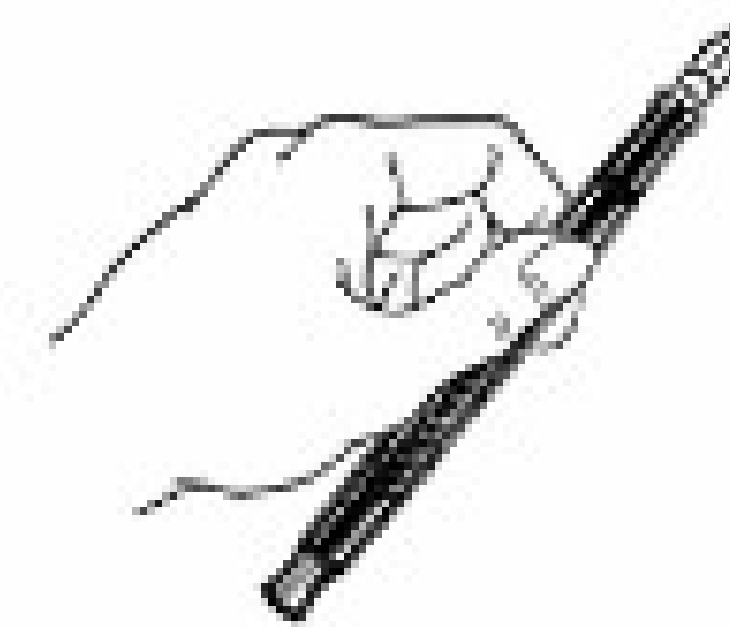
2. **Belonging** – example: friendship as a plant (poem).



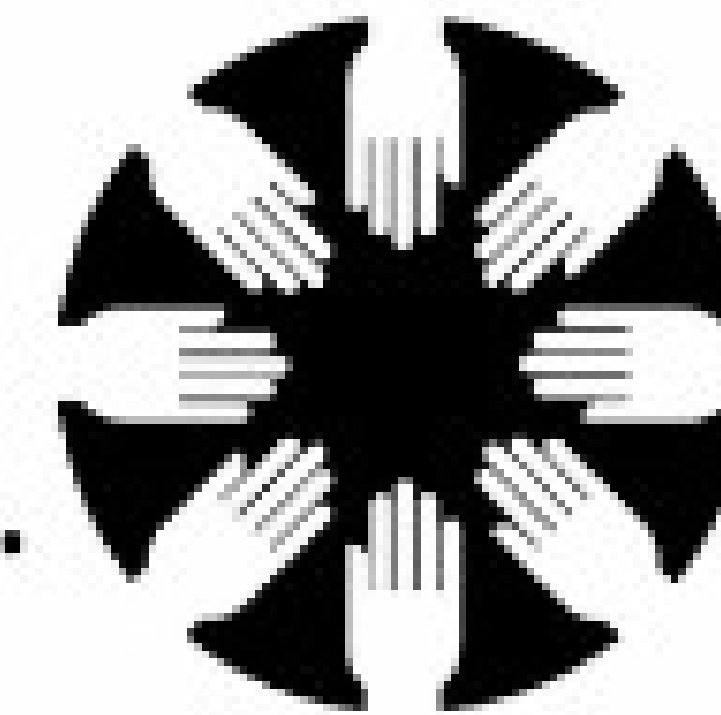
3. **Righting** – example: From personal injustice to global injustice.



4. **Writing** – writing competition with prompts.



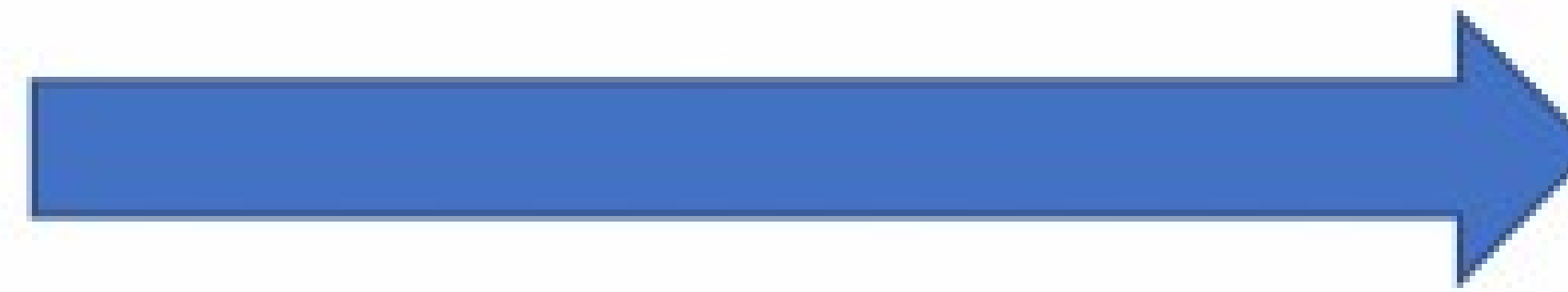
4. **Uniting** – example: Story prompts about the power of teamwork.





# GLOBAL EDUCATION

From personal



to universal

## **A GUIDED TOUR OF THE HOUSE OF ME**

e.g. Staircase of dreams/goals

Cellar of fears

Broom cupboard of irritations ... etc.

You're a Martian observer of human beings on Earth. Write a report back to your commander on Mars describing the:

Cleverest

Most stupid

Funniest

Saddest

Kindest

Cruellest

Strangest

features of humans.



# WHAT THEME ARE YOU FOCUSING ON THIS YEAR?

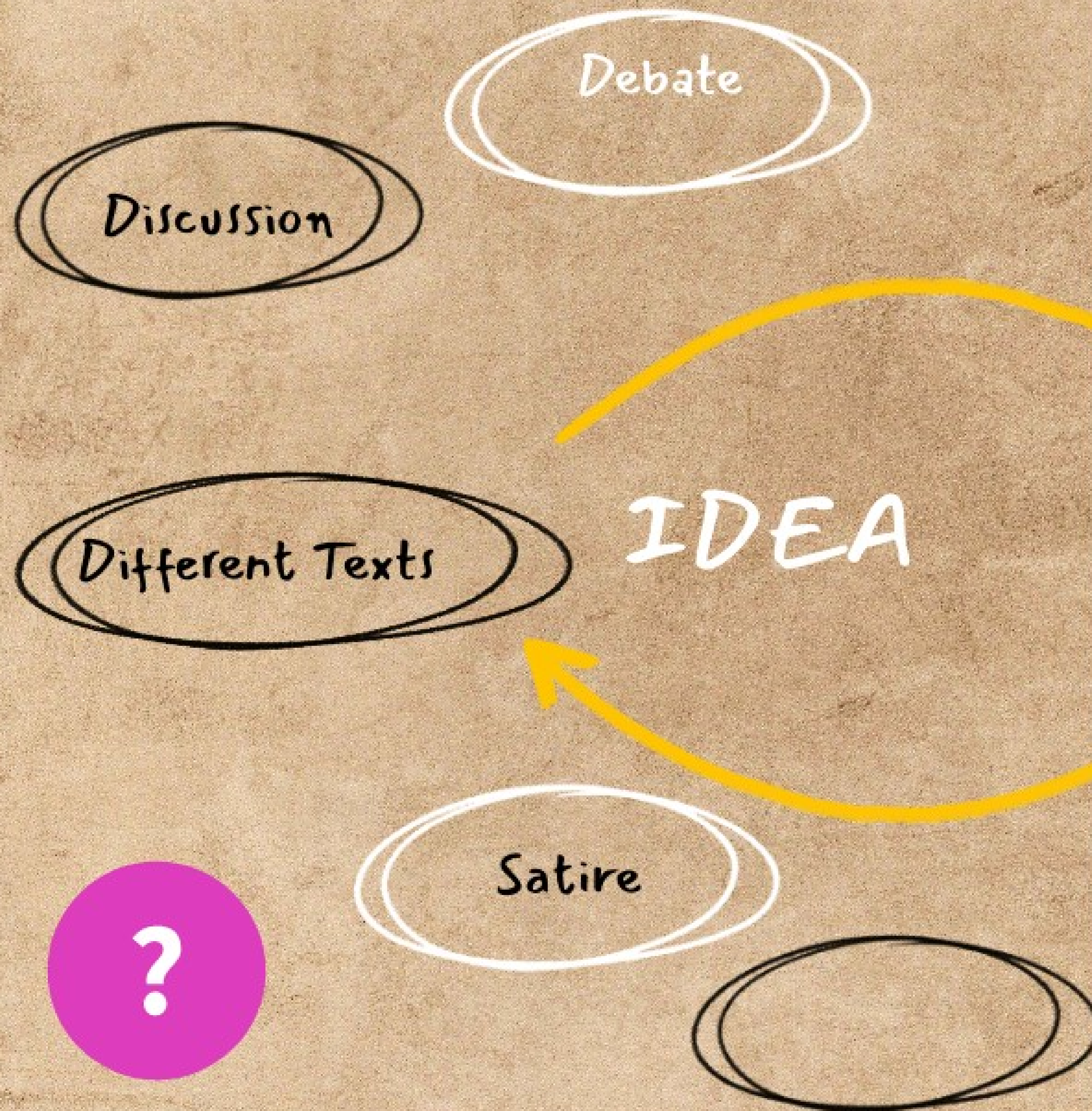
child soldiers  
fast fashion  
climate justice  
climate action  
freedom  
housing crisis  
justice  
poverty  
power  
prejudice  
migration  
marginalization  
inequality  
nature  
social exploitation  
drought  
food inequality  
sustainability  
coercion control  
chalkline  
once



# WHAT TEXTS DO YOU USE TO BRING THESE THEMES TO LIFE?

othello never let me go  
where the crawdads sing  
how dare the sun rise  
1984 casablanca  
to kill a mockingbird  
the outsiders  
the hate you give  
twelve angry men  
eclipsed  
suffrogets film  
of mice and men  
once  
room trash  
social class  
blood brothers  
wealth  
the peral  
romeo and juliet  
the silent child film  
macbeth  
the great gatsby  
the weight of water  
duel citizenship  
inequality between classe





1. Do a round of sharing and introductions

2. pick one of the texts and themes mentioned

3. discuss how you will work with your students on this

**IDEA**

4. Come up with some suggested activities

5. how can you go deeper to explore the root causes of the theme you are focusing on?

+ info



# Senior Cycle



*Language of  
INFORMATION*



*Language of  
ARGUMENT*



*Language of  
PERSUASION*



*Language of  
NARRATION*



*AESTHETIC  
use of language*



**COMPREHENDING**



**COMPOSING**



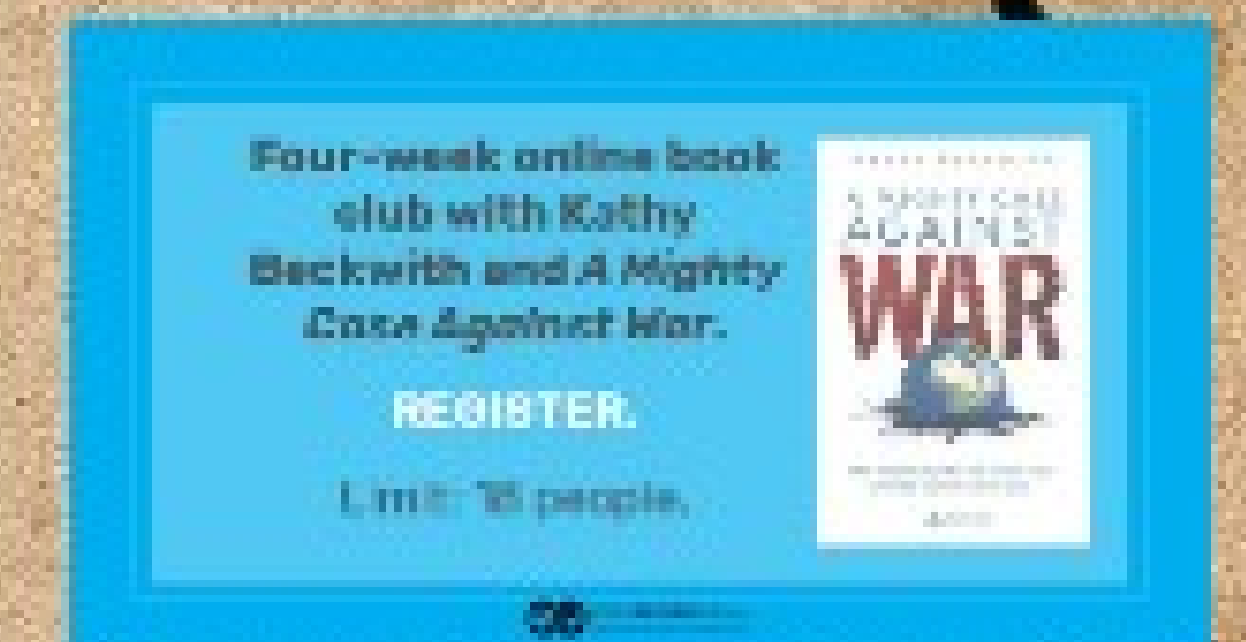
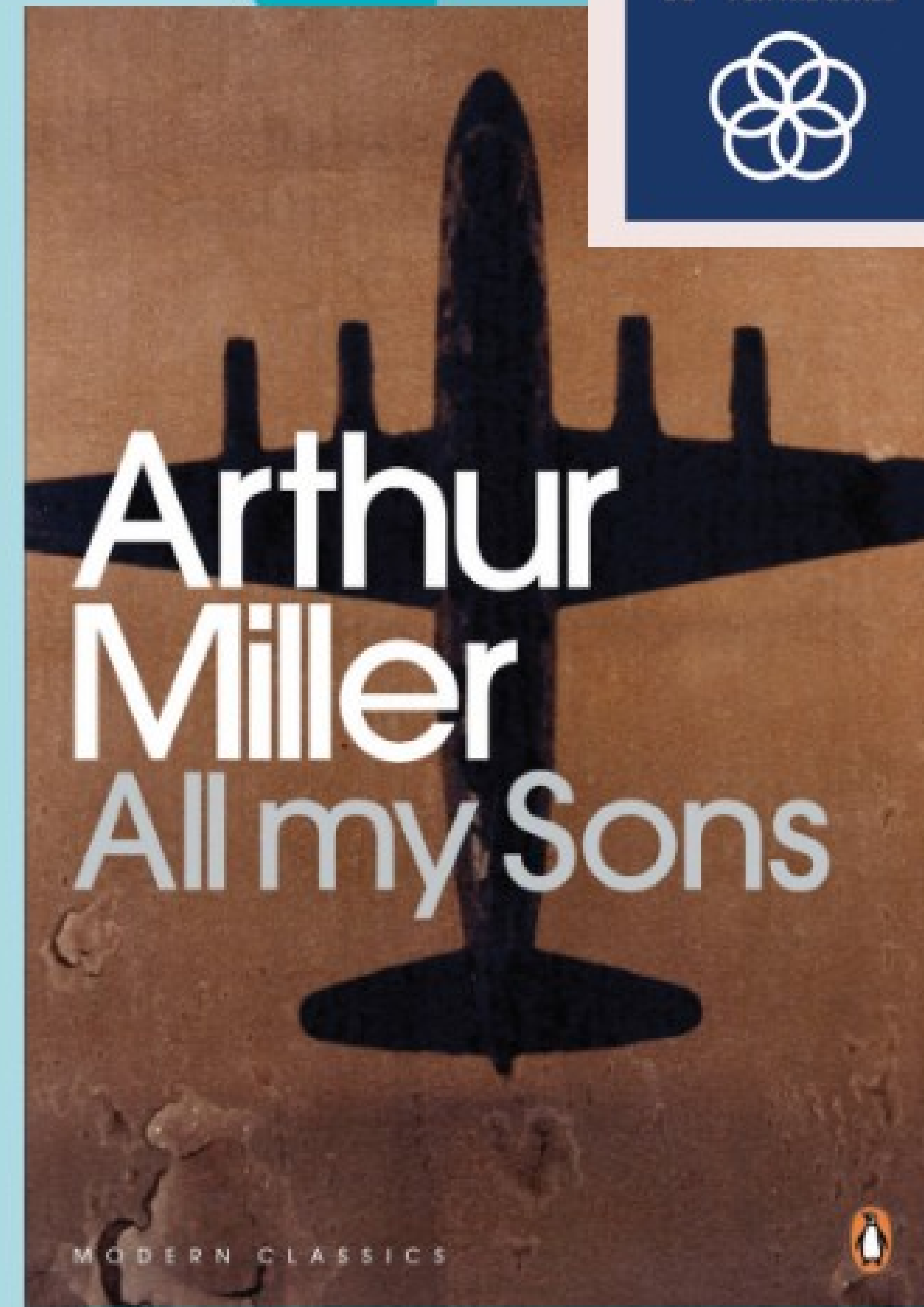


# 03 Senior Cycle

## THE AESTHETIC USE OF LANGUAGE

### Arthur Miller, *All my Sons* (play)

The play focuses on themes such as guilt and social responsibilities through the story of a businessman in the United States, who during World War II, narrowly avoided financial ruin by shipping cracked aeroplane parts to the American Air Force. He set up his business partner as the scapegoat for his crime and went on to build a successful business, but eventually his crime comes back to haunt him.





# Senior Cycle



## THE AESTHETIC USE OF LANGUAGE

### Gerard Manley Hopkins, *Inversnaid* (poem)

*This darksome burn, horseback brown,  
His rollock highroad roaring down,  
In coop and in comb the fleece of his foam  
Flutes and low to the lake falls home.*

Hopkins celebrates the beauty of nature. He tries to capture the inscape (uniqueness of a thing) and instress (the force that holds inscape together) of a fast-flowing stream in rural Inversnaid (on the banks of Lough Lomond in Scotland).



## THE AESTHETIC USE OF LANGUAGE

### Seamus Heaney, *Bogland* (poem)

*We have no prairies  
To slice a big sun at evening--  
Everywhere the eye concedes to  
Encroaching horizon,*

*Is wooed into the cyclops' eye  
Of a tarn. Our unfenced country  
Is bog that keeps crusting*

The poem begins with a contrast between an Irish landscape and that of the open spaces of North America. Whereas an American observer might interpret the seemingly infinite expanse as a symbol of unfettered progress and ambition, an Irishman will have a more limited vision.

The bog is the preserver of many things, including the remote past. A symbol of this is the "Great Irish Elk", a skeleton now on display in a museum as "An





# Two Women

This poem was written by a working-class Chilean woman in 1973, shortly after Chile's socialist president, Salvador Allende, was overthrown. A U.S. missionary translated the work and brought it with her when she was forced to leave Chile. This is to be read by two people, one reading the bold-faced type and one reading the regular type.

**I am a woman.**

I am a woman.

**I am a woman born of a woman whose man owned a factory.**

I am a woman born of a woman whose man labored in a factory.

**I am a woman whose man wore silk suits, who constantly watched his weight.**

I am a woman whose man wore tattered clothing, whose heart was constantly strangled by hunger.

**I am a woman who watched two babies grow into beautiful children.**

I am a woman who watched two babies die because there was no milk.

**I am a woman who watched twins grow into popular college students with summers abroad.**

I am a woman who watched three children grow, but with bellies stretched from no food.

**But then there was a man;**

But then there was a man;

**And he talked about the peasants getting richer by my family getting poorer.**

And he told me of days that would be better, and he made the days better.

**We had to eat rice.**

We had rice.

**We had to eat beans!**

We had beans.

**My children were no longer given summer visas to Europe.**

My children no longer cried themselves to sleep.

**And I felt like a peasant.**

And I felt like a woman.

**A peasant with a dull, hard, unexciting life.**

Like a woman with a life that sometimes allowed a song.

**And I saw a man.**

And I saw a man.

**And together we began to plot with the hope of the return to freedom.**

I saw his heart begin to beat with hope of freedom, at last.

**Someday, the return to freedom.**

Someday freedom.

**And then,**

But then,

**One day,**

One day,

**There were planes overhead and guns firing close by.**

There were planes overhead and guns firing in the distance.

**I gathered my children and went home.**

I gathered my children and ran.

**And the guns moved farther and farther away.**

But the guns moved closer and closer.

**And then, they announced that freedom had been restored!**

And then they came, young boys really.

**They came into my home along with my man.**

They came and found my man.

**Those men whose money was almost gone.**

They found all of the men whose lives were almost their own.

**And we all had drinks to celebrate.**

And they shot them all.

**The most wonderful martinis.**

They shot my man.

**And then they asked us to dance.**

And they came for me.

**Me.**

For me, the woman.

**And my sisters.**

For my sisters.

The period of rice and beans for the poor woman in the poem occurs after the election of the socialist, Salvador Allende, as president of Chile. Allende was elected in 1970. He was overthrown in a military coup in September 1973 after a long period of destabilization launched by the wealthy classes and supported by the U.S. government and U.S. corporations such as International Telephone and Telegraph. Along

**And then they took us.**

Then they took us,

**They took us to dinner at a small, private club.**

They stripped from us the dignity we had gained.

**And they treated us to beef.**

And then they raped us.

**It was one course after another.**

One after another they came after us.

**We nearly burst we were so full.**

Lunging, plunging — sisters bleeding, sisters dying.

**It was magnificent to be free again!**

It was hardly a relief to have survived.

**The beans have almost disappeared now.**

The beans have disappeared.

**The rice — I've replaced it with chicken or steak.**

The rice, I cannot find it.

**And the parties continue night after night to make up for all the time wasted.**

And my silent tears are joined once more by the midnight cries of my children.

**And I feel like a woman again.**

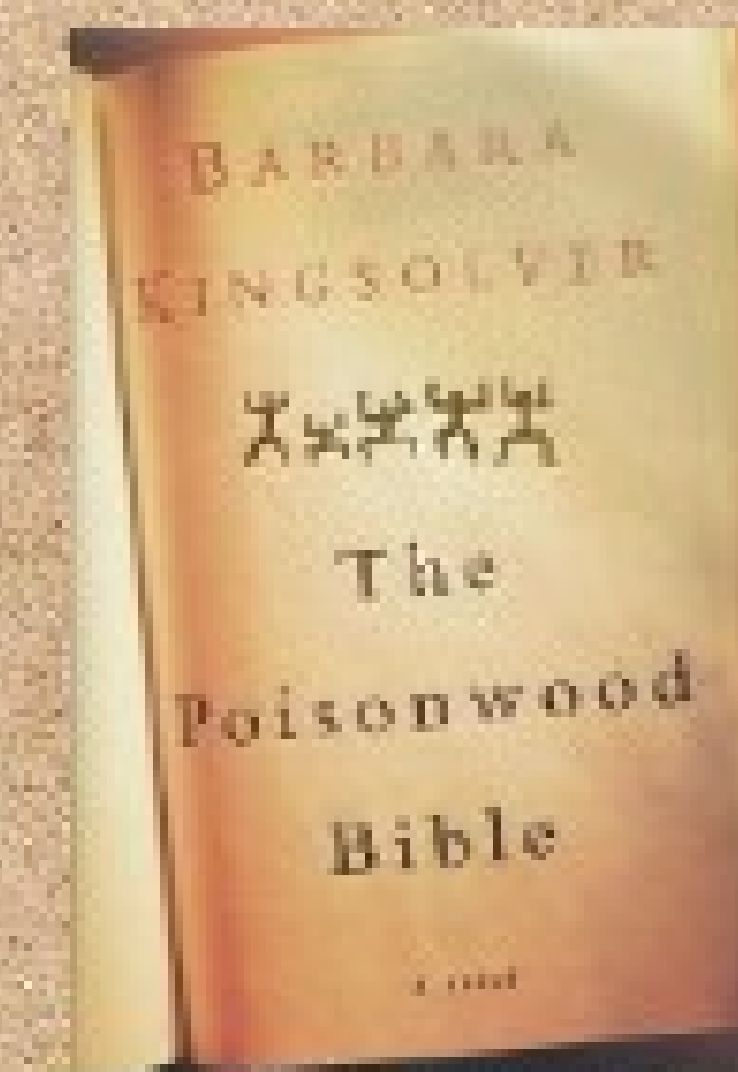
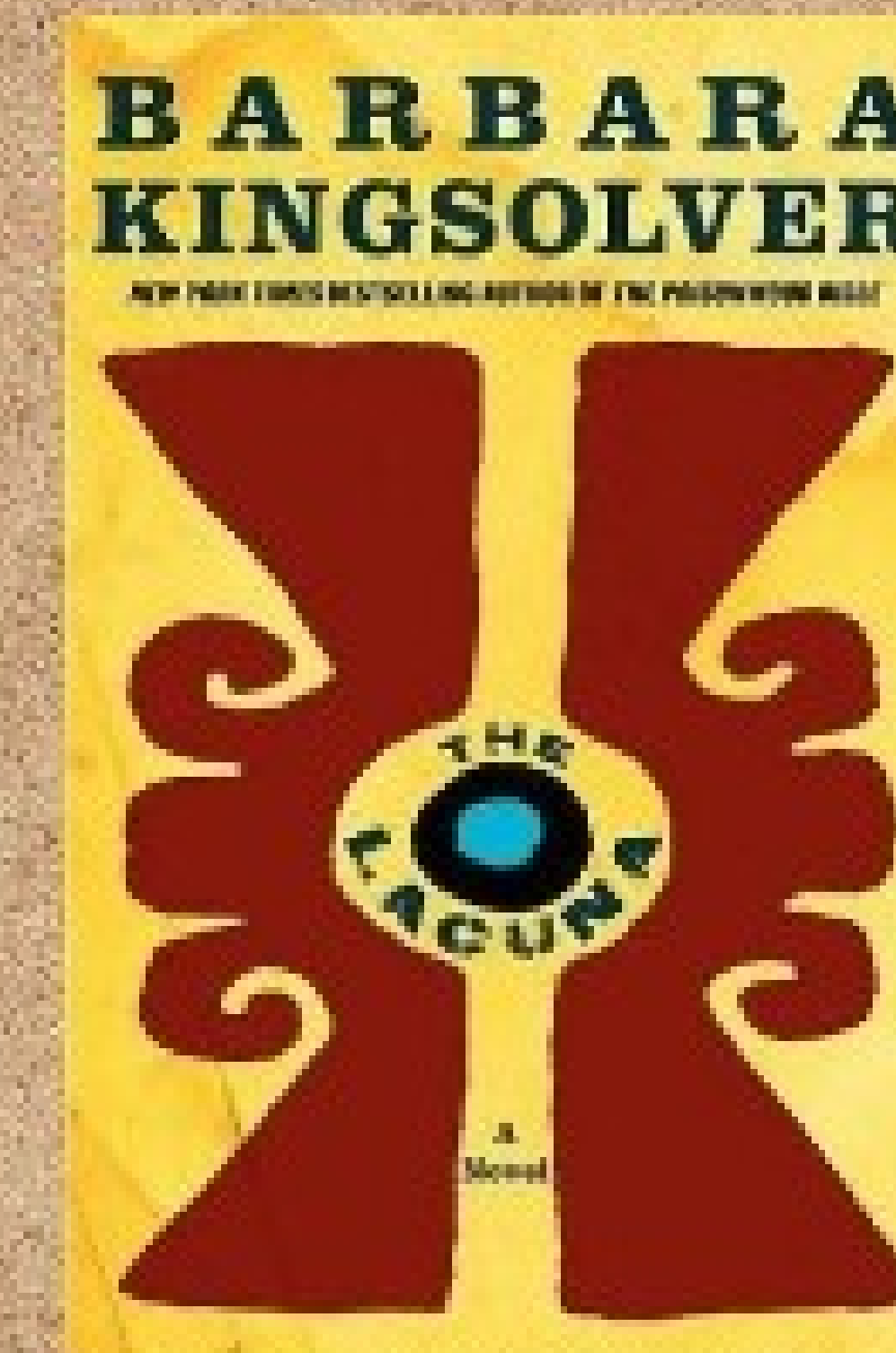
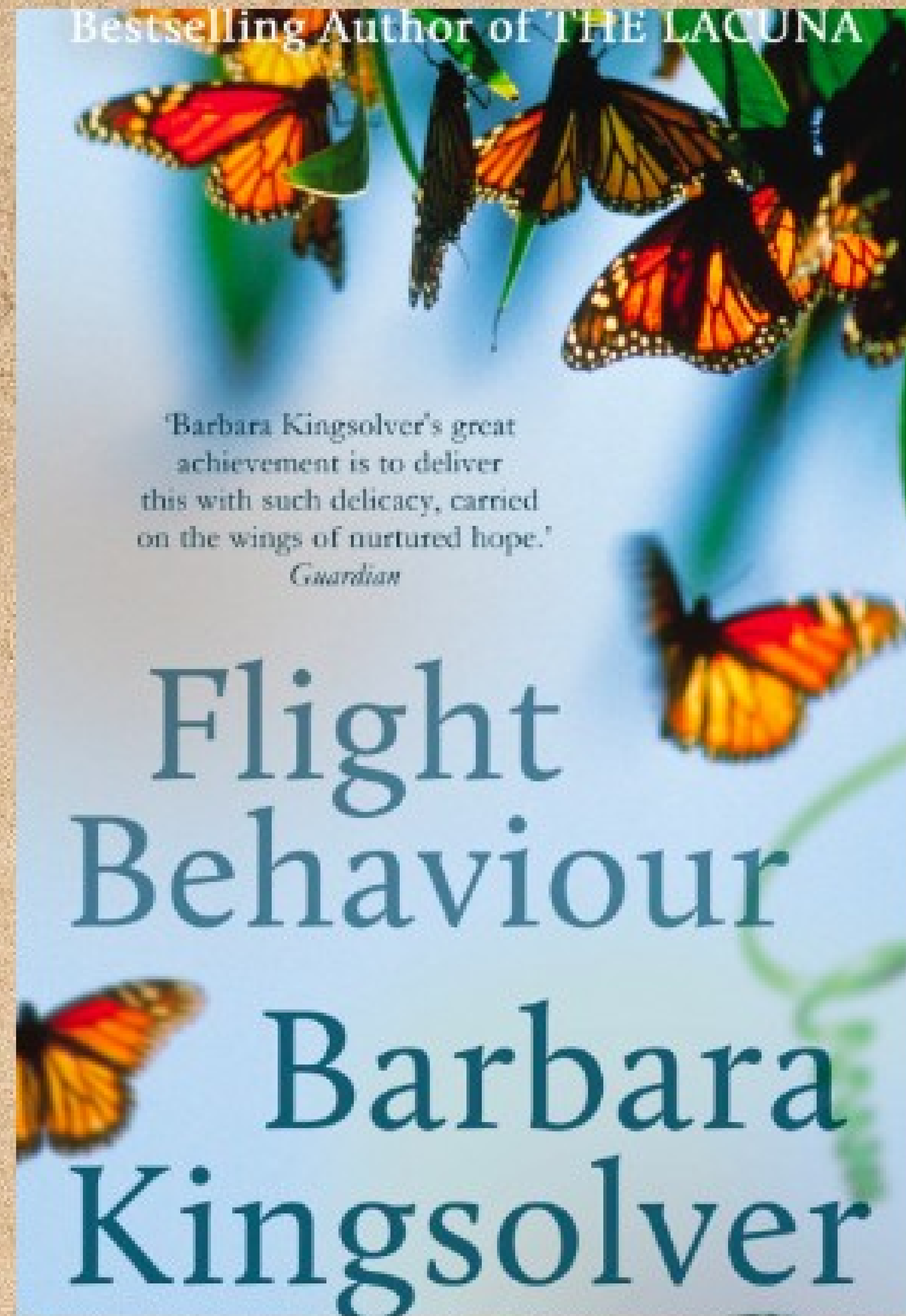
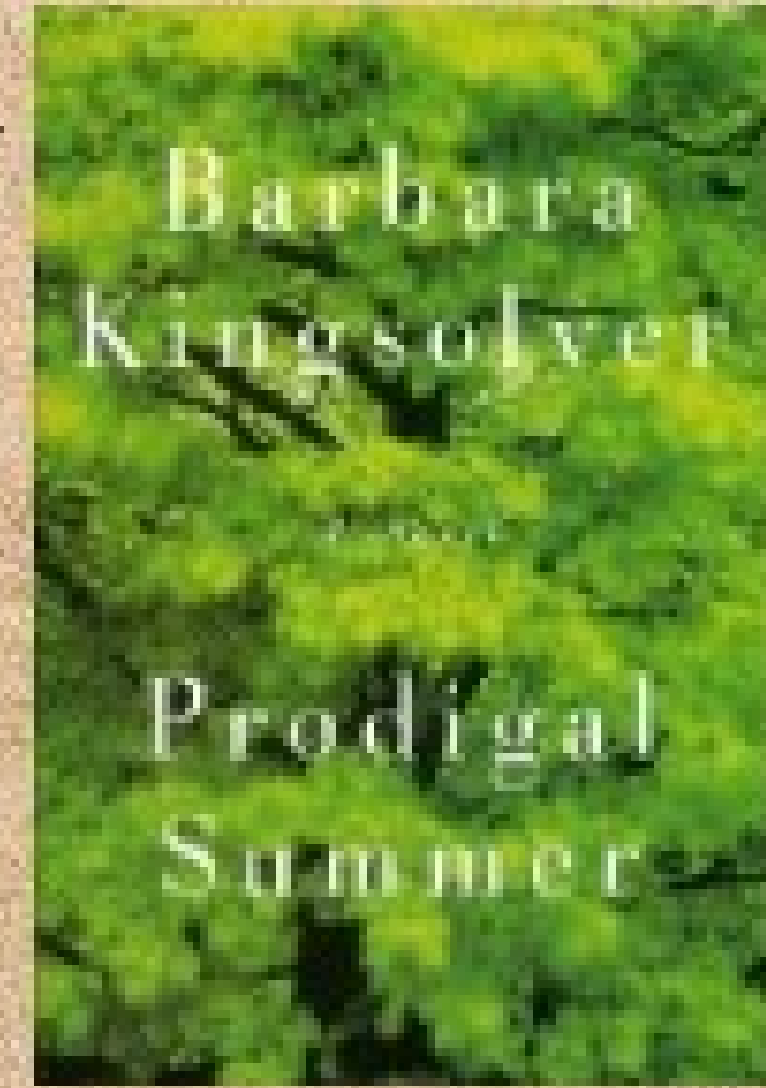
They say, I am a woman.

with thousands of others, Allende was killed by the military. The coup, under the leadership of Gen. Augusto Pinochet, launched a period of severe hardship for the working and peasant classes. Although Chile currently has a civilian government, the military is still the country's most powerful institution. (See p. 184 for lesson ideas.)





# Senior Cycle–Narrative





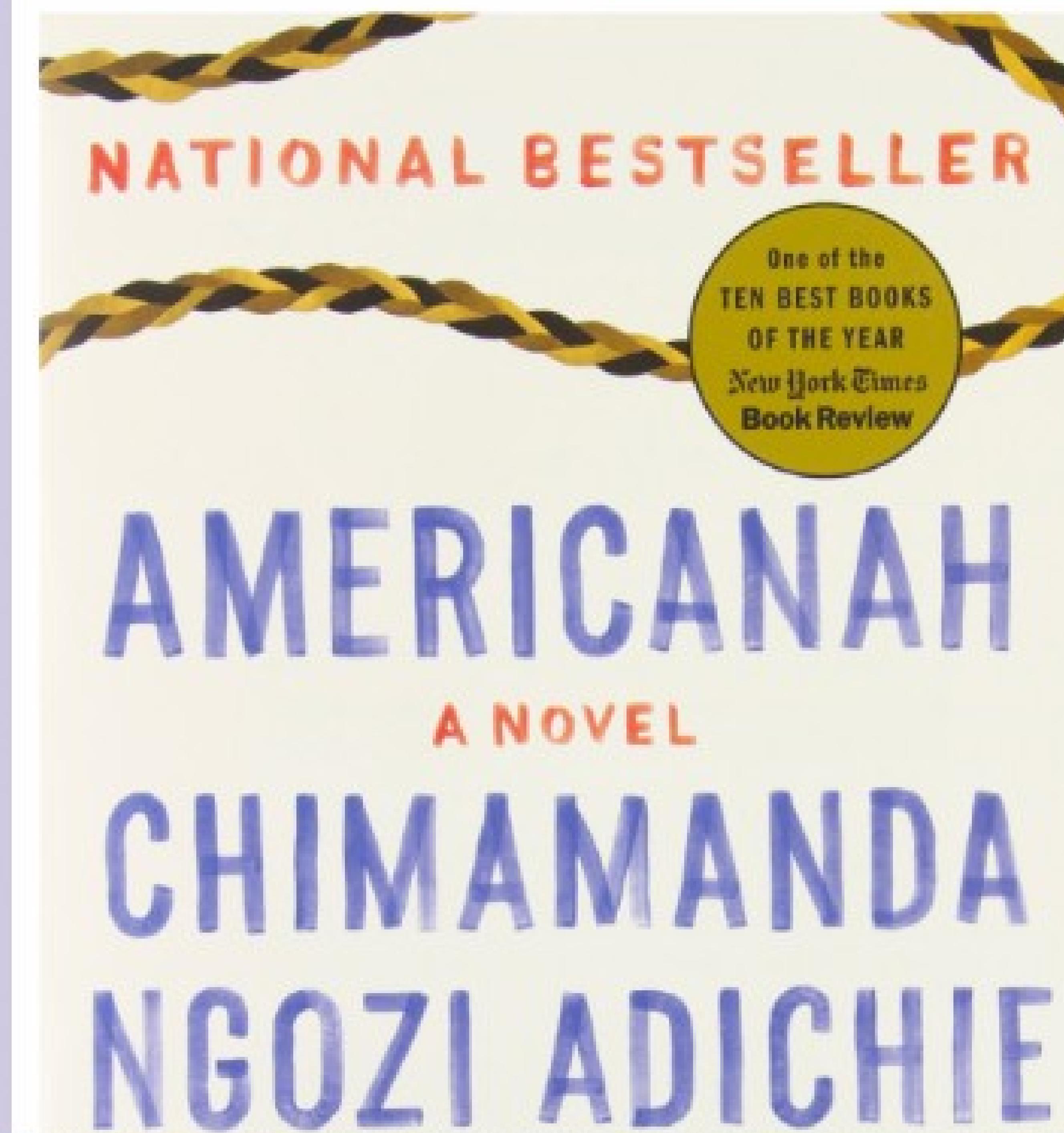
# Narration

## Senior Cycle



### THE LANGUAGE OF NARRATION

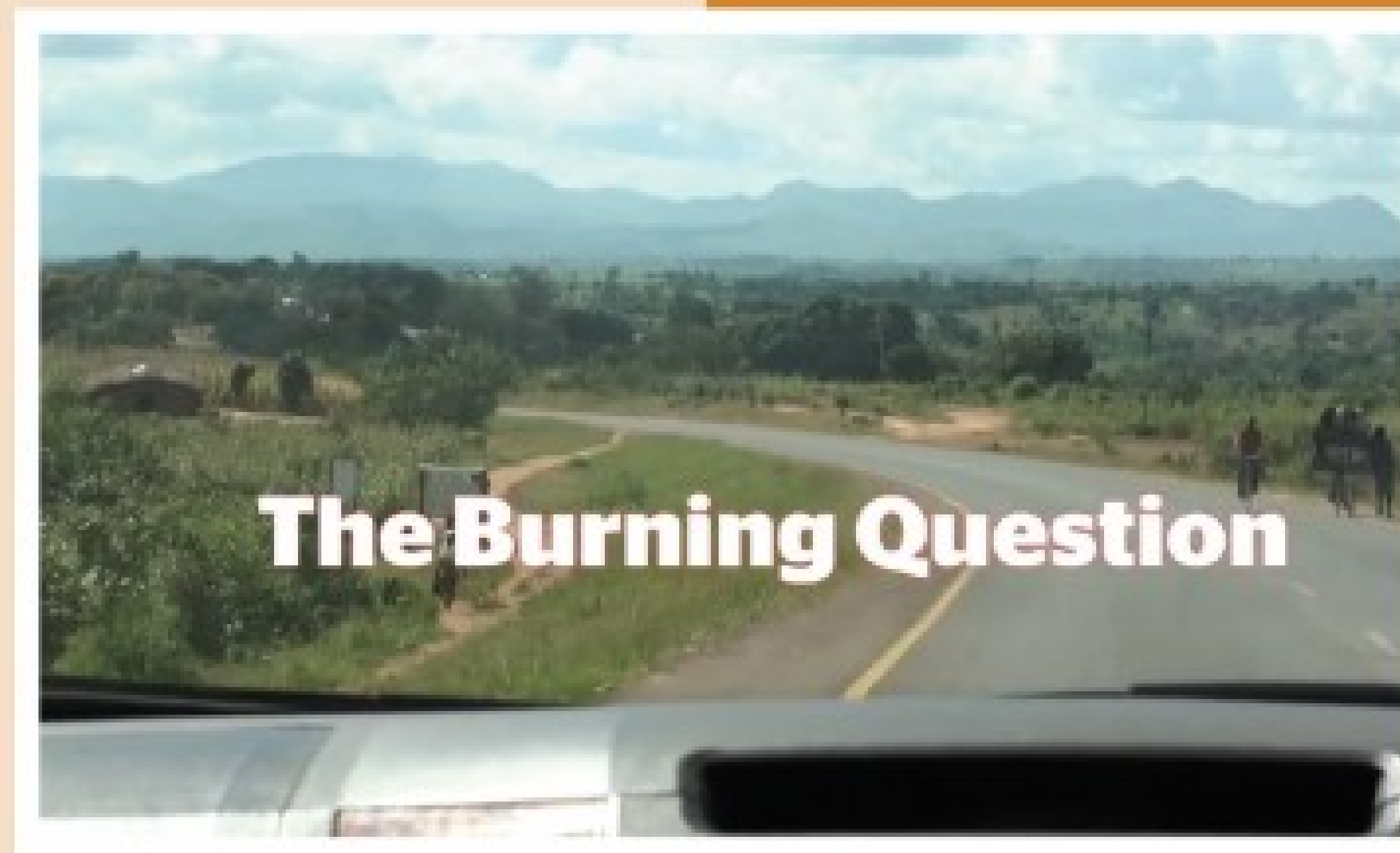
- Hegemony** Justifying superiority and supporting domination which can be unseen
- Ethnocentrism** Projecting one view as universal and unknowingly being limited by one's worldview
- Ahistoricism** Forgetting historical legacies and complicities
- Depoliticization** Disregarding power inequalities and ideological roots of analyses and proposals
- Salvationism** Framing help as the burden of the fittest
- Un-complicated solutions** Offering easy and simple solutions that do not require systemic change
- Paternalism** Seeking affirmation of authority/superiority through the provision of help and the infantilization of recipients, including putting young people in the Global North in the position to solve the problems of others.





# 03 Senior Cycle

THE LANGUAGE  
OF PERSUASION





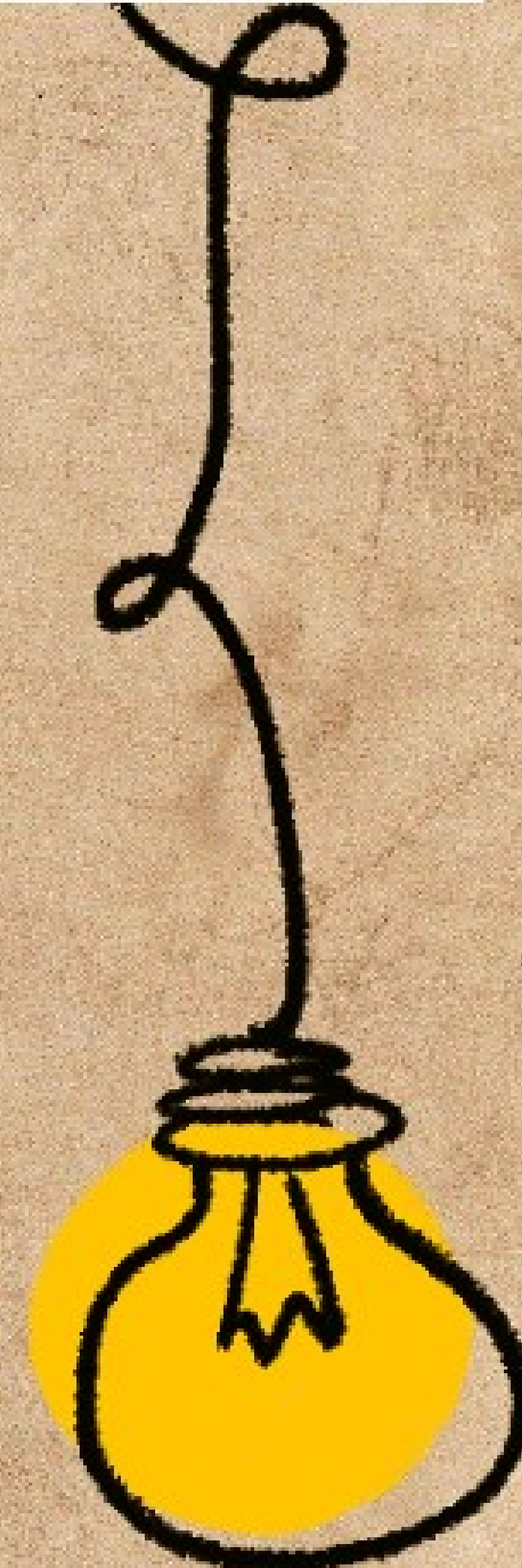
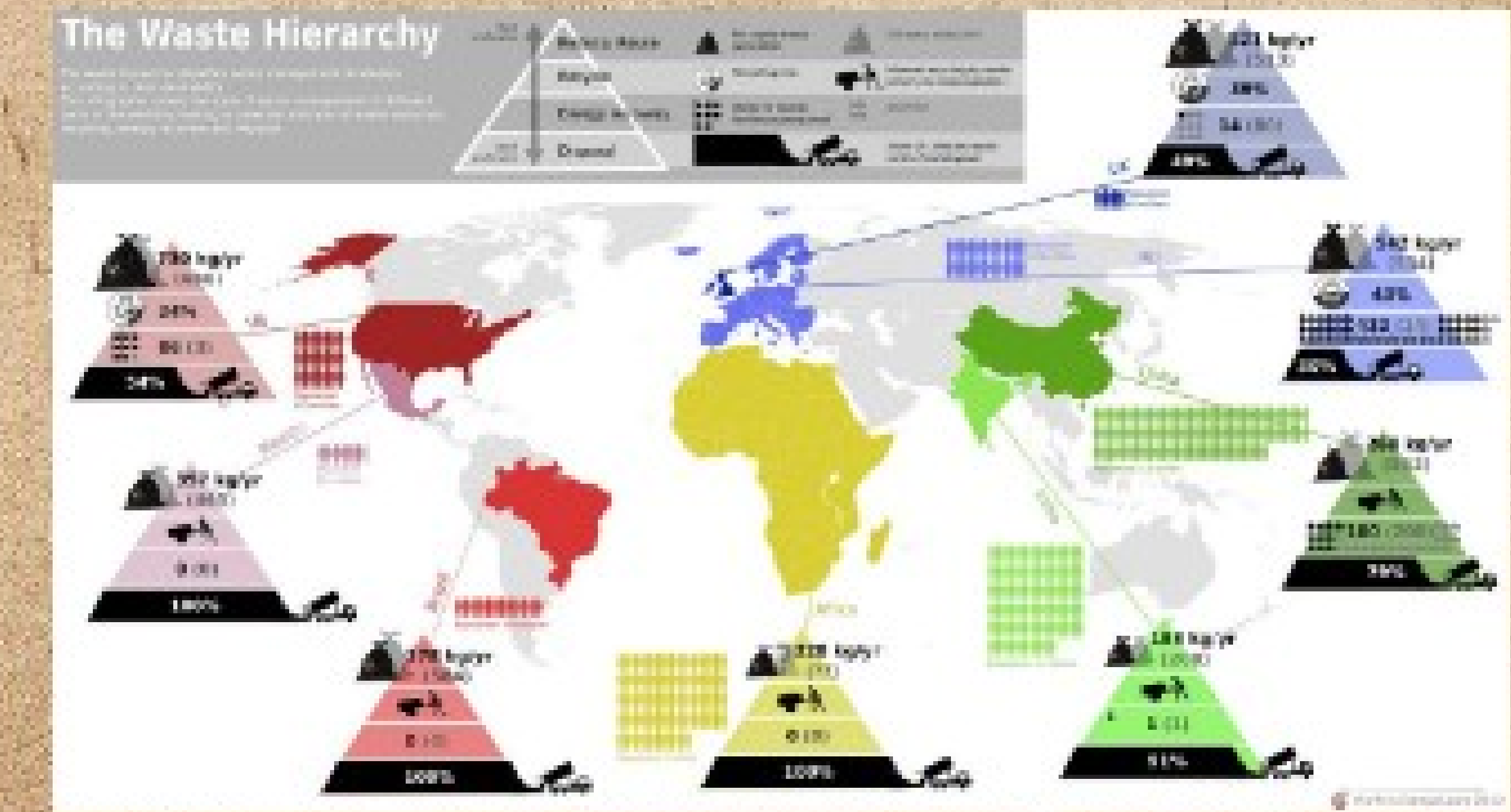
# 03 Senior Cycle

## THE LANGUAGE OF ARGUMENT



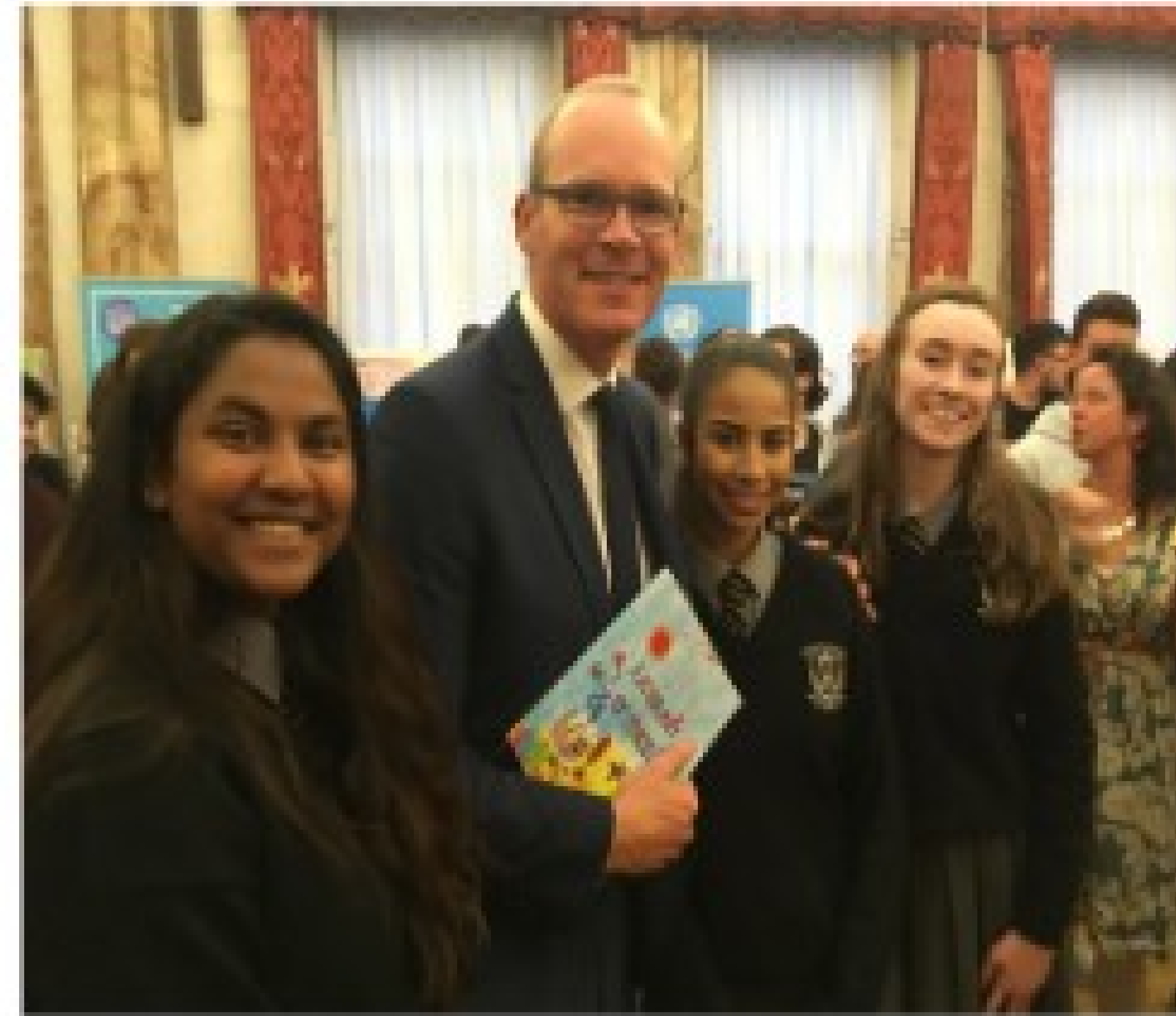
Leaders' Questions

Eamon Ryan TD  
Green Party | Dublin Bay South



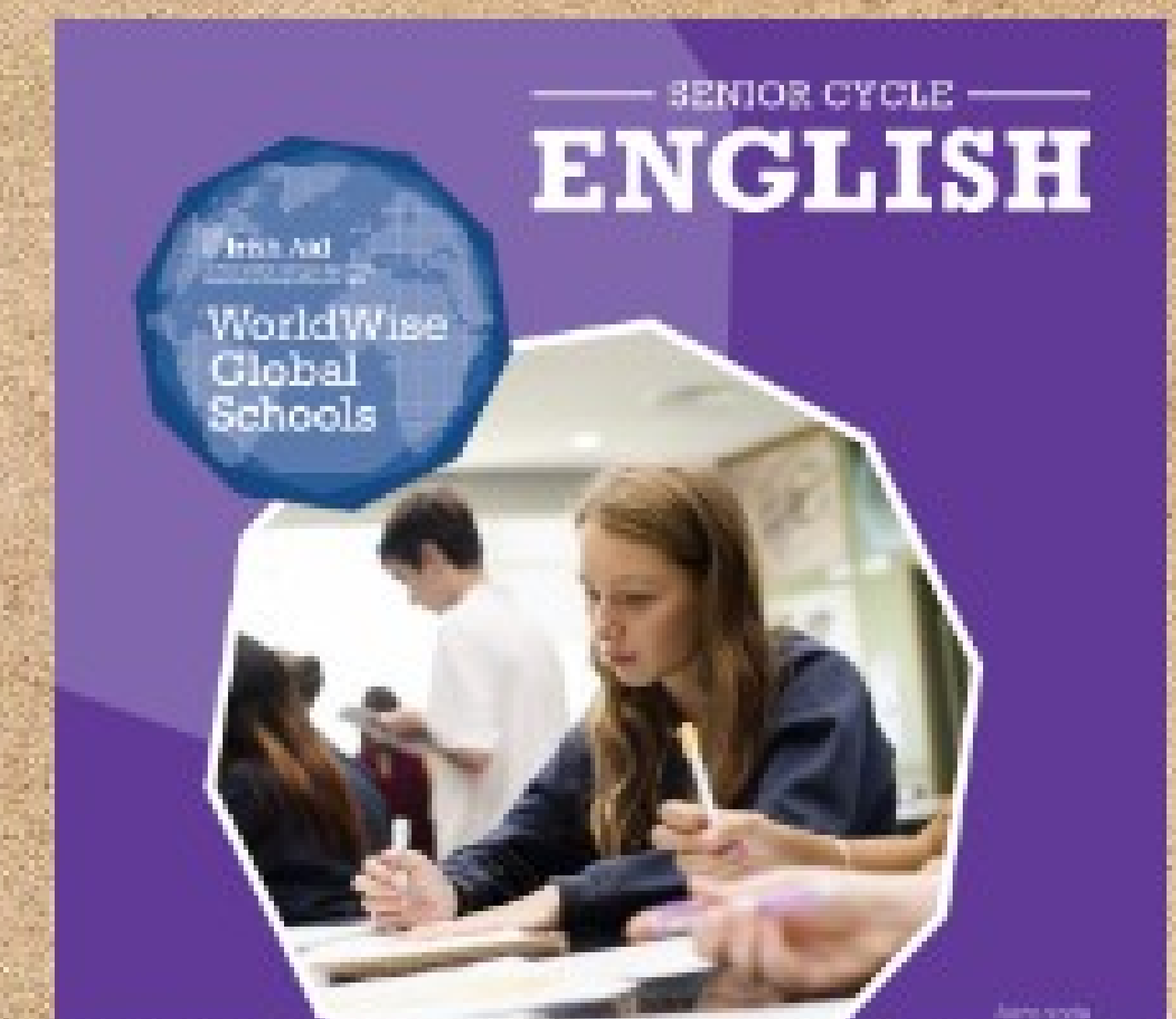
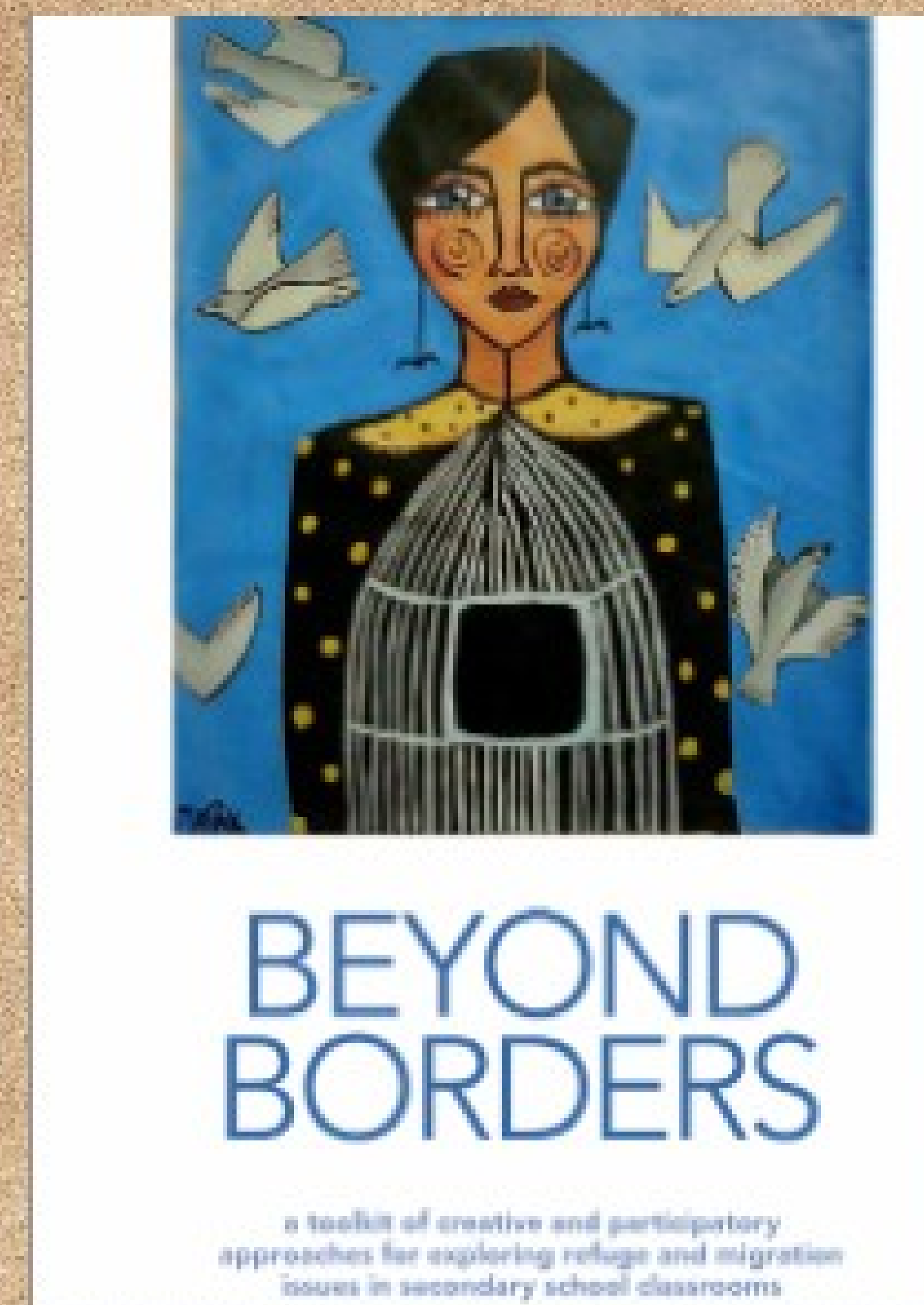
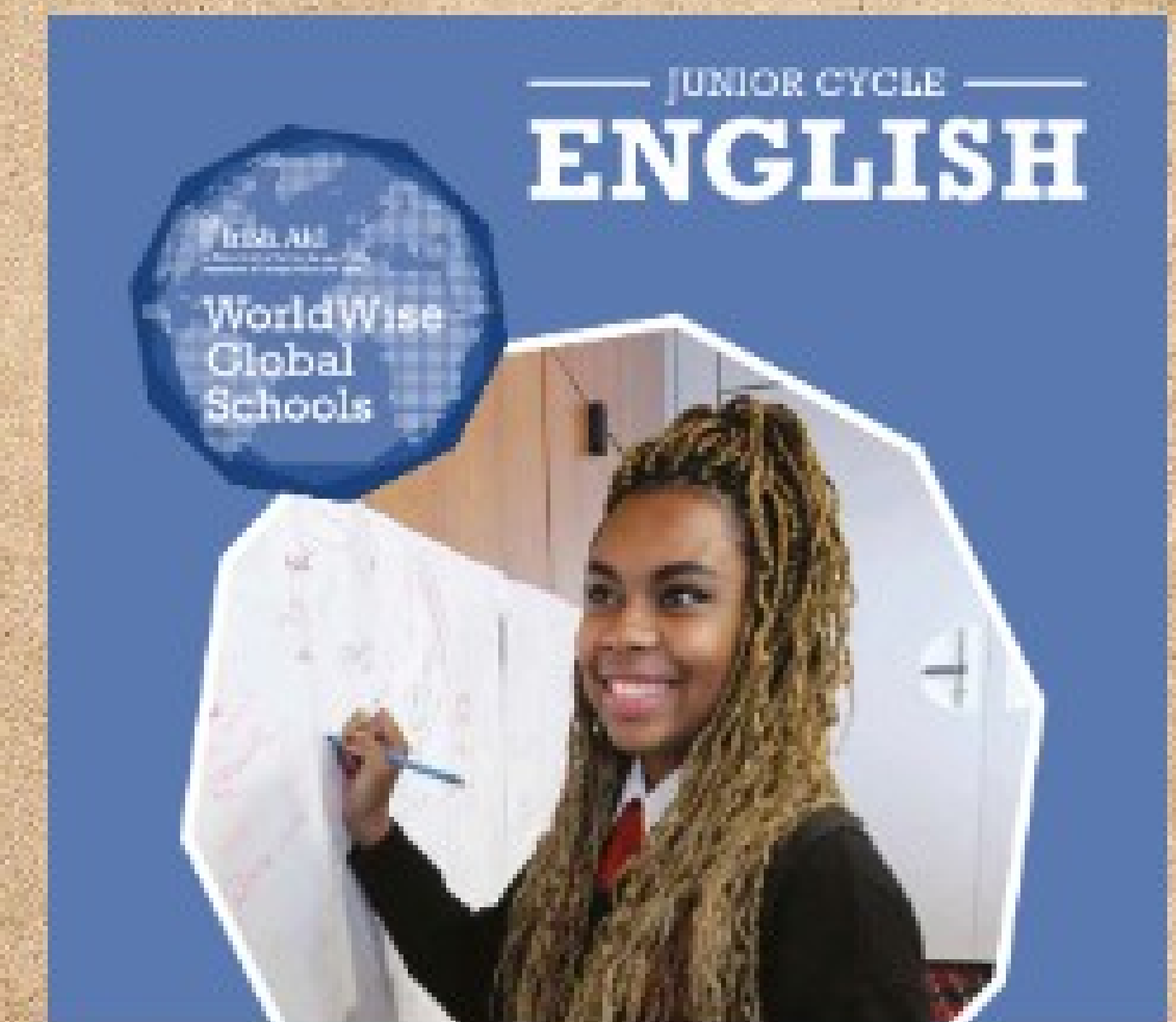
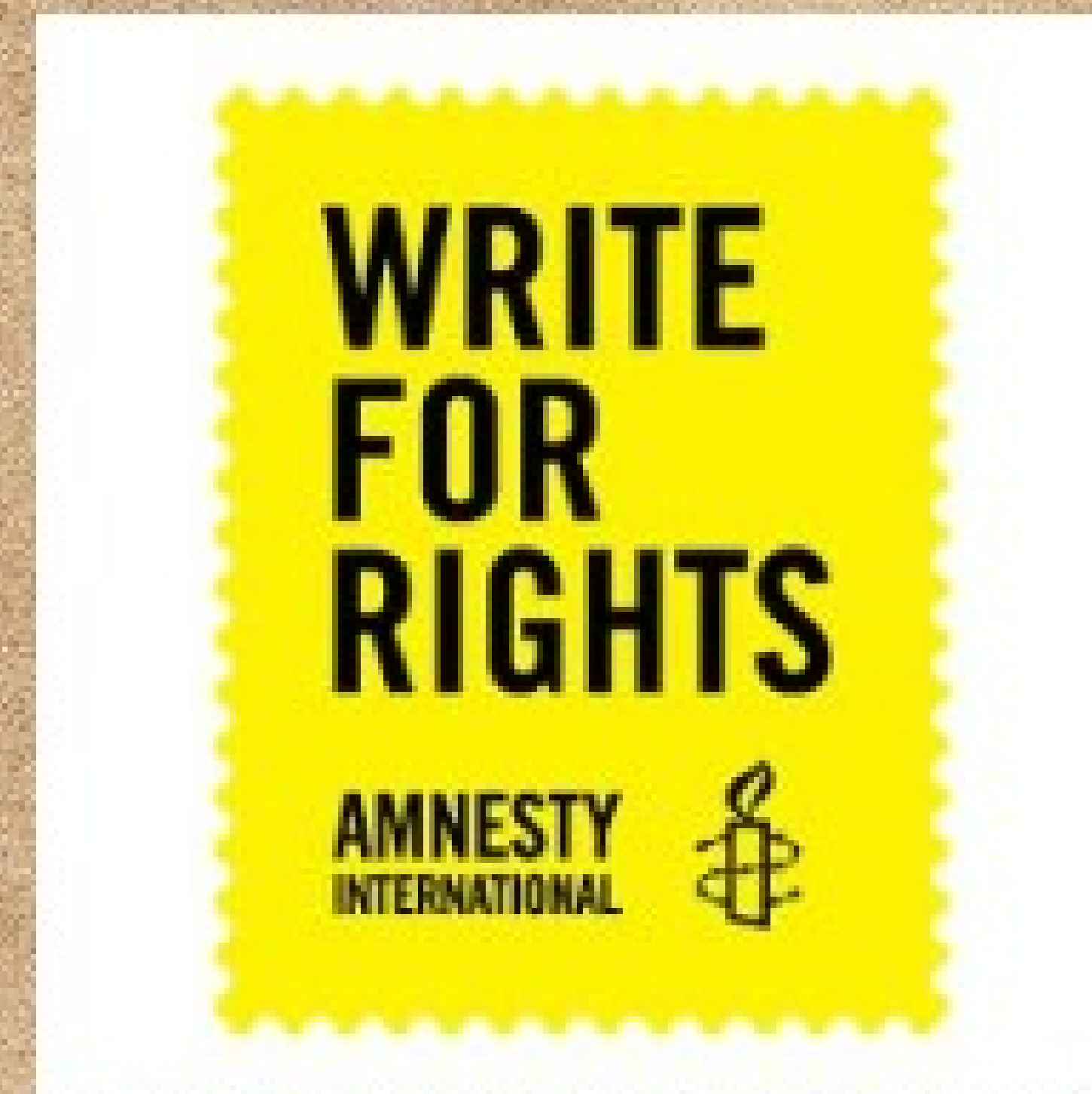


# Cross Curricular Possibilities?





# Resources





# THANK YOU!

