



A Syllabu-zine
(Or Zine-abus)

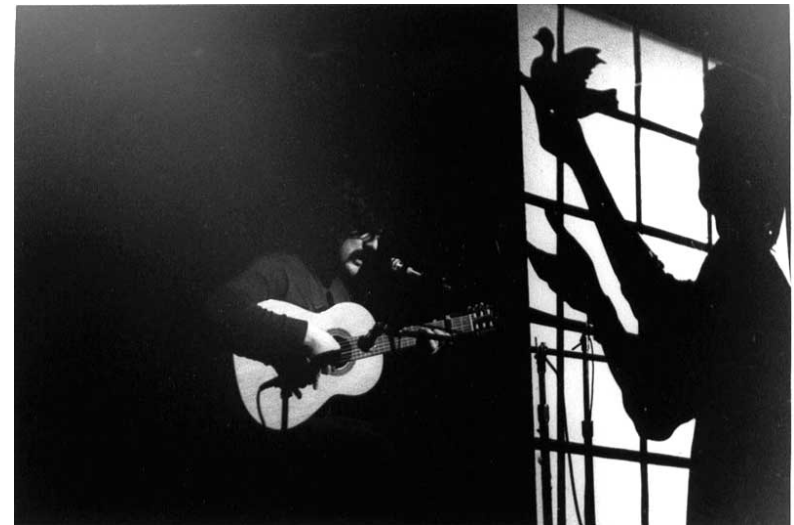
For:

ENVS 6150

Popular Education for Social Change

PART I: THEORY / PRACTICE

DECOLONIZING AND RE:VISIONING EDUCATION



York University

Faculty of Environmental Studies

Fall 2007



SUBJECT TO CHANGE WITH A WEE BIT OF NOTICE



STRUCTURED CRITICISMS

An EXAMPLE:

1. What did you connect with

2 x EASIER: I observed that it was easier to remember a lot of the names in this class when we associated something with our names. I think this association process helped me remember.

FACES: I noticed that I could listen better today, and I think something that helped was sitting in a circle so I could see most of the faces of those who spoke up.

LECTURES & CONVERSATIONS: I felt that the class was very informal, and this is important to me because I find it easier to participate and express myself in this kind of setting. It also means that I had better listen carefully to the conversational lectures.

2. What did you learn about the way you learn?

SOCIAL: I found that I learn best when some discussion is involved.

3. What would you like to change

SPEAKING TO BE HEARD: Something that I would like to change or have a concern about is that some people in the class spoke so softly that I did not hear everything they said. How about if I suggest that they speak up the next time this happens?

NOTE:
HEADLINES CAN MAKE IT EASIER
TO REMEMBER THE LEARNING!



ADAPTED FROM:
marino, dian

1997 Wild Garden: art, education and the culture of resistance. Toronto: Between the Lines, p.93-94.

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Thursdays
2:30 – 5:30

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www.web.ca/~story
comeuppance.blogspot.com

ENVS6150: Examination of individual and social learning from a critical perspective. Based on a theoretical & practical examination of knowledge production and power relations, several streams of critical education are explored: popular education, critical pedagogy, native education, labour education, feminist pedagogy, queer pedagogy, anti-racist education, global/development education, direct action and activist education. Applied work will focus on the role of these approaches within schools, organizations and movements for social change.

Photos on cover, back cover & pages 6, 9, 10, 11, 12, 15, 16, 17, 21 by Deborah Barndt (see p.23 for details).
Graphics on pages 3, 7, 12, 14 by Eric Drooker www.drooker.com. Graphics on pages 2 & 8 by Rini Templeton riniart.org

A BOLTZMAN'S BRAIN EXCESSION PRODUCTION

PHOTO CAPTIONS:

Photos by Deborah Barndt

- Cvr: Uruguayan singer
 p.6: Latin American activists at Toronto City Hall
 p.9: Statue of Columbus & Indigenous woman, Peru
 p.10: Chiapas, Mexico; Chinese railway workers monument, Toronto
 p.11: Native rights activists in Toronto
 p.12: Cultural worker/activist
 p.15: Literacy class in Lima, Peru
 p.16: Mural in San Francisco
 p.17: Workshop in Manitoulin
 p.21: Native activists at Queen's Park
 Bk cvr: Anti-poverty activists

SESSION TITLE SOURCES:

(see course texts p.3 for complete references)
 "I have a map in my head": Indigenous

elder quoted by Vine Deloria in *Battiste, 2000, p.188.*

"Don't Just Do Something, Stand There": Fr. Daniel Berrigan, anti-war activist.

"... a world made of stories.": Leslie Marmon Silko quoted in *Battiste, 2000, p.266.*

"...to change the order of the world.": Frantz Fanon, *The Wretched of the Earth.*

The bread that lasts: Derek Walcott, *Forest of Europe* quoted in *Battiste, 2000, p.126.*

"...where barefoot has no name.": Mariahdessa Ekere Tallie quoted in *Kelley, 2003, p.35.*

The People Could Fly: title of African American folktale from *The People Could Fly* by Virginia Hamilton, NY: Knopf, 1985.

Not the Master's Tools: paraphrase from Audre Lorde. "The Master's Tools Will Never Dismantle the Master's House." In *Sister Outsider: Essays & Speeches*, pp. 110-113. Trumansburg: The Crossing Press, 1984.

Winds of the people: Victor Jara, *Vientos del Pueblo*

What If the Desert Were Ocean and the Earth Were Sky?: Eduardo Galeano, *Memory of Fire III: Century of the Wind*, NY: Pantheon, p. 267.

Before the Balance, Tomorrow: *Otta René Castillo, Al frente la balance, mañana.*

Vientos del Pueblo — Victor Jara

De nuevo quieren manchar
 mi tierra con sangre obrera
 los que hablan de libertad
 y tienen las manos negras

Los que quieren dividir
 a la madre de sus hijos
 y quieren reconstruir
 la cruz que arrastrara Cristo

Quieren ocultar la infamia
 que legaron desde siglos,
 pero el color de asesinos
 no borrarán de su cara

Ya fueron miles y miles
 los que entregaron su sangre
 y en caudales generosos
 multiplicaron los panes

Ahora quiero vivir
 junto a mi hijo y mi hermano
 la primavera que todos
 vamos construyendo a diario

No me asusta la amenaza,
 patrones de la miseria,
 la estrella de la esperanza
 continuará siendo nuestra

Vientos del pueblo me llaman,
 vientos del pueblo me llevan,
 me esparcen el corazón
 y me aventan la garganta

Así cantará el poeta
 mientras el alma me suene
 por los caminos del pueblo
 desde ahora y para siempre

WINDS OF THE PEOPLE — Victor Jara

Once more they want to stain
 my country with workers' blood
 those who talk of liberty
 and whose hands are blackened

those who wish to separate
 the mother from her sons
 and want to reconstruct
 the cross that Christ dragged

They want to hide their infamy
 their legacy from the centuries,
 but the color of murders
 cannot be wiped from their faces

Already thousands and thousands
 have sacrificed their blood,
 and its generous streams
 have multiplied the loaves of bread

Now I want to live
 beside my son and my brother,
 daily working together on
 a new springtime for all of us

You can't scare me with your threats
 you masters of misery;
 the star of hope
 continues to be ours.

Winds of the people are calling me
 winds of the people carry me
 they scatter my heart
 and take the breath from my throat

so the poet will sing
 as long as my soul sounds
 from the roads of my people
 now and forever.

A CONJUNCTURAL DESCRIPTION:

Popular education is about
 resisting unjust uses of

power and, while responses to injustice are numerous — including: resignation and acceptance, collusion and collaboration, rebellion and resistance (both individual and collective), organizing for social change — educating/learning is conventionally treated as “neutral” territory. There is nothing “neutral” about any form of education. By focusing on educating/learning for social change in this course we will rigorously explore the interlocking (as well as overlapping and intersecting) nature of the many forms of oppression perpetually active in our daily personal and public lives.

The theme of this year's class is **Decolonizing and Re:Visioning Education**. We hope to collectively rethink popular education, in the Americas and elsewhere, by analyzing its theory and practice in the context of colonial legacies and postcolonial reconstructions. We will do this by entering into dialogue with the key theorist of popular education (Paulo Freire) as well as popular education practitioners in Latin America (e.g., the MST movement in Brazil and IMDEC in Mexico). Popular education praxis will be challenged and enriched by Aboriginal knowledges and educational practices (Marie Battiste and others) as well post-colonial theory (Anai Loomba) and black radical thought and social movement practice (Robin Kelly). We are asking you to join us in this process of decolonizing our own thinking and acting, while drawing from a wide range of visions that could contribute to more diverse, dynamic, and relevant understandings and practices of popular education for social change.

This course is also an opportunity to reflect on one's own relationship to colonial history and ways of knowing, learning, and acting. Together throughout the course we will construct a time/space path tracing critical moments of personal and social transformation, learning and collective action. As much as a classroom environment permits we will use popular education and various forms of storytelling (images, music, theatre) in our explorations of theory and practice.

READING: Students are asked to acquire:

Battiste, Marie (ed.)

2000 *Reclaiming Indigenous Voice and Vision*. Vancouver: UBC Press.

Freire, Paulo

2000 *Pedagogy of Oppressed: 30th Anniversary Edition*. NY: Continuum Publishing.

Kane, Liam

2001 *Popular Education and Social Change in Latin America*. London: Latin America Bureau.

Kelley, Robin D.G.

2002 *Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press.

Loomba, Ania

2005 *Colonialism/Postcolonialism (2nd Edition)*. NY: Routledge.

COURSE OBJECTIVES INCLUDE:

- Participating, active listening and willingness to learn with and from peers, and contribute, throughout the course, questions and insights from our professional and personal experiences.
- Challenging ourselves as learners/educators within the class and beyond.
- Grounding ourselves in the key concepts of popular education theory (power, hegemony, dialogue, praxis).
- Analyzing the colonial legacies of popular education and revising its theory and practice in diasporic and Indigenous contexts;
- Critically examining underlying assumptions of popular education for social change (e.g. regarding race, class, gender, sexual orientation, human/environment relationships, etc.).
- Experimenting with different pedagogical practices (including an emphasis on storytelling)

REQUIREMENTS:

This is a 3 credit course. Students are expected to participate in weekly sessions. To facilitate this process, there will be three weekly assignments:

1. Reading the required texts for each session and active discussion in class;
2. A critical self-writing and praxis assignment to reflect on the weekly readings.
3. Short hand-written "structured criticisms" completed in class (done at the end of most classes) or participation in other forms of in-class evaluation;

Other requirements include:

1. Written completion of a short account of why you are here, due the second week of class;
2. A final paper on an area of popular education that engages some of the theories covered in this course as well as integrating your reflections from the critical self-writing and praxis assignments.

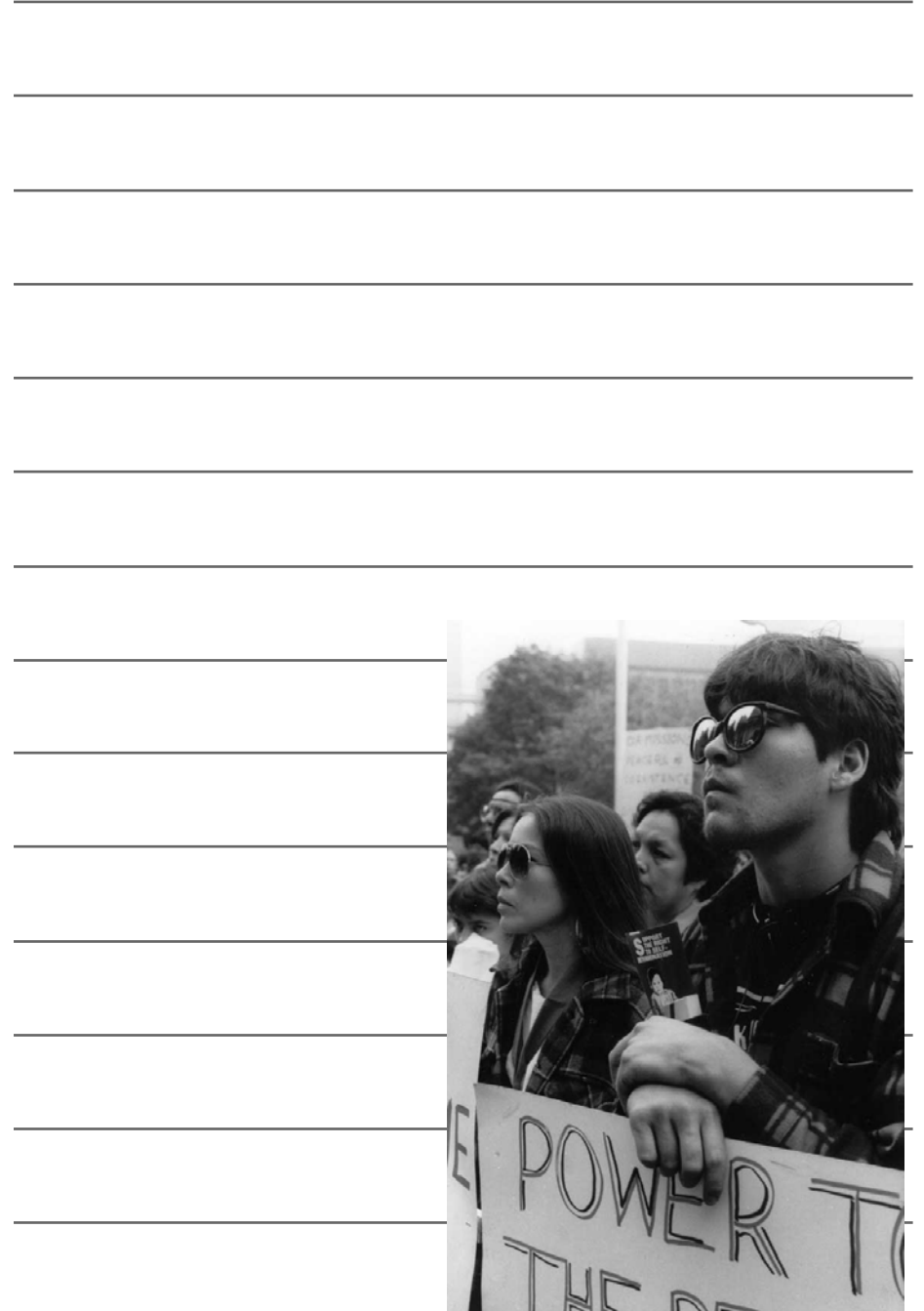
PREREQUISITES:

There are no prerequisites but the course is limited to 20 students per section to facilitate in-depth discussion and shared facilitation.

RELATION TO OTHER COURSES:

ENVS 6150 Popular Education for Social Change (Part I: Theory/Practice) is a prerequisite for: ENVS 6151 Popular Education for Social Change (Part II: Practice/Theory); ENVS 6140 Environmental Education. This course particularly complements the following: 5180 Interdisciplinary Social Analysis; 5073 New Social Movements; 6101 Feminist Practices; 6144 Action Learning; 6147 Environmental Studies and Postmodernity; 6143 Communication and Environmental Issues; 6349 Cultural Production.

PLEASE NOTE: Students who feel that there are extenuating circumstances which may interfere with the successful completion of the course requirements are strongly encouraged to discuss the matter with the Course Director as soon as possible. Students with physical, learning or psychiatric disabilities who require reasonable accommodation in teaching style or evaluation method should discuss this with the Course Director early in the term so that appropriate arrangements can be made.



1. September 13:

“I have a map in my head”**Where do we fit in time and space?*

We each bring unique histories to this course as well as our hopes, fears, and longings. In this first meeting, we will introduce the course and our intent to examine popular education within a postcolonial frame. More than spectators of these histories we are, as Brazilian theatre director Augusto Boal coined, *spectactors* in this history – both witness and

The starting point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as a product of the historical process to date, which has deposited in you an infinity of traces, without leaving an inventory.

Antonio Gramsci

Words have power to destroy and heal. When words are both true and kind, they can change our world.

Shunryu Suzuki

player, both shaped by and shaping the social-political-cultural forces at play. Where and how do we each fit into this picture? Are we content with our fit? What do we think of the picture into which we fit or not, as the case may be?



*see page 23 for session title sources as well as photograph details.

and history that we will cover. *Self-writing* suggests an emphasis on connecting your own thoughts, experience, emotions, values to some aspects within the readings. *Praxis* suggests an emphasis on how the theory that you choose to connect with can have transformative potential in the world, whether this is with your own self, your community, the world at large and so on. You can use the following questions as a guide for your writing:

Personal implications:

1. *What feelings did I have as I read?*
2. *How does this history/theory that I have just read affirm or alter my understanding of my self and my identity?*
3. *What is one critical question I would pose to the author?*

As an educator:

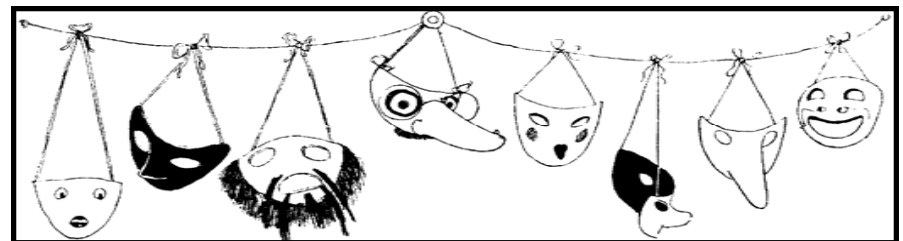
1. *How could I integrate these ideas into my practice?*
2. *What methodological approaches could I use with xxx to explore these ideas critically?*
3. *What new ways of knowing and learning does the reading offer to my practice?*

The first five of your reflections are to be submitted prior to Block Week on Thursday, October 18.

5. WRITING PROJECT (Due Fri, Dec. 7 — 2,000-4,000 words)

This writing project is an opportunity for you to further your critical thinking. Using all of the writing you have done for the course as research, you will problematize some aspect of learning/education. This paper could be an exploration of the use of popular education in a specific setting (such as a local community centre) or a broader movement such as popular education and the environmental movement.

OF SPECIAL NOTE: *There is a unique opportunity for those interested to help create a public event on Nov. 15 on the 200th anniversary of the abolition of slavery, creating visuals and anti-racist educational materials. This project could then be reflected upon in the final paper. The event will be sponsored by the Community Arts Program and will be co-organized by graduate students in both the Popular Education course and the Cultural Production Workshop on performance.*



EXPECTATIONS & EVALUATION

I. PARTICIPATION & READINGS

Weekly attendance and physical, vocal and aural participation is required. Participation in a class is about both your personal development and your contributions to the social and intellectual dynamic of the group. You are expected to do your best to complete the required readings for each session. These readings have been chosen to give you a theoretical grounding in popular education and related practices that both complement and challenge it.

2. STRUCTURED CRITICISMS (completed in class weekly)

A structured criticism is a dynamic way of evaluating something (a classroom situation, reading, event, experience, person, relationship, etc...). A structured criticism can include:

1. *What you connected with and how this insight is important for you or what helped you learn this in this particular class. (At least 3 examples.)*
2. *What you learned about the way you learn. (At least 1 example.)*
3. *What you would like to change to better fit you & your values. (At least 2 examples.)*

3. A STORY OF WHY YOU ARE HERE (Due Thurs., Sept. 20)

Tell a story of your journey to being a participant in this class. You can include personal history, critical questions, ideas about popular education or other practices and theories of critical education of which you have knowledge or experience. In particular, reflect on your own educational experiences, formal and non-formal, as learner and educator. Include questions, ideas, and/or concerns you may have around popular education for social change, as well as this year's theme of "decolonizing education." This exercise helps us get acquainted and get a sense of where we are starting out as a class. It also gives you an opportunity to make your own experience of learning and educating a subject of reflection. Suggested length: four pages, double-spaced, type-written (700-1000 words). And, for you enthusiastic storytellers, please try not to go over 1000 words. (There's only one course instructor and many of you — you can do the math.)

4. CRITICAL SELF-WRITING & PRAXIS EXERCISE

(completed weekly—250 to 500 words each)

You are expected to develop a series of "reflexions" on the readings. Each week you will have the opportunity to reflect systematically on the readings, with an emphasis on connecting your self to the theory

2. September 20:

"Don't Just Do Something, Stand There"

Can education ever be neutral?

A key tenet of popular education is that no education is neutral: it either supports the status quo or it challenges it. Yet there are many ways of understanding education, and this course invites us into dialogue with selected authors representing diverse standpoints regarding the colonial history of education, a postcolonial



re-imagining of education and what a decolonized popular education looks like. In this session we will introduce the five texts representing Indigenous epistemologies and practices, Latin American popular education theories/methodologies, African American thought and activism, postcolonial and diasporic theory and literature.

The oppressor does not want the mirror to reflect anything to the oppressed but its quicksilver surface. What process of change can activate a people that doesn't know who it is, nor from whence it comes? If it doesn't know who it is, how can it know what it deserves to become?

Eduardo Galeano

TO BE READ BY THIS CLASS: (60 pages)

Findlay, L.M.

2000 *Forward in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. ix-xiii.

Battiste, Marie

2000 *Introduction: Unfolding the Lessons of Colonization in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. xvi-xxx.

Shaul, Richard

2000 *Forward in Pedagogy of Oppressed: 30th Anniversary Edition* (Freire, Paulo). NY: Continuum Publishing; pp. 29-34.

Freire, Paulo

2000 *Preface in Pedagogy of Oppressed: 30th Anniversary Edition*. New York: Continuum Publishing; pp. 35-40.

Kane, Liam

2001 *Introduction in Popular Education and Social Change in Latin America*. London: Latin America Bureau; pp. 1-6.

Kelley, Robin D.G.

2002 *Preface in Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press; pp. ix-xii.

2002 *"When History Sleeps": A Beginning in Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press; pp. 1-12.

Loomba, Ania

2005 *Introduction in Colonialism/Postcolonialism* (2nd Edition). NY: Routledge; pp. 1-6.

3. September 27:

Education as the Practice of Freedom

Education for what and for whom?

While Paulo Freire is often considered the father of popular education, Indigenous peoples have long understood education as integral to life and all social/political, spiritual and cultural relations. Indigenous learning, as well as many other pedagogies, have also long recognized the intimate connection between lived experience, collective and individual critical reflection and learning/teaching. What kinds of learners/teachers have we been? How can we challenge and expand our own notions of education?

Teaching is a way of healing and a way of life.
Gregory Cajete



TO BE READ BY THIS CLASS: (66 pages)

Freire, Paulo

2000 *Chapter 1 & Chapter 2* in *Pedagogy of the Oppressed: 30th Anniversary Edition*. New York: Continuum Publishing; pp. 43-86.

Cajete, Gregory

2000 *Indigenous Knowledge: The Pueblo Metaphor of Indigenous Education in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vanc.: UBC Press; pp. 181-191.

Hingley, Ian

2000 *Transforming the Realities of Colonialism: Voyage of Self Discovery in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 101-111.

12. December 6:

Before the Balance, Tomorrow

Where do we go from here?

Where has our journey brought us? What does popular education for social change look like from this vantage, albeit merely a stop along a longer journey? How have we re-imagined ourselves and our histories of learning and teaching? Have we, in fact, practised a decolonizing pedagogy? What have been some of our achievements? And some of our contradictions? What do the roads ahead look like?

Before The Balance, Tomorrow

When the enthusiasm
of our time
is recounted
for those
yet to be born,
but who announce themselves
with a kinder face,
we will come out winners,
we who have suffered most.

To be ahead
of one's time
is to suffer much.

But it is beautiful to love the world
with the eyes
of those
still
to be born.

And splendid
to know oneself already victorious
when everything around
is still so cold, so dark.

Otto René Castillo



TO BE READ BY THIS CLASS: (51 pages)

Kane, Liam

2001 *Chapter 9 & Postscript* in *Popular Education and Social Change in Latin America*. London: Latin America Bureau; pp. 214-264.

11. November 29:

What If the Desert Were Ocean and the Earth Were Sky?

How is popular education being reshaped?

Popular education is explicit about its commitment to effecting social change and therefore is aimed at changing the world for the better. As praxis it does this through both theory and action. What is the legacy of popular education in Latin America?

What are the inevitable contradictions that need to be examined?

How is it being challenged by new movements and politics?

I have lived on a razors edge. So what if you fall off, I'd rather be doing something I really wanted to do. I'd walk it again.

Georgia O'Keefe



TO BE READ BY THIS CLASS: (103 pages)

Kane, Liam

2001 *Chapters 5, 6, 7 & 8 in Popular Education and Social Change in Latin America.* London: Latin America Bureau; pp. 111-213.

4. October 4:

“... a world made of stories.”

What would a decolonizing education look like?

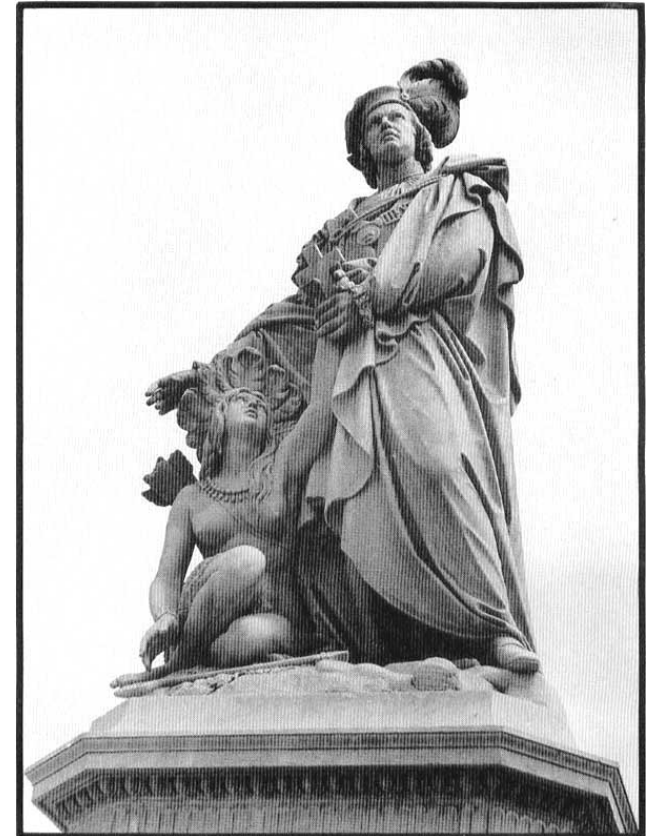
What is the obligation of emancipatory education to counter Eurocentric power relations and ways of knowing? In this session we plunge into dialogue with popular education theory and aboriginal ways of knowing, from both native and non-native perspectives.

Every teacher is always a pupil and every pupil is always a teacher.

Antonio Gramsci

Dialogue is the encounter between people, mediated by the world, in order to name the world. Hence, dialogue cannot occur between those who want to name the world and those who do not wish this naming - between those who deny other people the right to speak their word and those whose right to speak has been denied them. Those who have been denied their primordial right to speak their word must first reclaim this right and prevent the continuation of this dehumanizing aggression

*Paulo Freire,
Pedagogy of the Oppressed*



TO BE READ BY THIS CLASS: (145 pages)

Freire, Paulo

2000 *Chapter 3 & Chapter 4 in Pedagogy of the Oppressed: 30th Anniversary Edition.* New York: Continuum Publishing; pp. 87-183.

Battiste, Marie

2000 *Maintaining Aboriginal Identity, Language and Culture in Modern Society in Reclaiming Indigenous Voice and Vision* (Battiste, Marie — ed.). Vanc.: UBC Press; pp. 192-208.

Henderson, James (Sákéj) Youngblood

2000 *Ayukpachi: Empowering Aboriginal Thought in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 248-278.

5. October 11:

“...to change the order of the world.”

Are we perpetuating colonialism or creating a postcolonial world?

What is our shared colonial history and how does it shape the way we think, learn and act? In what ways are we now postcolonial subjects? How do Aboriginal and Eurocentric values collide in our current context?



All colonial people, both the colonizer and the colonized, have shared or collective views of the world embedded in their languages, stories, or narratives.

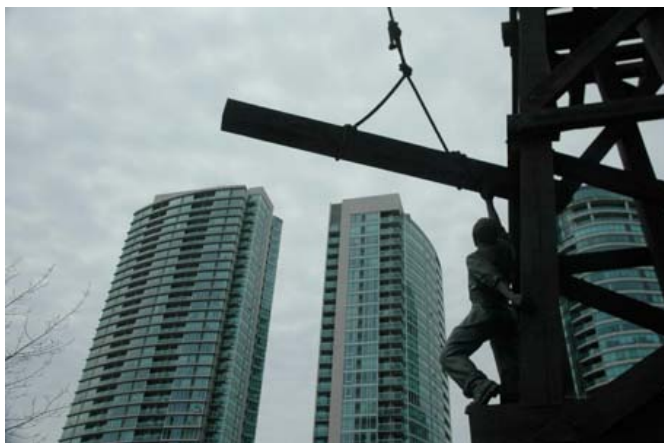
LeRoy Little Bear

Washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral.

Paulo Freire

To create a new culture does not only mean to make original discoveries on an individual basis. It also and especially means to critically popularize already discovered truths, make them, so to speak, social, therefore give them the consistency of basis for vital actions, make them coordinating elements of intellectual and social relevance.

Antonio Gramsci



TO BE READ BY THIS CLASS: (93 pages)

Loomba, Ania

2005 *Chapter 1 in Colonialism/Postcolonialism (2nd Edition)*. NY: Routledge; pp. 7-90.

Little Bear, Leroy

2000 *Jagged World Views Colliding in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 77-85.

10. November 22:

Winds of the People

What does the practice look like?

Though popular education was spoken and written of during the Paris Commune of 1871, today we use the term inspired by the context of Latin American theory and practice. We will look more closely at Latin American *educación popular* bringing to bear the decolonizing and re:visioning work we have done thus far.

If I can't dance then I don't want to be part of your revolution.

Emma Goldman

I merely took the energy it takes to pour and wrote some blues.

Duke Ellington



TO BE READ BY THIS CLASS: (127 pages)

Kane, Liam

2001 *Chapters 1, 2, 3 & 4 in Popular Education and Social Change in Latin America*. London: Latin America Bureau; pp. 7-110.

Smith, Linda Tuhiwai Te Rina

2000 *Kaupapa Maori Research in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 225-247.

9. November 15:

Not the Master's Tools

How do we liberate the "how"?

What does decolonizing look like? Having covered history and theory thus far, what are the methodological implications of a postcolonial critique and re:visioning of popular education?



Be passionately aware that you could be completely wrong.
dian marino

We were warned that Algebra was going to be really difficult, whereas Einstein was told that it was a hunt for a creature known as "X" and that when you caught it, it had to tell you its name.

Keith Johnstone

Nevertheless the fact remains that the desire to play is fundamentally the desire to be.

Jean Paul Sartre

The Arrivance: Commemorating Abolition

Public event of commemoration, popular education, and performance on the occasion of the 200th anniversary of the abolition of slavery (ACE- Proscenium Theatre).

TO BE READ BY THIS CLASS: (75 pages)

Kelley, Robin D.G.

2002 *Chapters 5, 6 & "When History Wakes": A New Beginning in Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press; pp. 135-198.

Poka Laenui (Hayden F. Burgess)

2000 *Processes of Decolonization in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 150-160.

6. October 18:

The bread that lasts

What are the ways we challenge radical politics?

Popular education both opens and creates spaces for dissident and counter-hegemonic narratives to be told. What do postcolonial narratives tell us about the history of racism, patriarchy and other systems of identity, oppression and resistance? How does emancipatory education articulate with so-called identity politics, 20th Century nationalisms, and the new and old forms of racism that yet abound?

The more we work with an awareness of our embeddedness in historical processes, the more possible it becomes to take carefully reasoned oppositional positions.

Ania Loomba



TO BE READ BY THIS CLASS: (120 pages)

Loomba, Ania

2005 *Chapter 2 & 1st part of Chapter 3 in Colonialism/Postcolonialism (2nd Edition)*. NY: Routledge; pp. 91-192.

Chamberlin, J. Edward

2000 *From Hand to Mouth: The Postcolonial Politics of Oral and Written Traditions in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 124-141.

7. November 1:**“...where barefoot has no name.”***What visions guide us?*

If popular education can be defined as praxis that resists unjust uses of power, then what would we consider as effective and just means by which this resistance can be effected? What vision, tactics and strategies of dissent, radical critique and change does postcolonial theory allow us to imagine? Who is it that does this imagining?



For we have built into all of us, old blueprints of expectation and response, old structures of oppression and these must be altered at the same time that we alter the living condition which are the result of those structures. For the master's tools will never dismantle the master's house. *Audre Lorde*

Hitherto philosophers have only interpreted the world, the point however is to change it. *Karl Marx*

For every complex problem there is a solution that is short, simple and wrong. *Anon*

It is a crime that I should have to use your language to tell you how I feel that you have taken mine from me *Shani Mootoo*

TO BE READ BY THIS CLASS: (76 pages)

Loomba, Ania

2005 *2nd part of Chapter 3 & Conclusion in Colonialism/Postcolonialism* (2nd Edition). NY: Routledge; pp. 192-228.

Kelley, Robin D.G.

2002 *Dreams of a New Land in Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press; pp. 13-35.

Smith, Graham Hingangaroa

2000 *Protecting and Respecting Indigenous Knowledge in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 209-224.

8. November 8:**The People Could Fly***How do we understand/embrace difference?*

To what extent are our imaginations colonized? How do we overcome the limits within which our imaginations have developed and in which they still find comfort? Emancipatory pedagogies are numerous and, while popular education serves as an umbrella term for this diversity of praxes, what does the common ground look like? As popular education, with its radical roots, has developed and migrated around the world, how has it integrated with other forms of emancipatory pedagogies, how has it changed and what has it overlooked or resisted?

It is only by risking our persons from one hour to another that we live at all. And often enough our faith beforehand in an uncertified result is the only thing that makes the result come true.

William James**TO BE READ BY THIS CLASS: (119 pages)**

Kelley, Robin D.G.

2002 *Chapters 2, 3 & 4 in Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press; pp. 36-134.

Henderson, James (Sákéj) Youngblood

2000 *Postcolonial Ghost Dancing: Diagnosing European Colonialism in Reclaiming Indigenous Voice and Vision* (Battiste, Marie - ed.). Vancouver: UBC Press; pp. 57-76.