EXPLORING GLOBAL LITERACIES: PLAYFUL PROVOCATIONS FOR CONNECTING, RESISTING, AND INSPIRING SOCIAL ACTION

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ABSTRACT: This multivoiced paper explores the diversity of forms and uses of literacies across cultures, languages and technologies. Rather than offering a unified theoretical proposal, it provides practical illustrations of the potential of global literacies as action through a range of genres produced by literacy educators located in different parts of the world. We hope that teachers and teacher educators in different places and institutions might find these short pieces generative in fostering critical conversations about language and power with their colleagues and students. We situate the concept of global literacies as integral to

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young people's engagement as emerging citizens and as necessarily connected to local literacies.

Keywords: global literacies; transnational literacies; critical multiliteracies; peacemaking literacies; glocality.

Introduction

This multivocal paper explores global literacies through a transnational collaboration amongst language and literacy scholars across the Global South and North (Brazil, Colombia, United States, and Australia). Based on our scholarship, we developed performative pieces drawn from autobiography, research, and the multiple positionalities (e.g., mother-scholar, transnational scholar, peace educator, scholar-activist) occupied by each member of the research team. The resulting textual assemblage exemplifies and explores themes of multiliteracies, language and power, criticality, and globality through a range of genres — personal narrative, manifesto, play script, letter, and reflection.

We are part of a group of researchers who initially came together face to face and online at a conference celebrating the centenary Paulo Freire's birth (Education and Social Justice Across Borders: Celebrating 100 years of Paulo Freire). This paper emerged from our Zoom conversations, where we shared our drafts. Barbara, Joel, and Mel are located in Adelaide, Australia and Denise in Melbourne, Australia. Becky and Miriam are in Saint Louis, Missouri, United States, Gabriel is in Brazil, Lina is in Barranquilla, Colombia, and Luzkarime is in Monteria, Colombia. Our aim was to consider global literacies as a generative concept to explore in conversation. We saw this as an opportunity to provide creative and playful accounts of our own understandings and positionings. We are connected to these activist modes of writing in different ways to traditional academic forms, seeking to avoid disembodiment, separation from family, ancestrality, politics, community, and cosmology.

Because thinking and acting as critical global citizens require multiple ways of taking action through modes of meaning, we play with a range of styles that might also stand as examples of social action. Likewise, we invite readers to extend the horizon of meanings by contributing critique, reflection, problematization, and possibilities for transformation in multiliteracies pedagogy. Therefore, rather than proposing a unified model of global literacies, the textual mosaic here serves as a provocation for readers to consider questions such as:

- In what ways is social action provoked in/through/with the genre represented?
- What are our stories of recognizing and valuing *a diversity of literacy practices and multilingualisms* in ourselves and others?
- What is our *relationship to our own students* as mobile global citizens?
- How do we describe, interpret, and explain the accumulation of meanings across time, language, space, and context?
- In what ways are literacies at our sites of research/teaching glocal?
- What are the complexities of arriving at shared understandings about global literacies while working on different continents?

We have used footnotes in some places to avoid breaking up text that is creative or performative. These provide information sufficient to locate the complete reference in the bibliography, and complementary information, such as the names of book illustrators.

At the heart of global literacies is a commitment to understanding the entanglements of languages and literacies, transnational spaces, identities, and the multiple modes of meaning taking place in uneven global processes. Each textual performance

below represents a different angle on global literacies meant to provoke critical conversations, responses, and social actions. For example, Trigos-Carrillo reflects on how global literacy should raise concerns about the inequality of access to literacy education and echnological resources, as well as the diverse ways to engage with literacy practices in local communities as a response to global issues. Windle and Nascimento contextualise an example of a historically powerful genre, the open letter, to challenge the role of language and literacies as racist creations. In the third piece, Jorge problematizes issues of identity development and the transnational condition of students and scholars who experience a constant in-betweenness while making sense of multiple languages and transnational contexts. Chapman and Baak also use letter writing to engage in meaningful reflection with their children about the role of children's literature in reaffirming identity and representation. Finally, Calle-Diaz and Rogers present a fifth piece around the role of family literacies in peacemaking efforts. They do this through a play script, using the voices of diverse characters from children's storybooks centering peacemaking and social justice. Together, this multi-genre, multivocal mosaic moves beyond grand claims and normative theorisations of global literacies to show what they look like in action.

Below, Lina asks us to consider which languages and literacies we allow and value in our classrooms. While we often think of literacy as a universal good to be spread as far as possible, there are multiple uses of literacy that can be harmful and ignore local context. For example, when students are not able to use their home language, both in learning and socialising, they are limited in the opportunities available to them.

Literacies across languages and knowledges

Lina Trigos-Carrillo

When proposing and using extensive concepts such as global literacy, we, as teachers and researchers, should be cautious about the risks of oversimplifying complex social phenomena under one concept. Even though we are highly interconnected through technology, the "global village" has many shades and variations. Unfortunately, "the new technology revolution is neither global nor cross-cultural. It is primarily produced and shaped by powerful corporations and institutions from Europe and North America, with various collaborators across the world" (Srinivasan, 2017, p. 1). For example, during the COVID-19 pandemic, "many students [did] not have the necessary access to supportive technologies which [made] it harder to maximize the potentials of learning technology during school closures" (Onyema et al., 2020, p. 108). In Colombia, while some students, mainly in private schools, had internet access and laptops or tablets at home, other students, mostly in rural areas, had to learn from handouts and messages on old cell phones. This illustrates that a comprehension of how technology works should include an understanding of the inequalities in the production, transference, and access to technology. When teachers plan to include global literacies in the classroom, they should consider how, for example, students access and use technology, not only in the classroom but in their homes and communities as well. It is also important for students to understand how other children and youth use technology in different parts of the world to create awareness among them.

In addition to this, the notion of global literacies implies a recognition of the inequalities in the flow of knowledge that these dynamics produce. Knowledge is not abstract and delocalized; it is situated and historical (Trigos-Carrillo; Rogers, 2023). It is produced and distributed from the center to the periphery (Mignolo, 2009). That means that what counts as global knowledge

has been produced somewhere by someone, usually in geographical locations with more political and economic power. Knowledge also comes with worldviews or ways of knowing and being (Trigos-Carrillo; Rogers, 2023). While Western worldviews are widely reproduced, other worldviews (and, thus, cultures and knowledges) are less visible. For instance, the concept of wellness is widely reproduced around the world, while the concept of *Buen Vivir* (or good living), which comes from an indigenous epistemology and a communitarian paradigm based on the culture of life toward a daily understanding that everything in the world is interconnected (Huanacuni, 2010), is not commonly shared. In contrast to Western and liberal approaches to wellness, *Buen Vivir* works towards harmony and balance within the communities and with their surroundings, securing social justice and cultural sustainability (Houtart, 2011). Therefore, when using global literacy, we should be concerned about the worldviews that are privileged in our understanding of social reality and what worldviews are invisible in our practice and curriculum.

Literacy is an unalienable human right, global literacy reminds us. However, the opportunities to become literate vary depending on economic opportunities, gender, religion, and access to education, among others. Further questions about literacy should include: What languages are people literate in? For what purposes? At the expense of what identities? Across the globe, some communities speak native languages but should develop literacy practices in other dominant languages to formally educate themselves or to do business. In these linguistic transactions, young people are more prone to lose their cultural identity and their native language. For example, in the first enslaved town in the Americas, San Basilio de Palenque (founded in the 16th century and declared a cultural and immaterial patrimony of humanity in 2005), in Colombia, local people developed a Creole language, *Palenquero*, which has a Spanish lexical base with the influence of African languages such as Kikongo and Kimbundu.

In the 2020s, the town has nearly 4200 inhabitants, while other 2000 live in other cities, but only 46% of the population are active speakers of the language (Ministerio de Cultura, 2022). Many native people have lost the language because they had to move to other cities for economic reasons, because *Palenquero* speakers have been stigmatized, or because school in Colombia is taught in Spanish. Very few texts have been written in *Palenquero*, but the language preserves millenary history and the culture of the community.

These local cases invite us to interrogate the place of global literacy in our teaching and research. We will be globally literate when we delve deeper into the nuances of how the world works in different places and how literacy serves distinct social functions around the globe. Then, we may start to understand that difference goes beyond broad social and cultural categories; difference is better understood in the small interactions, embodiments, discourses, ideas, imaginations, and actions of people in specific places. Many of these differences may live together in our classrooms.

In the next piece, we discuss a particular literacy practice that is historically connected to active citizenship – the open letter. This reminds us as teachers of the power of letters, including the joint construction of an open letter, as a way of negotiating and consensus building in the classroom and beyond. Collecting and sharing such public letters, including historical examples, offers a pathway to building global literacies with our students.

Language is a racist creation, but also a way in which we recreate daily struggles against racism

Gabriel & Joel

Here we contextualise an example of a historically powerful way of doing things with words (Austin, 1975), the open letter.

The open letter is a literacy practice that makes grievances and demands public, draws in a collectivity of authors, and moves arguments made in one place to others. Gabriel did most of the drafting, and Joel translated a letter resulting from the First International Conference on Language Studies and Racism held in December 2022 in the Brazilian city of Ilhéus. Both were participants in the conference. This letter sought to circulate agendas that coalesced in the meeting and, in so doing, to contribute to the enactment of such agendas (see, also, Nascimento; Windle, 2021).

The letter's first task was to locate language and race in the terrain of politics:

> Brazil is going through one of the largest institutional crises in its history. Bolsonarism became a force that emerged from the polls, with a supposedly democratic face, but it was emboldened by the coup against former President Dilma and the unjust and illegal arrest of former President Lula. All of these factors encouraged and were encouraged by a historical racism that, in Brazil, has linguistic foundations.

The letter's second task was to locate its contribution within the historical task of resistance:

> Brazil is a country of continental dimensions, whose historical and racial nuances have contributed to keeping the Black population as a theme or intellectual discourse rarely connected with the body-politics of Black lives that still exist in Brazilian society and that, for centuries, were organized in *quilombamentos* [maroon communities], guerrillas, secret societies, sisterhoods, strikes, pro-independence movements and religions of African origin. All of these movements were crucial to consolidate a multifaceted linguistic resistance, through forms of linguistic transmission in which body-politics consists of, beyond the norms and assumptions of language as mere linguistic norms, African ancestry in orality, in the body and in the linguistic politics exercised by Black people when resisting.

By foregrounding linguistic agency as part of practices of resistance, the letter aligned itself with these and offered a relationship of continuity in intent and as a strategic intervention into political and academic fields. Re-contextualising the themes brought out in the letter here enacts another step in this task.

The letter, continuing in a historicising tone, points to the present moment of increased institutional access to higher education for Black Brazilians through affirmative access policies, at the same time as community literacies and multilingualisms remain excluded. Key to this exclusion is a dichotomy between "foreign" European languages to be learned at school and a fictitious national Portuguese monolingualism:

> The languages chosen for linguistic transmission and formal schooling stem from the colonizer's monolingualism and not from the ancestral multilingualism of peoples who were enslaved and decimated. In our schools, we still study Portuguese, English or Spanish, European mother tongues, as monolingual foreign languages and not as languages that have been nativized, Africanized or appropriated by traditional indigenous peoples. African languages, which contributed to Pretoguês (Black Portuguese), the great technology of the Black African people and their descendants when speaking Portuguese, are cruelly made invisible, even in universities.

This excerpt alludes to the recognition of the distinctive Portuguese created by Black speakers in Brazil by the term *Pretoguês*, coined by Black feminist activist Lélia Gonzalez (Gonzalez, 2020). By contrast, social and scholastic norms have valued European linguistic varieties, particularly in written forms, alongside a set of racialised identities:

> Languages like English remain taught to a White or Whitened target audience, in which Black people remain read as languageless or incapable speaking-listening subjects. The Spanish language, always guided by a Eurocentric vision, remains silenced in Brazil by

> a language policy contrary to regional strengthening in Latin America. The Portuguese language, in turn, remains taught in accordance with the idea that European Portuguese prevailed, thus erasing a teaching more connected to the students' own Portuguese. What we call pretoguês (Black Portuguese) is, in addition to the idea of a set of norms that, in general, give rise to what is called language, a set of speech practices based on African languages such as the Bantu languages, the West African languages and the technologies of speech used by enslaved people who were forcibly brought to Brazil for centuries.

Scholarship in Brazilian linguistics contributes to this situation, both intellectually and in forms of organisation such as selection procedures for postgraduate courses (which include foreign language examinations), and in the practices of professional associations. There is an urgent need for change in these organisational spaces, in which we, as teachers and researchers, play important roles as gate keepers or gate openers. Gates need to be opened to bodies and linguistic practices in ways that institutionalise recognition of multilingual linguistic practices.

The letter calls for a positioning of speech and bodies against the colonialism of linguistic thought that perpetuates racism, and finishes by again locating itself within a history of doing things with words in order to constantly recreate daily struggles against racism: "This letter, far from being an end unto itself, is a call to continuity...With this, we do not seek a solution but pathways and possibilities to constantly disturb disciplinary academic knowledge and to search for political sources of Afro-Indigenous popular resistance".

Many of our students have moved between countries and continue to transit to maintain connections to multiple places, as the following observations by Miriam illustrate. The challenges for our students include deciding which languages and literacies to deploy in different situations of everyday life and schooling. Such

decisions are highly emotionally charged and speak to feelings of belonging that influence learning and classroom relationships.

Global literacies for understanding transnational lives

Miriam Jorge

The oversimplification of what it means to be a language learner, emergent bilingual, international scholar, or student led me to reflect upon what is not asked and not said about the condition of being in the constant in-betweenness caused by what I call the transnational condition.

I chose the word condition inspired by Teixeira's 2007 paper on the teacher's condition. Exploring its etymology, Teixeira approaches the word *condition* as "what founds or what creates (what gives rise, what establishes)" and also "a state, a set of realities or a situation of a man in social life". To understand the transnational condition, it is important to understand the condition of being in an objective reality, such as living in a different country or speaking a different language, without erasing subjective perceptions, expectations, and interpretations. It is in the entanglements of the objective realities and the subjectivities of individuals that the transnational condition is brought into existence.

Global literacies should include ways to approach the transnational condition of individuals considering the complexities of being and doing in a constant effort to transit a dynamic state of in-betweenness: being between languages, cultures, landscapes, economies, politics, place, faith, and more. The transnational individual is affected by more than being in a different territory, as their multiple identities and sense of belongingness are rooted in different spaces, movements, faith, values, and views.

One example is the case of spaces and places. A school, a campus, or a neighborhood may, at first sight, look the same to domestic or transnational observers. However, these spaces allow

multiple readings and experiences, narratives framed around process of knowing the place from a transnational condition. The creation of a place, or the transformation of spaces into places, demands a process that starts with the defamiliarisation or "stranging" the spaces from where we think, feel, and speak. We may believe we know a place, a language, an institution very well. However, the transnational condition challenges the perception that a school is a school everywhere. To the migrant student, the international scholar, a school is what the subject used to think a school was, what it was expected to be and what it is being as a result of experience.

What is seen or unseen, and what is afforded or constrained by the transnational condition? What lenses mediate the acquaintances with the space? What roles do bodies, languages, and histories play in navigating spaces from a transnational position?

The following letter is jointly composed by two mothers reflecting on the kinds of books their young children need in order to affirm their identities. It shows the importance of teachers carefully selecting a diverse range of literature for classroom libraries. Often we don't know about the complex family histories of our students, the other lives they live or have lived before going through the school gates.

We are our families' librarians

Denise Chapman and Melanie Baak

A letter to our children[2]

Dear Julia, Ella, Akon, Achol and Yuew,

We are living in this colonised country currently known as Australia. This was and has been Black land for as long as people

2 We were inspired by James Baldwin's "A Letter to My Nephew" (1962) and Maya Angelou's "Letter to My Daughter" (2008)

have lived here. And yet, this Black history has been intentionally erased and hidden. But you have all become a new and different part of the Black identity of this country, and we want to envelop you in Black knowledges and ways of being, representing literacies we curated both globally and locally.

Julia and Ella, you have come here as young children, seedlings from the USA's South, wrapped in roots deep in Virginia's African American community dating back to the 1600s.

Your Daddy's heritage from Australia and Scotland lends you white privilege, while Mama's Gullah community connections of South Carolina's low country adorn you with sweetgrass baskets and Black trickster tales to guide you through troubles.

Akon, Achol and Yuew, while you were born in Australia, your lineages grow from the Patek people of Dinka-speaking South Sudan and from England, Poland and Russia. With a Mum who has grown up in Australia with white privilege but with migrant and refugee histories and a Dad for whom a knowledge of his own Blackness was only found on his arrival in Australia, just 10 years or so before you were born.

Your Blackness is just one part of the complexity of who you all are as humans, and yet, in Australia, this is the first way in which the world will read your body.

You cannot control this reading, but you can grow to understand it. While our beginnings as Denise and Mel are so different, we have become friends as we've both realised our shared experience as mothers raising Black children in Australia. In sharing many conversations we've shared so many stories, one of which we now want to share with you.

> *Whose story is present in the dominant library and in schools?*
> *It's the story of whiteness and white domination.*
> *The global circulation of Blackness - in every time and every space -*
> *Blackness is read as other, as deficit, as dangerous.*
> *Those are the stories that are out there. How do you counter it?*

Bringing in 101 books for our kids that aren't offered in schools

A young person told me -
I found a book in my school library.
'Growing up African in Australia'.
I took it as a parting gift
it's the only time in 13 years of schooling
I ever found a book that spoke to me. So I stole it.

it is through words that we create a safe space
that's what books do
you open up a book
you are reading to your child
and you're enveloping them in this imaginary
this different space
a creating of what can be possible.
Through books and storying we can create a featherbed of resistance[3]
Resistance and resilience for our kids
But shifting the hegemonic discourse of whiteness

Through these shared readings
we're trying to build layer upon layer of armour,
so that when one gets pricked, there's still another layer.
Can we make enough layers of armour
that these needles never get to our child at the core?

Sometimes when I'm with the ladies for a good while storying
it does feel like I'm enveloped in this blackness
it's ethereal, it's spiritual, it's really a strange, but exciting space
every now and then something like a needle hits you
it's almost like the armor fails in that space and crumbles away,
but you're still going, you still can feel it.
In my family, when I go home, that's when I can repair the armour

3 Hurston, 1990.

When we read that book, that book 'I love my hair!' AND Happy to be Nappy
there's a certain joy that comes
at least for me.

For me it's a very different emotion
because that blackness doesn't represent the history of my kids.
For me as a white woman, it feels kind of performative
exposing them to stories that normalise their hair
But then there's no stories that normalize the history of their hair

so those book comes from an African American
they're talking about the rows of cotton, and lovin' hair dat's nappy
these references to histories within the US context
that doesn't represent the Dinka histories, the ways of being
the metaphoric languaging that is happening
the Blackness platformed as opposed to Blackness performed.

Whose Blackness is it?
When getting these books
Where do I get the books?
Who are the authors of the books?
I don't have a single children's picture book that is not US or UK centric in its Blackness
Afrodiasporic identities are local to that place.
But the books don't represent the diversity of localities and identities.

when you sit and read a book beside your children
you can interpret them for local context.
I make connections that localise the context.
Like a spiders web
it's not a singular thread of the African diasporic identity from the continent to Australia
it's a complex web of global connections.

how that word gets read and interpreted
at a particular point

DOI: http://dx.doi.org/10.22409/cadletrasuff.v35i69.63907
ISSN: 2447-4207

for a particular family
for a particular child
through a particular lens.
How does the light shine on that web,
in that way,
in that moment
for that child.

that's why as mothers we curate our family's library

we are also the writers of the stories for our children
the personalized writer of those stories
stories beyond the text
And that's what teachers don't have.
They don't have the stories beyond the text.
They've only got the text and what it tells them.
This poetic letter sings as it seeks,
seeks like parched plant roots
reaching for water, seeks
to broker literacies[4]
literacies of resistance[5]*, seeks*
a centring, a multiple ways of knowing[6]*, seeks*
radical futures [7]*, seeks*
an unsettling[8]*, seeks*
more of US,[9]
a global us
global literacies of blackness

4 Purcell-Gates, 2017.
5 Young et al., 2018.
6 Muhammad; Haddix, 2016.
7 Acosta et al., 2022.
8 Wynter, 2003.
9 Greene, 2016.

is a jazz way of being[10]
is a blues epistemology[11]
a call and response praxis
weaving together those stories beyond the text
'round our children
so their imaginations can fly free

with love

Still thinking about the books we make available to our students, we now turn to the affordances of a theatrical script that script draws on a diverse range of children's literature. Imagine laying out all of the books in your classroom and making up a scenario where the characters interact with each other about complex matters, such as peacemaking!

Within Families and across the Globe: Staging Peacemaking Literacies

Luzkarime Calle-Díaz, Institución Educativa El Recuerdo, Rebecca Rogers, University of Missouri-St. Louis

This research-based short play focuses on the entanglements of family multiliteracies and peacemaking, as represented in children's literature[12]. Lines in the play are drawn from characters and themes in the children's books we studied for research

10 Mckittrick, 2016.

11 Woods, 1998.

12 This research is drawn from our analysis of the *Jane Addams Children's Book Award* (*JACBA*) from 2015-2021 (Rogers, R., Calle-Díaz, L., Vasser-Elong, J. (2023). Family literacies as peacemaking: Representations in children's literature. *Journal of Early Childhood Literacy*, 1-26). In this study, we use tools from Systemic Functional Linguistics to analyse family-centric episodes of peacemaking through literacies in this book collection. This play is an invitational (re)presentation of this research meant to be used to bring peacemaking education with teachers and students to life.

and teaching purposes (Rogers, Calle-Díaz, Elong, 2023). Our translation of findings illustrates the textual, ideational, and interpersonal dimensions of families engaged in peacemaking. The footnotes provide references which invite teacher educators, teachers, and students to read the original children's literature, related scholarship, and seek out knowledges that reside at the margins of our vision. The accompanying artwork is created by artist Andrea Henry Tharian.

Characters

Julian[13]: An Afro-Latinx young person living in New York.[14]

Maya: A Black girl who has questions about her racial identity.[15]

Silvia: The daughter of a Mexican family who organized friends, parents, and coworkers to create a group called Parents' Association of Mexican American children.[16]

Saya: A girl whose family was forced to flee Haiti because of the climate catastrophe. They live in an urban center in the United States.[17]

13 We have chosen the characters on this stage based on our reading of the *JACBA* collection (2015-2021). In this play, the characters have stepped out of the pages of the book and onto a stage so we can imagine global peacemaking in a new scene. This 'stepping outside of the book' is an interpretive process both in the written script of the play and in the artwork. The character's lines are quotations from the children's books, adapted for this play. The artwork is based on the written description of the characters in this play and represent their transformation as they work together for global peacemaking.

14 *Julian is a Mermaid*, written by Jessica Love, illustrated by Jessica Love. Candlewick Press. 2018.

15 *Black is a Rainbow Color*, written by Angela Joy, illustrated by Ekua Holmes. Roaring Brook Press. 2020. The name of the character was assigned by us for this play.

16 *Separate is Never Equal*, written by Duncan Tonatiuh, illustrated by Duncan Tonatiuh. Abrams Books for Young Readers. 2014.

17 *Mama's Nightingale: The Story of Immigration and Separation*, written by Edwidge Danticat, illustrated by Leslie Staub. Penguin Group. 2015.

Annet: A non-Jewish young girl who gathers supplies and organizes a plan with community members to help a Jewish family escape to freedom during WWII[18].

Belle: A young girl whose family comes from Haiti.[19]

Waaseyaa: An Ojibwe girl joined in spirit by elders and tribal members to defend their land against the Dakota Access Pipeline.[20]

Dorila: A girl from the Wayuu Indigenous community in Colombia who suffers from starvation and thirst because their water source has been impacted by a mining company.

SCENE I

June 2[21], present day. Eight children, from different racial, linguistic, geographical, and gendered backgrounds are on the same stage in a staggered row and the one speaking has the spotlight on them. They stand on a stage whose floor is the Earth (particularly North America) made flat by globalization, vast inequities in wealth, systemic violence, ongoing military interventions, and climate catastrophes caused by fast capitalism and greed. It is a stage set in the United States which often fails to see itself as international yet whose economic, social, and political power exerted through neoliberalism causes the erasure of local literacies around the world. There is a visible center to the flat, linear stage.

Julián: "[22]Abuela, did you see the mermaids?"

Maya: "Why is there no Black in rainbows?"

Sylvia: "Why do I have to go to the Mexican school?... Is it because we have brown skin ... and our last name is Mendez?"

Saya: "What kind of papers does mama need?"

18 *The Whispering Town*, written by Jennifer Elvgren, illustrated by Fabio Santomauro. Kar-ben Publishing. 2014.

19 *Freedom Soup*, written by Tami Charles, illustrated by Jacqueline Alcantara. Candlewick Press. 2019.

20 *We are the Water Protectors*, written by Carole Lindstrom, illustrated by Michaela Goade. Roaring Brook Press. 2020. Name was assigned by us for this play.

21 June 2nd was the day dedicated to Mothers Day for Peace which was/is celebrated around the world to protest the presence of military interventions and wars and, instead, engage in peacemaking.

22 The quotations signify lines spoken by the characters in the books.

Annet: "What if people stood in the doorway and guided our friends to the boat?"

Belle: "No soup for New Year's?... And then what happened?"

Waaseyaa: "Who came before us?"

Narrator: Questions that arise within families, across time and context, provoke awareness, action, and the creation of literacies. When sustained across generations, these practices create patterns of peacemaking that are deeply personal and have social impacts. Just as trauma and violence are inherited, so too, can peace be passed on from one generation to the next.

SCENE II

Continuous Present Day[23]*. Light shines on each child who stands and reflects on the question posed within their family that provoked consciousness and peacemaking literacies. Light slowly transitions across children, rather than fading to black. Behind them, we begin to see other people appear. The children speak and look directly at us in the audience, as educators.*

Julián: My abuela knew I loved mermaids. I wanted to be one. She encouraged me to represent myself through dress, movement, actions and to join the mermaid parade. She understood. Why can't you understand?

Maya: My mother created a playlist of music written by Black songwriters so I could see and hear myself. I could learn from my ancestors and our culture: "Black are the branches that carry my name: weaving, wrapping, lifting, laughing, hoping, grasping, quiet, strong. Our color is Black." Why are black folks all over the world still victims of systemic racism, linguistic profiling, and poverty? When will we recognize Black Lives Matter at Schools? Why don't you care?

Sylvia: I was born in the United States. I am "American." ¿No *somos todes Americanes?* South, Central, and North Americans. My father was born in Mexico. They told us we couldn't be in an all-white school. We had to go to the Mexican school instead. No books, no playground. My father and my mother taught me I can make my voice heard. We can make a change: ¿no sabes que por *eso luchamos?*

23 The continuous present is informed by ancestral knowledge and vision of the present shaped by the future.

Saya: My father told me I could write a letter to stop my mom's detention. And so, I did. The news came home. They wanted to interview me. My mom finally got the right papers, but they did not change the immigration system. Why do we need these papers?

Narrator: Listening to music, writing letters, organizing people, and representing self through dress and movement are local literacies used as families work together to better their social conditions. They are created within families, infused with locality and identity. Yet, they travel globally. They are key to families' memory construction and restoration. Family literacies can therefore become central in the search for communal, local, and global peacebuilding.

Annet: My parents showed me solidarity in action. The Jews, they are not the enemy. I helped organize my community to protect them, to feed them. We used our whispers to draw the path to their freedom. Have you ever taken YOUR freedom for granted?

Belle: Every New Year, Ti Gran's kitchen would fill with the smell of "freedom soup". Freedom you said? (*Looking at the previous character).* We didn't have freedom back then. My ancestors had to fight for it. The free were the only ones who could have soup for New Year.

As Ti Gran taught me the recipe, we danced, we smelled, we celebrated. (*Character is swaying to music playing in the background).*

I learned about our revolution as I learned about our music, our food, our traditions. With every ingredient, the garlicky herbs, the epis, I regained my identity, a sense of pride for my people and a reminiscence for Ti Gran's island. My island. What is your family's history with coloniality?

Waaseyaa: My people have also refused erasure. Water is life, Nokomis told me. Water is what connects us to our ancestors, the ones who came before us. And with them, with their drums and their chants, we learned to stand up. We learned to resist. We stand to protect our water. What are you doing to protect our water?

Dorila: We are the Wayuu. We have inhabited this land for centuries. Now we share it with a mining company. And they've decided to deviate our river. ¿Dónde está nuestra agua? ¿A dónde fue nuestro río? ¿Puedes ayudarnos a recuperarlo?

Narrator: Across time and place, families draw on ancestral knowledge, traditions, and literacies to refuse erasure, protect nature, and build community to support collective well-being. Educators with intersectional privileges realize the importance of working in solidarity with families to center endogenous knowledge in literacy teaching. As families and educators join together, we might see changes in the flows of knowledge. They can become more balanced and the narratives of Black, Indigenous, People of Color, queer, immigrant and refugee families from the Global South can help design the global stage.

As the narrator speaks, the global stage on which the characters stand becomes less flat and more round as local peacemaking practices within families are made visible. The Earth has rotated and the stage is on South America and Africa. Another light shines and we see that the entire time there have been additional families working for peace in the dark. One by one local scenes light up.

SCENE III

Continuous Present Day. The children stand together on a circular stage that is rotating slowly in a dynamic way to emphasize situated, family driven practices that are interconnected with mutuality. They have been joined by their ancestors, parents, chosen kin, extended family, and future descendants. Light shines on multiple families at once, from different directions, highlighting the intersecting nature of peacemaking practices within families.

Grandmother and granddaughter in the kitchen draw on recipes to cook.

They also dance.

Father, daughter, granddaughter collaboratively write a letter together on an open access platform.

Several generations of Dorila's family join together to sit-in, holding hands

to protect a river that is being deviated for mining purposes in

the north of Colombia.

Fathers, sons, and brothers in a war zone and Department of Defense lie down their guns.

Narrator: Literacies within families used for peacemaking are extremely local – taking place within kitchens, neighborhoods,

and communities. These situated practices intersect with global peacemaking pertaining to women's rights, civil rights, interrupting environmental catastrophes, and eliminating slavery, genocide, and colonialism. The children and youth can teach us to recognize the liberating potential for criticality in literacies, even as they emerge within the Global North.

How will WE work together with families to design new futures?

Conclusion

In order to think about global literacies, we must also find spaces in which we can practice and share them. For our collective, this has included creatively playing with and reflecting on classic literary genres. Our playfulness has involved intercultural and multilingual collaborations, mediated by online connections and a shared commitment to using texts as tools of social change. It is through the critical, reflective and creative production and circulation of texts as social action that we can situate ourselves as citizens, indeed, as Freire invites, as cultural workers.

By practicing, and inviting our students to practice similar forms of textual production and performance that cherish and reach beyond local identities and languages, we can better understand who our students are, what languages they speak, and what knowledges they bring. Global literacies, as practiced here, fundamentally involve writing creatively in order to bring different worlds to life and into contact. There is not one global literacy, but rather practices amongst which we must choose carefully, and which we must resignify and redesign, following the principles of the pedagogy of multiliteracies as laid out over 30 years ago. By choosing practices that involve collaboration, negotiation, recognition and self-affirmation, we are helping to build new social formations that make connections across settings and identities, without erasing these.

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DOI: http://dx.doi.org/10.22409/cadletrasuff.v35i69.63907
ISSN: 2447-4207

EXPLORANDO LETRAMENTOS GLOBAIS: PROVOCAÇÕES LÚDICAS PARA CONECTAR, RESISTIR E INSPIRAR AÇÃO SOCIAL

RESUMO: Este artigo plurivocal explora a diversidade de formas e usos de letramentos entre culturas, línguas e tecnologias. Em vez de oferecer uma proposta teórica unificada, ele fornece ilustrações práticas do potencial de letramentos globais tidos como ação social, por meio de uma variedade de gêneros, produzidos por educadores localizados em diferentes partes do mundo. Esperamos que professores e formadores de professores em diferentes lugares e instituições possam se servir dos pequenos textos aqui reunidos para promover conversas críticas sobre linguagem e poder com seus colegas e alunos. Situamos o conceito de letramentos globais como parte integrante do engajamento dos jovens como cidadãos emergentes e como necessariamente conectado aos letramentos locais.

Palavras-chave: letramentos globais; letramentos transnacionais; multiletramentos críticos; letramentos de paz; glocalidade.