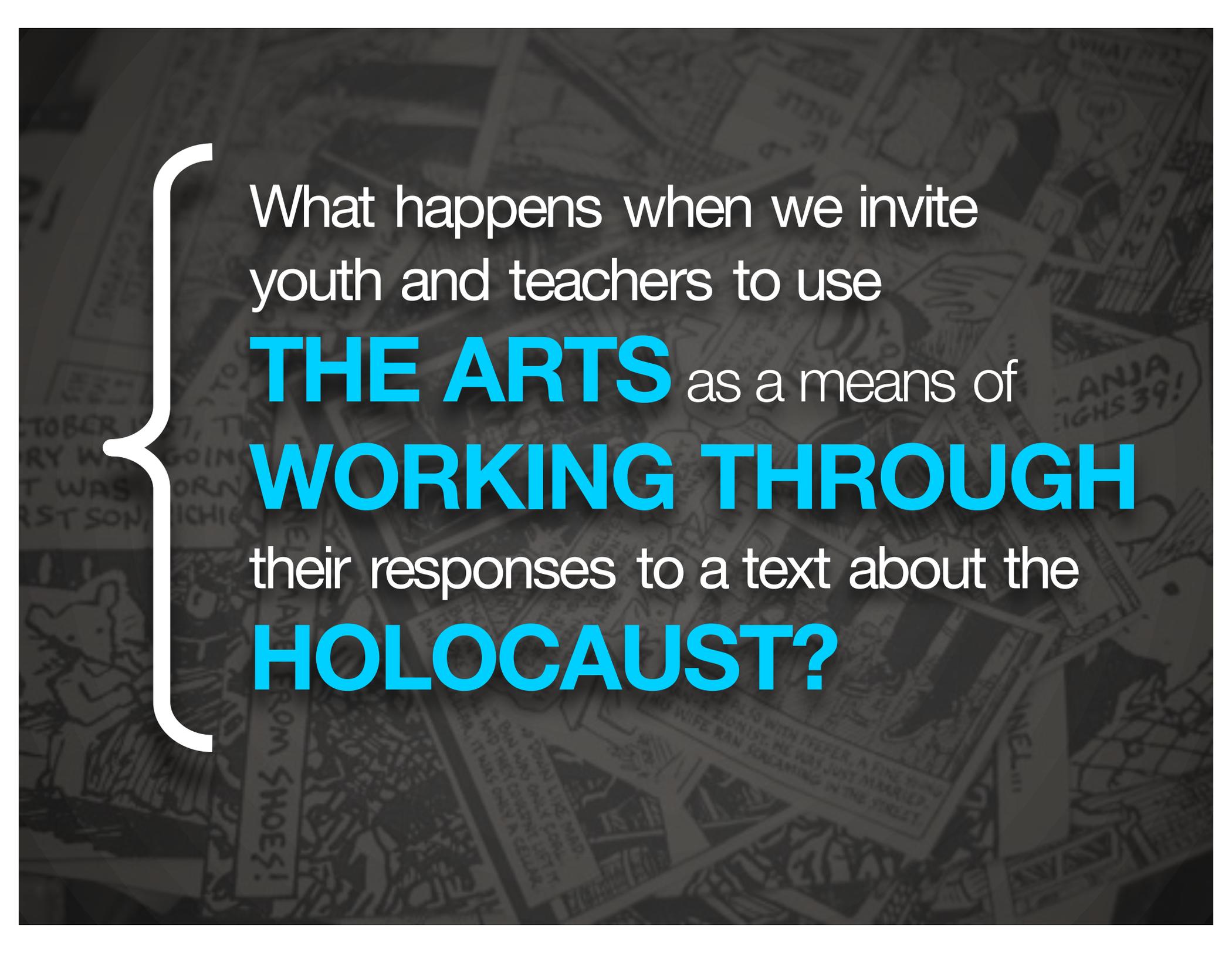


The image features a hand holding a comic book page with a grid of panels, overlaid on a larger background image of a hand holding a comic book. The text is centered at the top of the image.

Youth Literacies, Social Justice, and Arts-Based Inquiry

Adolescents' and Teachers' Critical Curriculum in Response to *Maus*

Rob Simon · Sarah Evis · Ty Walkland · Amir Kalan
Ontario Institute for Studies in Education
University of Toronto



What happens when we invite youth and teachers to use

THE ARTS as a means of
WORKING THROUGH
their responses to a text about the
HOLOCAUST?

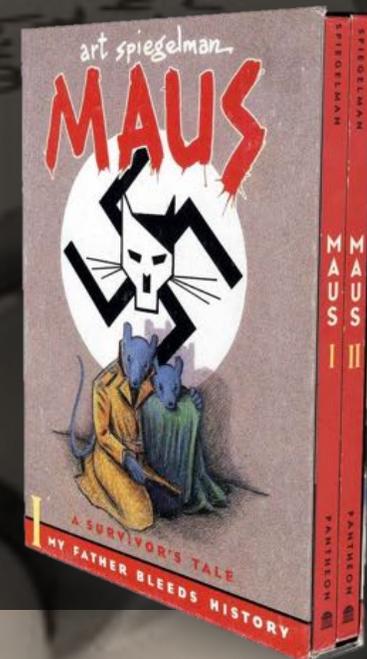
ADDRESSING INJUSTICES

Context

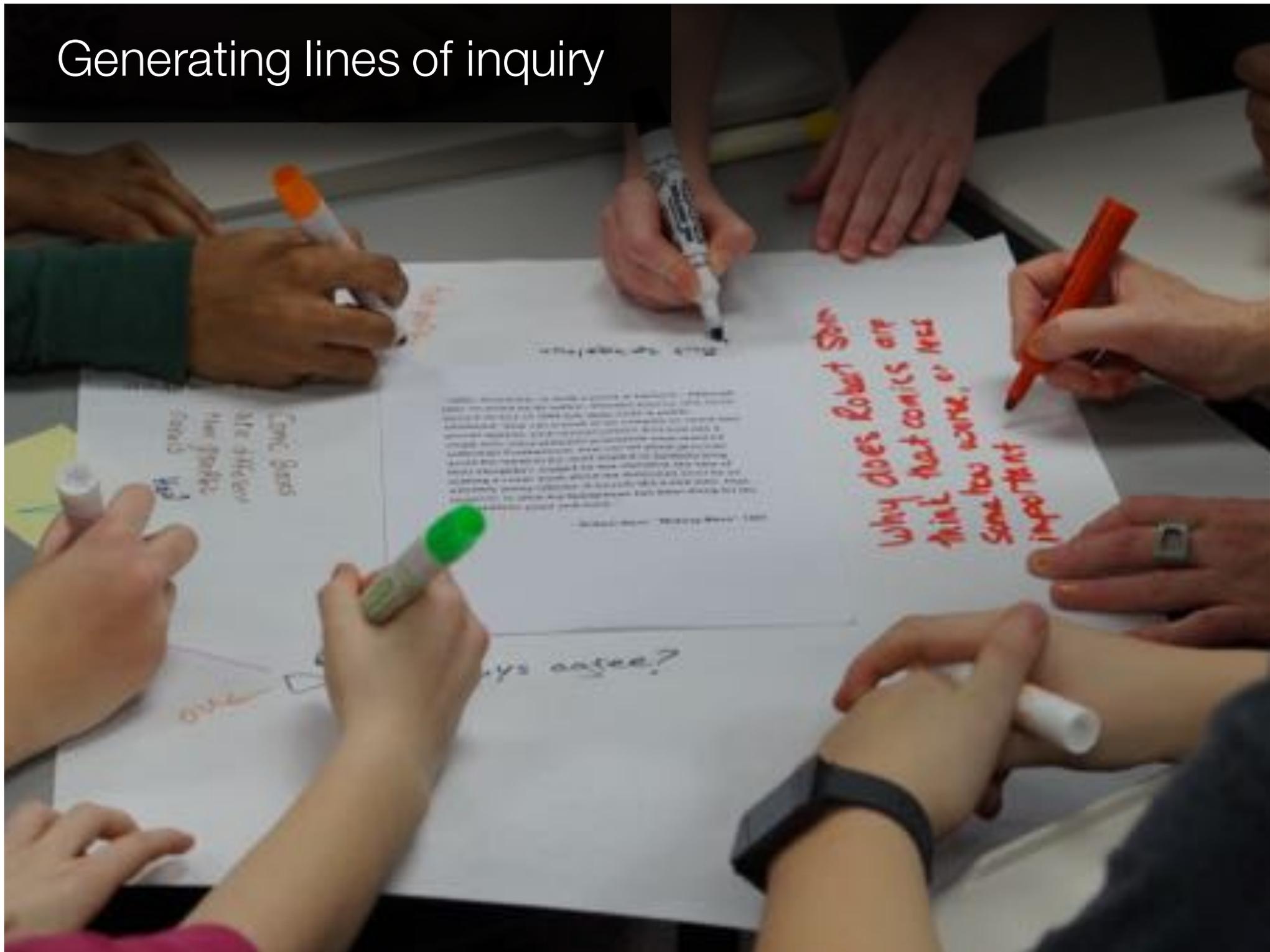
Five year participatory action research project involving 150 students and 100 teacher candidates as partners in co-constructing curriculum for five young adult novels that explore issues of identity, culture, and power

Process

- Shared experiences
- Intergenerational teaching and learning
- Cross-site inquiry
- Multimodal engagement



Generating lines of inquiry



Generating lines of inquiry

~~War~~
your not born
hateing another
race..... hatred and
intolerance is taught

OK

Wars defar
Change peop

back and
undo those.
Does that
make sense?

yes.

Learning about our collective pasts



Engaging with Spiegelman's works



Co-constructing literacy curriculum

Three Projects
(Maus)

Writing the author

Mr. Spiegelman,
Name _____
Student From Delta St. Air School. We
On your graphic novel "Maus I
read "Maus II" for FUN. The only question I have
What helps you when you're feeling depressed

The relationship with your father
of my relationship with my father
died of cancer with my father
read about when

Dear Mr. Spiegelman

My name is _____ and for class I
have to write/type you a letter. Our class has
been reading your book Maus and has been
learning about your art. We went to your exhibit
at the AGO and I personally went to your
talk/presentation at the Bloor cinema. I was
wondering if I could ask you if you enjoyed
making the Maus series, because in
act annoyed and seem to not
book, but in order for
something for
enjoyed



Responding in and through art



Remixing *Maus*



I TRADED ALSO WITH PFEFER, A FINE YOUNG MAN-A ZIONIST. HE WAS JUST MARRIED. HIS WIFE RAN SCREAMING IN THE STREET.



THE NEXT DAY I WALKED OVER TO MURDERS LUDWIG STREET AND I SPIN THEM...



THEY HANGED THERE ONE FULL WEEK.



METHODOLOGY

Critical practitioner research

e.g. Cochran-Smith & Lytle, 2009; Simon & Campano, 2013;
Simon, Campano, Broderick, & Pantoja, 2012

Youth participatory action research

e.g. Cammarota, 2011; Cammarota & Fine, 2008; Tuck,
2009

THEORETICAL FRAMEWORK

Reading the wor(l)d → Problem-posing education (Freire, 1970/2005)

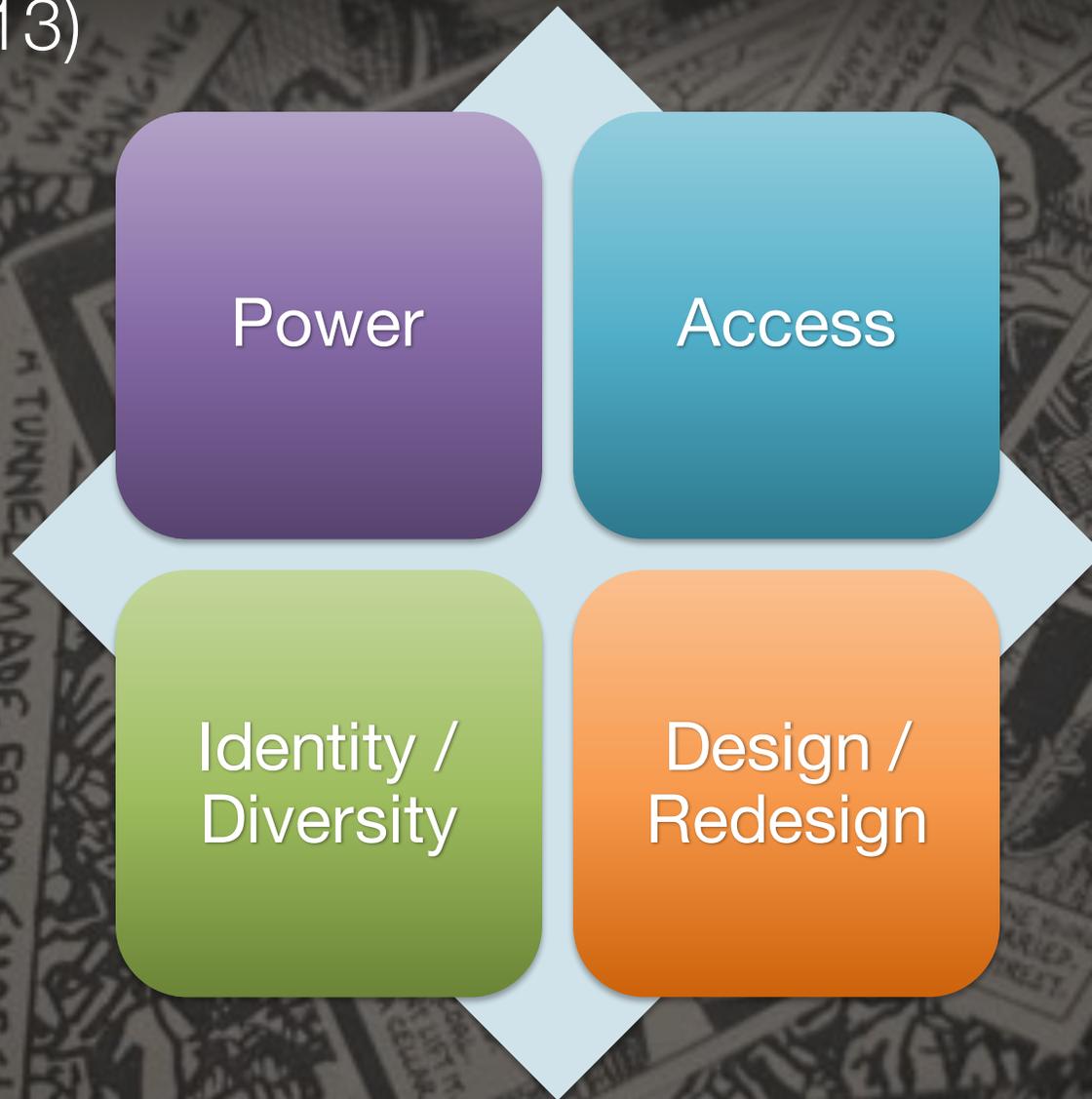
Making visible inequalities in schools, communities, and society
(Picower, 2007, 2012; Ritchie, 2012)

Multimodality (e.g., Jewitt, 2008; Siegel, 1995) and critical literacy (e.g., Janks, 2010; Enciso, 2011; Luke, et al., 2011; Morell, 2008)

Collaborative design (Broderick, 2014)

THEORETICAL FRAMEWORK

Interdependent Framework for Critical Literacy Education
(Janks, 2013)



ARTISTIC RESPONSES

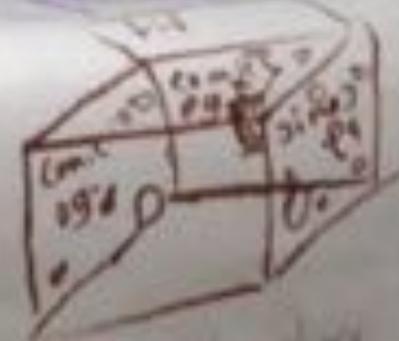
Two Examples



The Diorama

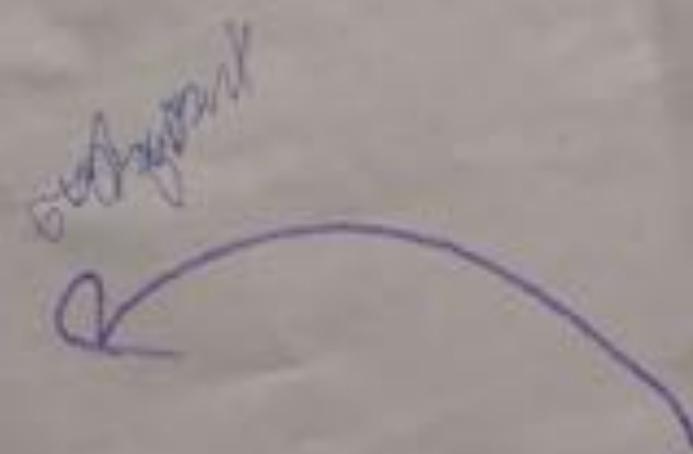


Diagrams of Mental
Empathy

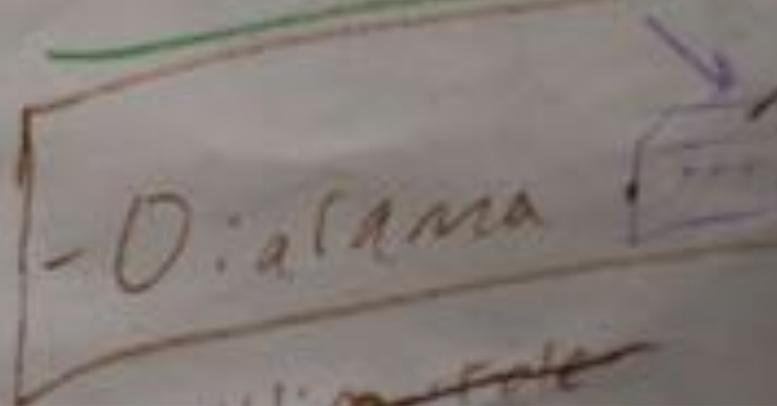


light (m)
- map of
- comic
OR WOL

possible
Assessment



Bot



The Diorama

“People say that it didn’t happen, but it actually *did* happen.”



The Diorama

“[A]ll the different holes are different angles to different scenes.”

“We put the red gel paper over to cast like an eerie red light to show the gloom and the sadness and all that.”

“[W]e went on different Holocaust denial sites and looked up different things that people said, and we printed it out and pasted it onto the outside of the box.”

“The way that I kind of thought of these holes, it’s kind of like the holes in these people’s stories.”



The Diorama



The Diorama

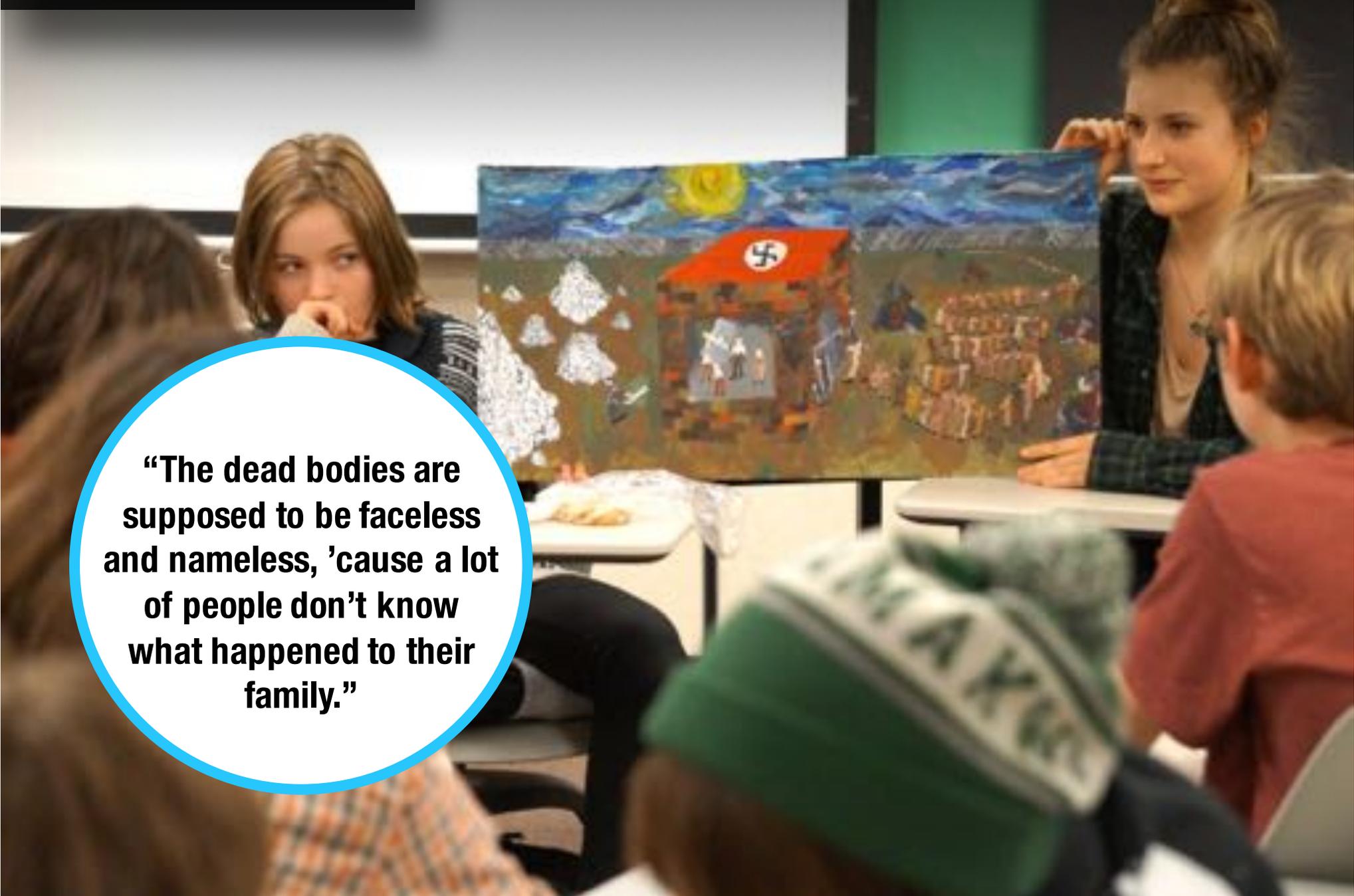


The Diorama



“Another thing is, this did not essentially go as planned. We thought it would turn out differently, based on the size of the box.”

The Painting

A woman with her hair in a bun is presenting a painting to a group of students in a classroom. The painting depicts a landscape with a red-roofed building featuring a white swastika, a yellow sun, and a blue sky. The foreground shows a field with white, faceless figures. The students are seated at desks, and one student in the foreground is wearing a green beanie with the word 'WALKER' on it.

“The dead bodies are supposed to be faceless and nameless, 'cause a lot of people don't know what happened to their family.”

The Painting

"[This is] supposed to represent the showers that they took that would kill them. And we put it right in the middle, so that they couldn't see the piles of dead bodies on the other side. Like they didn't even know that they were lining up for their own death."



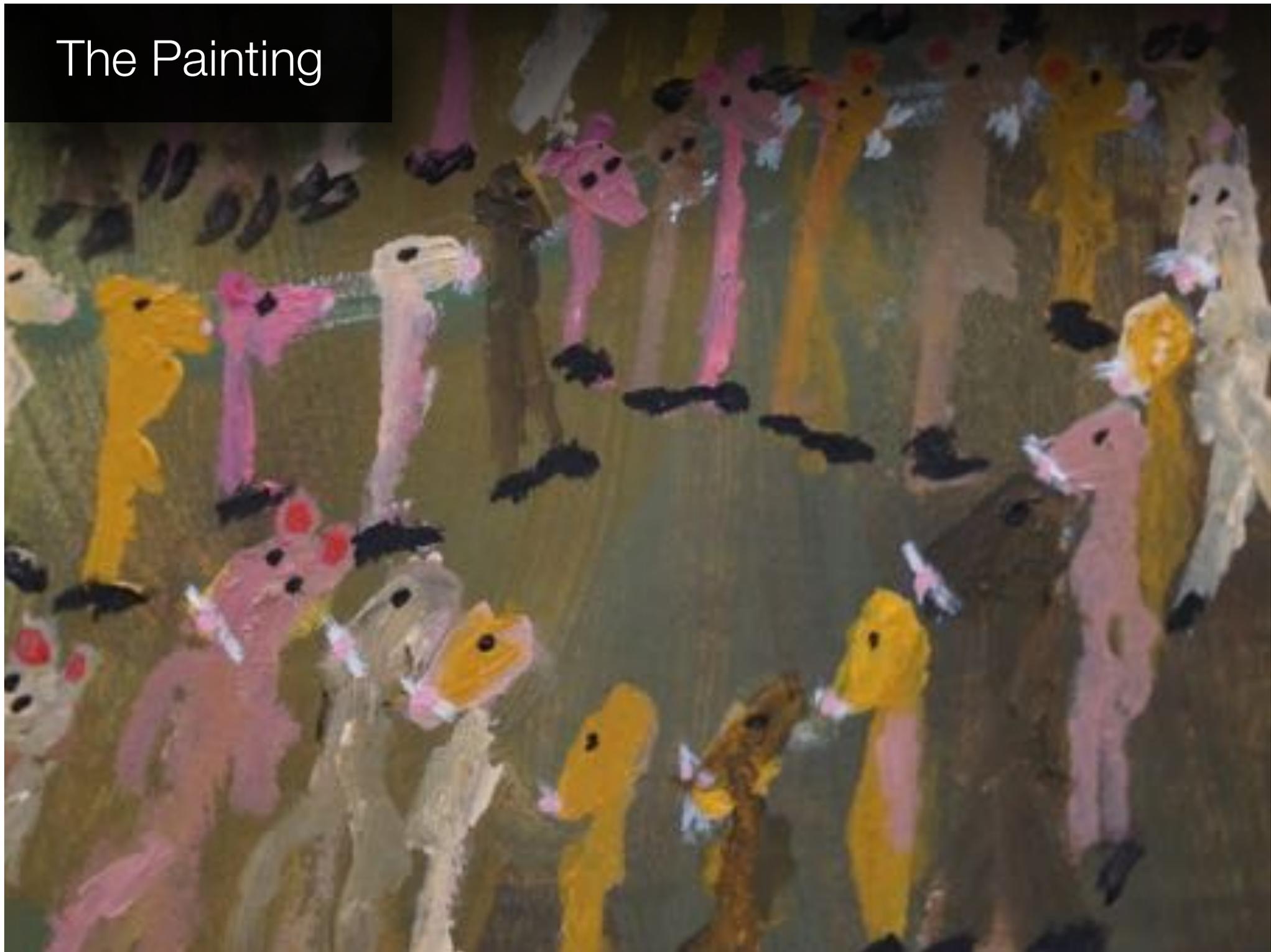
"The cats are white, just like the dead bodies, to represent that they tried to reflect their image on other people."

"[W]e tried not to go into too much detail with the mice, because they are like faceless, a lot of people really don't know what happened to their families."

The Painting



The Painting



IMPLICATIONS

Access

- To different texts; different ways of expressing learning; different sites and discourses (e.g. university, community)

Collaboration

- Between and among students, teachers, teacher candidates, artists, university researchers, activists

Design / Redesign

- Students as artists, authors (re)writers, creators of texts; collaborative design

“Rewriting the World”

- Inviting students to design learning for themselves and for others; inviting them to engage in broader social movements



FINAL

THOUGHTS & QUESTIONS

rob.simon@utoronto.ca

sarah.evis@tdsb.on.ca

ty.walkland@mail.utoronto.ca

amir.kalan@mail.utoronto.ca