

INTRODUCING THREE POETIC EBOOKS ABOUT AND
FOR OUR TRYING TOXIC TIMES:

*The pity of war... the poetry is in the pity. Reflections on
the invasion of Ukraine by Russia* (Peacheypublications
Ltd 2022),

*Something in the air. Reflections on the coronavirus
(lockdown poetry)* (Our Glass Publishing 2020),

*The new normal. Post pandemic reflections by various
poets* (Our Glass Publishing 2021), compiled and edited
by Alan Maley

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*The pity of war... the poetry is
in the pity. Reflections on the
invasion of Ukraine by Russia*
(Peacheypublications ltd, 2022)

Lyrical prelude

♪♪♪ I wish to frame the article with this *emotion-laden poem/song* by Bob Dylan, sung by Joan Baez. Watch/listen/discuss – yes, *teach the classic lyrics* in these virulent times. ♪♪♪.

1. Introduction: >the spontaneous overflow of powerful feelings<

Wordsworth reminds us famously in his Preface to *Lyrical Ballads* (1800, pp. 20, 26): “Poetry is the first and last of all knowledge – it is as immortal as the heart of man [...]. poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.”

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That overflow of powerful feelings is singularly represented in this remarkable collection of poems reflecting on the violence, human suffering, widespread death, and horror of the war in Ukraine, *The Pity of War*, edited by Alan Maley (2022). A broad range of those powerful emotions, *adrenalin pumping*, also permeate the two poetry volumes in English on COVID-19 edited by Alan Maley, worth sharing/discussing with colleagues and students. We have all lived through and been impacted directly by a witless planetary virus that *continues to outwit and resurge* well on [into 2022](#). Read this on teachers '[emotional labor](#)' in trying times. All three ebooks can be acquired at low cost online. As Mark Twain observed: "History doesn't repeat, but it surely rhymes." And Goethe in *Faust*, "*auch hier geschieht, was längst geschah.*" There is a sad history of pandemics and *all şenşeleşş warş*. All hyperlinks below are [double-underlined](#). These myriad hyperlinks serve to enrich the article, at points excessive. But readers can decide what to quickly click, what to return to later. What to share in class, with colleagues, analyze, discuss – a digital **resource treasure trove** to explore. There are no article-end references.

1.1. A critical broader frame lens grounded on empathy and global inclusivity

We live now in a hyper-digitalized chaotic mayhem that plays incessantly on our emotions, an exponential [Society of the Virtual Spectacle](#) often leaving us bewildered, benumbed. We swim immersed in a swirling maelstrom of [Digital Capitalism](#), the deleterious [Spectacle 2.0](#) in Guy Debord's extended sense. Our [Surveillance Society](#). Youth in particular today spins within [Virtuality, Inc.](#) and its profuse pitfalls, a smart-phoned 'e-life' fraught with myriad virulent [contradictions](#), *emotional volatility* swamping rationality. The current multiplex mindblow, reflected in all three books, is examined **critically** later below after sampling texts from the three volumes. These poems are superb vessels expressing/evoking a myriad conflux of emotions centered on dreadful suffering in Ukraine, the refugee exodus, COVID's perplexities. *Yet all texts have core contexts, historical, epistemic, political.* Which this review seeks to interrogate. War as nightmare is MSM-viewed differentially: Ukraine under quasi-constant focus – other conflicts, Iraq, [Afghanistan](#), Yemen, [Syria](#), [Libya](#) less so – and esp. [Palestine](#) and Israel's toxic "[deep securitization](#)." Ponder critic Gideon Levy on the "[only language Israel knows](#)." And read this by Israeli Prof. Ilan Pappé, [incisive](#). Ramzy Baroud [discusses](#) insightfully on video the Ukraine war *through Palestinian eyes*. Europe's hypocritical [murderous and racist treatment of refugees](#) (though of course not if Ukrainian migrants) must be halted. Hypocrisy looms large in today's geopolitical agendas. The world is lurching from crisis to crisis, the UNDP Human Development Index [is falling](#). Life expectancy is declining in many countries, stress, bewilderment and fear intensifying, generating unprecedented problems in people's mental health and well-being. And sparking an "**uncertainty complex**" reflected in many of the poems in these volumes. Read and share this excellent UNDP report on [uncertain lives](#).

Section 2 introduces the *The Pity of War* volume, while Section 3 focuses on the broader context of the Ukraine war, its reportage and perception and misinformation and propaganda distortion. Section 4 turns to the two poetry books on COVID-19; 4.3 examines critical aspects of the pandemic, linked with the global '[cost of living crisis](#)' and the multiplex aftershocks of COVID and Ukraine and the **sheer fear** it is generating regarding 'heat or eat' in the coming winter. Section 5 explores some related aspects of ecocide and the climate crisis, while Section 6 reflects on options for expanded TEFL research. Section 7 seeks to deepen elements of Critical Pedagogy (CP) in TEFL Continuing Professional Development. ***We need to fuse emotional response with deep critical sanity in an increasingly insane, self-destructive world.*** Read "[Hearts versus Minds](#)." That CP lens seeks to provide a more probing perspective, suggesting a form of Critical Global Issues as reflected in [GISIG](#), [GILE](#) in Japan, [SRIS](#) in TESOL International; vide the many [COPs](#) there. See also [Critical Discourse Analysis](#). In Section 8, what I term the '*Pity of Palestine*' is examined, besieged by a *colonizing settler-state*, an **iconic counter-example to Ukraine** – fraught with decades-long [emotive mayhem](#), suffering and entangled contradictions, as reflected in [Darwish](#)'s classic [poem](#) on ~~hope~~. Peace in Ukraine is **ur-urgent**, now. Stressing *emotional solidarity*, discuss [K. Donaghy's](#) piece about a "Culture of Empathy" in TEFL. Ponder how to confront teacher [burnout and its emotions](#). In that context download ([cost-free](#)) Kathryn Riley's *Compassionate Leadership for School Belonging* (2022).

The poems in all three volumes resonate profoundly with a crying need for **deep global empathy**, *here & now*. This review is also in the spirit of 'public pedagogy' in Giroux's sense of ***making the pedagogical more political and the political more pedagogical*** ([2011](#)), honing a culture of conscience, and moving from "a pedagogy of understanding to a pedagogy of intervention" (Giroux, 2011, pp. 18ff.) within our current exponential mayhem. It flows directly into a critical pedagogy of the war *and* the virus. See Sandlin et al. (eds.), *Handbook of Public Pedagogy* ([2010](#)), and also [Sandlin et al.](#), a key insightful article. Explore [CP articles](#) by Giroux.

1.2. Stone's *Ukraine on Fire*

For starters in (re)thinking about Ukraine, I recommend Oliver Stone's superb, incisive 93-min. docu-film, [Ukraine on Fire](#) (2016) for a solid historical basis and analytical frame. Discuss broadly – the film is central to a better understanding of Ukraine 2022. Myriad views and multiplex emotions stirred both by the war and the pandemic will differ, often **fraught with polarization**. Also listen to [Jeffrey Sachs](#). Some poets here will not agree with me, I try not to mince matters. Yet we can *agree to disagree*, as educators/**eduACTors**. That is *ur-essential*. Ponder/share this [11-min. video](#) on Higdon & Huff, *Let's Agree to Disagree* (Routledge 2022).

2. *THE PITY OF WAR...THE POETRY IS IN THE PITY*

is a unique collection of poems from teachers around the world in response to the war and Russian invasion (“special military operation”) of Ukraine. The poems come along with 20 tips and suggestions for how to use these poems to generate discussion, dialogue and learning in the English language classroom. The collection was edited by Alan Maley and is available as ebook from Peacheypublications LTD. The price is kept very low (\$4) and all proceeds go to Ukraine humanitarian aid. Obtain the book [here](#). On 29 March 2022 Graham Stanley broadcast a discussion of the book and poem readings from it by authors focused on “Education, Poetry & War.” You can [listen to the podcast](#), esp. from min. 12. There was an excellent book launch (readings and discussion) 11 April 2022 you can watch linked [at Vimeo](#).

2.1. The book’s resonant title

Just months before his death in battle in Nov. 1918, English poet Wilfred Owen famously wrote in a Preface to an envisioned book he never lived to publish: “This book is not about heroes. English Poetry is not yet fit to speak of them. Nor is it about deeds, or lands, nor anything about glory, honour, might, majesty, dominion, or power, except War. Above all I am not concerned with Poetry. My subject is War, and the pity of War. The Poetry is in the pity.” (see Owen’s Posthumous [Preface](#)). You and students/colleagues can learn more about Wilfred Owen and his [war poems](#), and a link to his *Collected Poems* ([1967 ed.](#)) online.

2.2. A whirlwind creative genesis

After he conceived such a collection, Alan noted (p. 3): “In mid-February 2022, I launched an appeal to friends and colleagues for original poems reflecting on the Ukraine humanitarian disaster. Within three weeks 49 people had responded, from 22 countries worldwide - a phenomenal response, reflecting the depth of feelings stirred by this catastrophe. My aim was to be as inclusive as possible, so only light editing has been done. The poems included offer a range of reflections, not only on this brutal and unjustifiable war grinding ever on, but on the evil of war itself and all its desolating consequences. The idea of making this collection into an e-publication as a way of raising some funds for humanitarian aid to Ukraine was raised by Nik Peachey.: And I am grateful for his help in turning his idea into reality.”

Alan comments in speaking with Graham Stanley (from min. 12:55. see link above) on how he came to compile such a book of poems from educators and writers across the planet. “Obviously, like so many other people, I mean I was feeling such a complex range of emotions about the situation in Ukraine: rage, compassion, revulsion, pity, impotence, fear, confusion, incomprehension, apprehension, despair, and all of these things.” So he decided to write to educators and others, some accomplished poets, some poetic novices, asking them to reflect and write on their responses - **emotional, cognitive, to the war**. And in some poems abject anger and fury, sheer consternation over what Russia is inflicting on

Ukraine. And in various poems also love, solidarity, hope, a hunger for fraternity and peace. And for justice, as Alan stresses (min. 15:40): “These texts were not written as language-teaching materials. They originated in a powerful need to communicate deeply felt thoughts and emotions in response to a humanitarian disaster.” Graham reads some poems; a number of authors also sent Graham a reading aloud of their poem. Worth listening to several times and more.

2.3. A stirring gamut of powerful emotions and bewilderment ...

flow through these many different poems reflecting on war’s horrendous pity. In the sense of the extreme misfortune, traumata it causes the innocent, the vulnerable. *We all feel deep pity for the victims of war’s hyper-catastrophe. And the countless emotions it has stirred given its powerful coverage on the digital screen: people have had a very ‘visceral reaction’ to all the violence, suffering and sheer tragedy of this war beheld from its impact on ordinary workers across Ukraine and beyond, loved ones, families, neighborhoods, life worlds, death worlds.*

2.4. Extract from Alan Maley’s Foreword

“What we have here is a wide-ranging collection of texts on the theme of war and its consequences. Texts range from direct anger at the obscenity of war and the war-mongers, to reflections on the futility of war, to the feelings of pain and helplessness it evokes, to the desolation of refugees, to pleas for compassion and humanity. Poetry might seem a feeble response to the enormity of what is happening. And of course, we surely all have other ways of supporting those whose lives are being devastated. And I am certain we are all doing whatever we can to give practical, material support.

But literature is unique in its capacity to evoke deeper reactions to what is happening. We are currently being subjected to a tsunami of media reporting and slogans, which often has an anaesthetising effect. At its best, literature can touch deeper and more complex chords [...] And Donne’s famous lines are as true today as they were in the 17th century: ‘*No man is an island ...therefore never send to know for whom the bell tolls; it tolls for thee*’ (p. i). Some 7.7 million persons [have been displaced internally](#) in Ukraine since 24 Feb. 2022, it beggars belief.

2.5. The volume’s memorializing cover

The book’s cover photo is of the Monument to the Founders of Kyiv erected in 1982 at Paton Bridge on the Dnipro River in Kyiv, marking its 1,500 year anniversary. We see the three brothers Kyi, Schek, Horyv, and their sister Lybid, standing in a boat. Kyi with a drawing bow in his hands, Schek and Horyv holding their spears. Lybid is standing on the boat’s bow, gazing into the distance. The year is 482 AD. Read more [here](#). Bulgarians will see this Kyiv monument from the Soviet socialist past also in connection with the socialist-era Monument to the Founders of the Bulgarian State towering high and memorably on the plateau above Shumen, unveiled in Nov. 1981 to commemorate [1,300 years of Bulgaria](#) (681-1981 AD).

2.6. Some representative selected extracts and full poems

Lviv Haiku - Mark Andrews (p. 6, UK)



Photo by Slovak photographer Gabriel Kuchta for the Czech newspaper *Denik-N* - Lviv railway station, February 26th, 2022. Here the [original article](#) from *Denik-N*

*Waving to Daddy
My nose squashed up to the glass
Leaving with Mummy*

Students can explore many [100s of photos from Lviv railway station](#) of Ukrainian refugees. There are other haiku-based poems (5-7-5 syllables, 3 lines) in the collection. There are many poems about refugees/migrants in this book, a focus teachers must address. A related [must-read poem](#) is Sue Leather's *At Lviv Railway Station* (p. 30, UK/Canada), on the photo of a man's face and how the war has torn families and hearts apart. It begins: "The camera lingers cruelly on the man now,/ his face struggling not to dissolve/as he looks at his children's faces/pressed against the grimy train window,/as he holds back tears, as he holds close hope." Re-read [Darwish's poem](#) on [hope](#). And watch the student HUP play: '[You can't imprison hope](#).'

Rod Bolitho in a brief poem about refugees **All right, Jack?** (p. 9, UK):

But when people in their thousands die
With no last chance to say goodbye,
When parents from their children part
And wave farewell with broken hearts,
Not knowing if on that same day
With their lives they'll have to pay
For holding firm to hope and right
Despite the threat of Kremlin might,

Can we stand by and simply say,
'Don't cross our borders, no, no way!

No more migrants, mouths to feed,
We Brits are quite a different breed.
It's not our war. Don't get involved.
It's theirs and Putin's, problem solved.
It's Easter soon, let's plan our trip.
Covid's over, let's let rip!'

"What happens?" - Rod Bolitho (p. 8) begins a poem:

What happens
When men deranged and warped by power
Lose all control and seize the hour?

What happens
When our world is swamped with lies?
A little part of all of us just dies

What happens
When those lies are voiced and widely spread?
That's when we start to count the dead.

What happens
When evil and mendacity prevail
And we look on and all our leaders fail?

What happens
To those brave enough to challenge and refute the lies?
The men in black appear and take them by surprise.

Not Again? - Charlie Hadfield (p. 21, UK/NZ. a haiku poem)

The horror of war:
each generation forgets
what their parents learned.

Children of War - Jill Hadfield (p. 21, UK/NZ)

Outside the Polish station
A line of empty pushchairs
Waiting to be filled.

At the bombed-out hospital
All the waiting pushchairs
That never will be filled.

Read this article 8 March 2022 in [THE SUN](#). Jill's poem is under a emotive photo gone viral snapped by an Italian photojournalist, of buggies (prams, pushchairs) at Przemysl train station in Poland, left for migrant Ukrainian mothers (photo credit AP). Students can imagine what it might be like if they were fleeing with their moms to Poland from a Bulgaria at war, invaded, their dads, uncles left behind to fight. Contemplate what drives '[Human flow](#),' its main causes.

In a very striking extended poem (pp. 26-27) **What if it were You?** - by Sana S. Khan (Pakistan) we find the lines toward the end:

Jets fly overhead
 Their screams pierce your soul
 Your heart bleeds tears
 Your chest, a gaping hole

 Your children beg to go home
 What do you tell them?
 They cry for their beds
 Amidst all the mayhem

 The nearest border is shut
 They don't want you in,
 They shove you down
 "For you, we are not open"

 You beg and you cry
 Your words fall on deaf ears,
 "Is there anyone, anyone out there?
 Who can see our plight and tears"

 Yemen and Nigeria
 And Palestine too,
 Now Ukraine has been added,
 To the growing queue of countries of war.
 The world bleeds and it cries
 At the amount of injustices done
 But these fools in power
 Just seem to be having fun.

Thus Sana also extends this theme to refugees fleeing violence and war in many places. Read her whole poem, get the book. Watch the Aljazeera 47-min. docu-film (15 June 2022) [The Last Shelter](#). Discuss with students, colleagues. Travellers exchange dreams. stories of why they are seeking a new life, with all the risks involved, in temporary refuge in the Sahara desert Mali. What poems might these migrants write, hyper-vulnerable yet determined to find a new life?

Stand Your Ground - Kimwei McCarthy (p. 32, UK)

It's not for me to say stay strong.
It's not for me to say carry on.
This is not what you deserve:
Having no choice but to serve.
I watch you weeping.

And I'm not there to hold your hand.
I won't be there to help you stand.
I hope someone hears your call
And can catch you when you fall.
I watch you falling.

And I will send my thoughts
Like angels on the wind.
May they wrap their wings around you as you...

... Stand your ground.
While your world is falling down
We are thinking of you now.
Stand your ground.
We are sending angels now.

It's time for us to pray for you -
That you can do this better than you think you can do.
When your loved ones are all gone
It's not for me to say stay strong -
You need an angel

So I will make my thoughts
Grow wings into the night -
After curfew hear them singing as you...

Ukraine: a haiku sequence - Alan Maley (p. 40. UK)

when shit hits the fan
it sprays everyone around -
with no exceptions...

it would be better
to ban shit, and ban fans too -
let's get on with it ...

Karma needs no help -
what goes around, comes around.
Tyrants, watch your backs!

when one man's tail wags
a whole nation - and the world -
time to amputate ...

three small letters:
W, A, R – madness,
psychopaths at play ...

без души
every explosion
sucks more soul out of Russia –
a soul-less wasteland ...

how to navigate
between need, want, naked greed –
that's why we have wars.

in the nesting box
these blue tits setting up house –
bombs falling in Kyiv ...

here rain is falling -
balm to the soil, life-giving.
In Kyiv it rains – fire.

без души (soul-less) - Alan Maley (p. 37)

Russia bombs to settle scores,
But as it does, it opens sores.
Throughout Ukraine
Fear, loss and pain.
Yet, as the bully achieves its goal,
It visibly forfeits its soul.

Kipling Clerihew - Alan Maley (p. 37) What kind of poem is a clerihew? See [this](#).

Rudyard Kipling was all for the war
That's what being British was for.
But his only son, whose name was
Jack,
Went to the Front and didn't come back.

Song of the Refugee - Alan Maley (pp. 37-38)

I am homeless.
I am jobless.
I am helpless.

I am landless.
I am stateless.
I am penniless.

I am wifeless.
I am childless.
I am joyless.

My fate is endless...
Unless...

Stop! - Jayashree Mohanraj (p. 43, India)

We fret
about our kin
caught in the
web of war,
and what about those
who are equally innocent
but can't flee their own land?
Humanity is submerged
by the surge of inhuman ego
and arrogance .
Simple people don't want war
nor would they usurp
others' to show their strength.
Brothers in peace
they shared blood
until the monster in one
shed blood in the other.
Stop the bloodshed,
say humanity
is still alive.

Mariupol, Ukraine, March 9th, 2022: following the bombing of a maternity hospital - Vivienne Vermes (p. 78, France/UK)

I am on the brink of my birth. Frightening, this journey from the floating
dark into the bright light of being.

While I was forming, my mother talked to me. I was a part of her, yet her voice
was apart, a soothing hum. Later, I will know that her words spoke of a world
where women smoothed between folds, stitched up lives when the fabric was
torn. She told of summer dances in village squares, of the sea-smell of rock
pools, of smooth skin and rough sand, of the yellow blast of sunflowers, of the
unending miracle of father and mother and ancestors, and the filaments that

linked them all through
the ages, to reach me.

And in me, small as I am, the strands of all their beings would stretch
out to the stars.
I am on the brink of being born.

Someone will slap me into sound, and my eyes, barely open, will be
dazzled by new light.

This does not happen.
The darkness thickens.
A flash of light, some huge inhuman noise.
Then sudden total black.

My soul rises like smoke.
It spirals to a place of mist – here, past, present and future float like
limpid dancers in this embryo of space.

I can see my mother's future face.
She is crying and laying flowers on the ground beside a stone.

It says:
Alina Galychsky
Born 9th March, 2022
Died 9th March, 2022
Mariupol, Ukraine

2.7. Activities supplement

The book also has 20 Poem Activities (pp. 84-87) for those who want to use these with students. He notes: "These are some very simple activities teachers might like to try with some of the poems in the book. Some of them may seem very basic. But remember that simple activities are often the most powerful. And 'It ain't what you do, it's the way that you do it' that matters. And we should always remember that the texts are more important than any activities we may devise." Among the activities for writing that Alan Maley recommends:

"There are many possible creative writing activities available. Here are just three of them:

- **Keywords into poem:** Students select from the poem up to 6 words or phrases which they find especially striking. Without consulting the original poem, they now combine their words/phrases into a new poem.
- **Haikus:** Give the first line of a haiku from the collection. Students then write the second two lines (7 syllables and 5 syllables.) You will find examples of haikus in Alan Maley's *Ukraine: a haiku sequence*.
- **Found poems:** As an assignment, students find a short prose text (from a story, an advertisement, a newspaper article, a set of headlines, etc.). They then write

out their text in the form of a poem. You will find an example in Jim Scrivener's poem: Found poem: Google Search 08/03/2022

Adjective Soup

Select a list of keywords from one or more of the topics dealt with in the book. For example: War, Suffering, Refugees, Peace, Evil, Dictators, The Plight of children, Death, etc. Students then work in groups to list all the adjectives their keyword evokes. Compile a consolidated list on the board. Groups then design a colourful graphic display of all the adjectives they have collected, arranged around the keyword.

Questions to the Author

In groups of 3 or 4, students read the poem and formulate questions they would like to ask the author. This can be extended to writing a letter to the author asking the questions.

Write a Letter

Select a poem dealing with a clear character – either as a speaker or someone who is described in the poem. Students are asked to write a short letter to this character, asking questions and stating their opinions.”

I would add inter alia: This mini-film of [‘gratitude’](#) can lift spirits, kids + others hoping for real peace in Ukraine. Share in class. It is from a [school project](#) in Vinnytsia that helped 500 kids survive & learn. See [TEACHERS FOR UKRAINE](#) and this [from FIPLV](#). Students can discuss poetry more broadly and write [their own poems](#). They can also make their own books, poetry, with [Book Creator](#). On teaching poetry/song for social justice, see *Rhythm and Resistance* (2015). Kip Cates (GILE, Japan) has [six online bulletins](#) on Teaching Resources on the Ukraine war. A superb book to get students talking is Margit Szesztay, *Talking to Learn: Learning to Talk. Group Dialogue in Education* (2020). See this [review](#). Also download and use Maley's book on [Creativity](#). Act to build more [democratic classrooms](#). Create an [English book club](#) locally, or just an [EFL club](#), digital! Stimulate **Extensive Reading**: see [ER-Central](#) and the [ERF](#) for ideas. My Rouse June 2012 BETA conference paper on ER is available at the [BETA site](#) and [here](#). See also Joan Wink, *The Power of Story* (2017). In a spirit of “**people's everyday history**,” students could begin researching, creating their own [family histories](#), [family trees](#).

A good idea: write [your OWN POEM about plans as a teacher](#) in the new school year.

2.8. Rediscovering Anne Frank, an iconic German-Jewish refugee teen in hiding

Taking a historical turn, also introduce students to this [animated film](#) on Anne Frank, a classic highly emotional war tale (1942-44) of a German-Jewish family

hiding from Holocaust deportation in Nazi-occupied Amsterdam. Combine it with the acclaimed [Diary of Anne Frank](#) film (1959). Students can read Anne's [diary](#), (even [in BG](#)), or extracts. Here a [lesson plan](#). Learners can also begin to keep a diary themselves, in English and/or Bulgarian, esp. recording their daily lives & feelings. The 2021 film [Where is Anne Frank?](#) directed by Ari Folman is based on the diary's [Graphic Adaptation](#) (2018, pdf [online](#)), which Folman wrote. It resonates to history's darker emotive *rhymes* (e.g. war refugees today). Here an informative August 2022 interview with [Folman](#) in Sarajevo. That graphic novel version was removed in August 2022 from some [school libraries in Texas](#) in a local book-ban. Compare and contrast the 1959 Anne Frank film with [Sterne/Звезду](#) (1959), a great DEFA-Bulgarian film on [Macedonian](#) and Greek [Thracian](#) (see BG video!) Jewish deportees, transferred in 1943 via Gorna Dzhumaya to Lom on Danube—and then on to Treblinka death camp, *the darkest chapter* in BG WW II Axis history.

3. An augmented sharper critical lens in reflecting on the Ukraine war

As I stressed above, we need to hone a culture of conscience and 'unlearning': geopolitical and historical analysis in examining the war to which the poems react. Nowhere in *The Pity of War* does the term NATO appear. Not in any poem. Yet in the eyes and minds of quite a few critical colleagues across the planet this is a war largely provoked by NATO's offensive expansionism as a military alliance into Eastern Europe and its defeats in Libya and [chaotic withdrawal](#) in 2021 from [Afghanistan](#). Recall with students NATO's vicious 78-day [bombing of Serbia](#) in 1999 as a last 'socialist state.' Consider the stark legacy of the US-run **Bagram detention center** in Afghanistan and *shudder* watching [this report](#) from SkyNews. A Ukraine war that most on the world's left regard as [avoidable](#), caused in large part by refusal of the Zelensky government to implement the [Minsk II accords](#). As above noted, listen to [Jeffrey Sachs](#) on the current stark dangers – brilliant, incisive. Combine Sachs with [this A-1 piece by Chris Hedges](#). Many US/UK left activists have long been calling for the total dismantling of NATO. Dan Cohen interviews [Mark Sleboda on realities](#) in Ukraine. **EduCators/ eduActors** in Bulgaria and beyond can leverage the value of this powerful poetry book (I recommend *all* its poems) by *also raising such questions* with students/colleagues, honing deeper insight, multilogue. Because [MSM war reportage](#) is propagandized, polarized, to critique its perception and 'narrative matrix' is controversial, sparking strong emotional responses. *Where necessary, let's agree to disagree.*

3.1. Diverse resources on this geopolitical mayhem

Explore, **choose a few or many** from the array below of resources in print and video. Share with students (more advanced), colleagues. For starters, read Marwan Bishara's incisive framing [article](#) 'Western media and the war on truth in Ukraine.' What has now emerged is an ever deepening '[Cold War II](#)' contra [Russia](#) + China, in the material and ideological interest of NATO and the super-profitable Western

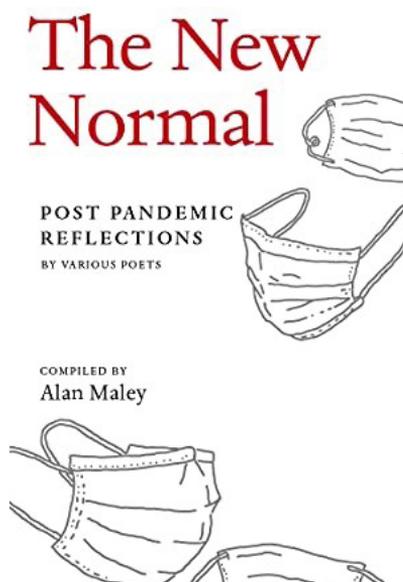
military-industrial complex, under hegemonic US world [military dominance](#). [\\$2 trillion for war](#), 100 billion on countering the eco-crisis And read the [NATO Strategic Concept 2022](#) and [NATO 2030: Unified for a New Era](#). We see big plans now for a new *heavily remilitarized* [Germany](#) as well. The case for [NATO's abolition](#) is clear. 'Is [nuclear war](#) a real danger? Watch John Pilger's film [The Coming War on China](#). And read his "[Hiroshima at 77](#)." and "[Silencing the Lambs](#)." Read Alan Robock on the prospects of an accidental [nuclear conflagration](#).. [Western weaponry](#) is replete in Ukraine, while [US army](#) deployment here in Bulgaria (part of *NATOstan*) is being enhanced. **Such a critical lens on the war is rare in the Western MSM**, read Sussman's analysis. Ponder Ben Norton on US [war propaganda](#). Watch this [interview with Oliver Stone](#) (May 2022); he talks about Putin, the Ukraine war. This on Stone's iconic [interview with Putin](#) 2017. Here a [letter to Stone](#) written from Donbass. Is there a weapons [black market](#) in Ukraine? Regarding the fierce [anti-Semitic heritage](#) in Ukraine, see this [review](#) of Veidlinger's study on pogroms (1918-21) in Ukraine, a *prelude* to the Holocaust, Bandera fascism (book pdf [online](#)). [Jewish memory in Lviv](#) is alive.

For a broad geopolitical orientation and sharp insights, listen to [Eric Draitser's talk](#) (7 July 2022). Watch this [discussion](#) 'U.S./NATO Wants Whole World to Choose Sides.' See street protest '[Say No to US Wars](#)' Oct. 2022. Explore articles by [Stop the War](#) coalition/UK, and [this](#) by Marxist Lindsey German. On food security and the war, esp. in the poorer Global South, you can read/discuss [this](#) by Ramzy Baroud and [this](#) by Vijay Prashad ([TISR](#)). Chomsky ([13 May 2022](#)) speaks brilliantly about the Ukraine war; watch Chomsky ([28 June 2022](#), from min. 7) on the world energy system. Ponder [this](#) editorial on the US prolonging the war. Read Chris Nineham's is [incisive article](#) on the war and cost of living crisis. And watch this [Counterfire video panel](#) on "Nato, Ukraine and the new world disorder." Also ponder this PSL [interview](#) dealing with geopolitica decision-making, Russia, and NATO. Here on [US imperialism 2022](#) in a Ukrainian mirror. EU economies face dangerous [dark days](#), a natural gas supply [crisis](#). In all the catastrophic mayhem, the [cost of living crisis](#) deepens planet-wide, [fear Inc. as a core emotion](#). Sanctions lead to '[freeze or starve](#)' in Germany. The reality is that the world is facing hunger and rising food prices because of the system big agribusiness has instituted, an "[engineered food and poverty crisis](#)." Also a [feast amidst famine](#). See/share [this book](#). [Fuel poverty](#) looms across the UK and well beyond. Soaring needs and wealthy countries' central focus on Ukraine have left aid agencies underfunded in addressing other world emergencies, creating a serious [humanitarian aid shortfall](#). The **war must stop**, serious negotiations begin! I oppose sanctions weaponized, common in Cold War 2.0, **also TOEFL's ban** [contra Russian students](#). Sanctions hurt us all, discuss/share this [PSL editorial](#) on the need to end sanctions.

4. Two more poetry collections compiled by Alan Maley

Two superb collections of responses to the COVID crisis and lockdown have also been compiled by Alan Maley: *Something in the Air. Reflections on the Coronavirus*

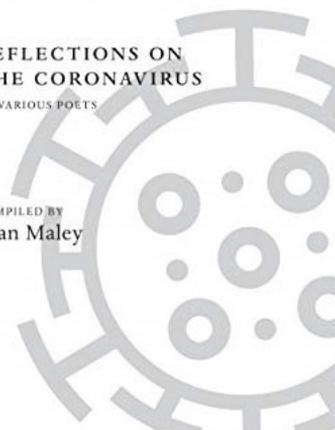
by Various Poets (Lockdown Poetry) [Our Glass Publishing/UK 2020](#) and *The New Normal. Post Pandemic Reflections* by Various Poets. [Our Glass Publishing/UK 2021](#). These books are available as Kindle ebook very low-cost from Amazon (\$2) and contain numerous superb poems and narratives grappling with COVID-19 and trying to make sense of its unsense and aporias.



Something in the Air

REFLECTIONS ON
THE CORONAVIRUS
BY VARIOUS POETS

COMPILED BY
Alan Maley



4.1. SOMETHING IN THE AIR

comprises poems, along with some prose and essays, plus a historical mini-chronicle, musing on the pandemic, a total of 53 texts. 31 contributors, from many lands. Remarkable is Andrew Wright's illustrated bubonic plague chronicle "The Eyam Plague September 7th, 1665" (pp. 87-98), a chronicle of death from Derbyshire, [ending this book](#) (p. 98) with a **gravestone image** (see below) of John Hancock, died 7 Aug. 1666. On the plague in Eyam, read "Brave & Resilient Beyond Our Imagining: Elizabeth Hancock" from novelist [Jennifer Jenkins' blog](#). She wrote the [historical fiction novel](#) *Three: A Tale of Brave Women and the Eyam Plague* (May 2021). Share /teach this article about COVID-19 now and [the plague 1665-66](#). Students can also read the [five COVID-19 poems from children](#) about life during lockdown, and here [15 COVID poems from 15 countries](#) by children. Students and colleagues can also explore [Samuel Pepys' classic](#), *A Journal of the Plague Year*. Getting students to talk/write about their experiences in lockdown – and death, their fears, experiences of death, among friends/ family, is a key focus. Also powerful reading is the article on Michael Rosen surviving COVID, with passages/poems [from his new book](#) *Many Different Kinds of Love*. Read also [his key interview](#) on COVID-19.

John Hancock who died Aug. 7, 1666

‘Remember man
As thou goest by,
As thou art now
Even so, was I:
As I doe now,
So must thou lye,
Remember man:
That thou sha.t die.’

[Source](#)



4.2. *THE NEW NORMAL*

The second volume follow-up published in 2021 has 76 texts, principally poems, but also other narrative genres, 46 authors contributing, 14 nationalities represented. Often extraordinary reading. See the detailed [review in HLT](#) (August 2022) by J. Mohanraj. The emotions swirling through these poems and other texts are also in part similar to those regarding the war in Ukraine—dismay, bewilderment, depression, fear, confusion, sympathy, isolation, sorrow, grief. Death is a frequent theme. Some poems satirical. And much more -- but of course poems involve how teachers, students, families, workers felt directly in the midst of the horror of the non-stop pan(IC)demic worldwide. In the UK and elsewhere, Generation COVID [faces university rejection](#). Or is [unprepared](#) for university study. Meanwhile, the Bulgarian [brain drain](#) continues, something “*we have become used to,*” as well as recurrent restrictions, like masking. Alan Maley’s poem **You get used to it** (p. 58) is right on the lockdown mark.

Imperceptibly,
 through some insidious sleight of hand,
 we have become used to -
 skies without planes,
 funerals without mourners
 concerts without audiences
 patients without visitors
 matches without spectators
 shops without customers
 pubs without drinkers
 beds without lovers
 sensation without sensibility
 words without meaning
 bullshit without blushing
 lies without consequences
 corruption without redress
 life without hope...

Students Talking is a superb longer prose poem about kids/schooling in lockdown (Sylvie Decaux (Univ. Paris, pp. 20-23), and ponder this A-1 chain of haikus by Alan Maley (pp. 59-60):

Normalised haikus

vaccination hub
 under the cathedral nave --
 the prick of conscience

poor young people.
 all dying to socialise --
 any dead already...
 'At least you survived.'
 I look back at the battle --
 all my friends are dead.

faces at windows --
 the old, the sick look out on
 the world denied them...

the patience of stone --
 change so slow we don't notice,
 yet we're part of it...

spiritual autism:
 we pollute seas, raze forests,
 still turn a blind eye...

life as we know it
 has come to an end -- sorry --
 it's all over now...
 among these old passports
 a brand new one lies waiting --
 never to be used...
 time is running out,
 not much else is coming in --
 turning round -- and round...

 an ominous sky:
 nobody knows what's coming --
 nobody wants to look.

4.3. Working with the (con)texts: on the pandemic

The texts in *Something in the Air* and *The New Normal* are poems and personal narratives that many students can respond to because they deal with the problems we have all faced, the fear, the dying, government incompetence in dealing with the [pandemic's spread](#), a public health [massive debacle](#) nearly worldwide, colossal UK [NHS](#) staffing crisis. Read this [review](#). This on the formation of is "[viral underclass](#)." [On & on](#) in US. A toxic '[new normal](#)' in New York City Aug. 2022? Dr. Fauci [assesses the virus](#). And summer 2022 is the time to plan for looming [winter COVID](#). Read on the COVID deaths that could have [been prevented](#) in the US and the [government's failure](#) to address the pandemic; [Dr. Fauci](#) also agrees. And for millions of lower-income families, [ending pandemic aid in the US](#) has created an economic disaster. Even while [new infections](#) multiply apace. There are serious [inequities in medication access](#). [Mutual aid groups](#) that arose during COVID in the US are building regional power. There's a surge in [unionization](#). Also among [TEFL teachers](#) (TWU) in the UK. [Pro-union support](#) is highest in the US in over [50 years](#). Here a brief video on the '[value of labor](#).' How can [work become different?](#) -- a big question. Listen to Nathalie Hrizi on the [teacher shortage](#) in US education springing from the [pandemic's stresses and the attack](#) on public education; this [from UK](#). More than **half a million teachers** have left the profession in the U.S., hard to replace. But how about [workforce housing](#) esp. for teachers in BG, now? Teachers were [striking](#) in Ohio, [postal workers](#) in UK, a [strike wave](#), [hot strike autumn](#) in UK, in US [restaurants](#). An important book analyzing core COVIDiotic contradictions in our US class society, is Rubin & Agostinone Wilson on *COVIDiocy* (2021). Another is John Ehrenreich's book (2022 pdf [online](#)). Read this on [fostering emotional literacy](#). And this on [emotional and social health of ELLs](#) in US schools. This a [shattering article](#) on COVID's impact on teachers' and pupils' mental health in the US.

In his Foreword to *The New Normal* and its brief back cover 'blurb,' Alan Maley writes: "We have all lost something or someone. Not one of us has not been

touched by the malign virus. And we are bound to ask what it all adds up to, and whether this is something that will pass -- or whether we are in a new reality, not a casual blip. And are there any positive spin-offs from the pandemic [...]. In this collection, a group of writers, from 14 countries, share their reflections on these changes through the medium and alchemy of poetry.” Let’s all utilize its curative emotional alchemy. A haiku by Maley that reverberates: “*spiritual autism: we pollute seas, raze forests, still turn a blind eye...*” This is ‘ecological autism,’ a sociopolitical plague. By contrast, read/ listen to this poem and this and this by Caitlin Johnstone about the joys of ‘terrestriality.’

5. Looking critically at ecocide and the deepening climate crisis

As Alan reflects in 5-7-5 ‘normalized’ final haiku, there is alas “an ominous sky:/ nobody knows what’s coming/ -- nobody wants to look.” Brace for reality, Black Swans galore. In UK/EU/US drought is a dire direct threat, heat/wildfires intensify, US scorching heat. Real crisis in SW England. Also in BG. The 2022 heat wave in Europe highlights criminal inaction in confronting climate change. Floods in Pakistan have been cataclysmic, severe ‘climate apartheid’ exponential. Read this on coping with the emotions of climate distress. Do we need more cycling, as in the PRC? Cycling data from the Netherlands are impressive, carbon-free cheap transport. This on ‘embracing students’ eco-anxiety.’ This an AJ video on adapting to climate change. This on climate and disease. And this on climate collapse and the military. Read also this by Vishay Prashad on the climate crisis and socialism as a solution, and a key interview with Noam Chomsky 13 July 22 on the climate crisis and nuclear threat. Climate change is also a class issue, class war. A lesson on climate + capitalism. On the ecocrisis and ELT, see my review of Naomi Klein’s book in Lyuboslovie 2021, 352-360 and my paper, *BETA E-Newsletter*, 41, 2019, expanded here. Saving Earth while we still can. **No!** to fossil-fuel Capitalism.

5.1. John Feffer’s novel *Splinterlands* and non-fiction *The Pandemic Pivot*

In a conjunct literary vein, enjoy/share/teach Chris Hedges’ interview with John Feffer, author of the dystopic novel *Splinterlands* (2016 pdf online) set in the **climate chaos world of 2050**. The splintering he envisions is vast, non-linear. Feffer’s *The Pandemic Pivot* (2020, 240 pp.) is a report on how to better confront the overall crisis and its aftermath: “Transformative change can come out of the COVID-19 crisis, which has exposed everything that’s wrong with decades of the world’s governments betting on militarism, competition and wealth creation.” Here many Feffer interviews and background. Bulgaria is mentioned on 98 different pages in his 2017 book *Aftershock: A Journey into Eastern Europe’s Broken Dreams*, see extract here (pdf online). *Splinterlands* was followed by *Frostlands* (2018) and *Songlands* (2021), two novels set in that same dystopic future, a powerful imaginative trilogy. Much to read/ ponder.

6. Honing lenses of EAR and Exploratory Practice (EP) and Live of Teachers (LoT)

If you have *The Pity of War* volume, the 20 activities detailed there could also be applied in teaching various A-1 poems/narratives in these two COVID volumes. As suggested, research beckons (including joint projects on [EAR](#), [EP](#) and LoT >Lives of Teachers<) on how educators /students have coped with the pandemic, and the horrid spectacle of brutal war and massive human suffering. Or via student-led research patterned on [RISE](#). How have you *all & students* dealt with the aporias of social distancing? With lives lost, [many dying alone](#), a range of [draconian](#) state measures, [love under lockdown](#), viral vulnerability, feelings of depression, trauma, heightened [domestic abuse](#), [couples separated](#), unpredictability writ large? Read and share this extraordinary narrative of a COVID [personal nightmare](#) by teacher colleague Emma Z. in NYC. Workers are resisting [unsafe conditions](#). See [ERL Journal \(2021\)](#) on COVID-19 and language education, some A-1 research articles. Richard Smith has a video introduction (76 min.) to EAR: [Part I](#) and [Part II](#). See Smith on mentoring teacher research globally (2022) [open-access](#). This a new 2022 empirical article on EAR by [colleagues in Nepal](#). On EP, see [Hanks](#), this [key article](#) by her and also this (Hanks abstract online 2022) on [exploratory practice](#). On LoT, see my article in *BETA E-Newsletter*, #37, Sept.-Oct. 2018 on teachers' workaday lives, and [this](#) article on LoT written in Malaysia. How to [make more teachers and retain them](#) remains a core challenge everywhere. Read Sarah Mercer on teacher [well-being](#); also this at [Edutopia](#). See [Teachers' Emotional Wellness](#) (pdf [online](#)). See "6 Questions To Help Students Cope With Everyday Stress," [Edutopia](#). Explore articles at the rich *THE* site [Campus](#).

7. Deepening Continuing Profession Development in Critical Pedagogy

I strongly recommend 'Rania Khalek Dispatches', 'The Socialist Program' and 'The Freedom Side,' useful for CPD in critical pedagogy, at [BreakThrough News](#). I also recommend Ben Norton's [Multipolarista](#) and Australian critic Caitlin Johnstone's incomparable blogs, such as on hegemonic [narrative control](#), [fake civilization](#), on the [seascape of propaganda](#) we swim in and the ever [looming nuclear threat](#) in Cold War II. Subscribe to the *Democracy Now!* [digest](#) from NYC. DN [livestreams](#) 3-4 p.m. BG time. And remembering Howard Zinn, read [this](#). and the very end of Howard Zinn's interview, "[Don't obey the rules.](#)" Zinn called [50 years ago](#) for "a whole new world of documentary material, about the lives, desires, needs of ordinary people," a new '[people's everyday history](#).' Bill Bigelow's *A People's History for the Classroom* (2008 pdf [online](#)) builds on Zinn's ideas for teaching US history, integral to a 'People's Pedagogy.' Rejuvenate [PEACE STUDIES](#). Embed the UN [SDGs](#) in solid *local* contexts. Share Joan Wink's *Critical Pedagogy: Notes from the Real World*. 4th ed. (2010), and her *A Vision of Vygotsky* (2001 online). See also Henry Giroux, *On Critical Pedagogy*. 2nd ed. (2020 pdf [online](#)). Excellent is Macrine, McLaren & Hill (eds.), *Revolutionizing Pedagogy: Education for Social Justice Within and Beyond Global Neo-Liberalism* (2010 pdf [online](#)). **Explore and**

discuss the Zinn Education Project site [Teach Climate Justice](#). And [GISIG's 2022 IATEFL](#) Belfast showcase.

7.1. Cutting critique of the reigning System

Watch this incisive talk by [Richard Wolff](#), arguing the need for radical [System change](#), with which I agree. Wolff also analyzing social [class, inflation](#) and the war – and the [splitting of Europe](#) under a Capitalism oriented to employers, not workers. Combine that with Noam Chomsky's interview ([from min. 15](#)) on geopolitics and declining US empire. See also the 2022 book by Chomsky and Vijay Prashad, *The [Withdrawal](#)*, examining the fragility of US planetary hegemony. Meanwhile, some critics think US democracy, however dysfunctional, is [at serious risk](#) of imploding in Nov. 2022, a right-wing 'neo-fascist' conspiracy to overturn US elections is brewing as I write. *An Inconvenient Apocalypse* is also [mind-blowing](#): read [this brilliant essay](#) based on the book. On radically transforming the System per se, see Vijay Prashad, *Struggle Makes Us Human* ([2022 pdf online](#)). And as humans: we are [one species](#). See on [Socialism or Extinction](#); also his *System Change not Climate Change* ([pdf online](#)), ['powering down'](#). Sheldon S. Wolin's critical *Democracy Incorporated* is an eye-opening opus magnum ([pdf online](#)), subtitled *Managed Democracy and the Specter of Inverted Totalitarianism* (2008), a searing critique of the US, its faults and toxic mythologems. See also [Chris Hedges on Wolin](#).

7.2. Looking through a probing critical lens honed by Chris Hedges

As US journalist/activist Chris Hedges [underscores](#) and argues at detailed length: "NATO is the most dangerous military alliance on the planet. [...] At no time, including the Cuban missile crisis, have we stood closer to the precipice of nuclear war." Also watch & ponder this interview by [Chris with Peter Osborne](#) discussing how the bifurcation of the world into ['worthy'](#) and ['unworthy'](#) victims functions centrally in propaganda, especially during war or times of [refugee flight](#). 'Worthy' refugees whom we pity and assist, 'unworthy' ones whose plight in many places we remain indifferent to. As in the *Aljazeera* docu-film 'The Last Shelter' mentioned above, and the desperate migrants. Read Chris on the ['Dawn of the Apocalypse](#). He reminds and warns us that "civilizations are not murdered, [but commit suicide](#). They fail to adapt to a crisis, ensuring their own obliteration." And read my piece on Hedges' work in critical pedagogy, [JCEPS 2019](#), a publication blocked at IATEFL

8. War, oppression, state violence and injustice elsewhere: 'The Pity of Palestine'

Sana S. Khan's powerful poem cited above [What if it were You?](#) mentions Palestine. The situation there is iconic, massively distorted by standard MSM reportage. Yet there is [constant oppression](#) of Palestinians, in the West Bank and [Gaza](#), also inside Israel. There is military murder of [Palestinian teenagers](#). What is Israeli

[apartheid](#)? Read [Juan Cole's](#) assessment. And this by Prof. [Ilan Pappé](#), a searing indictment of the West's hypocrisy. Read/watch [Saving Masafer Yatta](#). Watch Amani [Odeh's video](#) on saving the neighbourhood of Silwan in East Jerusalem. A [Gaza child killed](#) – 20 [photos](#): what emotions do they stir & express? Read Israeli Miko Peled on Palestinian children and their [suffering parents](#), '[giving voice to the voiceless](#).' The Gazan [poet Mosab Abu Toha](#) is an EFL colleague/ activist: here a [poem](#), another [poem](#) for Shireen Abu Akleh. Watch Mosab in a video [interview](#) 21 May 2022 together with Palestinian-American poet [Naomi Shihab Nye](#). And read my piece about her picturebook [Sitti's Secrets](#). Also watch this [interview](#) with Mosab and read his brief bio at [WANN](#). Shireen's family demands justice, share [this video](#) and this emotional statement [from her niece](#) Lina.

8.1. Why Mariupol and not Gaza?

Over against the constant coverage of the Ukraine war in the Western MSM, a docu-film that will stir a range of powerful emotions is [Gaza Fights Back](#). It is a MintPress News original 35-min. documentary released in mid-July 2022, directed by Dan Cohen, on the Israel-Gaza 'war' in May 2021. It features rare interviews with innocent victims of Israeli aggression, including children. A [recent article](#) on 'a whole life under siege' notes: "Eighty percent of young children in Gaza suffer from emotional distress, 59 percent have had thoughts of self-harm, and 55 percent have had suicidal thoughts, according to a recent Save the Children [report](#)." This [on Gaza kids](#). Watch the film ([here](#) with discussion by Dan Cohen & [Ramzy Baroud](#)), share. Gaza diaries, a '[new normal](#).' Myriad powerful emotions expressed and stirred. Read about [refugee camps in Gaza](#) and a few people who grew up there. [Refugees for decades on end](#). **N.B.** → [There are no poetry volumes by Western educators on this horrific chapter](#) – yet see Mosab Abu [Toha's poems](#). The new Gaza film is a *devastating supplement* to students' playlets of the [Hands Up Project](#), like [If You See Something](#). Your students can read, perform [HUP dramas](#), yes even [work with HUP](#). Maybe they can also write mini-dramas about their own lives, see Nick Bilbrough's [Doing Remote Theatre](#). On the May 2021 Gaza assault, read and share this [incisive article](#) 2022 by Assoc. Prof. Mosheer Amer, English Dept., IUG. [WANN](#) (We Are Not Numbers) is a [youth-led Gaza human rights group](#), poet Mosab is a member. Ponder the [impossible 'normal'](#): few jobs, zilch freedom of movement, zero prospects, scarce energy. The ongoing [economic impact](#) of the fallout of the Ukraine war inside Gaza is truly dire, disastrous. UNRWA is under constant [attack](#). Read [this](#) eye-opener on 'Geopolitics as anti-Palestinianism' and wonder: *Why does Ukraine matter and Palestine does not? Why Mariupol and not Gaza?* Multiple articles on Gaza at [Middle East Eye](#) can be shared, discussed, *acted on*.

8.2 IDF Operation 'Breaking Dawn' עלות השחר

On 5 August 2022 Israel launched a 'pre-emptive' [bloody assault on Gaza](#), 300+ injured, 49 dead, including 17 children. "Horrorifying," watch this report from

[Democracy Now!](#). Read ‘[Surviving and dying](#) in Gaza.’ One [teen artist’s sad tale](#), it beggars belief, and the [IDF murder](#) of another young artist. Ali Abunimah [assesses this attack](#), also in this [interview](#) and this extended [79-min. interview analysis](#), where he stresses Israel as the last 20th-century settler-colonial state, with all its injustices. And raises the question: why are Ukrainians in fightback deemed ‘heroic,’ while Palestinians who resist in a 75-year David vs. Goliath struggle are brandished as ‘terrorists’? Read Y. Hawari, ‘***We are not Ukraine, so they will not support [our resistance](#).***’ Emotionally devastating is this report (Sky News) from Gaza on the [trauma of an entire family](#), and [this](#). as is this Aljazeera report with narratives from [stunned Gazans](#) reeling from shock. Also watch this [Aljazeera interview](#) with Marwan Bishara (7 Aug 2022). Marwan notes (min. 2:50-3:21): “Basically the West, the ‘enlightened democracies’ are up in arms about what’s been going on in Ukraine 5-plus months. But in Gaza this has been going on for ***50-plus years. 50-plus years of more of the same.*** Israel using the same pretexts, justifications about combating ‘terror’, about protecting its population – while at the same time occupying, terrorizing an entire people!” Listen to Ramzy [Baroud](#) on ‘why resistance matters’ and this on ‘[Arab unity](#).’ Yet emotional [positivity](#) swirls among Gazan student and teachers: “Despite war, Gaza students embrace new school year with hope.” So [Utilize HUP!](#)

Postlude

♪♪♪ On a poetic lyrical note of hope, watch/enjoy/teach this ‘resistance’ classic with Joan Baez, 28 Aug 1963 in Washington/DC, singing “[We shall overcome](#).” Another clip with the [song](#), here the [lyrics](#). And this [Dylan song](#) sung by Joan Baez in **Prelude** above remains oh-so timely, ‘*the times they are a-changin’*.’ Here [the lyrics](#), a poem in tune with *all three* Maley books and a proactive “[critical pedagogy of intervention](#)” 2022 in Giroux’s pro-active [fightback](#) sense. ♪♪♪