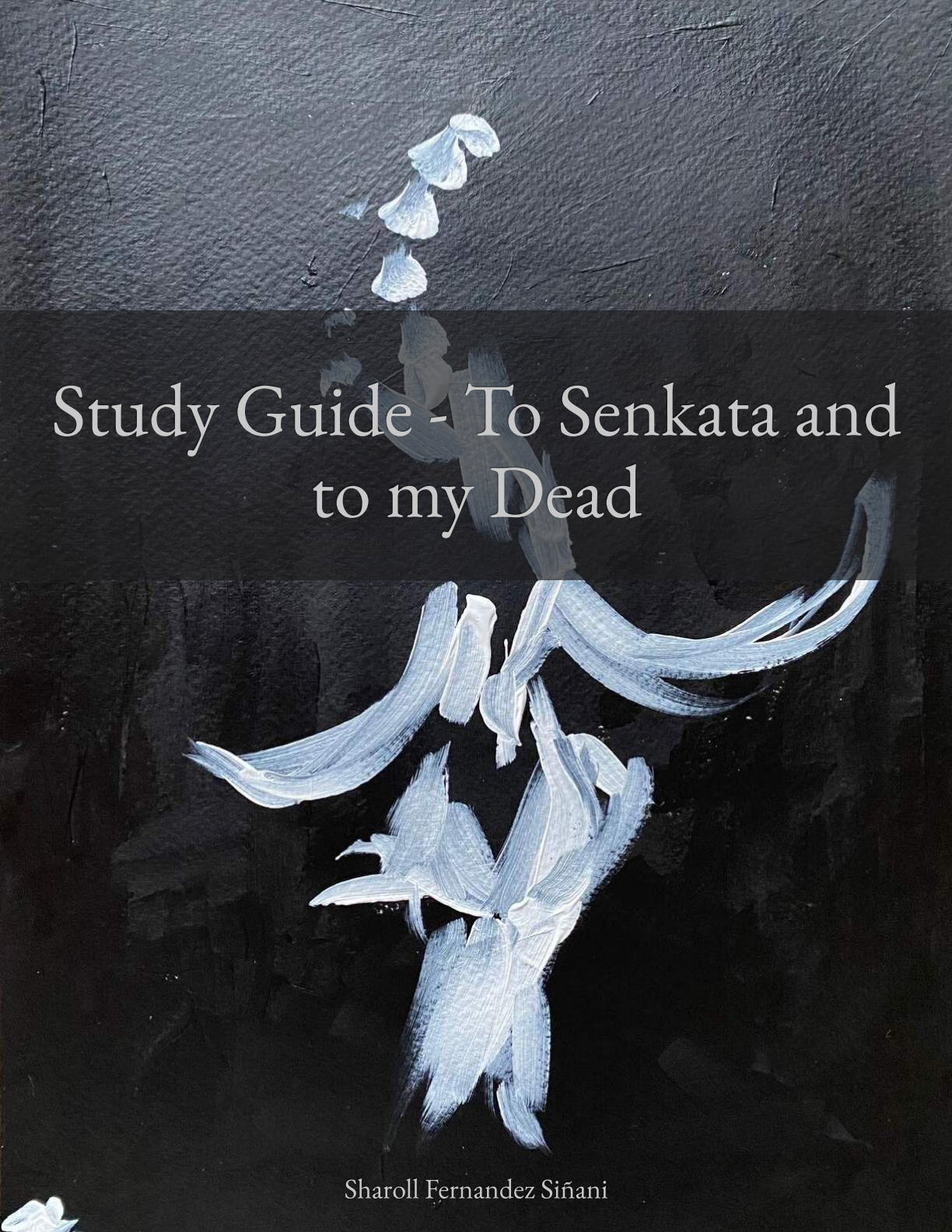

Study Guide - To Senkata and to my Dead

Sharoll Fernandez Siñani

A Senkata y a mis muertos Educational Guide: Constructive Disagreement through Art, Memory, and Dialogue

Introduction / Introducción

Study Guide - To Senkata and to my Dead

"Who Are Your Dead? / ¿Quiénes son tus muertos?" This guiding question from Sharoll Fernández Siñani's workshop and poetry book *A Senkata y a mis muertos* invites learners to ground themselves in spiritual presence and historical memory. Sharoll's work — created by a Bolivian Aymara artist-educator trained at Harvard — bridges the 2019 Senkata massacre in Bolivia with present-day displacement and migration struggles, weaving art, poetry, and personal testimony to show how past conflicts illuminate today's challenges (lu.ma). In the spirit of her poem's ethos, this educational guide expands upon the original workshop to help learners of all ages practice constructive disagreement – engaging with differing views in a respectful, empathetic, and transformative way – while honoring memory, culture, and identity.

Study Guide - To Senkata and to my Dead

Purpose and Audience: This comprehensive guide is designed for educators and facilitators working with primary school, high school, and university/adult learners, as well as for individual readers engaging with the book on their own. It provides flexible pathways for classroom workshops, community circles, and solo reflection. The activities and strategies are grounded in research-based best practices from peace education, conflict transformation, culturally sustaining pedagogy, trauma-informed teaching, and experiential learning. The guide is bilingual (English and Spanish) and culturally responsive, centering Indigenous and diasporic identities to ensure participants see their own heritage and experiences reflected. Each section includes practical tips to tailor the material to developmental needs, ensuring accessibility for children, youth, and adults alike.

Study Guide - To Senkata and to my Dead

How to Navigate This Guide: The guide is organized into clearly marked sections. Part I offers structured workshop plans for different age groups (with developmentally appropriate adaptations). Part II is a self-guided journey for solo readers seeking personal growth and connection to family/community through the book. Throughout, we emphasize spiritual presence, historical memory, and transformative dialogue as core threads. Facilitators are encouraged to adapt and co-create activities with participants – this flexibility allows the learning experience to be shaped by the learners' voices (true to Freire's notion that teachers and students should learn *with* and *from* each other (teachthought.com). In each section, key educational principles are highlighted and supported by academic research (see citations), and an Appendix lists all sources for further reading.

By engaging with this guide, educators and readers will join "an ever-growing circle" of those seeking to foster empathy, deepen historical understanding, and spark transformative dialogue through art and memory (lu.ma). In the pages that follow, we outline the foundations of our approach and then present detailed, adaptable modules for each audience.

Study Guide - To Senkata and to my Dead

Foundations of the Approach / Fundamentos del Enfoque

Study Guide - To Senkata and to my Dead

To effectively honor *A Senkata y a mis muertos* and teach constructive disagreement, our approach integrates several interwoven pedagogical foundations:

- Historical Memory & Spiritual Presence (Memoria histórica y presencia espiritual): We recognize the power of remembering those who came before us – our ancestors, loved ones, and victims of injustice – as a source of learning and unity. In many Indigenous and diasporic traditions, ancestral memory and spirituality are ever-present, offering guidance and healing across generations. The workshop begins by inviting participants to name and honor "their dead" as Sharoll does, creating a sacred space of remembrance. This act of collective memory helps situate personal stories in a larger historical context, fostering empathy and shared humanity. Research in peacebuilding shows that engaging with historical trauma and memory can deepen understanding of present conflicts and inspire commitment to justice (lu.malu.ma). Furthermore, Indigenous pedagogies often use storytelling as a healing and teaching tool: for example, elders may tell stories to address conflicts or moral lessons without singling anyone out, allowing listeners to reflect and learn in an emotionally safe way (operations.du.edu). In this guide, we encourage ritual elements (such as moments of silence, invocation of ancestors, or sharing remembrance stories) to bring a spiritual presence into the learning space. This not only honors the poem's sacred tone but also helps participants connect emotionally, which research shows is key to transformative learning and empathy (nsuworks.nova.edu).

- Culturally Sustaining & Responsive Pedagogy (Pedagogía culturalmente sostenedora y sensible): At the heart of this guide is a commitment to uplift the cultural and linguistic identities of learners. Sharoll's poem itself is written in an "Aymarized Spanish," blending her Indigenous heritage with the Spanish language as an act of resilience (revista.drclas.harvard.edurevista.drclas.harvard.edu). Inspired by this, our activities are bilingual (Spanish/English) and invite use of mother tongues or local cultures. According to Django Paris (2012), culturally sustaining pedagogy seeks to foster cultural pluralism by sustaining learners' cultural ways of being, rather than asking them to assimilate stanford.edu. In practice, this means encouraging students to share their own cultural songs, languages, and traditions as part of the learning. For example, a primary class might learn a simple greeting or phrase in an Indigenous language represented in the class, or a high school group might discuss parallels between the Senkata story and a historical event from their own cultural background. The guide also emphasizes diaspora experiences – connecting those who are living away from their ancestral homelands. Culturally responsive teaching techniques, such as using relevant examples from students' lives and communities, and validating their cultural funds of knowledge, are woven into each section. This ensures that whether learners are in Bolivia, the U.S., or elsewhere, they see the relevance of the content. Ultimately, by honoring students' identities and home languages, we create a more inclusive environment where they feel valued and are more open to engaging in dialogue across differences (stanford.edu) (unesco.org).

- Conflict Transformation & Peace Education (Transformación de conflictos y educación para la paz): Our goal is not to avoid disagreements but to transform conflict into an opportunity for growth and understanding. This aligns with the concept of *conflict transformation* in peace studies, which "addresses the wider social and political sources of conflict and seeks to transform the negative energy of conflict into positive change"(scribd.com). Constructive disagreement means teaching learners that conflict is a natural part of diversity, and that through respectful dialogue, conflicts can lead to deeper insight or stronger relationships. In the guide, we incorporate peace education strategies, such as explicit training in active listening, empathy development, and perspective-taking. Research highlights that empathy and respect during difficult conversations are essential components of peace education, and tools like Nonviolent Communication (NVC) help foster understanding across differences (nsuworks.nova.edu). For instance, students might practice using "I" statements and feelings/needs language (a key NVC technique) when expressing a disagreement, learning to voice their perspective without attacking the other person. Each workshop outline includes activities for dialogue and deliberation on challenging topics (appropriate to age level) – from playground disputes for children to global justice issues for adults – framed in a way that emphasizes common humanity and cooperative problem-solving. We also stress examining conflicts in context: high school and adult learners might analyze how historical injustices (like the Senkata massacre or others) create divisions, and then discuss how understanding that history can help heal those divisions now. By learning about real-world peacebuilders (including Indigenous activists or community mediators), learners see examples of conflict transformation in action, reinforcing the message that conflicts can be resolved constructively. In sum, this guide treats conflict not as something to fear, but as an *instructional tool*: with guidance, encountering different viewpoints in a safe setting can build critical thinking and compassion (unesco.org).

- Trauma-Informed & Healing-Centered Practice (Enfoque informado por el trauma y centrado en la sanación): Because the content of *A Senkata y a mis muertos* touches on violence, loss, and historical trauma, it is vital that our approach is trauma-informed. A trauma-informed educational practice prioritizes creating an environment of safety, trust, and empowerment for all learners (arteducators.org). Practically, this means establishing clear norms of respect and confidentiality, giving participants choice and voice in their learning, and being sensitive to signs of discomfort. At the start of any workshop, facilitators should explain that sharing is optional and that it's okay to step away or take a break if emotions become overwhelming. The guide includes *grounding exercises* (like breathing or brief silent reflection) to center participants if difficult memories arise. We also suggest focusing on resilience and hope – for example, highlighting the aspects of the poem that speak to love, ancestral strength, and "a vivid...brushstroke of hope" amid the pain (lu.ma). According to the National Art Education Association, engaging in art can itself be healing: creative expression helps learners develop coping strategies, regain a sense of control, and build resilience (arteducators.org). Therefore, many activities here involve art-making (drawing, poetry writing, music) as an outlet for emotions. In a trauma-informed spirit, no one is forced to disclose personal trauma; rather, we invite gentle exploration of themes of loss and connection. By validating feelings and allowing multiple forms of expression, we aim to turn pain into connection and action, mirroring Sharoll's transformation of grief into art. Additionally, facilitators are encouraged to be aware of cultural aspects of trauma – for communities that have collective historical trauma (e.g. Indigenous communities), allowing space to honor that as a group (such as a moment of silence for ancestors or victims of oppression) can be profoundly affirming. Overall, this healing-centered approach ensures that confronting tough history or conflict in the workshop ultimately leaves participants feeling *heard*, *secure*, and *empowered* to engage with others compassionately (arteducators.orgnsuworks.nova.edu).

- Arts-Based & Experiential Learning (Aprendizaje vivencial y a través de las artes): The arts are the heart of *A Senkata y a mis muertos* – from poetry to paintings to music – and they are central to this guide's methodology. We leverage arts-based learning because it can bypass intellectual barriers and allow participants to communicate and reflect in novel ways. Research in arts education and therapy indicates that art activities (like drawing, drama, or poetry writing) can help learners, including children, express complex emotions and ideas that they might struggle to put into plain words (arteducators.org). In each age-group section, we include creative exercises: for example, primary students might paint or craft a "memory heart" after hearing a poem, while high schoolers might write their own poetic fragment addressing a conflict in their lives. The use of art is paired with experiential learning principles – learning by doing, reflecting, and applying. David Kolb's theory of experiential learning describes learning as a cycle of concrete experience, reflective observation, abstract conceptualization, and active experimentation (citt.ufl.edu). We apply this cycle in the workshops: participants first *experience* something (hear a poem, participate in a ritual or role-play), then *reflect* (in discussion or journaling), then *conceptualize* (draw lessons or principles about constructive disagreement), and finally *experiment* (try out a dialogue skill or plan an action in their community). Even young learners can benefit from this cycle – for instance, a game or role-play about sharing can lead to a group talk about fairness and then to each child practicing a new phrase to use in a conflict. Additionally, we incorporate multi-sensory and place-based experiences where possible. In line with Indigenous "all-senses" learning approaches, we recognize that learning is enriched when participants engage sight, sound, touch, and even ceremony (operations.du.edu). Thus, a workshop may include listening to Andean music (Sikureada flute or drum, as in Sharoll's event) to set a tone, or smelling an herb like coca or sage as done by the poem's grandmother figure, to connect with cultural practices. These sensory experiences, combined with hands-on activities, make the learning memorable and holistic. By the end, participants have not only discussed constructive dialogue but actively practiced it in various forms – preparing them to carry those skills into real-life situations.

- Dialogue & Co-Creation (Diálogo y co-creación): Finally, the process itself is designed to model transformative dialogue and learner co-creation. Intercultural dialogue research shows that authentic dialogue is grounded in mutual respect, empathy, and willingness to adjust one's perspective (unesco.org). We encourage facilitators to arrange seating in circles (as equals), use talking pieces (to give each person uninterrupted time to speak), and establish listening practices so that everyone's voice is heard. Throughout the workshop, participants should be active collaborators in their learning. Paulo Freire famously argued that *"Education must begin with the solution of the teacher-student contradiction... so that both are simultaneously teachers and students."(* teachthought.com). Embracing this, we invite learners – even young ones – to help shape the discussion and activities. For example, after an initial exercise, a facilitator might ask the group what they are curious to explore next, or what issues feel important to them. In a high school setting, students might co-create discussion norms or even facilitate parts of the dialogue in peers. In an adult setting, participants might break into small groups to generate strategies for applying constructive disagreement in their workplaces or families, then share back, effectively teaching each other. This kind of co-creation taps into the knowledge and experience each person brings. It also aligns with cutting-edge workshop design methods that flatten hierarchy and increase engagement – such as Open Space Technology or World Café dialogues where participants propose topics – though in this guide we adapt those ideas in age-appropriate ways. Flexible pathways are built in: if the group is deeply engaged in a particular story or debate, the facilitator can follow that energy (even if it diverges from a rigid lesson plan). The guide's activities are modular, meaning they can be rearranged or adapted as needed. The role of the educator is more of a facilitator or host of the space, guiding the process but also participating in learning. This models constructive disagreement by showing that authority figures are also willing to listen and learn. In terms of outcomes, a dialogic and co-creative approach ensures that participants feel ownership of what they learn, making it more likely they internalize the values of respectful disagreement and carry them forward beyond the workshop (unesco.org).

Using the Foundations: These foundational principles should inform how you deliver the activities in the next sections. They are not separate “lessons” but rather values and strategies to infuse into each session. Now, we turn to the specific guides for each age group, followed by the solo reader section. Each will reference these core ideas in context and offer tips on implementation.

Part I: Group Workshop Guides by Age / Parte I: Guía de talleres grupales por edad

Study Guide - To Senkata and to my Dead

Each workshop guide below is tailored to a specific developmental stage: Primary School (Primaria), High School (Secundaria), and University/Adult (Universidad y Adultos). All three are united by the poem's themes of memory, identity, and love, but the facilitation strategies and activities are adjusted for cognitive and social maturity. Facilitators should feel free to modify timing, language, or content to fit their particular group, keeping in mind the cultural context of learners (for example, a high school workshop in Bolivia might directly discuss the Senkata events, whereas one in the U.S. might draw parallels with local history). Each sub-section includes:

- Overview: The focus and goals for that age group.
- Suggested Workshop Outline: Step-by-step activities (which can be delivered in one extended session or across multiple class periods).
- Co-Creation Opportunities: Notes on where learners can take the lead or make choices.
- Developmental Tips: Guidance to ensure the material is age-appropriate and engaging.
- Bilingual & Cultural Adaptations: How to incorporate Spanish (or other relevant languages) and cultural references naturally.

Throughout the workshops, the facilitator's role is to create a respectful space, prompt reflection, and then step back to allow participants to share and discover. By practicing constructive disagreement in the microcosm of the workshop, learners build skills to apply in their classrooms, homes, and communities.

Study Guide - To Senkata and to my Dead

Primary School / Primaria

Overview (Visión general): The primary school workshop focuses on empathy, sharing personal memories, and simple conflict-resolution skills. At this age (approximately ages 6-11), children are learning how to express feelings and navigate disagreements with peers. Using *A Senkata y a mis muertos* in an age-appropriate way, we emphasize themes of love, family, and kindness rather than graphic details of violence. The spiritual aspect is introduced as a gentle concept of remembering loved ones or heroes who have passed on. The key outcomes for this age group are that students feel safe sharing, learn to listen to others' stories, and practice basic constructive disagreement skills (like taking turns speaking and finding common ground). We will use a lot of concrete, sensory activities (drawing, movement, call-and-response) to keep young children engaged. Culturally, we may introduce the idea that people in different cultures honor their elders or ancestors (for instance, talking about Día de Muertos briefly or a local equivalent) to connect to the idea of remembering "your dead" in a positive light.

Study Guide - To Senkata and to my Dead

Suggested Workshop Outline (Esquema sugerido del taller):

Study Guide - To Senkata and to my Dead

1. Opening Circle and Welcome (Círculo de apertura): Have children sit in a circle. Begin with a brief mindful breathing or silence (1 minute) to set a calm tone – "Let's close our eyes and think of someone we love." This is the Silent Moment (Momento de silencio). After, say a simple welcome in both languages (e.g., *"Bienvenidos, welcome, everyone."*). Introduce the idea that today we will talk about *memories* and *listening to each other. (Note: Ensure the atmosphere is warm; perhaps use a gentle instrumental music in background as they settle.)*
2. Introduction to "Who Are Your Dead?" (¿Quiénes son tus muertos?): Instead of asking this literally (which could be too abstract or morbid for young kids), rephrase: *"We are going to think about people we love who might not be with us anymore, like maybe a grandparent who passed away or even a pet, or it could be someone famous you admire who died."* Emphasize this is about remembering happy or important memories. Share an example from yourself or a familiar figure (e.g., *"I remember my abuela who taught me to sing."*). In Spanish, you might add: *"Hoy recordamos a nuestros seres queridos – abuelos, abuelas, familiares – que ya no están con nosotros."* This connects to the poem's core question in a child-friendly way.
3. Reflect & Share (Reflexionar y compartir): Give each child a blank card or piece of paper. Ask them to draw a picture or write the name of one person they want to remember or honor (it can be a family member or even a beloved pet or a historical hero). Crayons and markers can be used – this art activity helps those who are shy to express without words. After a few minutes, if children are willing, let them share: *"This is my _____. I honor them."* Keep it voluntary; some may pass. This step builds empathy as they hear each other's special people. Reinforce respectful listening – one person speaks at a time while others listen with quiet mouths and open hearts. The teacher models active listening by paraphrasing or thanking each child for sharing. This activity aligns with the "Share" phase of Sharoll's workshop, weaving personal memories into a feeling of togetherness (even little ones can sense the respect in the room).

4. Story/Poem Reading (Lectura): Introduce a short, age-appropriate excerpt from *A Senkata y a mis muertos* or a related poem that embodies love and memory. For example, you might use a simplified translation of a few lines from Sharoll's poem: *"She heals our dead, she feeds them and listens to them... and here I am, she has taught me"* (English) and the original Spanish lines if possible (revista.drclas.harvard.edu revista.drclas.harvard.edu). Read it twice – once in Spanish (with emotion, like storytelling), once in English – so they hear the rhythm in both languages. Ask a simple question: *"How do you think the grandmother in the poem is helping? ¿Qué hace la abuela para ayudar?"* Young kids might say "taking care of others" or "loving." Affirm all answers. This connects to historical memory in a very familial, approachable way (a grandmother caring for the community's dead). If the poem language is too complex, an alternative is to read a children's story that parallels the theme (for instance, a picture book about a child remembering a grandparent). The goal here is to expose them to the power of words and art to express love.
5. Interactive Activity – "Web of Connection" (Actividad interactiva – "Tejido de conexión"): To physically demonstrate constructive connection, do a yarn-passing activity. One child holds a ball of yarn, says the name of the person they honored or something kind that person taught them (e.g., "My grandma taught me to be brave"). Then they hold one end and pass the ball to someone else across the circle. As each child speaks and passes, a web of yarn forms connecting everyone. Explain: *"Miren, todos estamos conectados con este hilo – todos valoramos a alguien y podemos apoyarnos."* ("We are all connected by this thread – we all value someone and can support each other.") This simple metaphor shows interdependence: even if we're different, we can find common threads. It's a tactile way to visualize that we are bound by love (a key message from the poem/workshop) (lu.ma). After the web is made, carefully put the yarn aside (or collect it) and have everyone applaud their good listening and sharing.

6. Conflict Scenario Role-Play (Juego de rol de un conflicto): Now pivot to practicing constructive disagreement on a small scale. Present a relatable, low-stakes conflict scenario: e.g., *"Two friends want to play different games at recess"* or *"Ana accidentally broke José's pencil."* Use two puppets or have two facilitators act it out briefly, showing a negative way (e.g., puppets yelling "I don't want to play with you!"). The kids will giggle, but then ask: *"How could our friends solve this problem in a nicer way?"* Encourage ideas (sharing, taking turns, saying sorry). Highlight their ideas and maybe have volunteers role-play the positive resolution. Emphasize key skills: using kind words, saying how you feel ("I feel sad when you..") and listening to each other. Tie it back: *"Remember how we listened about our loved ones? We can also listen when we disagree. Maybe your grandpa or grandma taught you to be kind – we can use that kindness now."* This makes the connection that the values from our ancestors (kindness, respect) help us solve conflicts now. It keeps the spiritual/ethical thread without explicitly saying it. This is essentially teaching simple conflict resolution, which is the building block of constructive disagreement at any age (nsuworks.nova.edu).

7. Closing Reflection & Invitation (Reflexión final y invitación): End by gathering the children again and asking: *"How did it feel to do this workshop today?"* Accept words like *"good, fun, weird, happy, sad."* Then ask: *"Can each of you share one nice thing you heard or one new thing you learned?"* This reinforces their takeaways (maybe "I learned my friend's grandma liked dancing" or "I learned to let my friend choose the game sometimes"). Conclude with an invocation (Invocación) appropriate for kids: a short thank-you. For example: *"Let's all say 'thank you' (gracias) to our loved ones who inspire us, and thank you to each other for listening. We carry their love with us."* Perhaps a unison: *"Gracias, thanks, love."* This is uplifting and not heavy. Finally, encourage them to "Carry the connection forward" – a phrase from Sharoll's workshop – in kid terms: *"Tonight, you might ask your parents or grandparents about someone in your family who they remember. And next time you disagree with a friend, remember how we solved it today – with listening and kindness."* In Spanish: *"La próxima vez que no estés de acuerdo con un amigo, recuerda cómo lo solucionamos – con escucha y bondad."* This sends them off with a practical extension to home and a positive mindset that disagreements can be handled with love.

Co-Creation Opportunities: Even young children can co-create parts of the experience. For instance, let them choose a song to sing together if you include a song (some classes might sing a simple lullaby or a relevant folk song in Spanish). They can also create class norms in simple terms ("be kind, take turns") at the start, with the teacher's guidance. If some children have cultural traditions of honoring the dead (like an ofrenda at home), invite them (or their parents) to share that with the class in a show-and-tell style on another day – thereby extending co-creation to families.

Developmental Tips: Keep language concrete and positive. Avoid graphic descriptions of violence; focus on love and remembering. Use frequent movement and art to hold attention. Be prepared that a child could mention a recent personal loss – validate their feeling ("You must miss them; they sound wonderful") and ensure the class responds supportively. If a child becomes sad, have a counselor or comforting activity ready (this is part of being trauma-informed at any age). Also, primary students may blur fantasy/reality – if someone mentions a fictional character as their "dead" (like a superhero who died in a movie), that's okay too. Honor their input without judgment.

Bilingual & Cultural Adaptations: At this level, bilingual integration can be as simple as teaching a few Spanish words (like *“abuela” for grandma, or “gracias” for thank you*). Since children are sponges for language, you might have them repeat a line from the poem in Spanish for fun, explaining its meaning. Use culturally diverse examples in stories and conflict scenarios – e.g., one scenario could involve two kids from different cultural backgrounds sharing holiday traditions (to subtly introduce respect for differences). If Indigenous students are present, you might include a greeting or thanks in their language (with permission or help from community members) to acknowledge their culture. This inclusivity models respect and curiosity for all backgrounds.

Study Guide - To Senkata and to my Dead

High School / Secundaria

Overview: The high school workshop is geared toward adolescents (~ages 14-18) who are ready to grapple with complex social issues and engage in deeper dialogue. At this stage, students can handle a more direct discussion of the *Senkata* context and the idea of socio-political conflict, though it should still be framed sensitively. The focus here is on critical thinking, identity, and collaborative dialogue. We want students to see how historical events connect to present conflicts (including those in their own lives or communities) and to practice disagreeing respectfully on issues that matter to them. They are also developing their personal and cultural identities, so we incorporate culturally sustaining elements by validating their heritage and inviting multilingual expression. A key outcome is that high schoolers learn dialogue skills for civic engagement – such as deliberation, perspective-taking, and finding solutions – and appreciate the role of memory and art in social change. This section will encourage them to become co-creators: possibly designing a mini-project or facilitating part of a discussion themselves.

Suggested Workshop Outline:

1. Setting the Stage – Context and Personal Connection: Open with a brief contextualization of *A Senkata y a mis muertos*. Using a map or slide, show where Senkata (El Alto, Bolivia) is, and very succinctly outline the 2019 events (e.g., *"In 2019, during political unrest in Bolivia, Indigenous protesters in the Senkata area were killed. Sharoll wrote this poem as a tribute to those who died and to her ancestors."*). Keep it factual and age-appropriate, avoiding political bias. Then pivot to personal connection: *"We all come from histories – some of conflict, migration, resistance. Think about your own family or community: Is there an event or memory that people talk about? How does it affect you today?"* Give a minute to think or jot notes. This activates their own "historical memory." You might share an example (e.g., *"My family left X country due to war, and I carry that story with me."*). By doing this, you frame that history isn't abstract – it lives in us, which is what Sharoll's work exemplifies (lu.ma).
2. Introduce Poem & Themes: Provide students with a bilingual handout of a fragment of the poem (in Spanish with English translation side-by-side). For example, use a powerful excerpt like:

"Ahora, que me he conectado con mis mujeres muertas y mis hombres muertos – mis muertos no silenciados por las balas – ... sólo las palabras que salen de mi ser son de amor." (from the poem, roughly translating to *"Now that I have connected with my women dead and my men dead – my dead not silenced by bullets – ... the only words that come from my being are of love."*) (lu.ma). Have a student (or you) read the Spanish aloud, then another read the English. Discuss initial reactions: *"What emotions or ideas does this evoke? Why do you think connecting with her 'dead' leads her to speak words of love?"* Teenagers may point out the contrast of violence (bullets) and love, or the idea of giving voice to the silenced. Jot key words on the board (e.g., *love, injustice, ancestors, voice, silence*). This sets up the dual emphasis on remembering trauma yet responding with love – a principle relevant to constructive disagreement (responding to hate with dialogue, etc.).

3. Small Group Reflection Circles: Break into small groups of ~4-5 (diverse grouping). In each group, have them appoint a facilitator or note-taker (or provide role cards). They will have a prompt to discuss: *"How do past events or ancestors influence how we deal with conflicts today? Can you give an example – personal, local or global?"* Encourage them to bring in anything from family stories to recent news (maybe someone mentions how a grandparent's advice affects how they handle arguments, or how a historic injustice in their community still causes tension). This is a semi-structured dialogue to practice listening and speaking. Give about 10-15 minutes. Encourage them to ensure everyone speaks. As they talk, circulate to observe and gently guide if needed (e.g., drawing out quieter students, reminding of respect if debate gets heated). This peer dialogue is crucial; as UNESCO notes, intercultural dialogue enables people with different perspectives to connect, navigate tensions, and co-create solutions beyond disagreement (unesco.org). In these groups, they are essentially doing that – sharing different perspectives on memory and conflict.

4. Report Back and Constructive Controversy Activity: Reconvene and have each group share one insight or interesting point from their talk. You might hear a range: one might say, *"We realized many of our families went through hardship that makes us value peace,"* another, *"We debated whether remembering painful history can stop us from moving on."* Acknowledge these. Now transition to a constructive disagreement exercise on a contemporary issue, leveraging their skills. Choose a relevant topic that likely has multiple viewpoints in the room – ideally tied to justice or community (examples: *Should a historical monument be removed or retained?*, or *What's the best way to address racial injustice in our school?*). Ensure the topic is safe enough (avoid something too personal or immediate that could cause conflict without resolution). Use a "Constructive Controversy" format (Johnson & Johnson's cooperative debate model): assign or let groups choose differing positions on the issue. Give them time to gather arguments or thoughts for their side, then have a structured debate where each side presents, then rebuttal, then a period where they must drop the adversarial stance and together write a joint statement or solution. Emphasize the rules: attack the issue, not the person; use evidence; listen to the other side; seek points of agreement (unesco.org). For example, if the issue was the monument, after debating they might agree on a solution like adding contextual plaques rather than removal, or vice versa, through compromise. The aim is for students to experience disagreement as a creative process rather than a fight. This is advanced, but high schoolers can handle it with guidance, and it directly teaches *collaborative problem-solving in conflict*, a key peace education outcome (tanenbaum.org). Monitor to ensure it stays respectful; intervene if any ad hominem arises, using it as a teachable moment. After the exercise, ask them how it felt – was it hard to truly listen? Did their perspective change? This debrief is important to solidify learning.

5. Artistic Expression – Healing Through Art: After an intense dialogue, allow for an introspective, creative activity. Prompt them to individually write a short poem, journal entry, or create a quick sketch that answers: *"What does transformative dialogue or constructive disagreement look like to you?"* or *"Imagine a conversation in your life that needs healing – what could you or others do to bring love into it?"*. They can use metaphor, drawing, or even write a letter to an ancestor asking for guidance in a conflict. This art-based reflection lets them process emotionally what the debate intellectually stirred. As research suggests, art can help process conflict and trauma by accessing emotions and promoting empathy (nsuworks.nova.eduarteducators.org). Some may volunteer to share their piece; this is optional but can be powerful. If someone wrote a poem about, say, bridging a gap with an estranged friend, encourage snaps or applause. Validate creative efforts and link back: *"These artistic pieces show understanding and hope – just as Sharoll used art to respond to conflict with hope."*
6. Plan a "Carry It Forward" Action: Challenge the group to come up with one action they can take beyond the workshop to practice what they learned. Brainstorm as a whole: ideas might be *starting a dialogue club, creating a mural about unity, interviewing elders about community history,* or simply *using active listening in a family disagreement*. Let them choose one concrete thing. For instance, if they choose to make a mural or social media campaign, outline steps and perhaps form a committee. This empowers them and fulfills the co-creation aspect – they design the follow-up. It also connects to community, fulfilling the goal of eventually linking back to family and community constructive engagement.

7. Closing Circle – Dedication and Gracias: End in a circle. You can perform a short closing ritual blending spiritual and forward-looking elements. One idea: go around with each student completing the sentence *"I honor ___ and I will try to ___."* For example, "I honor my ancestors by speaking up for what's right" or "I honor those lost in Senkata by treating people of all backgrounds with respect." In Spanish if they are comfortable: *"Honro a ___ y voy a ___."* This ties the personal (honoring memory) to actionable commitment. After each shares, the group can respond with a simple word like *"Gracias"* or *"Amen"* or a gentle drum beat if available, to acknowledge it. Finally, thank everyone for their courage in discussing and listening. Emphasize that by remembering the past and engaging with empathy, they have the power to transform conflicts in their lives – they are "sparking transformative dialogue" just as we hoped (lu.ma). Perhaps close with a bilingual cheer: *"¡Jallalla!* (an Aymara cheer for life) *and thank you!"* or a mutual applause.

Co-Creation & Flexibility: High school students can take significant leadership. If possible, involve them in planning – for example, share the workshop outline beforehand and let them modify it. They might add a segment (maybe a short student presentation on a related historical event, or choosing the debate topic themselves). During the session, you might allow them to facilitate the small group discussions or the debate moderation. If the class is bilingual or has Spanish speakers, let students decide if some discussions or presentations can be in Spanish or bilingual. They could also co-create norms at the start: ask them what guidelines will help everyone feel safe to speak up (they often suggest things like respect, “step up, step back,” confidentiality for personal stories, etc.). This involvement increases their buy-in and models democratic participation. If time allows and interest is high, you could even extend this into a multi-day project (one day on history and poem, another on dialogue skill-building, another on creative expression and action planning).

Developmental Tips: Teens appreciate authenticity – don't shy away from real issues, but do set boundaries (if conversation gets too heated or personal attacks start, intervene calmly: "We're here to understand, not to win."). Acknowledge that disagreement can be uncomfortable; validate their feelings if someone says "this was frustrating." Use those moments to highlight how building tolerance for disagreement is like a muscle that gets stronger with practice. Be mindful that some students might have direct trauma related to violence or oppression (e.g., refugees, victims of discrimination); provide an option to journal privately instead of speak, or step out if needed – reinforcing trauma-informed choice. Also, leverage their interest in social justice: highlight how these dialogue skills are tools for activism and change (for instance, relate to how youth movements benefit from peaceful dialogue and understanding). Keep a balance between serious reflection and hope – adolescents can handle heavy topics, but ensure they also see examples of resilience and positive change (maybe mention someone like Malala Yousafzai or local young leaders who used dialogue or art to make change). This keeps them motivated rather than disheartened by history's injustices.

Bilingual & Cultural Responsiveness: For high school, you can incorporate substantial bilingual content if appropriate. Reading the poem in the original Spanish and discussing the nuances of translation can be a rich activity (language arts tie-in). Encourage students who speak other languages to share a phrase or concept from their culture about peace or respect. For instance, if a student knows an Indigenous proverb or an African saying about unity, invite that into the space. This validates diverse wisdom traditions as equally valuable. If the class is mostly English-speaking with few bilingual students, you might still include Spanish in the materials and perhaps play an audio of Sharoll reading the poem in Spanish (if available) to experience the emotion in her voice. Emphasize that language itself carries culture and history, a point Sharoll makes by blending Aymara and Spanish (revista.drclas.harvard.edu). You could discuss how losing or sustaining a language is part of conflict and healing (tying to her grandparents' story in the article, if relevant). Being culturally responsive also means relating the Senkata story to local history that students know: for example, in a U.S. classroom, you might compare it to incidents of state violence in their city or country's past, guiding them to see patterns and learn without equating two distinct histories directly.

The key is to make the material resonate with their identities as young people in a specific cultural moment – whether that's through music, language, or historical parallels.

Study Guide - To Senkata and to my Dead

University & Adult Learners / Universidad y Adultos

Study Guide - To Senkata and to my Dead

Overview: The university/adult workshop is designed for mature learners, including college students, educators, community members, or intergenerational groups. They can engage with *A Senkata y a mis muertos* at the deepest intellectual and emotional levels. The focus here is on critical analysis of structural issues, intercultural dialogue, and community healing practices. Adults often bring diverse life experiences – some may have direct memories of political conflicts or may be parents thinking about how to teach the next generation. This session can be more expansive: we integrate academic perspectives (e.g., concepts of decolonization, human rights, or trauma healing) with personal introspection. We aim for adults to not only practice constructive disagreement in the workshop (perhaps on complex ethical debates) but also to consider how to apply these approaches in their professional and personal circles (classroom, family, civic life). Because adults can handle complexity, we'll incorporate frameworks like conflict transformation theory, culturally sustaining pedagogy (especially if they are educators), and even references to truth and reconciliation processes.

The spiritual dimension can be more explicit here, as many adults may be seeking meaning or have spiritual practices; we respect all beliefs and invite a shared sacred space of learning (could involve multisensory rituals like candle lighting or prayer, adapted to the group's comfort level). A successful outcome for this group is that participants leave with a nuanced understanding of how remembering the past and engaging in openhearted dialogue can transform their approach to conflicts, whether at the family dinner table or in community forums, and with concrete ideas to implement (like starting a reading circle, workshop, or incorporating these methods in teaching or activism).

Suggested Workshop Outline:

Study Guide - To Senkata and to my Dead

1. Welcome and Communal Intention-Setting: Begin by acknowledging the land and ancestors if that's customary (especially with an Indigenous focus, a land acknowledgment sets a tone of historical awareness). For example: *"We gather here on [traditional land], honoring those who came before. We invoke the spirit of memory and openness as we discuss A Senkata y a mis muertos."* Have participants (if group is small enough) briefly introduce themselves and share what drew them to this workshop or their personal connection to the themes (e.g., "I'm an educator curious about teaching tough histories" or "I'm Bolivian diaspora and this is close to my heart"). This personal stake sharing builds trust. Lay out collective agreements: confidentiality, respecting different experiences, being mindful of trauma triggers, etc. You can collaboratively generate these. Set an intention together for the session (e.g., *"By the end of today, we hope to find new ways to understand each other even when we disagree."*).

2. In-Depth Exploration of the Poem and Artwork: If available, show some of Sharoll's artwork (perhaps slides of her grayscale paintings with the neon pink element mentioned lu.ma). Read the poem *in full or in substantial parts* in Spanish, then English. Encourage a reflective silence after reading. Then facilitate a group dialogue about it: *"What stood out for you? How does the poem's blending of languages and imagery impact you? What themes do you notice?"* Given adult learners, you can go deep: some might comment on the colonial language aspect, others on the theme of sacrifice and love, others on emotional resonance. Use probing questions: *"Sharoll writes in what she calls an 'incorrect' Spanish filled with Aymara essence (*revista.drclas.harvard.edu*). Why might an author choose to deliberately bend language this way? What power is there in that?"* This can lead to a discussion on decolonizing language, identity, and empowerment. Another angle: *"She ultimately centers love as the response to historical tragedy (*revista.drclas.harvard.edu*). Do you find that convincing or challenging? What does that mean for how we handle conflicts?"* Adults may disagree here – some might say love is essential; others might say justice or anger also have a place. This is a ripe moment for constructive disagreement: encourage them to respectfully debate that interpretation. Draw on any academic knowledge in the room (perhaps someone references Frantz Fanon vs. MLK Jr., etc.). Your role is to make sure it stays productive: highlight points of agreement, reframe emotional arguments into principles. This models how to have an analytical disagreement with mutual respect.
3. Conceptual Input – Mini Lecture & Discussion: Provide a short informational segment connecting to relevant research (since adults often appreciate theory linking to practice). For example, present a few slides or a handout on:

Study Guide - To Senkata and to my Dead

- Conflict Transformation theory: Explain how it differs from conflict resolution (not just solving immediate problems but changing relationships and social structures) (scribd.com). Possibly cite John Paul Lederach's principles or a relevant quote.
- Trauma and Dialogue: Mention the importance of safety and trust in dialogue when people carry trauma, perhaps referencing how truth and reconciliation commissions create safe spaces for sharing historical truths.
- Culturally Sustaining/Responsive Approaches: If the audience includes educators, highlight how sustaining students' cultures in the classroom (not erasing them) leads to more engagementstanford.edu. Link to Sharoll's work as an example of sustaining Aymara culture through art.
- Intercultural/Intergenerational Dialogue: Possibly share a successful case where a community used dialogue to bridge a divide (could be an anecdote from peacebuilding field). Keep this "lecture" interactive by asking questions or inviting brief pair discussions on how these concepts resonate with their experience. For instance, after describing trauma-informed practice, ask: *"Have you seen instances where a lack of safety shut down a conversation? What could have been done differently?"* Adults often have such anecdotes (e.g., a workplace meeting that went wrong). This grounds theory in real-world context.

4. Circle Dialogue – Sharing and Deep Listening: Now move into a more intimate dialogue format, such as a talking circle borrowed from restorative practices. If possible, arrange chairs in a circle with a centerpiece (perhaps the poem book in the center, a candle, or flowers to symbolize memory). Use a talking object (could be something symbolic like a coca leaf bundle or a stone) that is passed; only the holder speaks. Pose a question that invites personal story and ties to constructive disagreement, for example: *"Describe a time when you experienced a deep disagreement or conflict. How was it resolved, or if not, what kept it from resolving? What did you learn from it?"* Ensure participants know they can "pass" if they prefer not to share on a certain round. Start first yourself to model vulnerability (maybe talk about a family conflict that took dialogue to solve, or admit a time you handled disagreement poorly and what you'd do now). Then go around. This circle process is powerful for building empathy; as people share, others are just listening – no cross-talk or debate in this format. It taps into the transformative dialogue principle by humanizing each person's relationship with conflict. Many might realize common threads, like miscommunication or cultural differences that caused past conflicts. After one round, you might go for a second round with a prompt like: *"What would you do differently now, after what we've explored today, in that past situation or in a current conflict?"* This encourages them to apply insights. The circle process reflects Indigenous dialogue methods and creates a sacred space for honesty and reflection, aligning with our emphasis on spiritual presence and historical awareness. It's also a concrete practice of constructive communication.

5. Skill Building Focus – Nonviolent Communication (NVC) practice: Building on what was shared, provide a brief training on a specific dialogic skill set, such as Nonviolent Communication, since it was mentioned as effective in peace education (nsuworks.nova.edu). Outline the NVC steps (Observations, Feelings, Needs, Requests) or another communication framework. Then invite participants to practice in pairs: each pair can take one person's scenario (from the circle or a new one) and role-play using NVC language to express themselves or to listen empathetically. For example, if someone shared about a conflict with a sibling, have them actually practice saying, "When you did X, I felt Y because I need Z." The partner can practice reflecting back or responding without defensiveness. Then switch. Facilitator(s) move around to coach. Emphasize this is a safe simulation – not the real conflict, but a chance to try different words. Adults often appreciate this concrete take-away skill. Afterward, debrief: *"How did using that structured approach feel compared to how such conversations usually go?"* Often they report feeling more clarity or less blame. Encourage them to incorporate elements they like into future disagreements. This is very directly teaching constructive disagreement techniques.
6. Action Planning – Bringing It to Community: Now that they have insight and some tools, guide them to plan how to extend this learning beyond the workshop. This could be a brainstorming of projects or simply personal commitments. If this is a single-session event, perhaps each person writes down one action: e.g., *"I will facilitate a dialogue circle at my church," "I will include a unit on historical memory in my curriculum," "I will practice NVC with my partner when we argue,"* or *"I will organize a community art showcase around healing."* They can share these in small groups or the circle if time. If this is part of a longer course or program, they could develop more elaborate projects (like a research project on local historical memory, or volunteering with a reconciliation initiative). Make sure to highlight any resources available (maybe distribute a resource list or the appendix references). The idea is to empower them as agents of change – each can play a role in promoting constructive dialogue in their spheres. This fulfills the aim of connecting individual growth to family and community engagement, as the prompt requested.

7. Closing Ritual – Altar of Intention (Cierre ritual): For a spiritually resonant closing, consider creating a simple collective altar or momento. For example, provide a candle (or LED candle if safety is an issue) for each person. In a final round, each person can light their candle and speak a one-sentence dedication, e.g., *"I light this candle for my ancestors and for the hope of understanding in my community."* or *"Enciendo esta vela por..."* etc. The multilingual aspect can shine here: encourage expressions in whichever language they feel comfortable. If candles are not possible, perhaps each ties a ribbon on a communal wreath or pours water into a bowl – any symbolic act of unity. End with a moment of silence holding all those intentions. Thank everyone for bringing their full selves. You might close with a quote from the poem or a relevant proverb. For instance, quote Sharoll: *"este amor...trasciende los capítulos más oscuros de la historia"* ("this love... transcends even the darkest moments of history") (revista.drclas.harvard.edu) and encourage them to carry that love into their dialogues. Finish with a collective phrase like *"Gracias y yuminsani"* (if Aymara for thank you is appropriate) or simply mutual applause and hugs. The aim is that they leave feeling part of a continuing journey of healing and constructive conflict engagement.

Facilitation Notes: With adults, the facilitator must be sensitive to group dynamics – there may be deeply ingrained habits of debate or, conversely, hesitancy to engage. Model the balance of analytical rigor and empathy. If someone dominates or lectures, gently intervene to refocus on collaborative exploration (e.g., "Thank you, let's hear from others too"). If there's a deep divide in opinions (say, politically), remind the group of the shared values of the space and refer back to any common ground discovered. Adults can sometimes over-intellectualize; the mix of art, storytelling, and practice helps engage their hearts too. Be ready to manage emotional moments: an adult could break down recalling a painful memory – have tissues and possibly a protocol (if co-facilitating, one can comfort the person or step outside with them if needed). A trauma-informed approach at this level also means acknowledging historical wounds in the room (for instance, if Indigenous and non-Indigenous participants are present and discussing colonization, be prepared to mediate that respectfully, acknowledging injustices while guiding toward mutual understanding). Emphasize confidentiality especially because adults may share sensitive things about their workplace or family.

Bilingual & Cultural Responsiveness: With a likely diverse adult group, encourage *multilingual expression*. Perhaps have materials in both languages and encourage participants to speak in the language they are most comfortable (with others helping translate informally if everyone isn't bilingual – this itself is a beautiful act of community). Recognize expertise in the room: if there are Indigenous knowledge keepers or elders, invite them (ahead of time) to share a teaching or lead a prayer if appropriate. If the group is diasporic (like Latino/a immigrants, etc.), incorporate their cultural references – maybe play a relevant song during a break (e.g., an Andean melody or another culture's remembrance song). The idea is not to impose one culture but to let multiple cultures be present. For example, a Black American participant might bring up the memory of slavery or civil rights ancestors – validate and weave that into the discussion of historical memory and conflict (the frameworks we use are broad enough to encompass that). This way, the guide's content truly becomes intercultural, not just focused on one poem or event. Encourage participants to consider how they might adapt what they learned to *their* cultural context: an educator might adapt the ritual to Kwanzaa principles, or a community leader might use church gatherings to hold dialogues.

Study Guide - To Senkata and to my Dead

Our approach, aligned with culturally sustaining pedagogy, is to sustain and utilize the cultural capital everyone brings, rather than one-size-fits-allstanford.edu.

Part II: Solo Reader Journey for Personal Growth / Parte II: Guía de lector individual para el crecimiento personal

Study Guide - To Senkata and to my Dead

This section is dedicated to individuals who are reading *A Senkata y a mis muertos* on their own, without a formal class or facilitator, and who wish to deepen their personal growth and eventually connect these insights with family and community. As a solo reader, you have the freedom to set your own pace and delve inward. This guide will function like a companion workbook, coaching you through reflective exercises, creative explorations, and practical steps to translate what you learn from the book into transformative conversations with others. The structure is flexible – you might do it in a weekend retreat or spread it over several weeks, whatever suits your schedule and emotional rhythm.

Study Guide - To Senkata and to my Dead

Approach: Reading a powerful work about memory, trauma, and love can be intense, so this journey emphasizes a balance between reflection and action, between self-care and pushing your comfort zone. We incorporate principles of journaling (therapeutic writing), mindfulness, and gradually building dialogue skills with others. Although you are alone in the reading phase, remember that ultimately the goal is connection – connection with your deeper self (including perhaps your ancestors or spiritual sources of strength), and then connection outward to those around you. In essence, you will be practicing constructive inner dialogue first (making sense of conflicting feelings or thoughts the text raises), and then constructive outer dialogue with loved ones or community members about meaningful but potentially divisive topics.

Study Guide - To Senkata and to my Dead

Below is a suggested solo curriculum you can follow. Treat it as a menu – you can follow in order or choose the parts that resonate. Just like in the group workshops, spiritual presence, historical memory, and transformative dialogue are key threads. Keep a dedicated journal or audio recorder handy, and consider creating a small sacred space at home (like a candle, a photo of an ancestor, or any object that gives you comfort and inspiration) to center yourself during this journey.

Study Guide - To Senkata and to my Dead

1. Preparing Your Space and Mind (Preparación del espacio y la mente): Find a quiet, comfortable spot for reading and reflection. Begin with an intention-setting ritual: you might light a candle or some incense, and take a few deep breaths. Acknowledge whose guidance or memory you want to invite into this space – for example, *"I invite the presence of my grandparents' spirits as I embark on this reading"* or a simple *"I am here with an open heart and mind."* If you speak Spanish or another language, you could say it in that language as well (e.g., *"Estoy aquí con el corazón abierto."*). This echoes the spiritual presence aspect, creating a sense that you're not truly alone – your "dead" (los muertos) and their love accompany you in spirit. Set a practical plan: perhaps you'll read one poem or section of the book at a time (don't rush to finish – it's not about speed, but depth). Also, start a reflection journal where you'll write after each reading session.

2. Reading Aloud and Listening (Lectura en voz alta y escucha): *A Senkata y a mis muertos* is poetry – it's meant to be heard as much as read. Read the poems or fragments aloud (yes, even if it feels odd by yourself). Hearing the Spanish (and Aymara inflections if present) and the English translation spoken can evoke different emotions. Pay attention to how it sounds. You might even record yourself reading and play it back, or find an audio of the author if available. After reading a segment, sit in silence for a minute and let images or feelings come. Then, in your journal, try a free-write: jot down whatever thoughts or memories surfaced, without worrying about structure. This is analogous to the "Reflect" phase in the workshop (lu.ma) – asking *"Who are my dead? What loyalties, hopes, and histories are revealed for me?"* Perhaps a line in the poem triggered a memory of a family story or a personal experience of injustice or love. Write that down. This practice of dialoguing with the text and your own mind helps you internalize the material. If you find a particular phrase striking, you could copy it in both languages into your journal as a quote to meditate on (for example, *"sólo las palabras que salen de mi ser son de amor" – "only the words that come from my being are of love."*). Reflect on what that means to you.

3. Engaging Emotions and Senses (Comprometiendo emociones y sentidos): Poetry and art can stir up emotions – some uplifting, some difficult. Embrace this as part of the growth. If you feel sadness or anger reading about the suffering of Indigenous people in the poem, recognize that as historical empathy. You might try an exercise: embodied listening – while reading a section, note what you feel in your body (tight throat, warm chest, etc.). Pause and gently name the emotions: "I feel grief," "I feel hope," "I feel admiration." Use a coping strategy if needed: e.g., if overwhelmed, ground yourself by describing out loud the objects around you or step outside for fresh air (trauma-informed practice of self-regulation). Also, engage your senses creatively: perhaps draw a sketch of a vivid image from the poem (no artistic skill needed, it's for your eyes only), or find music from the Andes or of your own heritage to play as you reflect, linking sound to the reading (Sharoll's event used Italaque music – you can search for "Sikuri music El Alto" online and listen to connect with the ambiance-lu.ma). These artistic and sensory activities help process the content on a deeper level (arteducators.org). Note in your journal how doing this changes your understanding or mood.

4. Dialogue with the Text – Asking Questions: Now treat the book as a conversation partner. Write down questions to the author or to specific characters/images in the poem. For example: *"Sharoll, what did you feel when writing this line?" "Abuela (Grandmother) in the poem, how did you learn to heal the dead?"* Then, imagine their answers. You might actually write a letter from Sharoll's perspective back to you, or from the grandmother's voice. This imaginative dialogue is a form of *autoethnographic reflection* (you mix your story with the text's story) and an arts-based technique to deepen understanding. It also builds empathy – by answering as the grandmother, you might find yourself saying, *"I learned to heal the dead through love and listening,"* which might resonate as advice for your own life. Don't worry if this feels fictive; it's a tool to unlock insight.

5. Personal Inventory – "Who Are My Dead?" List: Make a list of your "dead" – the people (or even ideals or past selves) you have lost but that still influence you. This could include relatives who passed away, friends, or even public figures who shaped you (like if you were inspired by Martin Luther King Jr., for instance, include him). Next to each name, write what part of you or what value of yours they represent (e.g., "Grandma Ana – represents perseverance," "My friend who died young – reminds me to live fully," "My indigenous ancestors – give me pride and responsibility"). This exercise connects directly to the poem's invitation of naming who we mourn to reveal who we are (lu.ma). You might experience tears or joy doing this – it's essentially creating a mini-altar of memory in writing. Take your time. When finished, you can even speak the names aloud, like a roll call of honor. Notice if any guidance or *"teaching"* you feel comes from remembering each one. (For example, thinking of a late parent might suddenly make you recall a piece of wisdom they gave about dealing with people.) Jot those lessons down. These become resources for you in approaching disagreement constructively – the patience, courage, or compassion of those you honor can be *"with" you in challenging conversations.

6. Bridging to the Living – Identify a Relationship or Issue: After doing the inner work of honoring memory and understanding the poem's message, turn your gaze to your current life. Ask: *"Where in my life do I face conflict or disagreement that I want to handle better?"* It could be a strained family relationship, a conflict at work, a community polarization, or an internal conflict between you and society. Write about this situation in detail – what the disagreement is about, why it matters to you, how it's been handled so far, and what has been hard about it. This is your case study for applying what you've learned. Now, reflect: based on *A Senkata y a mis muertos* and all your preceding reflections, what new perspective can you bring to this situation? For example, maybe through the poem you realize the importance of listening to the silenced; are you fully listening to your opponent's side? Or you recognize the role of historical pain; perhaps the family rift has generational trauma behind it that you can acknowledge now. Also consider the values of your "dead" list: how would each of those people handle this? (This invokes the idea of a personal ancestral advisory council – a powerful concept in many cultures.) Summarize a few key insights or approaches that could help transform this conflict. For instance: *"I will approach my sibling with empathy instead of rebuttals," "I will suggest we remember our departed mother's wish for us to stay close, as common ground,"* or

"I realize my colleague's distrust comes from a place of feeling unheard – I'll give him space to share fully." You are basically drafting a plan for constructive dialogue in a real scenario, informed by your introspection.

7. Practice and Reach Out – From Personal Insight to Dialogue: Now it's time to move from solitary reflection to interaction. Depending on your situation, choose a low-stakes way to practice. You might start by writing a letter or email to the person you're in conflict with, expressing your desire to understand and find common ground (even if you never send it, writing it helps organize your thoughts in a compassionate tone). Or rehearse out loud what you might say next time the difficult topic comes up – perhaps using the NVC formula or simply a calmer demeanor. If possible, initiate a conversation with the person or a representative of the "other side." It could be as straightforward as: *"I've been doing some reading and reflecting, and I realize I really value our relationship even though we disagree on X. I'd love to hear more about why you feel the way you do, and share my perspective too, not to argue but to understand. Would you be up for that?"* This invitation itself is a big step – it sets a tone of respect and care. If direct conversation is too difficult at first, consider finding a mediator or friend to be present, or choose an indirect method like sharing with them a piece of what you read (maybe even the poem or an article) as a conversation starter. Start small: maybe address one aspect of the disagreement in one meeting. Use active listening that you've practiced: echo their points, acknowledge their feelings. Bring in your personal stories or memories if relevant (e.g.

, “I realize I react strongly because I remember how my grandparents suffered – I’m not saying you’re responsible for that, but it affects how I feel. I’d like us to find a way forward.”). Keep notes afterwards on how it went – what was effective, what challenges remain. This stage can be scary, but recall that *constructive disagreement is a skill*, and you’re now equipped with ancestral strength, historical perspective, and communication tools to approach it differently than before.

8. Expanding to Family and Community: Once you have some positive momentum from one-on-one dialogues, you can widen the circle. Perhaps organize a casual gathering of family or friends to discuss the book *A Senkata y a mis muertos*. You could say, *"I read this amazing (bilingual) poem that really moved me – can I share a bit with you and hear your thoughts?"* In a family setting, this might evolve into sharing stories about your own family history (like, *"What do you remember about how our family survived tough times?"*). You might inadvertently start a healing conversation among relatives that had never happened, simply by bringing in the poem's theme. In a community or friend context, maybe hold a book club meeting or a coffee chat about themes of the book – conflict, memory, identity – relating them to current events everyone is concerned about. Because you have gone through personal reflection, you can help moderate that discussion, encouraging others to be respectful and open, much like a facilitator. For example, if debate sparks, you could channel the intercultural dialogue principles: remind folks to listen and find shared concerns (unesco.org). You might notice your own demeanor sets an example – if you speak from a place of empathy and grounded historical awareness, others may mirror that tone. In essence, you become a seed for transformative dialogue in your circle, living the practice.

9. Sustaining the Growth – Ongoing Practices: Constructive disagreement, especially in families or entrenched community conflicts, is not solved overnight. Commit to some ongoing personal practices to sustain what you've gained:

- Journaling after any significant discussion to debrief with yourself. Note what triggered you and how you might respond differently with love (as the poem encourages) next time.
- Mindfulness or spiritual practice before engaging in debate: e.g., a short meditation envisioning your ancestors behind you giving you patience and compassion.
- Continued learning: Explore related literature – maybe read about restorative justice circles, or other poetry from conflict regions, or guides on intercultural communication. This guide's appendix (below) lists sources that can be a next step.
- Connecting with supportive communities: Perhaps join a local peace circle, a cultural group, or even online forums (with caution to keep it respectful) to discuss these topics so you don't feel alone in it. Many have found that being part of a "practice community" helps maintain these skills and enthusiasm.
- Creative expression: If you found art or writing healing, keep at it. Some solo readers start writing their own memoirs or poetry as a result – a way of processing and sharing their growing wisdom.
- Teaching others informally: Even as a solo reader, you can pay forward what you learn. If you have children, you can incorporate these ideas in parenting (teaching them to value their heritage and talk out problems). If you're an educator or manager, you can apply constructive disagreement strategies in your classroom or workplace, modeling it for others.

10. Reflection and Celebrate Progress: Finally, periodically reflect on how far you've come. Perhaps one month after finishing the book and doing these exercises, write a letter to yourself comparing your mindset now to before. You might notice, for example, *"I feel less afraid of disagreements. I see them more as an opportunity to learn someone's story."* Or *"I have made peace with some aspects of my family history, and it gives me strength."* Celebrate these shifts – they are significant. It might even be meaningful to do a personal closing ritual: for instance, cook a dish your ancestors used to make or visit a grave or place of significance, and speak aloud what you've learned and commit to. In doing so, you close the loop of personal transformation and community connection, honoring the poem's core ethos that through memory, art, and love, even painful divides can be healed.

As a solo reader, remember that while your journey is personal, it is also part of a larger tapestry. Many others are likewise reading, reflecting, and striving to bring more understanding into the world. You may eventually connect with them – perhaps through a workshop, or by sharing your insights online or in a local gathering. In the words of UNESCO on intercultural dialogue, what you are doing is helping to *"build the trust and understanding needed to tackle common challenges,"* offering a model of how one can move "beyond disagreement" to "unlock cooperation where it matters most" (unesco.org). Your internal growth is the first ripple in what can become wider circles of constructive dialogue in your family and community.

Solo Journey Tips: Ensure self-care at all times. If at any point the material or memories you uncover feel too heavy, pause and reach out for support – a friend, a counselor, a spiritual mentor. The goal is growth, not overwhelm. You can also adapt everything: if writing isn't your thing, record voice memos; if you aren't into meditation, maybe take reflective walks. There is no right or wrong way – the right way is what fosters in you a sense of greater peace, empathy, and willingness to engage kindly with others. Go at your pace – the ancestors have waited this long for you to listen; they will walk with you step by step.

Study Guide - To Senkata and to my Dead

Conclusion / Conclusión

Through the educational pathways outlined in this guide – whether in a classroom of young children, a circle of determined teenagers, a gathering of community adults, or the quiet moments of a solo reader – *A Senkata y a mis muertos* serves as a powerful catalyst for transformative learning and constructive disagreement. By centering spiritual presence and historical memory, we root our dialogues in deep love and understanding. By using culturally sustaining and trauma-informed strategies, we ensure that every participant is seen, safe, and valued, allowing authentic expression. By employing arts and experiential methods, we engage the whole person in learning. And by practicing conflict transformation skills in a supportive environment, we equip ourselves and each other to handle real-world conflicts with empathy and courage.

This guide has provided structured yet flexible activities, from silent reflections to heated debates turned collaborative, from personal journaling to community action. These are all *tools*; ultimately it is your commitment – as an educator, facilitator, or reader – that brings them to life. Constructive disagreement is both an art and a practice: it thrives with openness, active listening, and the humility to learn from those we differ with. As participants move through these experiences, they internalize that disagreeing does not mean dehumanizing; rather, when done with respect, it can deepen relationships and generate innovative solutions to shared problems (unesco.org).

Study Guide - To Senkata and to my Dead

Sharoll Fernandez Siñani's work reminds us that even after tragedy and division, the words that can emerge from our deepest being are *words of love*. In practical terms, love in dialogue looks like patience, curiosity, respect, and yes, sometimes forgiving or apologizing. It doesn't mean avoiding hard truths – indeed, love compels us to speak truth *and* listen to truth, to face history and current conflicts with honesty and compassion. This is the spirit we hope this guide cultivates.

Educators using this guide may observe a shift in their classrooms: quieter students finding their voice through storytelling, previously tense class discussions turning into moments of insight and connection. Community facilitators might witness adversaries in a local issue acknowledging each other's humanity for the first time. And the solo reader may find their heart softened toward someone they had long held bitterness for, or gain the courage to start a needed conversation in their family. These are the transformative outcomes we strive for – small or large, each a step toward healing and understanding in our divided world.

In closing, we return to the guiding question: Who are your dead? In answering this, we uncover guides for how to live and engage with the living. We realize, as Sharoll wrote, that *the love of those before us is an undying force that can shape even a colonizer's language into a tool of liberation (*revista.drclas.harvard.edu), and that this love "transcends even the darkest moments of history"(revista.drclas.harvard.edu). May this guide help you and your participants to carry that love into every conversation, especially the difficult ones. With each respectful dialogue across differences, with each culture affirmed and each story honored, we stitch another thread in the fabric of community and peace – a fabric strong enough to hold even our most passionate disagreements.

¡Jallalla! (Aymara for "may we live well") and Thank You for being part of this journey of art, memory, and constructive dialogue.

Appendix: References and Further Reading / Apéndice: Referencias y lecturas adicionales

Study Guide - To Senkata and to my Dead

(The following sources informed the strategies and concepts in this guide. Educators and readers may consult them for deeper exploration of the topics.)

Study Guide - To Senkata and to my Dead

- Fernandez Siñani, Sharoll. *A Senkata y a mis muertos* (To Senkata and to My Dead). Workshop materials and poetry excerpts. (2023). – Bilingual art and poetry collection connecting the Senkata massacre to contemporary issues; emphasizes ancestral memory and love. Context: Sharoll's event description highlights how past conflicts illuminate present challenges (lu.ma) and how art, memory, and the sacred can spark empathy and transformative dialogue (lu.ma).
- UNESCO – Intercultural Dialogue. *Towards more cohesive and peaceful societies.* (2025). – Defines intercultural dialogue as transformative communication across cultures grounded in respect, empathy, and willingness to change perspective (unesco.org). Relevance: Supports using dialogue to move beyond disagreement and co-create solutions in diverse groups, a core aim of constructive disagreement exercises.
- Koopman, Sara & Seliga, Laine. "Teaching peace by using nonviolent communication for difficult conversations in the college classroom." *Peace and Conflict Studies, 27*(3), 2021. – Discusses how empathy and respect are essential in peace education dialogues and advocates Nonviolent Communication (NVC) as a tool to foster connection across difference (nsuworks.nova.edu). Relevance: Informs our inclusion of NVC and empathic listening practices for high school and adult learners to handle controversial topics constructively.
- Paris, Django. "Culturally sustaining pedagogy: A needed change in stance, terminology, and practice." *Educational Researcher, 41*(3), 2012. – Introduces culturally sustaining pedagogy, which seeks to perpetuate and foster linguistic, literate, and cultural pluralism in educationstanford.edu. Relevance: Underpins our bilingual, culturally responsive approach, ensuring activities validate and sustain students' Indigenous, diasporic, and multilingual identities rather than marginalize them.

Study Guide - To Senkata and to my Dead

- National Art Education Association (NAEA). "Position Statement on Reaching Learners Who Have Experienced Trauma." (2023). – States that engagement in art helps learners develop coping strategies, a sense of control, empowerment, and resilience, and that trauma-informed art education emphasizes safety and choice (arteducators.org arteducators.org). Relevance: Supports the guide's use of arts-based activities for healing and expression, and trauma-informed measures (creating a safe, empowering environment especially when discussing painful history).
- Lederach, John Paul. *The Little Book of Conflict Transformation.* (2003). – Although not directly cited above, Lederach's philosophy informs the guide's approach: conflict transformation sees conflict as an opportunity to create change in relationships and social systems. Summarized by UNESCO: it aims to transform unjust relationships and the negative energy of conflict into positive change (scribd.com). Relevance: Shapes our conflict exercises where students move from debate to joint problem-solving, and adults focus on addressing root causes and healing.
- Freire, Paulo. *Pedagogy of the Oppressed.* (1970). – Freire advocates for an education where teachers and students learn collaboratively, "reconciling the poles of the contradiction so that both are simultaneously teachers and students" (teachthought.com). Relevance: Influences the co-creation ethos in the guide; learners help lead discussions and shape outcomes, rather than passively receiving knowledge (especially in high school and adult sections).
- Indigenous Pedagogies – Storytelling and Holistic Learning. (e.g., Merculieff & Roderick, 2013). – Indigenous approaches emphasize storytelling as a way to convey knowledge and correct missteps without direct confrontation (operations.du.edu), and engage all senses in learning (operations.du.edu). Relevance: Informs our incorporation of storytelling, circle process, and sensory rituals (invoking ancestors, using symbolic objects) to teach values and correct harmful behavior in a respectful, culturally resonant manner.

- Nonviolent Communication (Marshall Rosenberg). *Nonviolent Communication: A Language of Life.* (3rd ed., 2015). – NVC outlines a method of communicating that focuses on observations, feelings, needs, and requests to build empathy and avoid blame. Relevance: Provided the framework for role-plays and dialogue scripts in the guide's conflict resolution components, especially highlighted in the peace education context (nsuworks.nova.edu).
- Peace Education and Dialogue Research. (e.g., Ikeda Center – "Dimensions of Peacebuilding Through Dialogue"; Open University – "Principles of Peace Education"). – Emphasize that dialogue and empathy are foundational in peace education, enabling critical thinking and challenging of biases in a supportive way (nsuworks.nova.edu). Relevance: Validates the guide's frequent use of dialogic reflection (e.g., small group discussions, circle time, pair-shares) and empathy-building exercises (like perspective-taking and sharing personal stories) as pedagogical strategies to cultivate peace and understanding.
- Trauma-Informed Principles in Education. (SAMHSA, 2014; Walkley & Cox, 2013). – Summarize key principles: ensuring physical & emotional safety, establishing trust, peer support, collaboration, empowerment, and cultural sensitivity in learning environments. Relevance: We wove these principles throughout the guide – e.g., setting group agreements (safety, trust), allowing opt-outs (choice = empowerment), group support in circles (peer support), co-creation (collaboration), and tailoring content to cultural backgrounds (cultural sensitivity).
- Johnson, David & Johnson, Roger. *Creative Controversy: Intellectual Challenge in the Classroom.* (Johnson & Johnson, 1995). – Research on constructive controversy shows that structured academic conflicts (where students argue opposing positions then work to consensus) promote deeper understanding, critical thinking, and interpersonal attraction. Relevance: Inspired the high school debate activity where students engage in a "constructive controversy" and then write a joint statement, learning to integrate viewpoints rather than polarize.

Study Guide - To Senkata and to my Dead

- ReVista (Harvard DRCLAS). "A Tribute to Language and Love" by Sharoll F. Siñani. (Spring 2023). – Sharoll's first-person reflections on writing *A Senkata y a mis muertos* in an "Aymarized Spanish" and the love behind her grandparents' sacrifice (revista.drclas.harvard.edurevista.drclas.harvard.edu). Relevance: Gave insight into the poem's linguistic and emotional layers, reinforcing the importance of sustaining linguistic heritage and leading with love in the face of oppression – concepts applied in our bilingual approach and emphasis on responding to historical trauma with love and dialogue.
- Tanenbaum Center for Interreligious Understanding. "Transforming Conflict: Tools for Building Respect in Our Diverse World" (Curriculum, 2025). – A middle/high school curriculum highlighting conflict is normal and teaching SEL skills like self-awareness, communication, empathy, and showcasing peacebuilders (tanenbaum.org). Relevance: Echoed in our guide's focus on normalizing conflict and building specific social-emotional competencies in youth to handle disagreements constructively.
- UNESCO. *Transformative Pedagogy for Peace-Building: A Guide for Teachers.* (2017). – Suggests pedagogical approaches to transform the mindset of learners towards peace, including addressing root causes of conflict and engaging students in active, problem-solving roles. Relevance: Reinforces our multi-level strategy of not just teaching *about* conflict but involving learners in actively transforming conflicts (through role-plays, community projects, etc.), and ensuring lessons address broader social issues, not just interpersonal ones.

(Additional sources and suggested readings can be included as needed, such as works on restorative justice circles, arts-based research in education by Patricia Leavy, or trauma healing in indigenous communities by Maria Yellow Horse Brave Heart, to broaden the facilitator's background knowledge.)

Nota bene: All activities in this guide should be adapted to the specific context and needs of your learners. The references above provide further theoretical backbone – but the true art is in empathetic facilitation. As you implement this guide, remain responsive to the people in front of you, and don't be afraid to modify an activity if your intuition and experience suggest a better way for your community. The journey of teaching and learning constructive disagreement is iterative; learn from each session and refine. In doing so, you contribute to a more understanding and compassionate world, one dialogue at a time.

Fuentes

Second Chapter for the solo reader

Study Guide - To Senkata and to my Dead

1. INTRODUCTION - Solo reader additional chapter

Reading *A Senkata y a mis muertos* on your own can be a transformative journey. Sharoll Fernández Siñani's poetry and artwork not only memorialize the 2019 Senkata massacre in Bolivia, they also illuminate universal themes of historical trauma, displacement, love, and spiritual presence. For solo readers—educators, community organizers, policy practitioners, or anyone seeking deeper engagement with the text—this guide offers structured steps to:

- Unpack the poem's cultural and historical dimensions
- Develop nuanced critical perspectives on colonialism, policy, and injustice
- Practice evidence-based methods of constructive disagreement (such as the "H.E.A.R." framework from Harvard research)
- Catalyze personal and community healing by grounding reflection in a sense of "presence," love, and hope

Building on principles of culturally sustaining pedagogy, conflict transformation, and trauma-informed practice, the activities below help you connect this poetry to your own life and, ultimately, to real-world applications—whether in the classroom, workplace, or community forums.

Study Guide - To Senkata and to my Dead

1.1 WHY THIS GUIDE?

1. Global Relevance The poem's depiction of the 2019 Senkata massacre—an instance of state violence in a predominantly Indigenous area—resonates with marginalized communities worldwide. Whether considering racial injustices in the U.S., forced displacement in global contexts, or ongoing Indigenous struggles in Latin America and beyond, *A Senkata y a mis muertos* speaks to shared experiences of loss, resistance, and resilience.
2. Shift Toward Presence Many discussions of oppression focus on resisting colonial or state power. This text offers a complementary perspective: it centers *presence, love, and community healing.* Instead of merely recalling trauma, the poetry foregrounds how spiritual connectedness and memory can transform how we approach the present. This "shift toward presence," as some scholars describe it, allows us to re-envision activism not just as protest but as creating spaces of care, continuity, and interdependence.
3. Tool for Critical Engagement By blending Aymara-inflected Spanish with personal testimony, *A Senkata y a mis muertos* opens a conversation about language, identity, and belonging in a postcolonial world. For the solo reader, the text becomes a *tool for reflection* on how colonial legacies shape policy, social hierarchies, and personal identity today. This guide helps you draw out those connections through structured, self-paced reflection.
4. Constructive Disagreement Focus Drawing from Harvard-level research, especially Professor Julia Minson's work on conversational receptiveness and trust-building, the guide weaves in practical approaches for handling disagreement productively. Rather than avoiding conflict, we learn to engage difficult topics—colonial history, identity politics, resource inequities—with empathy, openness, and data-backed techniques (e.g., the H.E.A.R. method). These approaches have been shown to reduce polarization and foster genuine dialogue across divides.

1.2 INTENDED AUDIENCES

- Teachers in Global Studies, Indigenous Studies, History, Literature, or DEI programs who want to *personally* explore the text before introducing it in the classroom.
- Graduate students or faculty mentors seeking deeper insight into arts-based pedagogy.
- Librarians, youth center staff, NGO workers, or grassroots leaders who plan to host dialogues or community readings focused on historical injustice and collective healing.
- Cultural event organizers hoping to develop robust programming (poetry readings, art exhibits) that foster cross-cultural understanding.
- Individuals in government agencies or corporations tasked with DEI initiatives who want to incorporate *historical memory* and *constructive disagreement* strategies into trainings.
- Professionals designing policy reforms or community engagement efforts around race, migration, or transitional justice.

2. KEY THEMES & LEARNING OBJECTIVES

Below are five major themes, along with learning objectives that you, as a solo reader, can pursue at your own pace.

2.1 Historical Context & Cross-Cultural Comparison

- Objective: Identify connections between the Senkata events and other cases of racialized or state-sponsored violence. Recognize how colonial legacies persist in contemporary social and political structures.
- Why It Matters: Helps you situate local or national struggles within a global tapestry of marginalization, resistance, and resilience.

2.2 Cultural & Spiritual Dimensions

- Objective: Understand the poem's Aymara cosmovision and how spiritual presence shapes personal and communal healing. Compare or integrate this with your own (or your community's) cultural or religious traditions.
- Why It Matters: Spiritual frameworks can offer restorative practices for addressing trauma—beyond purely secular or policy-driven approaches.

2.3 Literary & Artistic Analysis

- Objective: Dive into the text's linguistic features (e.g., "Aymarized Spanish"), imagery, and poetic form. Explore how art becomes a vehicle for memorializing loss and generating empathy.
- Why It Matters: Strengthens your ability to interpret the poem's layers of meaning and to appreciate the power of art in shaping public discourse.

2.4 Policy & Community Action

- Objective: Translate insights from the poem into tangible proposals for community programming (e.g., reading circles, restorative justice initiatives) or policy reforms that address historical injustice.
- Why It Matters: Ensures that your personal reflection can blossom into broader civic or institutional engagement—"presence" becomes a public, not just private, act.

2.5 Constructive Disagreement & Trust-Building

- Objective: Apply research-tested strategies (e.g., Minson's "Conversational Receptiveness" framework) to navigate difficult discussions about race, history, and identity without escalating conflict.
- Why It Matters: Polarization hinders progress; learning how to disagree productively fosters mutual respect and can lead to innovative solutions to shared problems.

3. THEORETICAL FRAMEWORKS & OPEN-ACCESS REFERENCES

The following resources (all foundational or open-access) enrich your solo study, offering scholarly lenses for analyzing *A Senkata y a mis muertos* and honing your own practice of constructive disagreement:

- Paris, D., & Alim, H. S. (2017). Culturally Sustaining Pedagogies. Teachers College Press.
- Key Insight: Educational (or personal) practices should *sustain*, rather than replace, marginalized cultural-linguistic identities.
- Relevance: Sharoll's "Aymarized Spanish" reclaims language as a site of cultural affirmation—a direct example of sustaining identity through art.

- Sommer, D. (2014). The Work of Art in the World: Civic Agency and Public Humanities. Duke University Press.
- Key Insight: Artistic expression can be a catalyst for civic engagement, empathy, and cross-cultural dialogue.
- Relevance: *A Senkata y a mis muertos* exemplifies how poetry and visual art invoke a moral imagination that compels public discourse and social change.

- Lederach, J. P. (2005). The Moral Imagination: The Art and Soul of Building Peace. Oxford University Press.
- Key Insight: Durable peacebuilding involves creative, relationship-centered approaches that transcend zero-sum thinking.
- Relevance: Sharoll's emphasis on love and presence (even amid state brutality) aligns with Lederach's call to imagine new relational possibilities.

- Galeano, E. (1973). Open Veins of Latin America.
- Key Insight: Colonial extraction and exploitation shape modern inequities.
- Relevance: Understanding these historical precedents can deepen appreciation for the structural forces behind the Senkata conflict and contemporary Indigenous struggles.

- Minson, J. et al. (2020–Present). Various publications on conversational receptiveness, trust-building, and depolarization.
- Key Insight: Demonstrating genuine receptiveness—via strategies like acknowledging shared values or clarifying the other side's viewpoints—enhances trust and reduces hostility.
- Relevance: In applying the poem's ethos of love and empathy to real conflicts, you can use these research-backed techniques to keep dialogue constructive and non-polarizing.

4. STEP-BY-STEP ACTIVITIES FOR IN-DEPTH SOLO ENGAGEMENT

Below is a self-directed curriculum you can adapt to your schedule. Each step integrates the theoretical perspectives above and offers practical methods for both personal reflection and skill-building in constructive disagreement.

4.1 Setting Your Intention & Context

- Light a candle or display an image (of an ancestor, an emblem of your heritage, or a symbol of spiritual significance).
- Take a moment of silence to acknowledge the land you are on, recognizing Indigenous histories or other ancestral presences.

- Read the entire poem *A Senkata y a mis muertos* (or a substantial excerpt) in one sitting —ideally aloud.
- Write down your immediate impressions. What emotions arose? Any personal or historical parallels come to mind?
- Data-Backed Note: Studies show that reading aloud increases emotional resonance and memory retention (Sommer, 2014).

Artistic Snapshot *(Optional)*

- If you have time, respond with a quick sketch, a few lines of your own poetry, or a piece of music that reflects your first encounter with the text.
- This taps into arts-based research indicating that creative expression deepens empathy and critical thinking (National Art Education Association, 2023).

4.2 Diving Deeper: Historical & Spiritual Dimensions

- Briefly research the 2019 Bolivian political crisis and the Senkata massacre. Compare it to a known event in your region (e.g., Ferguson in the U.S., the Marikana massacre in South Africa, etc.).
- Reflect: What structural similarities exist—colonial legacies, racial hierarchies, marginalization of Indigenous or Black communities?

- Identify one spiritual or cultural tradition in your own background that resonates with the poem's emphasis on honoring ancestors.
- Journal about how your tradition or family stories deal with mourning, trauma, or seeking presence.
- Data-Backed Note: Culturally sustaining pedagogies suggest that connecting new content to one's cultural "funds of knowledge" improves engagement and comprehension (Paris & Alim, 2017).

- Chapter from *Open Veins of Latin America* to contextualize the broader tapestry of colonial exploitation in Latin America.
- A short summary or excerpt is often available online or via libraries.

4.3 Close Literary Analysis & Poetic Form

- Re-read a specific stanza. Examine word choice: how does the Aymara-inflected Spanish alter the feeling or rhythm?
- Note how the poem merges spirituality and contemporary events (e.g., reference to bullets, protest, or ancestral invocation).
- Guiding Questions:

- How do line breaks and syntax affect the poem's emotional tone?
- In what ways does the poem disrupt "standard" Spanish—and why might that disruption itself be a form of cultural resistance?

- Annotate the margins (or keep a separate file) with your personal reactions: connections to your experiences, confusions, inspirations.
- Research Rationale: Annotation fosters "close reading," a skill prized in humanities education for developing critical literacy (Sommer, 2014).

- "How does the poem's form (nonlinear, bilingual, interspersed with cultural references) mirror the complexity of historical trauma?"
- Journal your thoughts in 1–2 paragraphs.

4.4 Constructive Disagreement & the H.E.A.R. Framework

A core aim of this guide is to help you apply the poem's lessons on memory, empathy, and love to real-world disagreements. Professor Julia Minson's research at Harvard provides empirical insights into how small shifts in language can reduce polarization. One such tool is the "H.E.A.R." framework:

- Think of a current conflict or debate in your life—personal or public. Summarize it in writing.
- Identify the *other side's* main arguments; list any valid points they raise (this step builds empathic thinking).

1. Without the H.E.A.R. principles—using more rigid or dismissive language.
2. With the H.E.A.R. approach—hedging claims, acknowledging any shared ground, and refraining from dismissive terms.

- Note the difference in tone, openness, and potential for resolution.
- Data-Backed Note: Minson's studies indicate that including statements of receptiveness can improve how opponents perceive your trustworthiness and sincerity, thereby fostering more productive dialogues.

Consider how *A Senkata y a mis muertos* calls for a radical openness ("the only words that come from my being are of love"). If you applied love or presence to your chosen conflict, how might that shift your stance?

4.5 From Solo Reflection to Community Action

- Based on the poem's lessons—historic injustice, cultural revitalization, spiritual presence—what is one issue in your *local community* that could benefit from these insights?
- Examples: addressing a neglected Indigenous history in your city's public schools, bridging tensions between immigrant and longtime residents, or starting a discussion series on racial justice at your library.
- Goal: e.g., "Host a monthly reading circle featuring Indigenous poetry."
- Audience: Who would attend? High school students, colleagues at work, local neighbors?
- Constructive Disagreement Component: Provide a brief explanation of how you'll ensure dialogues remain respectful and productive (using your new H.E.A.R. or NVC skills).
- Create a realistic timeline or set a reminder in your calendar to revisit your idea in a month.
- If you're unsure how to start, consider co-organizing with an existing community group or friend—an approach that fosters collaboration and shared leadership.

4.6 Ongoing Integration & Self-Care

- Every few weeks, revisit a chosen stanza from the poem and re-read it aloud. Notice if new meanings emerge.
- Evidence: Frequent reflection on emotionally resonant texts can strengthen one's moral imagination (Lederach, 2005).

- Challenge yourself to apply constructive disagreement principles in everyday life—family dinner debates, online social media threads, or a coworker's differing opinion.
- Keep a brief log: What worked? What pitfalls arose? Reflection fosters continuous improvement (Minson et al., 2020–Present).

- *A Senkata y a mis muertos* deals with painful history and traumatic events. If at any point you feel overwhelmed, pause. Use grounding techniques such as deep breathing, taking a walk, or talking with a supportive friend or counselor.
- Trauma-Informed Note: According to the National Art Education Association (2023), creative expression is healing, but it can also surface difficult memories. Give yourself grace and pace.

5. EXTENDING YOUR LEARNING

Should you wish to broaden your study, consider these additional actions:

6. CONCLUSION

This Second Study Guide for the Solo Reader weaves together the poetic insight of *A Senkata y a mis muertos* with robust, data-backed approaches to conflict transformation, culturally sustaining pedagogy, and constructive disagreement. By situating yourself within both local and global contexts of historical trauma—and by consciously applying trust-building conversational techniques—you embody the poem's central theme: transforming loss and pain into a practice of presence and love that can lead to genuine societal shifts.

Ultimately, *A Senkata y a mis muertos* is not just an artifact of 2019 Bolivian history; it is a living, resonant work that calls us all—wherever we are—to step into a posture of empathy, creative dialogue, and community-minded action. Whether you are an educator, community leader, policy strategist, or simply a curious reader, your engagement with this text can ripple outward—informing more compassionate debates, bridging cultural divides, and honoring the ancestral wisdom that insists on our shared humanity.

7. SUPPLEMENTARY REFERENCES & NOTES

Study Guide - To Senkata and to my Dead

Below is a quick reference list (in addition to the main guide's bibliography) pointing you to essential readings and online sources:

- Various peer-reviewed articles on "conversational receptiveness" and "intellectual humility."
- Summaries often available through Harvard Kennedy School or other open-access channels.
- "Reaching Learners Who Have Experienced Trauma."
- https://www.arteducators.org

Paris, D., & Alim, H. S. (2017). *Culturally Sustaining Pedagogies.*

- Teachers College Press.
- Check library services or Google Scholar for possible open-access chapters.

Lederach, J. P. (2005). *The Moral Imagination: The Art and Soul of Building Peace.*

- Oxford University Press.
- Summaries and key concepts often found in peace studies online forums.

Galeano, E. (1973). *Open Veins of Latin America.*

Sommer, D. (2014). *The Work of Art in the World: Civic Agency and Public Humanities.*

- Duke University Press.
- Explores how art fuels empathy and public dialogue, with references to Latin American contexts.

Using these resources, you can delve deeper into each dimension of your reading journey—ensuring your insights are grounded in credible research and best practices. Above all, remember that your solo reflections are part of a much larger collective search for understanding, justice, and peace. In each step—whether journaling about ancestral wisdom, analyzing a poem's language, or practicing the H.E.A.R. framework in a difficult conversation—you bring to life the transformative ethos of *A Senkata y a mis muertos*.