

How to *Relearn*



PHOTOKTY/5

A digital publication
and lesson booklet

February to July 2023

Our Team & Publication Contents

Our Team



Program design, development, and implementation

Sharareh Bajracharya, Chaaru Jain, Manantuna
Jyapoo, Niranjan Kunwar, Priyanka Singh
Maharjan, Sushma Maharjan, Sapana Sanjeevani

Coordination of guided tours

Sabina Rai, PhotoKTM Outreach Team

Guided tour support

Pramesh Baskota

*Digital Publication written and curated by
Aidan Iacobucci, Princeton University*

Publication Contents

Navigating the Threshold: An Introduction	2
Our Artistic Objective	3
The Significance	4
Methodology	5
Leading A Guided Tour.....	6
A Statement on Accessibility	6
Looking Towards the Future	7
The Lesson Booklet	8
Capturing My Plate.....	8
Alternative Lesson Plans (Capturing My Plate)	14
Creating A Bird Habitat.....	21
Ground Testimonials.....	25
Let's take a walk.....	35
To Remember.....	40
Resources.....	47
Appendix for activity components.....	48

Navigating the Threshold

Anthropocene

n. The proposed name for a new geological age, viewed as the time period during which human activity has been the dominant influence on climate and the environment.

“The rapid progression of the simultaneity of (de)volution necessitates a call for intervention. We ought to cultivate purposeful discourse surrounding the issue of climate change and the Anthropocene.”

“Soil is the residue that all things turn into when they decay. When matter resists turning into soil, there is a problem. Societies that leave no trace, and therefore no history, might be the ones we need to acknowledge today.”

The Skin of Chitwan, 2023

Our Artistic Objective

We reside on the threshold of opposing ideologies — one set of ideals promotes the use of sustainable living, positioning Nepal at an increasingly central place in the conversation about climate change and preservation. The other set shows the diminishing importance of ethical stewardship, the lack of acknowledgement of nonhuman community members, and the overarching abandonment of indigeneity and cultural identity. How are we so quick to rid ourselves of practices that have come before; practices which further our contemporary penchant for sustainability?

As we venture into the future, there is this tendency to see concurrent inception and degradation. As infrastructure accompanies the expanding artificiality of our time, the animals, plants, clean reserves of water, un-polluted air, and every organic entity with which we once shared a connection, have started to become fragrant fragments of memory amidst (de)volution.

How can we switch this narrative? Adhering to the message of the PhotoKTM5 festival, we should mourn our past, but pay attention to what we still have. The rapid progression of the simultaneity of (de)volution necessitates a call for intervention. We ought to cultivate purposeful discourse surrounding the issue of climate change and the Anthropocene. That we congregate with the purpose of reflecting how we can restore voice and agency to nonhumans, that we revitalize relationships to land and place, that we evaluate the failings of present-day values, that we learn how to “pay attention, give name, mourn loss, make place, relearn histories, see beyond, and move towards a shared politic of mutualism, collaboration, justice, and care.”

With this, we may be suited to navigating this tumultuous threshold, but to ensure that our goals are effectively realized throughout posterity, we must start by educating the educators, educating the children, and most importantly, educating ourselves.

The Significance

This publication is *designed to raise questions and encourage inquiry about the world...*

Derived from the thematic strands that make up our artistic objective, we curated a set of guided tour and five workshops inspired by the conceptual framework of the fifth PhotoKTM exhibition by *photo.circle* with the aim of inspiring long-term engagement at the community level: ***Creating A Bird Habitat, Let's take a walk!, Ground Testimonials, Capturing My Plate, and To Remember***. These workshops address the themes of paying attention, walking our questions, relearning histories/making place, giving name, and mourning loss, respectively.

The workshops and subsequent lesson plans serve three primary purposes.

First, they disrupt the rote education model that permeates the education system of Nepal by encouraging the use of creativity, kinesthetic teaching/learning practices, and adjustments to the individual needs of students. Rather than leaning into the normality of lecture-style teaching, the workshops compel teachers to integrate arts and crafts, self-reflection, journaling, zine-making, and interactive games into their lessons — all while fostering critical appraisal of the outside world and the human stake in its history; past, present, and future.

Secondly, the workshops are designed to promote mutual learning and cultural reciprocity between students and teachers. *Re-learning* how to pay attention to nature, understand history, make place, and examine the world beyond temporal limitations requires engagement at both the instructor and student level. Just like we exist in a world that is influenced by the duality of progression and regression, transgenerational learning is imperative to make strides in educating larger society. In addition, activities such as ***To Remember*** and ***Ground Testimonials*** allow students to share pockets of their own culture, indigeneity, and understanding of the world around them with their teacher and the rest of the class, forming a classroom discussion that pays homage to the different groups that make up the wider cultural mosaic of Nepal.

Lastly, by carrying out these workshops with children and young adults we can ensure that tradition and historic connections to the world are preserved and practiced in the future. By curating conversations surrounding conservation, acknowledgement of climate change, and understanding where sustenance and necessity comes from, we can make strides toward the natural continuance of this knowledge for generations to come.



Methodology

“These lessons are meant to be adjusted to fit the needs of the classroom and we encourage changes to promote the most effective learning.”

“Interactions with the outside world that go against societal prescription can cast valuable insight that is absent from the perspectives of neurotypical, able-bodied students.”

These lesson plans have been tailored in direct response to the curatorial framework of the PhotoKTM5 festival by *photo.circle*. As part of this festival, we created a guided tour and workshops to continue the conversation and retell the festival’s central imperative long after it ended. Collaboration with artists is the basis of our philosophy, so we have truly treasured this partnership. In response to their purpose, we (Srijanalaya) have been inspired to continue including the nonhuman perspective in our work. There has been a true shift in our thinking; a disruption in our tendency to only regard the human, and an introduction into pedagogic intervention that is effective in our ever-changing world. Thus, we would be remiss for not acknowledging the value in this artistic collaboration.

Shifting to the crux of this publication, the lesson plans are meant to be dynamic. We designed them to be adjusted to fit the needs of students based on age, ability, preferred method of learning, and time constraints of classroom teachers. We must express that there is no set curriculum with these lesson plans, and they can be completed in any order. As previously mentioned, each lesson falls under one of the five different themes of our collaboration and this publication: paying attention, walking our questions, relearning histories/making place, giving name, and mourning loss.

As explained on each lesson plan, some of these activities were carried out with older or younger age groups. *Ground Testimonials* was comprised of bachelor’s students who were instructed to walk in nature to research the perspective of the nonhuman, selecting nonhuman characters and investigating the “crime scenes” present on the land. The largely conceptual elements of this lesson may be too advanced for younger students and teachers have the license to provide more specific instructions regarding observation. For example, asking students to search for certain animal groups such as birds, insects, plants, reptiles, or other nonhuman components of the ecosystem, and discussing how their habitats are affected by humans, is more age appropriate for younger participants. Each lesson plan provides a suggested age group, but we must stress that this is merely a suggestion and lessons can be adapted by instructors to be used for various classroom demographics.

Each lesson is divided into different sessions and days that last 45 minutes to an hour. This was designed purposefully to fit into the normal teaching block. Most activity times can be adhered to as closely or loosely as is practical. Simply, these lessons are designed to be malleable, and while we provide a detailed lesson plan, the chosen content is at the discretion of the instructor.

A note on assessment: These lesson plans have built in formative assessment components. Homework assignments, cumulative projects, and outside research and documentation are all central to these lessons. Teachers can use these individual components to gauge students’ progress in line with their own classroom objectives.

Leading A Guided Tour

During the festival, before the implementation of our workshops, we created a guided tour designed to allow visitors a more nuanced and in-depth exposure to the artwork of the festival with the hopes that they would be inspired to make connections across the exhibition and within their own lives. These tours were designed to be interactive and compel viewers to fully understand the curation process, as well as the encompassing intention and meaning behind it. The tours were divided into three parts – a pre-tour activity/briefing, a physical tour of the exhibition (artwork, curation, space), and post-tour activities/reflections.

We understand that this publication will serve more than educators, and fellow artists, archivists, museum curators, and climate activists will peruse its contents and examine its lessons. We also understand that educators may want to integrate an examination of art exhibits and museum tours as a component of their teaching. Therefore, we wish to provide some activities that you can engage with, regardless of intention, that will allow your art explorations to ring more true. Please see the abbreviated instructions on how to conduct a guided tour below, and a set of visual resources located in the appendix of this publication.

- 1) Pre-tour activities can include icebreakers which could introduce the themes of the exhibition and pique the interest of the participants on the tour. We suggest visual literacy activities using images of the artworks and text (especially titles of artworks or the exhibition). What do you notice? What do you think is the story that the artist is trying to tell?
- 2) After the initial discussions, participants can interact directly with the chosen exhibition. You should divide participants into groups based on their age, interests, and need for accessibility. Strive to create a balance between upholding the prescribed navigation of the exhibition and affording participants the option of exploring the exhibition on their own terms. Brief them on the importance of the exhibit and encourage them to dig deeper when appraising the artwork, connecting the pieces to their own memories.
- 3) Post-tour activities can involve different modes of individual reflection through ten-to-fifteen-minute writing or drawing activities, followed by discussions.

A Statement on Accessibility

It is our mission to increase the accessibility of these workshops to make our objective of educating ALL individuals on *how to relearn*, come to fruition. Therefore, we encourage instructors to carry out lessons that are suitable for students with differing abilities. These can include visual and hearing impairment, neurodivergence, sensory difficulties, and other limitations that may prevent students from making the most out of the workshops in their original format.

With this, we want to make clear that there is value in the perspectives of ALL students, and we hope that our lesson plans are adapted to fit their needs.



Interactions with the outside world that go against societal prescription can cast valuable insight that is absent from the perspectives of neurotypical, able-bodied students. Please see our alternative lesson plan for *Capturing My Plate* as inspiration for how these lessons can be adjusted. This adapted lesson plan was inspired by lessons that were carried out with the Autistic Care Center in Kathmandu.

The main reason to design an arts and education program is to encourage students to inquire about the world using multimodal instruction. There is value in novel ways of teaching. As a teacher, if you can realize an objective in educating about an overarching issue, you can design and adapt any lesson to cater to individuals with disabilities.

“Examining history in the perspective of nonhumans, making place for the mutual inhabitation of humans and other beings, and looking toward the future with a revitalized perspective of our place in the world are all steps in redressing our past and moving forward.”

Looking Towards the Future

As a final remark, we want to remind anyone reading this publication that this project is not intended to dwell on human failings. There are plentiful pockets of beauty that deserve our undivided attention. If we flip the widely accepted “doomsday” narrative to one of hope, we will be able to affect real change in our respective communities.

This publication was designed to promote methods of embodying this change. Examining history in the perspective of nonhumans, making place for the mutual inhabitation of humans and other beings, and looking toward the future with a revitalized perspective of our place in the world are all steps in redressing our past and moving forward.

Relearning is an involved and ongoing process. Our concept of the present needs to encompass a sense of deep time; taking inspiration from the stories of the soil and our elders to inform the future.

It is our most fervent hope that you utilize this publication and the lessons herein as steppingstones on your quest for *relearning*. Whether you are a classroom teacher, museum educator, art instructor, or activist, we hope you will join us in *navigating the threshold, transcending the constraints of time, and relearning history*.

Our warmest regards,

Srijanalaya



Capturing My Plate

Achaar, dal bhat, chic ken, roti, ice cream, curd, fruits, vegetables, nourishment, sustenance.

Food is of paramount importance in our everyday lives. It is our culture, our fuel, a medium of experimentation, and a centerpiece in social settings. Despite food acting as such an integral component of our daily lives, we scarcely think about where our food comes from (before point of purchase); how it is cultivated, distributed, and produced; and how food production impacts the environment.

Capturing My Plate, derived from the theme of giving name and especially Munem Wasif's *Seeds shall set us free*, was designed to promote critical appraisal of these issues, while encouraging discussions around diverse diets within the Kathmandu valley, food consumption and its effects on the current climate, and the issue of food exportation versus locally produced sustenance.

Students begin by documenting their own diets over the course of two sessions (teachers are instructed to space out the sessions how they see fit, i.e. over two days, one week etc.). They create visual representations (zines) through which to portray their meals, including portions, while thinking about where products are produced and how they are cultivated. Students then share out their projects and can observe the similarities and differences among their diets, examining the cultural context that informs how each student eats.

Then, students learn about “food miles” or the distance between where the food was produced and where it is eaten. How is a package of cookies from India transported to Nepal and how much pollution does that transportation produce? How does that package of cookies adversely affect the environment.

Lastly, students will think about how their and their parents’ eating habits affect the current climate. How do human activities impact nonhuman beings’ food availability and habitats?

We hope that these activities inspire students to be more mindful of what is “on their plate” and to think more critically about ethical food sourcing and local food production practices.



CAPTURING MY PLATE

LESSON PLAN

MATERIALS

1. Blank, folded zine books (A5 Indian cartridge in case books are not available), example zines prepared by instructor. (Or use examples prepared in publication)
2. Pencils, sharpeners, erasers, colored pencils, oil pastels, sign pens, white board markers, paper, scissors, liquid glue (like Fevicol) or glue sticks
3. A5 Indian cartridge, 6 black chart papers, notebooks
4. Printed worksheets for interview, questions for reflection

Prepare enough materials for each student, with extras. Refer to the appendix for all homework, interview worksheets, and directions on how to create a zine.

LESSON PLAN

Suggested Age Group: Grades 4 to 8

Keywords: zine, food miles, documentation, ethical food production, consumption, food waste

Theme: Giving Name

DAY 1 (50 MINUTES)

Note: In order to provide a clear example of the intended result of the lesson, we suggest that teachers do this lesson themselves before teaching to a class. You can also utilize the examples provided in this booklet. ---

- 1) Introduction and initial documentation (**30 minutes**)
 - a) Introduce the lesson to students, as well as objectives.
 - b) Using a zine booklet or thicker piece of paper such as Indian cartridge, have students draw a big plate that represents a plate they normally eat off. (If you do not have access to thicker paper, A4 copy paper will suffice.)
 - c) Have them draw foods they eat in the morning, afternoon, and evening (all meals and snacks).
 - i) If they eat the same food item for different meals in a day, they should make a note about portions and mealtimes instead of drawing it twice.



Photo: Priyanka Singh Maharjan, 2023

Note: Feel free to use colors, patterns, and other forms of creativity in creating these images.



Photo: Priyanka Singh Maharjan, 2023

- 2) Give instructions for documenting their plates until the next session, drawing **(20 minutes)**
 - a) Continue having the students document their meals in the same format until the next session (if the next session is one week away, students should document seven days' worth of their diet.)
 - b) Provide students with a piece of A4 paper (or print the homework sheet located in the appendix) to write about their food for the next session. Explain the homework to be completed for next session and have them use the following prompts. See the appendix for printable homework worksheet.

Homework:

Writing prompt: Choose two or three food items from your “plate”. Write where you think the item came from. Then, ask your guardian, research on the internet, or look at the packaging to learn where it actually comes from. (How is it grown, what nonhumans help the process, how does it reach you?)

Choose any ONE prompt to write a response about:

- (1) Write about your favorite recipe. Who usually makes it? When is it made? What is its nutritional value?
- (2) Write about a memory you have that is connected to a certain food item.

DAY 2 (45 MINUTES)

- 1) Come together, flip through everyone’s books, and ask students to volunteer to share out their zines and their experiences making them. **(5 minutes)**
- 2) Group Activity **(30 minutes)**
 - a) Provide each student (or groups of students) a packaged food item.
 - b) Have them identify the country that the food comes from by reading the label. *Students should look for the words ‘Product of -’, ‘Made in -’ and ‘Imported from -’.*
 - c) Generate class discussion about where their food comes from.
 - i) When the students determine where their food comes from have them share out the country and food product. Generate a list of countries and their corresponding food products on a white/blackboard.

- ii) Explain to students that some items travel a short way (from within Asia) whereas others have traveled from very far away (such as Europe, Australia, America)
 - iii) Identify these places on a world map, so students visually understand the concept of food items traveling from nearby and far away.
 - iv) Explain that ‘food miles’ are the distance between where a food was produced and where it is eaten. Host discussion on the different transport methods we use.
 - (1) Answers can include airplanes, ships, and trains. Teach them that different methods of food transportation yield different levels of carbon emission. Airplanes release a LOT.
- 3) Explain the homework to be completed for next session. **(10 minutes)**
- a) Have them document in their zines as they have been until the next session. (They can add ingredients to the food items on their plate to make their zines more detailed.)
 - b) Provide students with another piece of A4 paper. Have them write down foods that they ate when they were younger (6 to 8 years ago). How have their diets changed? Then, have them interview their parents using the guiding questions below.



Photo: Priyanka Singh Maharjan, 2023

Interview Questions:

- (1) What did your parents eat when they were growing up?
- (2) Where were those foods produced? How did it reach your parents?
- (3) Are these food items still available? Have you ever eaten these foods?

DAY 3 (50 MINUTES)

- 1) Lead-in exercise: As a whole group, have students volunteer to share what they ate 6 to 8 years ago and what their parents ate when they were little. **(10 minutes)**
 - a) As students share, write the foods that students and their parents ate on the white/blackboard. On the board, compare and contrast what students ate versus what their parents ate.

Note: Activities two (2) to four (4) can be done in any order.

- 2) Talk about food consumption and its effects in the current climate. Refer to some examples below using the hyperlinks for further research and inquiry. **(10 minutes)**

- a) Buffalo → cross breeding of wild buffalo with domestic and feral buffalos → causes a decline in wild buffalo population → results in exchanges of diseases.
- b) Burning of the Chitwan grasslands → supposed to “help manage tiger population” → Hispid Hares, a primary food source for the tiger lose their home → less Hispid Hares, tigers die off → the hare and tiger population decreases undermining the “conservation e
- c) Rise in population and rapid industrialization → sewage pollution in water sources → results in a lack of clean drinking water.
- d) Vulture, Crows → use of Diclofenac in livestock farming → results in death to these birds after feeding on carcasses affected by the drug.

Of course, you are encouraged to come up with your own examples, as well.

3) Drawing Activity (15 minutes)

- a) Encourage students to think about the diet of nature-based beings. Have them choose one and draw the being using colored pencils and A4 paper. Then, have them draw a food item that the being would eat in the stomach of that animal.



Photo: Priyanka Singh Maharjan, 2023

4) Group work: What is used and what goes to waste? (10 minutes)

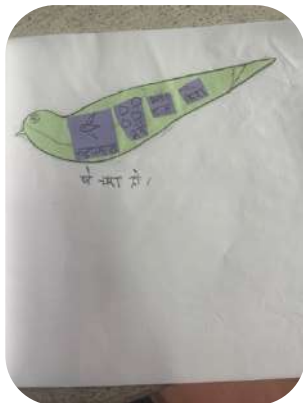


Photo: Aidan Iacobucci, 2023

- a) Divide students into groups of two or three. Give each group a food product (It can be a packaged food product or one from nature.) Have them think about the steps that resulted in their assigned food product being used for human consumption. Provide them with the following guiding questions to inform their response.

Guiding questions for group work:

- (1) What was the “journey” of this food before it arrived on your plate? How was it created or cultivated or produced?
- (2) What was used in the process of producing it?
- (3) What waste could result from its production? Where do you think these wastes go?

- 5) Exit activity: Let students think about how human activities impact nonhuman beings' food availability and habitat. Ask any 3 people to share. Keep in mind how our food production systems affect these animals. (5 minutes)
- 6) We encourage students to share out their zines to their classmates and learn from each other's lifestyles and diets.



Collage of finished works: first four scanned examples of zines. The layering of the different “plates” represents the continuity and discontinuity of the daily diet: Manantuna Jyapoo and Chaaru Jain, 2023. 5th photo: Sushma Maharjan, 2023

CAPTURING MY PLATE

ALTERNATIVE LESSON PLAN FOR VISUALLY IMPAIRED STUDENTS

MATERIALS

Day 1:

1. Small ball of clay, plate made out of clay wrapped in cling film
2. Different types of grains (in small tubs)
3. Pieces of wet and dry cloth for each student
4. Newspaper for worktable, baskets for each table (to provide textured materials)
5. Textured objects (e.g.: leaves, branches, flowers, bottle caps, etc.)

Day 2:

1. Glue
2. Brushes to spread glue
3. A5 Indian Cartridge cut into plate-like circles with one half covered in glue and sand, soil, or soil equivalent (we used coffee grounds!) This should be done a day in advance so that the glue has completely dried.
4. Thread
5. Textured materials (e.g. leaves, cotton, branches, seeds, flowers, different types of paper, corn silk and peel, wool, jute, fabrics, etc.)

Prepare enough materials for each student, with extras.

LESSON PLAN

Suggested Age Group: Grades 3 to 8.

Keywords: underground, investigation, textured objects, impression, food source

Theme: Giving Name



Photo: Priyanka Singh Maharjan, 2023

DAY 1 (50 MINUTES)

Set-up: Students should be in groups of three to four with one facilitator at each table available to assist in the activity. Due to the nature of working with visually impaired students, it is important that instructors are clear when giving instruction and laying out material. Position every item the same way for every student, dictate instructions with sensory details and location in mind, and be patient.

1) Exploring Clay (10 mins)

- a) Provide each student a small ball of clay split into two parts. (If the clay becomes hard during the activity, you can soften it with some water). Allow students to play with clay for some time, asking them to complete the following tasks.
 - i) Pinch, squeeze, push, pull, roll, smooth, flatten/press, bend, twist, fold, tie, tear, etc.
 - ii) Have the students clean their hands with a wet cloth provided at their table.

2) Food Investigation and Inquiry (30 minutes)

- a) To each student, provide a clay “plate” that has been flattened into a circle and wrapped in cling film.
 - b) Inform students that the clay was created using a flattening-press method (similar to one they did in the previous activity). Let them know that the circles were covered in cling film to prevent pieces of food from getting stuck in the clay. (In this way, the clay plates can be reused!)
 - c) Provide each group with a basket of grain (corn, dal, rice, etc.) and ask them to play with it and guess what grain it is.
 - d) Ask students to take a handful of grain and place it on top of each clay plate. Students should feel free to spread the grain as they want on the plate.
 - e) To make imprints press with slight pressure on the grain.
 - f) Facilitators should then switch the grain with another table.
 - g) Each table should then be provided with a box of textured objects. These can include marbles, magnets, pebbles, and other small items. Have the students feel them and choose one or two objects to make layered impressions onto their clay.
 - i) They should take a moment to feel different sides and angles of the objects.
 - ii) They can also drag the objects to create longer impressions.
- 3) Share and celebrate among the tables! (Touch each other’s work, have them explain what is on their plate). (10 minutes)



Photos: Aidan Iacobucci, 2023

DAY 2 (50 MINUTES)

Set-up: Same groups as day 1. Each student that can write in braille should be provided with a braille stencil.

1) Exploring Favorite Foods (10 minutes)

- a. If students can write in braille, have them write down their favorite foods in these categories: fruits, vegetables, dairy products, meat, achar, sweets and select any two.
 - i. If students are not able to write in braille, they should be supported by facilitators.
- b. Have students trade their paper with their group members; see if the students can understand their peers' answers. Then, instruct facilitators to host a discussion in their group.
- c. Lastly, instruct students to choose two of the plant-based food products in their list for the next activity.



Photo: Aidan Iacobucci, 2023

2) Where does our food grow? (25 minutes)

- a. Pass out the circles of paper to each student with one half covered in a soil texture.
- b. Have students discuss about where our food grows. Think about plants. What does a plant have? Roots, stems, leaves? Some plants grow under the ground and some grow above the ground.
- c. Facilitators should encourage students to feel the paper and notice what is pasted on one half of the paper. Inform the students that this section signifies the underground.



Photo: Aidan Iacobucci, 2023

- d. Then, have the students feel the different materials that are placed on their table (paper, pieces of organic material, felt, etc.)
- e. Have them think and choose the material that has the closest texture to the two food products that they chose from the previous activity. Ask them if their food grows above or below the soil and paste their material either on the "soil" side or above it.
- f. Continue pasting material, creating a collage that represents the students' chosen foods.
- i. Facilitators should sit by the students with scissors to help them adjust the sizes of the material.

3) Guided Discussion (10 minutes)

- a. Ask the students the following guided questions:

Guiding questions:

- (1) What nonhumans do you think eat your favorite food too?
- (2) What sound do you think they make?
- (3) How do they move?
- (4) How do you think they eat their food?

- b. Facilitators should help the students create the sounds beside them. They can show in their hands how they think the nonhumans move and describe how they think they eat (for example, the nonhumans may use their beak to reach the ground for worms, use their antennas to detect food, use their forearms to carry it, etc.)
- 4) Share and celebrate among the tables! (Touch each other's work, have them explain what is on their paper). (5 minutes)



Photo Collage: Aidan Iacobucci, 2023

CAPTURING MY PLATE

ALTERNATIVE LESSON PLAN FOR HEARING IMPAIRED STUDENTS

MATERIALS

Day 1:

1. Small ball of clay, plate made out of clay wrapped in cling film
2. Different types of grain (in small tubs)
3. Pieces of wet and dry cloth for each student
4. Newspaper for worktables, baskets for each table (to provide textured materials)
5. Textured objects (e.g.: leaves, branches, flowers, bottle caps, etc.)

Day 2:

1. A5 Indian cartridge, A4 colored construction paper (animal drawing), colored collage paper, half-sheets of A4 paper for writing
2. Glue sticks, scissors, pencils, erasers, sharpeners

Prepare enough materials for each student, with extras.

LESSON PLAN

Suggested Age Group: Grades 3 to 8.

Keywords: underground, investigation, textured objects, impression, food source

Theme: Giving Name

DAY 1 (50 MINUTES)

Set-up: Students should be in groups of three to four with one facilitator at each table available to assist in the activity. One instructor or facilitator should be able to communicate to the students in sign language. Inform the students that they will need to periodically peer to the interpreter.

- 1) Exploring the Clay (10 mins)
 - a. Provide each student a small ball of clay split into two parts. (If the clay becomes hard during the activity, you can soften it with some water). Allow students to play with clay for some time, asking them to complete the following tasks.



Photo: Aidan Iacobucci, 2023

- i. Pinch, squeeze, push, pull, roll, smooth, flat/press, bend, twist, fold, tie, tear, etc.
- ii. Have the students clean their hands with a wet cloth provided at their table.

2) Food Investigation and Inquiry (30 minutes)

- a. To each student, provide a clay “plate” that has been flattened into a circle and wrapped in cling film.
- b. Inform students that the clay was created using a flattening-press method (similar to one they did in the previous activity). Let them know that the circles were covered in cling wrap to prevent pieces of food from getting stuck in the clay. (In this way, the clay plates can be reused!)
- c. Provide each group with a basket of grain (corn, dal, rice, etc.) and ask them to play with it and guess what grain it is.
- d. Facilitators should take a handful of grain and place it on top of each clay plate. Students should feel free to spread the grain as they want on the plate.
 - i. To make imprints press with slight pressure on the grain.
- e. Facilitators should then switch the grain with another table.
- f. Each table should then be provided with a box of textured objects. These can include marbles, magnets, pebbles, and other small items. Have the students feel them and choose one or two objects to make layered impressions onto their clay.
 - i. They should take a moment to the feel different sides and angles of the objects.
 - ii. They can also drag the objects to create longer impressions.

3) Share and celebrate among the tables! (Touch each other’s work, have them explain what is on their plate). (10 minutes)

DAY 2 (60 MINUTES)

1) Connecting to Yesterday (3 minutes)

- a. Discuss to the students that during the activity yesterday, they made imprints in the clay using food that is very common in their daily diet. Inform them that they will focus on their favorite foods and to think about other animals that eat them.

2) Exploring Favorite Foods (7 minutes)

- a. Discuss with students that we eat many types of food like:
 - i. Fruits, vegetables, dairy products, meat products, achar, sweets.



Photo: Aidan Iacobucci, 2023

- b. Have students write their favorite food from each category on A4 paper.

3) Who eats my favorite food? (40 minutes)

- a. Distribute Indian cartridge and ask the students to fold it in two parts. (The facilitators can carry this out if students are unable to fold).
- b. Have students select one food item among the categories in the previous activity and ask them to draw this favorite food on one side of the paper.
- c. Ask them to think about the color and texture of the food; use cut-up colorful paper to fill in the food drawing.
 - i. Feel free to tear, crumple, fold, layer paper to create your desired textures.
- d. Now ask the students to draw the silhouette of an animal that would eat this food on colored paper. Then, have them cut it out and paste it into the second portion of the folded indian cartridge. Have the students add details as they see fit.



Photo: Aidan Iacobucci, 2023

4) Guided Discussion (5 minutes)

- a. Ask the students the following guided questions:

Guiding questions:

- (1) How do you think the animal you made moves? Demonstrate these moves.
- (2) How do you think they eat their food?

5) Share and celebrate at the table! (5 minutes)



Photo Collage: Aidan Iacobucci, 2023

Creating A Bird Habitat



“Because this is an art-based workshop, it takes some time to complete. At the beginning of the lesson, make a set of rules for the classroom that everyone agrees upon.”

-Sushma Maharjan, facilitator

“Names are an important part of identity. When we give name to something — a place, a thing, or a living being — we immediately form an attachment with it. The ‘place’ or ‘thing’ no longer becomes limited to being an outside entity, but something that holds meaning to us.”

D.B. Chaudhary, 2023

Pigeons, चीलहरू (Chīlahāru), Robins, Roosters, Great Hornbills — birds are all around us and they all have names. Some are associated with good luck, such as the pigeon, others are observed for their beauty and majesty — a spectacle of nature that entreats us to take a second and just watch. After they fly out of view, we often resume our daily tasks and treat that moment as an isolated pocket of respite.

Birds, in this instance, are used as a metaphor for the wider “nonhuman,” the other living entities who call this world our home, yet whose needs get pushed to the wayside. We often look to nonhumans as sources of food, entertainment, and assistance without considering their position in our world. As humans continue to impede on nature, and engage in simultaneous construction and destruction, the nonhuman will continue to face unfair repercussions. Thus, **Creating A Bird Habitat** impels us to ask the vital question: How can we be mindful of nonhumans’ (in this case birds’) rightful stake in the resources of our planet, in all future constructions and utilization of the land?

Creating A Bird Habitat was inspired by ‘[Chhimeki Chara](#),’ an app used to count and identify various birds in Nepal, created by Bird Conservation Nepal, as well as ‘[Bird Names in Tharu](#)’ by D.B Chaudhary. Through *Bird Conservation Nepal*’s support and finding relevant images by different bird photographers, *photo.circle* created flashcards that represented certain birds found in Kathmandu and Shivpuri.

This workshop, based off the theme of paying attention, is one that carries importance regardless of age and can thus be adapted to different age groups. Students learn about the importance of bird-friendly neighborhoods and create their own bird habitats through collage. This activity teaches students about the environment while also promoting creativ



CREATING A BIRD HABITAT

LESSON PLAN

MATERIALS

1. Hard cardboard cutout (in the shape of a rectangle)
2. A5 Indian cartridge for bird making, colorful construction paper for collaging, loose A4 paper for collecting info and drawing,
3. Pens, pencils, erasers, sharpeners, colored pencils, sign pens, washable markers, popsicle sticks or toothpicks, glue sticks and liquid glue (like Fevicol), paintbrushes, scissors
4. Flash cards / images of birds with information

Prepare enough materials for each student, with extras.

Note: Refer to [this booklet](#) by Sushma Maharjan for more examples of post cards, imagery, examples of the final product, and further information on this lesson.

LESSON PLAN

Suggested Age Group: Grade 1 and above

Keywords: bird conservation, sustainable construction, foreground, middle ground, background

Theme: Paying Attention

DAY 1 (50 MINUTES)

- 1) **Introductory Group Discussion (10 minutes)**
 - a. Have students answer the following guided questions:

Guiding questions:

- (1) What do you think a habitat is?
- (2) What do they include?
- (3) Why is it important to protect habitats?
- (4) Where do you see birds in your area and why is this important?

- b. Write their responses on the whiteboard and discuss the answers.

2) Mapping Bird Habitats (10 minutes)

- a. Divide students into groups of two or three. Using your own images and information or information from the resource section at the end of this publication, provide each group one flash card of a bird.
- b. Give time for students to observe the picture and read the information on the flash card. Distribute the white paper for mapping the information and have them map what they see. See the appendix for an example of how to map.

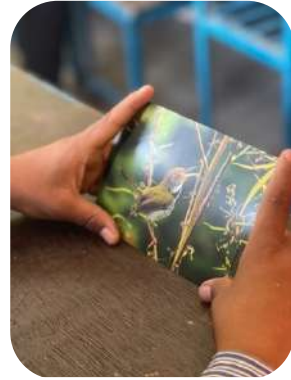


Photo: Aidan Iacobucci, 2023

3) Bird Collage (25 minutes)

- a. Introduce the collaging activity. Distribute papers: Indian cartridge, white construction paper, and colorful construction paper for texture.
- b. Have students use the Indian cartridge to draw the outline of the bird and cut it out.
- c. Ask students to cut some of the colorful construction paper and paste layers on the bird outline that they cut out of the white construction paper (can use liquid glue, like Fevicol, or glue sticks).
 2. Encourage them to add textures and colors to the bird. They should use their creativity!
- d. Lastly, have them add details to the bird outline (a beak, feathers, etc.) with colored pencils and some of the colored paper to add make their birds more realistic.



Photo: Aidan Iacobucci, 2023

- 4) Set the completed birds aside until next session and clean up. (5 minutes)

DAY 2 (50 MINUTES)

1) Set-up and Introduction (5 minutes)



Photo: Aidan Iacobucci, 2023

- a. Introduce the idea of foreground, middle ground, and background in an image. This concept is part of the design of the construction allowing for a realistic final product.
- b. Show the examples of the final construction. You can use your own or some of the images that we provide in this booklet.

2) Habitat Construction (40 minutes)

- a. Provide A4 paper to students so that they can map their construction. Instruct them to draw a plan and to include what they intend to put in their final habitat construction.
- b. Distribute the cardboard cutout. to create a durable surface for the construction. Have students

- add layers of colorful paper to create detailing to the background, middle ground, and foreground.
- c. Using cut out pieces of paper, markers, colored pencils, etc. have students add details to the habitat like trees, houses, gardens, mountains, etc. (See provided images for inspiration).
 - d. Ask the students to paste the birds that were created last session onto their newly created habitat.
 - e. Lastly, have students paste a square piece of colorful construction paper onto a popsicle stick or toothpick to act as a sign, have them spend five to ten minutes writing a 1 to 2 sentence narrative about their habitat.
 - i. Example narrative: कुथुर्केले मेरो घर नजिकको अन्जीरको रूखमा बसेर कुथुर्क कूथुर्क गर्दै साथीहरूलाई बोलाएर अन्जीर टिपेर उदये ।
 - f. Have students attach this “sign” to their habitat.



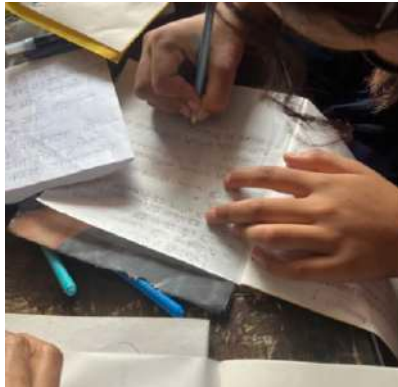
Photo: Aidan Iacobucci, 2023

3) Share and celebrate each other’s creations! (5 minutes)



Photo Collage: Srijanalaya, 2023

Ground Testimonials



“The sessions went very well because the students were so attentive. The idea of not doing everything in the class — talking to elders and community members — forged closer connections to the nonhuman part of the community.”

*-Sapana Sanjeevani,
facilitator*

Ground Testimonials is a lesson designed to explore the connection between the soil and nonhumans. How can we forge a similar connection and shift our focus to the nonhuman perspective? The theme of relearning histories and making place inspired us to evaluate the violence that humans enact upon the soil and the detriment that results from this violence. By traveling back in time, analyzing the present, and looking into the future, we can take stock of human impact.

The lesson provides prompts to encourage the students to create an appeal on behalf of the nonhuman and organize a discussion (सम्मेलन) at which time they present their perspective through nonhuman witnesses. These testimonies contain past, present, and future impacts on nonhumans and their relationship with the soil and promote active discussion regarding redressment of *crimes against the soil*.

As humans are required to “observe” from the audience during these appeals, the narrative is finally changed to uplift and accommodate the wide variety of nonhuman point-of-views.

“The landscapes of our dwellings contain the traces of life entanglements that came before. These ghosts of our haunted ecologies provoke us to sense the refrains that express the land’s unresolved histories.”

The Skin of Chitwan, 2023



GROUND TESTIMONIALS

LESSON PLAN

MATERIALS

Day 1 and 2:

1. Journals
2. Pens, pencils, color pens, markers, sharpeners, erasers
3. Chart paper for mapping
4. All printed resources (in appendix)

Day 3 and 4:

1. Journals
2. Printed rules (created rules or ones in appendix)
3. Name tags of the characters
4. Props (leaves, wands, a bell/buzzer, other items mentioned in the rules)

Prepare enough materials for each student, with extras.

Note: To carry out this activity, you should print and cut out the materials located in the appendix of this publication. There are sets of cards required for the game and descriptions of each card's purpose. There is also an extensive set of rules for the 'Final Game' located in the appendix, along with descriptions of each group of nonhumans. In addition, due to the complexity and conceptual nature of this lesson, we have added some pre-lesson background information that is not found in other lessons. Please read this information carefully to understand the full scope and purpose of this lesson.

LESSON PLAN

Suggested Age Group: Grade 9 or above

Keywords: crimes of the soil, temporal zones, flipping the narrative, appeal, prophecy

Theme: Relearning Histories, Making Place

PRE-LESSON INFORMATION

The goal of this lesson is to develop arguments on behalf of the soil and the crimes it faces at the hands of humans. Through this, students should relearn the histories associated with connection to the soil and should make space for discussion of the perspective of the soil. This should be done by delving deeper into the three different temporal zones; past, present and future. To prompt students to find relationships among nonhumans, soil, and

time instructors should encourage them to think critically about the challenges that nonhumans and the environment face and become aware of the stories of the land that are largely ignored.

In preparation for reading the educational materials that accompany the Ground Testimonials game, there are three main categories of game participants:

Soil	1) Soil	2) Time	3) Nonhumans
		Past Present Future	Mammalian/Aquatic Animals Birds Insects Trees

Each of the categories above has two categories of cards:

1. Label card | this card is used to signify the participant that is acting as that role. They are meant to be cut out from the appendix and distributed to students who volunteer or are chosen to play that role. The number of cards determines the number of students that can play that role. For example: time has three cards, therefore three participants may embody that role. (Past, present, and future).
2. Info card | this card shares a description about the character and the character's role.

Soil

[Label card]

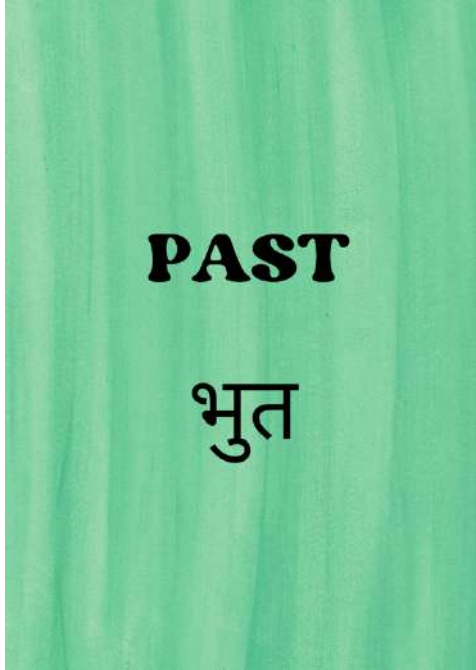


[Info card]

Soil is not just the surface of the earth that is seen with the visible eye, but the layers of existence lying beneath and above the surface. It is a breathing and living entity that consists of a diverse range of existence. It bears all the stories, memories, and histories of existing beings and elements transcending time and beholding their residuals even in their decay. It supports the existence of every form of life, even humans. But humans have been using a myriad of forces to destroy the stories and histories connected to the soil. Soil has been tormented to the extent that it is losing its connection with nonhuman beings; preventing their ability to recreate and regenerate. The **soil** has been forced to change its course of action in connecting the nonhumans and humans. It is important to shift the focus from human-centric narratives in favor of the narratives of the soil and nonhumans in order to understand their quickly disappearing pockets of memory and history.

Time समय | ई |

[Label cards: shapes are varied -- the present card should be affixed to the participant to allow for easy movement. The past and future cards should be attached to sticks to act like wands]



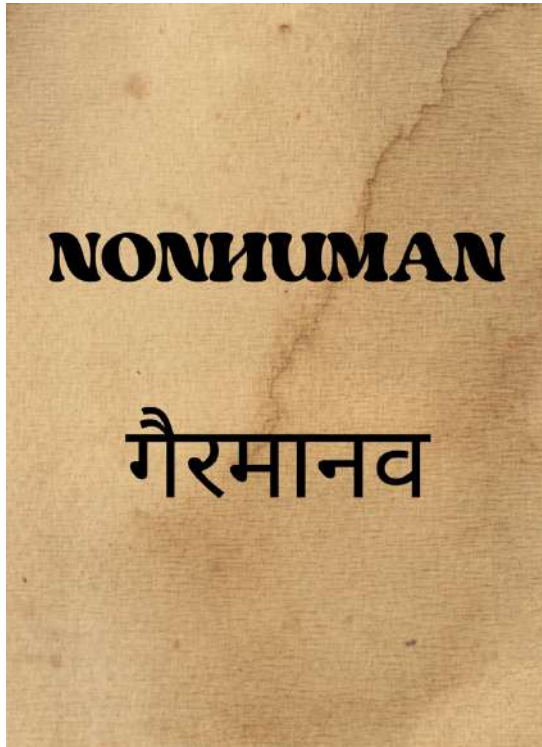
[Info card]



Time has always been there witnessing the stories of the soil and all the organisms connected to it. To better understand the stories and histories of soil and nonhumans we must analyze these stories from the different lenses of time: past, present and future. It would be fruitful for us to move between different time frames and take a step back to notice, observe, understand, unlearn, relearn, and acknowledge different narratives of the soil and nonhumans.

Nonhuman

[Label card]



[Info card]

Nonhumans are the inhabitants connected to every layer of soil, as well as the atmosphere which resides over the soil. From the infinitesimally small unicellular bacteria that live in the rivers to the colossal blue whale, every nonhuman contributes to the flow and interconnectivity of the ecosystem. This, in turn, helps keep the soil intact. They form every component of the natural world that is separate from humans, encompassing animals, plants, fungi, and bacteria. They bear the evidence of violence inflicted on soil by the humans and have passively lived through all of this history. Their stories have been overshadowed by the narratives of humans and it is essential to hear their point of view. We need to take the *active* initiative to *passively* observe.

DAY 1 (60 MINUTES)

Objective: Allow students to pick different nonhuman characters based on their groups assigned at the beginning of the session. Doing this preparatory activity enables them to have ample time to research about their character for the final event.

Preparation: (60 minutes)

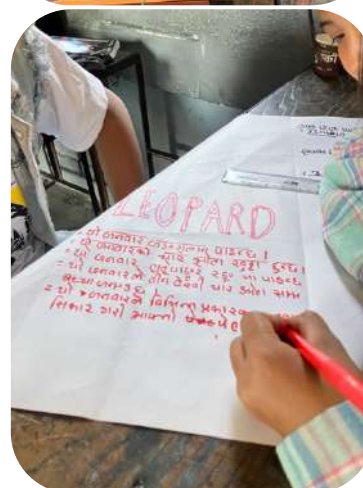
- Arrange the materials including journals.
- Collect and set-up paper in both long and short sizes.
- Collect and arrange markers, colored pencils, markers, pens, and sharpeners for the activity.
- Set aside a space for the activity.
- Prepare the instructions and guidelines for the students to reference including all activity, label, and info cards.

Activity:

Knowing and Becoming the Nonhuman (60 minutes)

Note: Please refer to the appendix for all information regarding the responsibilities of each of the six groups. These printable resources can be utilized in your lesson.

- 1) To facilitate conversation about the perspective of the nonhuman, lead the students in a group discussion. Ask them questions and request volunteers to share out. Some of these questions can include: who owns the space that we inhabit? How do humans (positively or negatively) impact the land in which they live? How do you think nonhumans feel about humans? What are some examples of “crime scenes” that humans enact against the soil?
- 2) Divide the students in the six groups of nonhuman entities: (1) the soil, (2) time, (3) mammalian or aquatic animals, (4) birds, (5) insects, and (6) trees (or plants).
- 3) Have the students map different types of nonhumans in their given categories. See the example map in the appendix. Then, have each student choose a nonhuman from their mapping exercise to further research for homework.
- 4) In the final fifteen minutes of class, have students write questions that will guide their further research about their nonhuman. These questions can include: what is their habitat? What do they look like? Do they have any special features or abilities? Ask them to think about how these nonhumans lived across different time periods. What were their lives like in the past? How do they live currently? What is their expected life like in the future?
- 5) Lastly, have students take note on their peers’ maps and debrief students on following homework assignment.



Photos: Priyanka Singh Maharjan, 2023

Homework:

Research and write about the nonhumans that you selected and began to journal about in class. Fill in the gaps of knowledge on that nonhuman. (Students can use the internet if they have access to it). *In your journals:*

- (1) **Draw** (one of) the chosen nonhumans that you created during the mapping activity.
- (2) **Interview** an elderly person in your family or community and write about their memories of your selected nonhuman as it was found during their childhood (or any story they might have related to it).
- (3) **Focus** on the timeframe of 30 to 50 years ago.
 - What was the natural landscape like?
 - What kind of trees, beings, food, rivers, and other nonhumans were present during their childhood?
 - Are these still here today?

DAY 2 (60 MINUTES)

Objective: The goal is for the students to effectively write an appeal on behalf of the nonhuman using critical thinking skills and shift in perspective to defend their stand.

Preparation: (60 minutes)

- Arrange small, ½ pieces of A4 paper for writing.
- Prepare chart papers.
- Prepare colored construction paper cut into small squares to be used for name tags for characters.
- Collect and arrange markers, colored pencils, pens, sharpeners, and masking tape.
- Set aside a space for the activity.
- Prepare the instructions and guidelines for the students to reference including all activity, label, and info cards.



Photo: Priyanka Singh Maharjan, 2023

Activity:

Coming up with an Appeal (60 minutes)

- 1) Begin a group discussion on the topic of the homework. Ask students to volunteer to share out what they learned in the interview with their elders. Based on their observations, what is the relation of the soil with nonhumans across different time periods (present day versus 30 to 50 years in the past)? How might this predict future relationships? After this discussion, have students map this relationship on chart paper, similar to the previous session's mapping activity.
- 2) Have students write an appeal using the following prompt. This appeal will be used in the final game.

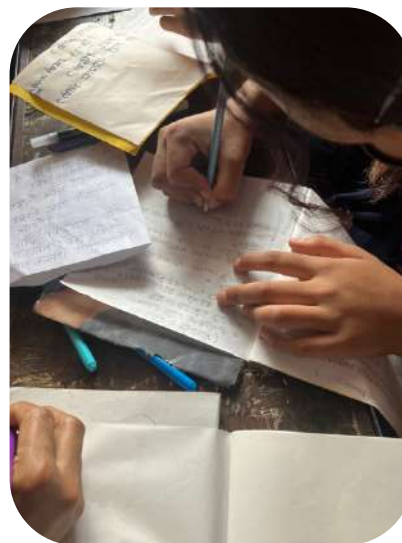
How to write an appeal:

- a) Using the group discussion and mapping exercise as a scaffold, return to your assigned group and create a combined appeal that is representative of your respective group (soil, time, mammals/fish, plants, birds, or insects). Use the following questions to guide your appeal: remember this appeal is on behalf of *your* nonhuman in response to “crimes against the soil.”

- (1) What kind of changes do you see in the soil in 30/50 years of time?
(based on your interview)
- (2) What are the impacts of those changes? Positive and negative?
- (3) Who might have caused this change?
- (4) If you had the power to stop that impact, what would you do?

*Note: In the real game, only soil creates an appeal. The other nonhumans choose whether or not they agree or disagree and why. The previous activity is an opportunity for **everyone** to get practice writing an appeal.*

- 3) Have groups share out their appeals. Students should share whether they agree or disagree with the presented appeals, being sure to explain their reasoning.
- 4) In a group, ask the students devise a set of expectations and “rules” for the game. The following set of rules can be used as the reference:
 - a. Time will start the introductions of the soil. Nonhumans will follow; with each character giving their introduction.
 - b. Soil will devise an appeal.
 - c. Nonhumans can choose whether to agree or disagree with the appeal, providing reasoning. They are also free to change their opinion at any point during the game.
 - d. The audience can also participate in the game. If they choose to speak, they must speak on behalf of the nonhuman. If they choose to remain human, they must simply observe.
 - Time has the power to send anyone to the past or future by just touching them with their “wand.”
 - Soil will come up with a prophecy at the end of the game, encompassing the conversations that were presented during the game.



Photos: Priyanka Singh Maharjan, 2023

Note: If students are young or otherwise having trouble creating rules and expectations for the game, feel free to use the complete set of rules located in the appendix of this publication.

- 5) In preparation of the final game, explain and have students complete the following homework assignment:

Homework:

- (1) Write the introduction of your character (add your character, features, special ability, habitat) and appeal in your journal.
- (2) You may select text and drawings from your previous journal entries and mappings and add them to your introduction.
- (3) Develop your stand on the argument, being ready to agree or disagree with the appeals put forth by the soil.

DAY 3 (60 MINUTES)

Objective: To practice the mechanics and rules of the game, further develop and finalize initial arguments and appeals, and practice spontaneous defense of your argument, as well as agreement (or disagreement) with the appeals put forth by the soil.

Preparation: (60 minutes)

- Arrange the props for the students (as required for their characters)
- Arrange the name tags.
- Print the rules for the game (that you created, or the ones in the publication)
- Set aside a space for the activity.

Activity:

Practicing the game (60 minutes)

- Have students practice the format of the game using the rules you created and arguments you developed. Try to be mindful of the time.
- Spend the last ten minutes reflecting on the practice session.



Photo: Priyanka Singh Maharjan, 2023

DAY 4 (60 MINUTES)

Objective: Have the students play the game without help from the instructor. They should have fully fleshed out their arguments and practiced spontaneous response to the soil. The soil should have fully developed their appeal, and the students should be prepared to actively engage with the game and follow its prescribed structure. Instructors can either choose to have the final game be a classroom activity or involve an audience from other classes.

Preparation: (60 minutes)

- Arrange the materials.
- Print the rules for the game (that you created, or the ones in the publication)
- Set aside a space for the activity.

Activity:

Final game (60 minutes):

- Have students play game using the rules you created and arguments you developed.
- Spend the last ten minutes reflecting on the final game.

Photo: Sharareh Bajracharya, 2023

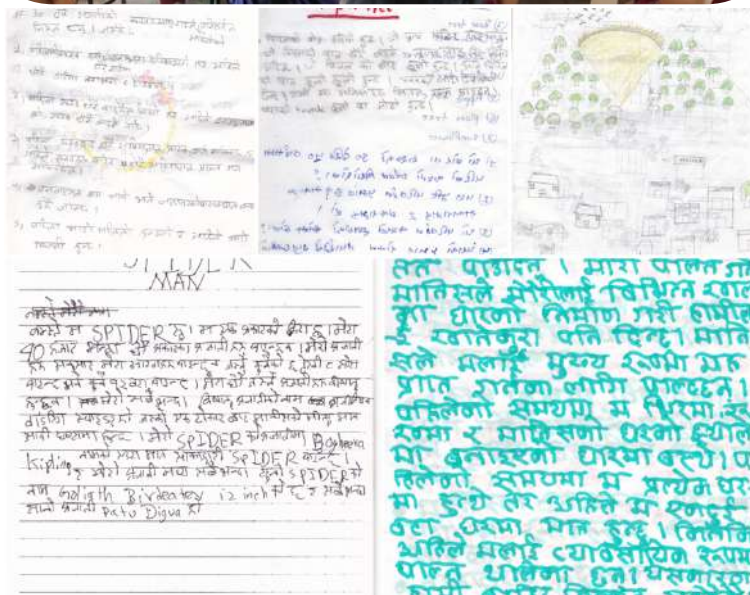


Photo Collage: Example Appeal Zines -- Sapana Sanjeevani, 2023

Let's take a walk!



“Walking your questions” commands a sense of attunement. More than just going out into the world and waiting for a response to inquiry, we must *read* and *pay attention* to the horizon and find stories hidden in plain sight. The natural world around us tells the stories of the soil. Learning how to translate these stories on the page will illustrate the memories of nonhumans, generating physical manifestations of the natural world. Through documenting and journaling nature, we can pull pieces of the past into the present.

How can humans and nature coexist? Is there a way to bridge our own artistic desires with the world of climate preservation and our relationship with the nonhuman? How can we acknowledge the climate crisis, while showcasing examples of symbiosis that still exist between humans and nature? The lesson *Let's take a Walk!* seeks to answer these vital questions.

This lesson is largely independent which makes it such a valuable undertaking as it allows students to forge their own relationship with the environment. Students explore the world around them near their schools. They locate and draw natural objects of desire — garnering ideas that form the conceptual framework of their continued research. Some examples include researching flowers connected to childhood memories and researching the organic versus artificial interaction between pillars and trees. One of the students during the initial workshop chose to conduct research on indigenous herbs while another started working on a “what could have been” series, juxtaposing the images of a pocket of nature in its ideal state versus deforestation. Students are free to explore in different ways and have the license to document, observe, and journal in a manner that suits their individual research goals.

Due to the conceptual nature of this lesson, it is aimed at university art students that are learning about their artistic style and motif. This said, the project can be adjusted to fit the needs of younger students and students outside of an art-related discipline. For example, students can be instructed to observe a specific aspect of nature and journal it without there needing to be any overarching thematic component other than appraisal of the natural world.

Lastly, while this project is independent as it involves consistent observation and journaling, there is ample opportunity for collaboration. Throughout the lesson, students peer-evaluate each other’s journal entries and provide constructive criticism that culminates in a presentation of an original art piece.

LET'S TAKE A WALK!

LESSON PLAN

MATERIALS

1. Journals
2. Pens, pencils, erasers, sign pens, pastels, masking tape, glue sticks or liquid glue (like Fevicol)
3. Paper for contour drawings
4. Various art supplies for day five (paints, colored pencils, collage materials) if students do not have their own.
5. Artwork images, photos, or examples for first activity on Day 1.

Prepare enough materials for each student, with extras.

LESSON PLAN

Suggested Age Group: University students or young adults

Keywords: paying attention, journaling, documenting, archiving, researching

Theme: Walking Our Questions

DAY 1 (45 MINUTES)

- 1) Warm-up: Describe An Image (10 minutes)
 - a) Using your own artwork, images of artwork, or artwork present in the resources section of this publication, guide your students in critically evaluating a selection of works. Have them choose one image and ask for volunteers to present their selection. They should answer the following questions:
 - i) Why did you choose this particular work?
 - ii) What do you think the artist is trying to say through this work?
- 2) Icebreaker: Divide the students into pairs and ask them to draw a blind contour portrait of each other (where the students draw each other



Photos: Priyanka Singh Maharjan, 2023

freehand without looking at the paper) (10 minutes)

3) Regroup and Discussion: (20 minutes)

- a) In a group discussion, ask students to answer the following questions:
- How did you get into the world of art?
 - What is your opinion on researching and documenting?
 - Have you ever journaled? If yes, has it helped you in any way?
 - Why is it important to have documentation?

4) Show the class some examples of journaling by different artists. (5 minutes)



Photo: Priyanka Singh Maharjan, 2023

DAY 2 (50 MINUTES)

1) Let's take a walk! (35 minutes)

- a) Visit a park or pocket of nature nearby and brief them on what to do while going for the walk:
- Collect 3-5 nature based objects in the location.
 - Ask them to document the objects they collected through appropriate mediums (e.g. writing, drawing, painting, collage, photography etc.).
 - Remind the students that they will be using the same notebook for all the sessions, and it will be part of an exhibition at the end of the lesson.
 - Encourage them to be mindful about the following questions when they journal:



Photos: Priyanka Singh Maharjan, 2023

Guiding questions:

- Where did you find it?
- What does it look like?
- Where do you think it comes from?
- Why do you think it's important?
- Why did you choose this particular object?
- What kind of memory is connected to the object you chose?



2) Individual Activity (15 minutes)

- Ask them to choose two objects they retrieved and document them the way the [feather library](#) or [KTK belt](#) has (both resources are located in the resources section of this publication). Tell them to focus on details. They can write, draw, paint (whichever medium they feel most comfortable with).

Homework:

- Remind them to continue taking walks every day for at least 10 minutes and find other objects they would like to document and journal about.

DAY 3 AND 4 (90 MINUTES)

Note: The next activities should fit within a 90-minute period divided over two days.

1) Follow-up: (25 minutes)

- a) Ask the students to take turns discussing what they have been documenting in their journal.
- b) Ask other participants to share new ideas and suggestions that the student sharing could implement in future documentation.
- c) Have them share how they are going to continue to work in their journal, what their artistic focus will entail, and how they will incorporate feedback from their peers.

2) Journaling: (45 minutes)

- a) Taking suggestions from the follow-up discussion, students should think deeply about their own ideas and use class time to continue journaling about their explorations.
 - i) They may use any medium to carry out further research (books, online materials, the internet).



3) Documenting their work: (20 minutes)

- a) Direct them to a shared folder in a google drive that you created for this lesson.
- b) Ask the students to take pictures of each page of their journal and upload them into their folder.
- c) Ask them to be mindful about the light of the picture. (i.e. The picture of the work needs to be clear and should be taken in good, natural light.

Photo: Priyanka Singh Maharjan, 2023

Note: If the schedule of university students allows for more time to dedicate to these activities, then you may adjust the times as necessary. For secondary school students, these guidelines should fit into a usual classroom period of 45 minutes to an hour.

DAY 5 (65 MINUTES)

Making a complete work of art: (65 minutes)

- 1) Ask the students to turn to their journal pages: (5 minutes)
 - a) Ask them to flip through the journal they have been working on.
 - b) Tell them to choose two elements from their journal as inspiration for an original work of art that they will produce. The artwork should reflect on the research and themes that they have been documenting for the past few sessions.
- 2) Creating an artwork (40 mins)
 - a) The artwork must be:
 - i) Hand drawn on paper, it can be a drawing, painting, collage or any other medium that resonates with the students' explorations.
 - ii) Two elements have to be evident on the artwork, the elements can be merged, hybridized, or drawn separately on the same paper.
 - iii) The artwork has to be completed by the end of the session.
- 3) Small Group Reflection (20 mins)
 - a) Brief about the journaling process and production of ideas.
 - b) In relation to their original work of art, ask the students the following questions, requesting that each student responds to at least one question.
 - i) What did you produce, and how did you connect two elements together?
 - ii) What can you garner from the ideas you worked on? If you were to revise your artwork, what kind of changes would you wish to see?
- 4) Organize a pop-up exhibition of the work where they prepare and present their artwork. See the following examples.



Photo Collage: Priyanka Singh Maharjan, 2023

To Remember



“यो कार्यक्रम रमाइलो लाग्यो। बच्चाहरूसंग मिलेर हामीले एउटा किताबको निर्माण गर्‍यौं जसमा हामी आफैँ एकछिन बच्चा जस्तै बनेर नजानी नजानी चित्रहरू बनायौं। बचपनको याद आयो। रमाइलो भयो।” -Pushpa Rana, a participant's parent



To Remember informs us *how* to document stories being passed down. Many communities in Nepal are experiencing cultural amnesia. The stories, skills, memories, and traditions of centuries past are falling into the cracks of modernity. *To Remember* recognizes the value in stories that foster relationships with the soil. With at least 59 officially recognized distinct indigenous groups, in Nepal, this generation has access to oral traditions that provide a deeper awareness and knowledge of the place in which they stand. How can we cultivate intergenerational knowledge exchange to create narratives that promote continued connection to the natural world?

This lesson has three primary objectives: 1) To document indigenous knowledge, skill, and stories or practices that help strengthen identity and allow the upcoming generation to navigate the changing identity. 2) To acknowledge the importance of documentation and keeping record, noticing the existence and the importance of nonhumans in our everyday life. 3) To forge meaningful relationships with elder members of society and to prevent the loss of cultural memory.

Students will learn the importance of documentation and the looming threat of knowledge disappearance across generations. Then, they will learn about Intangible Cultural Heritage (ICH) and its domains: cultural practice, oral traditions, and expressions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship, in order to inform their interview with their elder family or community members. Lastly, students will interview their relatives and create visual representations (zines) of their interviews.

This lesson meets many of the tenets that we have outlined in *Navigating the Threshold*. Firstly, it encourages intergenerational collaboration and simultaneous teaching and learning. Secondly, it allows students to discover similarity in their cultural history, further solidifying cultural survival in future generations.

Pushpa Rana, a parent of a participant in this workshop, said:

“We enjoyed this program. We created a book together with our children and drew the pictures. We became like [children] ourselves, and remembered our childhood, [which made] us very happy.” (translated from the Nepali)

TO REMEMBER

LESSON PLAN

MATERIALS

Days 1 and 2:

1. Example zines prepared by the instructor representing their conversation with an elder (if this cannot be provided show images from [this folder](#) containing example teacher-created zines)
2. Postcard or images that showcase skills, knowledge, and stories of nonhumans and humans
3. Printed interview worksheet
4. A4 lined paper for notetaking
5. Pens, markers
6. White/blackboard

Day 3:

1. Example zines prepared by the instructor representing their conversation with an elder (if this cannot be provided show images from this publication)
2. Pens, pencils, erasers, sharpeners, permanent makers, colored pencils
3. Thin notebooks to be used as books

Day 4:

1. Tape, paper clips, Dhalan Dhago (thicker thread to hang), chart paper to display

Prepare enough materials for each student, with extras.

Note: Some interviewing worksheets and homework sheets are located in the appendix of this publication. There is also a sheet with directions on how to create a zine. Refer to these for these to supplement this lesson's activities.

LESSON PLAN

Suggested Age Group: Grades 8 to 12

Keywords: identity, passing knowledge, constructivist learning

Theme: Mourning Loss

DAY 1 (45 MINUTES)

- 1) As a group, discuss the importance of documentation and the threat of knowledge disappearance in older generations.

(10 minutes)

- Inform students that:
 - i) They will be an archivist and will document their parent's, elder's or their neighbor's knowledge, skill or stories and create a book. Show example books or sections from the publication as seen in this lesson.
 - ii) The book will be completed in 4 periods including a celebration and sharing of their creation.



Photo: Priyanka Singh Maharjan, 2023

- 2) Postcard Activity: (10 minutes)

- Distribute images that showcase skills, knowledge, and stories of nonhumans and humans
- Divide the students into groups of 4 where each student is given an image or postcard. As you ask these questions, the group should discuss it amongst themselves and answer them as a group.

Guiding questions:

- (1) How would you describe this image? | यो तस्बिरमा के भइरहेको छ ?
- (2) What are the materials used in this image? | यो तस्बिर हेर्दा के कस्तो सामान वा सामग्रीहरु प्रयोग भएका छन्?
- (3) What organisms do you not see in the image? | यो तस्बिरमा के कस्ता प्राणीहरु देखिएका छैनन् ?
- (4) What organisms were involved in the processes connected to what is being shown in the image? | यो तस्बिरमा देखाइएको कुरासँग जोडिएको प्रक्रियाहरुमा कुन जीवहरु संलग्न थिए?
- (5) What skill do these organisms have to be a part of these processes? | यी प्रकृयाहरुको भाग हुनको लागि यी जीवहरुसँग के के सीप हरु छन् ?
- (6) What skill, knowledge, story do humans own, that are connected to the processes shown in the image? | मानिस सँग के कस्तो ज्ञान, सिप र कथाहरु छन् जसले यी प्रकृया हरुलाई मदत गर्छ ?

- As students answer these questions, you should connect the conversation to the importance that people knowledgeable of skills, stories, and pockets of history are vital in our lives. However, it is sometimes difficult to recognize these skills and knowledge, and the threat of disappearance is so great. Intangible cultural heritage helps preserve these skills and knowledge, underscoring their importance in our day-to-day lives.

3) Intangible Cultural Heritage (ICH) and its domains (25 minutes)

- Introduce Intangible Heritage (10 minutes)
 - i) *Intangible cultural heritage is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. (UNESCO World Heritage Center)*
 - ii) Inform the students that you are teaching them ICH and its domains in order to encourage the elders to identify and recognize the skills, knowledge, traditions that they hold and have been a part of their being since childhood. Students may find shared connections to elders in these vital conversations.

There are six domains of ICH. They are,

- Cultural practices (Examples - Dewali, Sonam Lhosar)
- Oral traditions and expressions - (Examples - stories, connected to language)
- Performing Arts - (Examples - Lakhe Dance, Kathak, folk songs)
- Social practices, rituals, and festive events - (Examples - Janku, Gunyo Cholo)
- Knowledge and practices concerning nature and the universe - (Examples - Bya Chitta Jana Kyu (workshipping and feeding frogs in Newa culture, Kirat's worship nature)
- Traditional craftsmanship - (Examples - Wooden sculptures, baskets, a pattern in a sweater)
- Document your own examples under the different tenets of intangible cultural heritage and share them with your students. (3 minutes)
- As a whole group, ask students to share their own examples under the tenets of ICH that they can identify, then write it on the white board. (12 minutes)



Photo: Priyanka Singh Maharjan, 2023

4) Interviewing their elders.

Homework:

- Refer to the following instructions when assigning this session's homework. Students are expected to interview an elder in their family or community and document an example of the elder's expertise in alignment with one or more of the tenets of ICH. This should be done in prepared zines. In the appendix, there are worksheets with questions for the purpose of interviewing that you can choose to print out for your class.

Guided Instructions for the homework:

- a) Before you start an interview,
→ Inform the elder about why you are going to interview them.
→ Respect their time and let them know how long the interview will be
→ Give interviewees time to think and respond.
- b) Identify which elders you would like to document and what you will ask them.
i) You should start by understanding the elder's expertise with the help of the following questions surrounding the ICH domains.
(1) What did you do in your young/adult life (skills like carving, farming phases, etc.)? | तपाईंले आफ्नो युवा जीवनमा के गर्नुहुन्थ्यो (काठको काम, खेती किसानी आदि जस्ता सीपहरू) ?
(2) What traditional songs, local stories, poetry do you know? | तपाईंका परम्परागत गीत, स्थानीय कथा, कविता के के थाहा छन्?
(3) What are some traditional/cultural practices related to nature? | तपाईंको संस्कृतिमा प्रकृतिसँग सम्बन्धित परम्परागत/सांस्कृतिक अभ्यासहरू के के छन्?
(4) What languages do you know besides Nepali? | तपाईंलाई नेपाली बाहेक कुन भाषा थाहा छ ?
(5) What are any dance forms or traditional musical instruments that you know well? | तपाईंलाई राम्ररी थाहा भएको कुनै नृत्य वा परम्परागत बाजाहरू के के छन् ?

Note: These questions are just guidelines and if the students have identified what they want to document in the first few questions, then they can choose to not fill the whole worksheet.

c) Details about the knowledge/ skill/ story

After identifying their expertise, you should use these questions as further inquiry:

- Who, Where, When, How, Why of the chosen topic. (Example If it is a skill, Who taught you the skill, Where do people use the skill, When do you usually use the skill, How is the skill used, Why is the skill necessary?) | छनोट गरिएको विषय को, कहाँ, कहिले, कसरी, किन जस्ता कुरा को व्यख्या (यदि छनोट गरिएको विषय सीप हो भने, उदाहरणको लागि तपाईंलाई कसले सीप सिकाउनुभयो, यो सीप कहाँ प्रयोग गर्छन्, तपाईं कहिले सीप प्रयोग गर्नुहुन्छ, यो सीप कसरी प्रयोग गरिन्छ, यो सीप किन आवश्यक छ)
- What memories are associated with the chosen topic? | छनोट गरिएको विषयसँग के के याद हरु जोडिएका छन् ?
- What are the nonhumans (materials) involved? | गैर मानव (सामग्री)हरू के के संलग्न छन्?
- How do you acquire the objects/ nonhumans involved? तपाईं कसरी संलग्न वस्तुहरू / गैर-मानवहरू प्राप्त गर्नुहुन्छ?
- What are the steps/ beginning, middle and end of the knowledge, skill or story? | ती ज्ञान, सीप वा कथाको शुरुवात, मध्य र अन्त्यका चरणहरू के के हुन् ?

Alternatively: Students can also be taken on a quick hour-long field trip to a nearby place where older people hangout or sit together like a Bihar or other community space. Have students interview the elders in groups.

DAY 2 (50 MINUTES)

- 1) Revise and review the previous session as a segue into today's lesson. **(5 minutes)**
- 2) Group Work: In-class Discussion About Interview Homework. **(30 minutes)**
 - a) Divide the students into groups of three and ask them to individually write down and share out the following questions.
 - i) Their experience interviewing the elder
 - ii) The knowledge/ skill/ story that they are going to document
 - iii) One interesting fact shared during their conversation
 - iv) One question you still want to ask the elder
 - v) One challenge they will face in curating their final zine
- 3) As a whole group, instruct each student to create a mind-map to plan what they are specifically going to document. They should use their previous homework and discussions to get a real sense of what they are going to focus their zine on. **(10 minutes)**
- 4) Answer questions that the students may have and ask the students to interview their elders again if there is anything they think may be missing from their documentation. **(5 minutes)**



Photo: Priyanka Singh Maharjan, 2023

DAY 3 (45 MINUTES)

- 1) Create a book based on the interview **(45 minutes)**
 - a) Ask students to revise their interview notes and plan how they want to document it in a small book.
 - b) Allow students time to plan the content of their book. They have the creative license to add pictures, handwritten recipes, and other artifacts that will accompany their book.
 - i) Inform students that the book should be interesting to people who have not heard their conversations before. The works should allow people to learn from the book and understand the importance of cultural preservation. Drawings, different font sizes, colors, rephrasing, defining steps, and guiding sentences will be helpful tools for audiences to fully grasp the central aim of their works.



Photo: Priyanka Singh Maharjan, 2023

DAY 4 (TIME WILL VARY)

Sharing and Celebration!

- 1) Based on the schedule of your school, share students' work in an assembly, during the presentation of report cards or any other special event. You can also choose to do a small celebratory session within the classroom or with another grade.



Photo Collage: Example Zines -- Aidan Iacobucci, 2023

Resources & Appendix

Please use the following resources as useful complements to the lessons in the booklet. They can be used for artistic muses, examples of documentation, realized conservation projects, or any other inspiration. Please credit each resource you choose to use and understand that this is not an exhaustive list; there are myriad resources that would be perfect to use with these lesson plans. As an instructor, we know you will be judicious in choosing materials that will supplement your teaching activities.

- [All the violence within this / In the national interest](#)
- [Bird Conversation Nepal](#)
- [Drawing from Nature](#)
- [Feather library](#)
- [Fireflies at Anamalai Tiger Reserve](#)
- [Indigenous knowledge Portal](#)
- [KTK-Belt Project](#)
- [Prakritinepal](#)
- [Reflection on my time at the Jatayu Vulture Restaurant](#)
- [Sikkim Project: Art & Nature Conservation](#)
- [Sungabha: Encounters in the Wild](#)
- [The Skin of Chitwan](#)
- [The Sovereign Forest](#)
- [What plants were called before they had a name](#)

Appendix Contents

Guided Tour Visual Elements	48
How to Make a Zine Booklet.....	49
An Example Mapping Activity.....	51
Capturing My Plate.....	52
Homework and Interview Worksheets.....	52
Ground Testimonials.....	55
Game Cards and Printable Materials.....	55
Full Rule Book.....	58
Homework Worksheets 1 & 2.....	61
To Remember	63
Interview Worksheet.....	63
Details of the PhotoKTM Festival	65

Guided Tour Visual Elements

MAP

25 FEB - 31 MAR 2023
ALL VENUES: 11AM - 7PM

MAP LEGENDS

- 📍 VENUES
- 📍 INFO POINTS
- 📍 PARKING
- 🚻 RESTROOM
- ★ EATERY
- WALKING ROUTE

FESTIVAL HUB & INFO POINTS

Patan House is our main Festival Hub this year where you can pick up festival maps, schedules, get a coffee and browse the festival shop. It will be staffed **11am - 7pm** every day from **25 Feb - 31 Mar**. We also have several other Info Points in Patan where you can pick up festival info.

<p>PATAN HOUSE Dhaugai 11am - 7pm</p> <p>TAJAN PHA Pimbahal 10am - 7pm</p> <p>SWOTHA KIOSK Swottha 10am - 6pm</p>	<p>PATAN MUSEUM Patan Durbar Square 11am - 5pm</p> <p>DHOKAIMA CAFE Patan Dhoka 8am - 5pm</p>
--	---

1 PATAN HOUSE

A Very Clear Picture
Alana Hunt

Sangabha:
Encounters in the Wild
Alu, Hing Sonuwal

Drawing from Nature:
Hermita Pradhan &
Himajiri Trust for
Natural History Art

2 BAHADUR SHAH BAIHTAK

The Skin of Children
Nepal Picture Library

The World Like a Jewel
in the Hand
Anila Aisha Azoulay

3 KHAPINCHHEN

Indigenous Knowledge Portal
KTC-Bot Project

What Plants Were Called Before
They Had a Name (Guatemala),
2019-2021
Uriel Orlov

As we know them: Bird names in Tharu
D.B. Chauthary

4 CHYASAL HITI

Miwani
Sriam Murali

Feather Library
Feather Library / Esha Murali

Chhimeki Ghara
Abhishek Maharjan, Babu Tamrakar,
Kumal Parajuli, Kunal Raj Pandey,
Nikita Srivastha Shukya, Om Prakash, Prady
Prasad Shrestha, Rabindra Man Tamrakar,
Roshan Manandhar, Sadip Dangol,
Shatruhan Kumar Ray Pandey,
Sunil Manandhar, THC Photography Nepal

5 NAMKHA

Searching for the
European Roller
Hilke de Projects

Residency Open House
(25 FEB - 2 MAR)
Ajay Narasingh Rana,
Jonas Böttem,
Nilayana Nandy

6 GALLERY MCUBE

Seeds Shall Set Us Free
Munam Wood

Ikamo Talli - Eastless
Monica Alcazar Duarte

With the help of photo.circle, we create a plethora of visual supplementary material for the guided tours. This includes post cards, maps, and exhibition displays.

Photo: photo.circle at PhotoKTM 2018

How to Make a Zine Booklet

Supplies

These are all you really need:

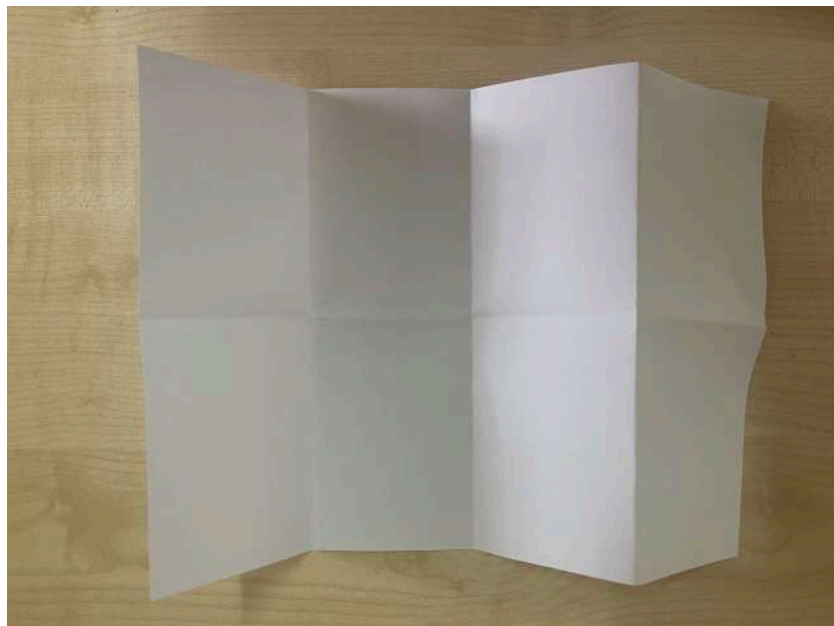
- Paper
- Something to write with
- A pair of scissors

Extra Supplies: (to make your zine unique 😊)

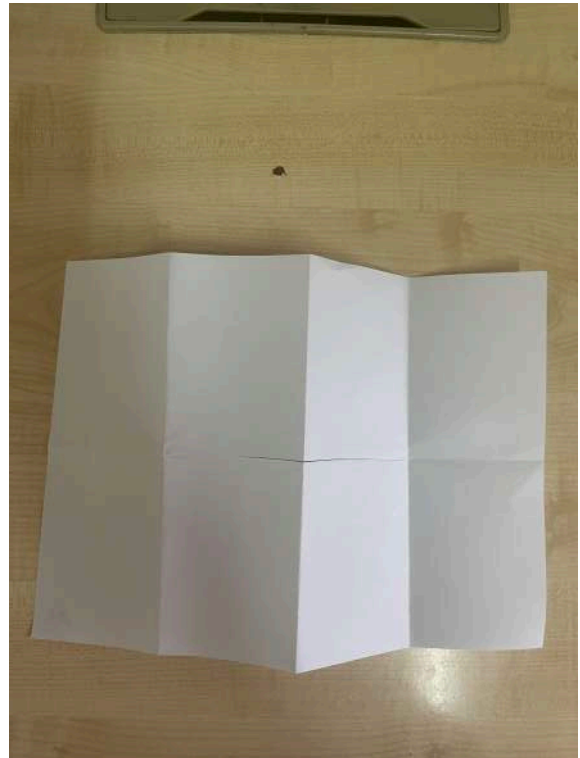
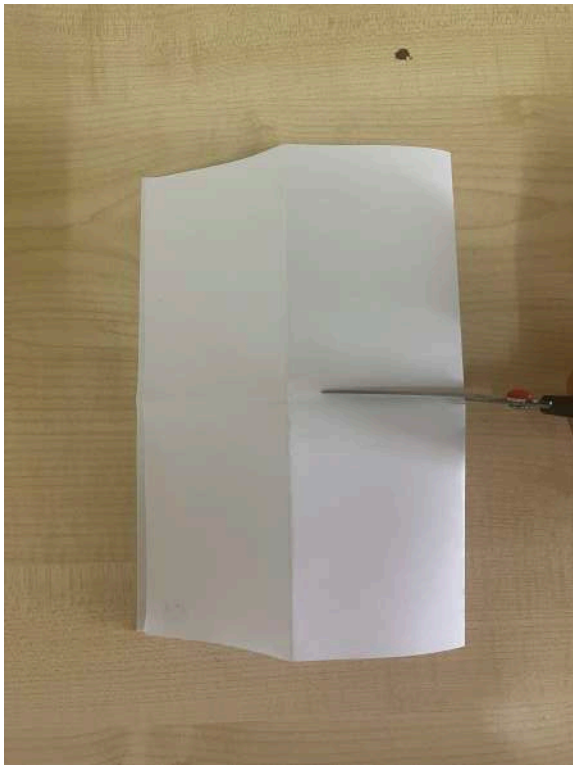
- Glue sticks
- Colored pencils (or crayons)
- Stickers
- String or yarn
- Anything else you want!

Instructions:

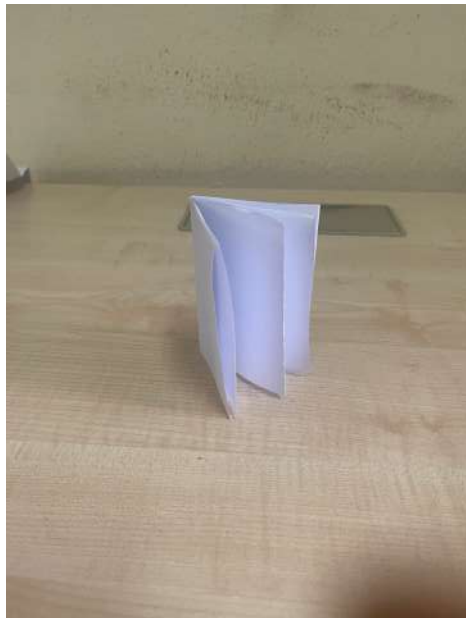
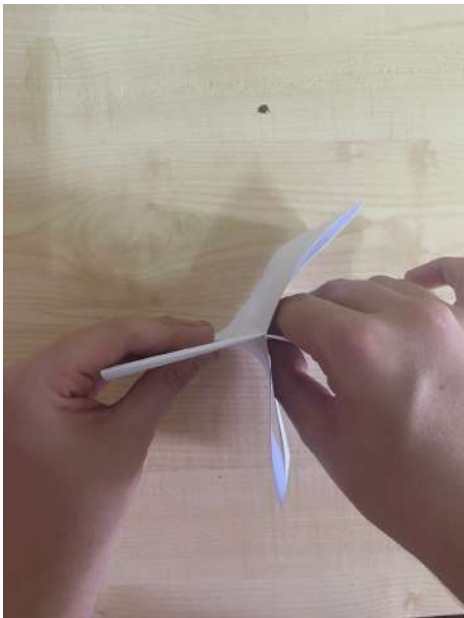
Step 1: Fold your sheet of paper in half. Fold it again into quarters, and then one more time so that it is folded into eighths.



Step 2: Open your paper so that it is folded in half. Cut halfway across the middle from the fold. When you open your paper, it should have a slit in the middle.



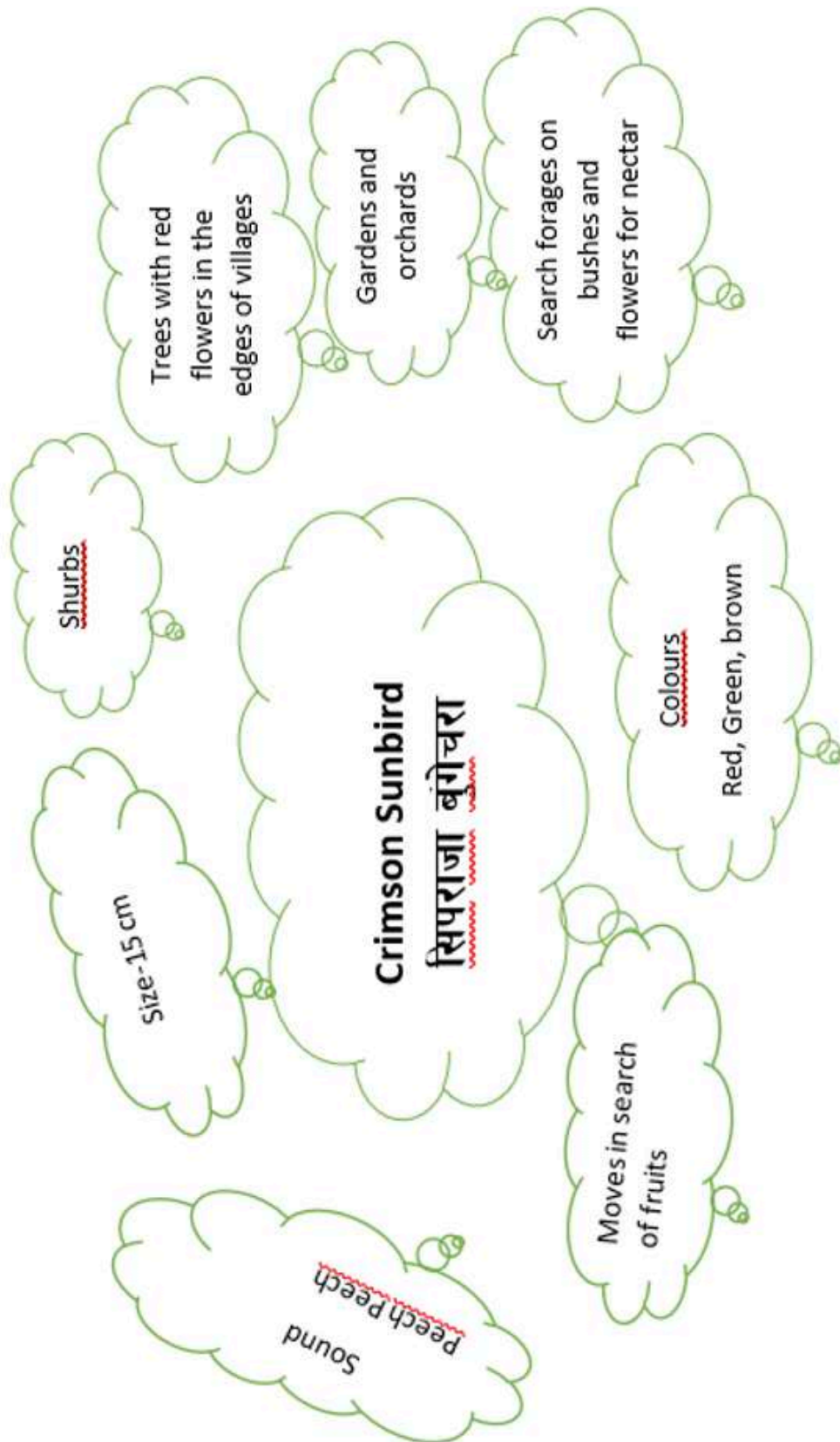
Step 3: Fold your paper lengthwise (along the crease that has the slit). Hold the paper at either end, then push the ends in toward each other. The sections should fold into each other to form an eight-page booklet.



Step 4: Now it's time for you to fill in your blank booklet and turn it into a zine. Using the lesson plans in this booklet, this zine will become a pocket of memory that is personal to you!

An Example Mapping Exercise

(This one is from Creating a Bird Habitat, but the format can be applied to all lessons)



Capturing My Plate: Interview Sheet

Instructions: Use this space to plan out and draft your interview documentation before writing in your zines.

1) What did your parents eat when they were growing up?

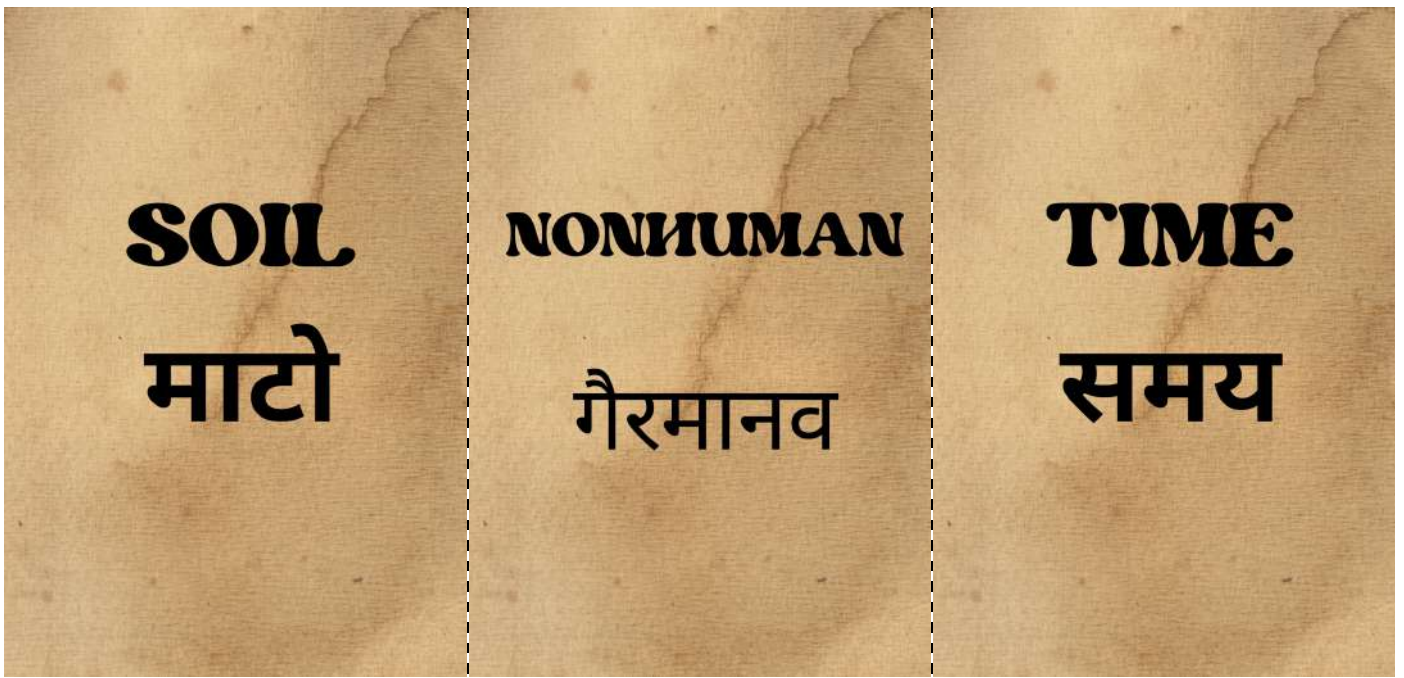
2) Where were those foods produced? How did it reach your parents?

3) Are these still available? Have you ever eaten these foods?

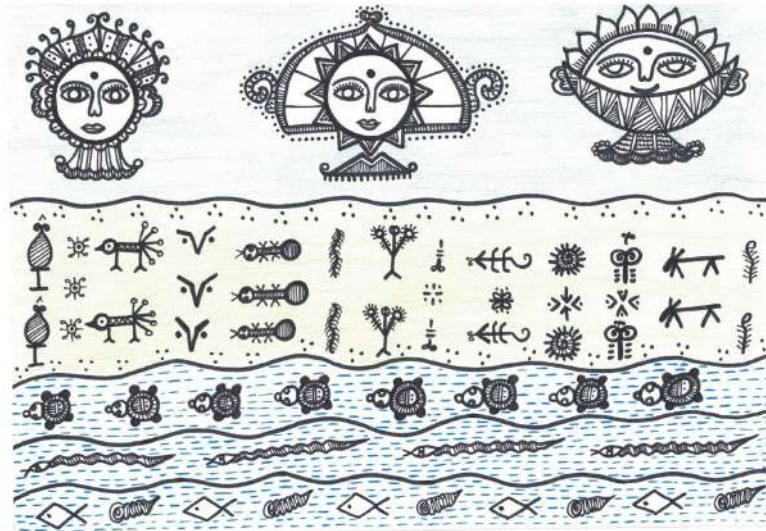
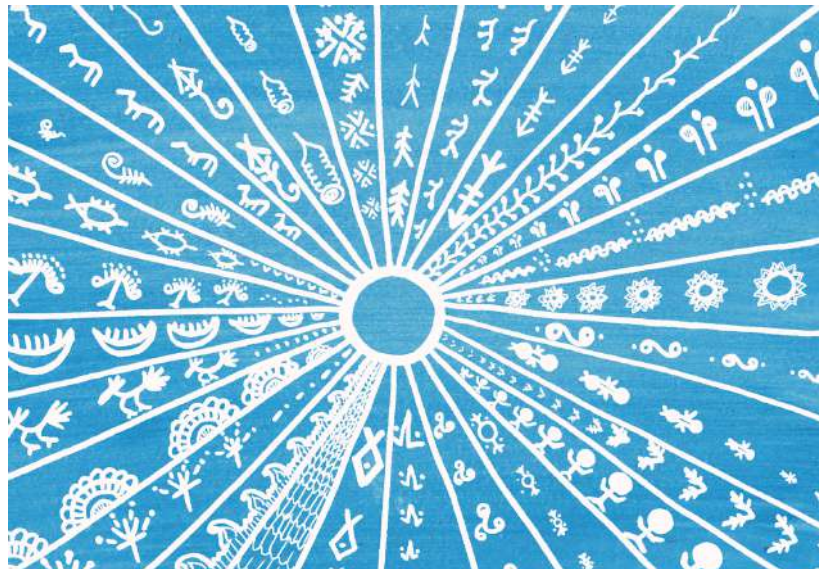
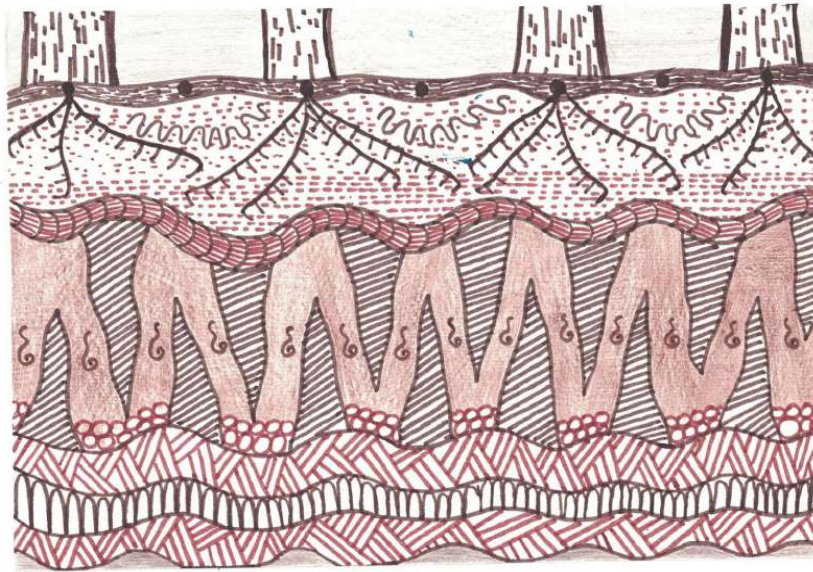
Ground Testimonials: Game Cards and Printable Materials

Set 1: Label Cards

(Print out the number of each card that corresponds to the number of students in each group)



Set 2: Info Card: Soil, Time, Nonhuman (Print these photos out and use them as information cards. Write or paste the information from the lesson plan on the backside of this card.)



Set 3: Rule card

(Use this card to display the rules that your students came up with. Write or paste these rules on the back of the card.)

Rules

नियमहरू

Ground Testimonials: Full Rule Book

Time begins the game and also does its own introduction (Script of Time):

“Special greetings to the Soil from _____ [select a location], each nonhuman, and humans in this room! Welcome. We are Time. We represent the present, past, and future. For today’s assembly, the [choose a color] flower will allow us to tap you and move you into the future. The [choose a color] flower will allow us to tap you and move you into the past.

Today we have come together to share a story of the present. This is the story of nonhumans whose stories have always been overshadowed by the story of humans. But today nonhumans have come to reclaim their space and narrate their own story. Today nonhumans speak and humans listen.

In this assembly of the **Soil** and **Nonhumans** we share testimonials and counterarguments about this age of the Anthropocene.

The game revolves around a key appeal that the Soil brings to the Assembly. Only Nonhumans speak and put forward testimonials that either further support or counter the Soil’s appeal. In the process of sharing thoughts, the Soil reflects on the current situation and creates a prophecy for the future. While there are a certain number of nonhumans presented here, you are also welcome to add more nonhumans on the provided blank pieces of paper and do your own research on them.

The Assembly consists of five rounds and a few rules.

Round 1 | Introductions

Round 2 | Soil presents the main story/appeal

Round 3 | Positioning oneself

Round 4 | Nonhuman beings share their reasoning

Round 5 | Soil shares its prophecy

We will guide you along the way.

How to play - A few rules to keep in mind

- At any point, only one character speaks at a time. In order to speak you must have a leaf in your hand.
- There are cards with different nonhuman characters on the floor. Walk around and select one. This will give you the power to speak. Try to identify as much as you can about this nonhuman. If you choose not to take a card, you will remain a human and will not be able to speak. You will observe the assembly.
- When you hear the sound of the bell, please find your seats. Each round will end and begin with this sound.
- Time is the moderator of the game and will hold a wand. There can be more than one Time. They will be allowed to stop the game at any point with a double clap. At the beginning of the game, you will be told which wand will have the power to send someone to the past and which to the future.
- When you have something to say in Round 4, you can stand. Wait until Time comes to give you a leaf. Return the leaf when you are done speaking.
- Silences are welcome!

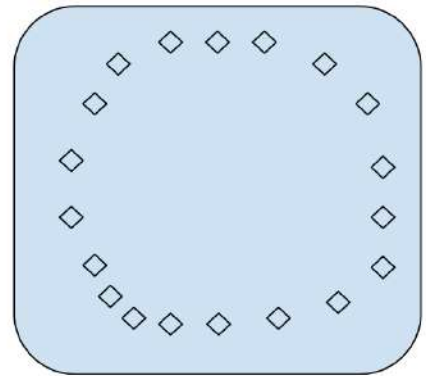
Round 1 | Introductions

Time invites each nonhuman to introduce themselves, beginning with the Soil. Time hands the leaf to the Soil. Soil begins its introduction with the poem by Indu Tharu.

Each participant will be asked to share information such as

- (1) What do you look like?
- (2) How do you move?
- (3) Who are you connected to and what is your relationship?
- (4) Where are you from?
- (5) Any other details about your identity

Each Nonhuman can use words, sounds, or movement in their introduction. Remember to wait for your leaf before speaking.

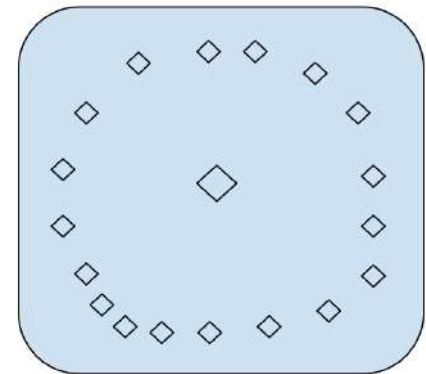


Round 2 | Soil presents the main story/appeal

In this round Soil presents a specific story of pain and presents an appeal. One such story is presented below as an example.

Khokana's story....

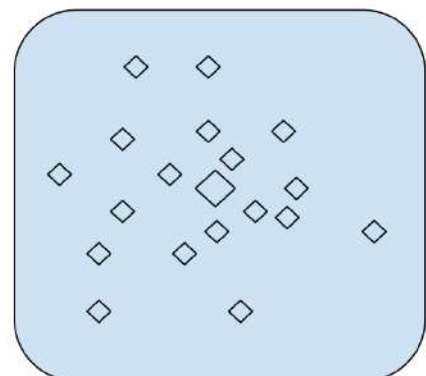
Appeal: For 10 years humans must stop all construction of any kind on Khokana Soil. This will be revisited in 10 years.



Round 3 | Positioning oneself

For a few minutes, the participants will be asked to stand, move, and imagine themselves in the world painted by the Soil. During this time, they will be allowed to think about arguments that support and arguments that counter the appeal of the Soil. When they have a more supportive argument, they can move closer to the soil, when it is against the appeal, they can move further away.

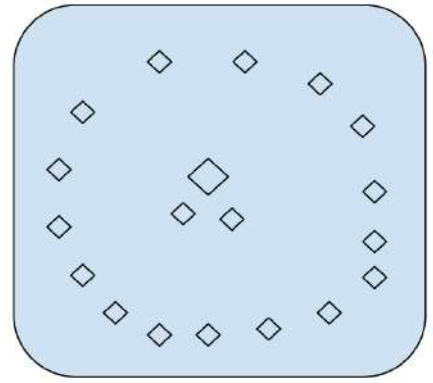
With the double clap of Time everyone pauses. Time will identify one nonhuman to share a supportive argument for the appeal. And one Nonhuman to share a counter to the appeal. Everyone else will be asked to sit. And the Soil and each Nonhuman will be offered seats in the centre.



Round 4 | Nonhuman beings share their reasoning

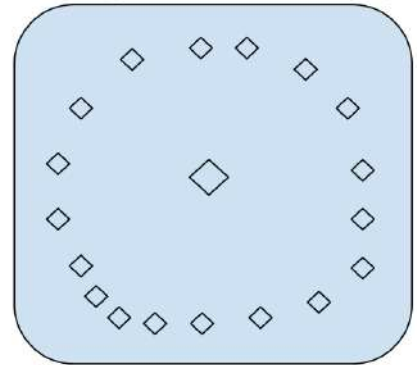
Time will ask the one supporting the appeal to begin and the one presenting the counterargument to follow.

All Nonhumans will have 30 minutes to respond. When a Nonhuman has something to say, they can stand. They will have to wait till Time comes to give them a leaf. The leaf must be returned when finished with one's thought. Each time, the nonhumans in the center are asked by Time if they want to respond.



Round 5 | Soil shares its prophecy

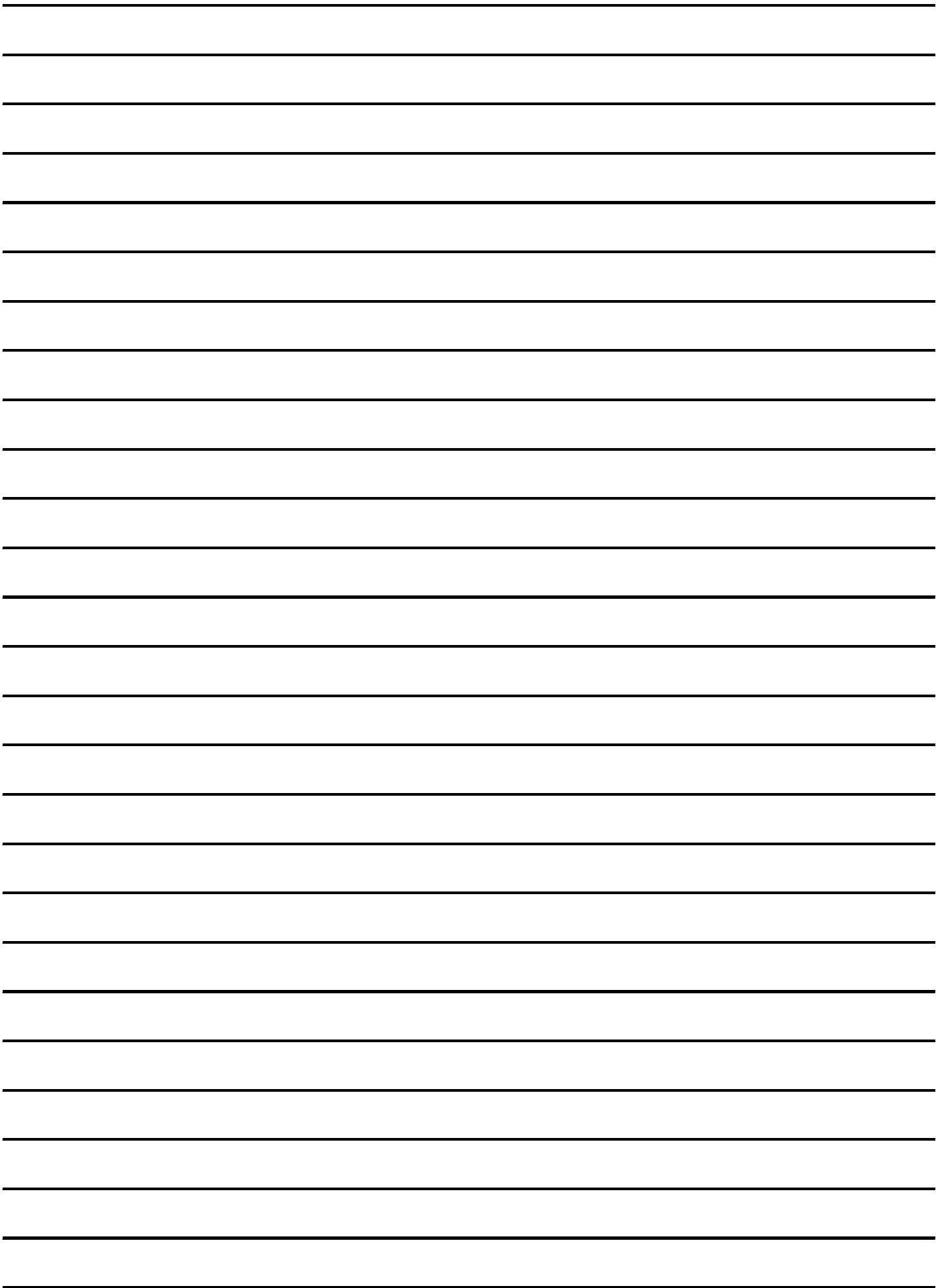
Based on the stories that are shared in Round 4, Soil will wrap up and make a thought/statement/judgment/verdict to close the day. Soil will announce a prophecy for the future.



To Remember: Interview Sheet

Instructions: Refer to the following interview prompts and conduct your interview, taking notes on the following page.

- a) Before you start an interview,
- (1) Inform the elder about why you are going to interview them.
 - (2) Respect their time and let them know how long the interview will be
 - (3) Give interviewees time to think and respond.
- b) Identify which the elders you would like to document and what you will ask them.
- i) You should start by thinking about the elder's own expertise with the help of the following questions surrounding the ICH domains.
- (1) What did you do in your young/adult life (skills like carving, farming phases, etc.) | तपाईंले आफ्नो युवा जीवनमा के गर्नुहुन्थ्यो (काठको काम, खेती किसानी आदि जस्ता सीपहरू)
 - (2) What traditional songs, local stories, poetry do you know? | तपाईंका परम्परागत गीत, स्थानीय कथा, कविता के के थाहा छन्?
 - (3) What are the traditional/cultural practices related to nature? | तपाईंको संस्कृतिमा प्रकृतिसँग सम्बन्धित परम्परागत/सांस्कृतिक अभ्यासहरू के के छन्?
 - (4) What languages do you know besides Nepali? | तपाईंलाई नेपाली बाहेक कुन भाषा थाहा छ ?
 - (5) What are any dance forms or traditional musical instruments that you know well? | तपाईंलाई राम्ररी थाहा भएको कुनै नृत्य वा परम्परागत बाजाहरू के के छन् ?
- c) Details about the knowledge/ skill/ story
- After identifying their expertise, you should use these questions as further inquiry:
- Who, Where, When, How, Why of the chosen topic. (Example If it is a skill, Who taught you the skill, Where do people use the skill, When do you largely use the skill, How is the skill used, Why is the skill necessary?) | छनौट गरिएको विषय को, कहाँ, कहिले, कसरी, किन जस्ता कुरा को व्यख्या (यदि छनौट गरिएको विषय सीप हो भने, उदाहरणको लागि तपाईंलाई कसले सीप सिकाउनुभयो, यो सीप कहाँ प्रयोग गर्छन्, तपाईं कहिले सीप प्रयोग गर्नुहुन्छ, यो सीप कसरी प्रयोग गरिन्छ, यो सीप किन आवश्यक छ)
 - What memories are associated with the chosen topic? | छनौट गरिएको विषयसँग के के याद हरू जोडिएका छन् ?
 - What are the nonhumans (materials) involved? | गैर मानव (सामग्री)हरू के के संलग्न छन्?
 - How do you acquire the objects/ nonhumans involved? तपाईं कसरी संलग्न वस्तुहरू / गैर-मानवहरू प्राप्त गर्नुहुन्छ?
 - What are the steps/ beginning, middle and end of the knowledge, skill or story? | ती ज्ञान, सीप वा कथाको शुरुवात, मध्य र अन्त्यका चरणहरू के के हुन् ?



Details of the PhotoKTM5 Exhibition

This year's festival took place in Patan from February 25th to March 31st, 2023.

Locations & Exhibitions

1 Patan House

A Very Clear Picture
Drawing From Nature
Sungabha: Encounters in the Wild

2 Bahadur Shah Baithak

The Skin of Chitwan
The World like a Jewel in the Hand

3 Khapinchhen

Indigenous Knowledge Portal
What Plants Were Called Before They Had
a Name
As We Know Them: Bird Names in Tharu

4 Chyasal Hiti

Minmini
Feather Library
Chhimeki Chara

5 Namkha

Searching for the European Roller
Residency Open House (Feb. 25 to Mar. 2)
Jatayu Restaurant

6 Gallery Mcube

Seeds Shall Set Us Free
Ikamo Tlalli – Earthless

*Interested in learning more about this past festival or future events? Visit
PhotoKTM's website at www.photoktm.com*

photo.circle

photo.circle
Arun Thapa Chowk (ward -03)
Jhamsikhel, Sanepa
44600 Lalitpur, Nepal
Phone: +977 1 5443501
mail@photocircle.com.np



Srijanalaya
Gyan Mandala
Jhamsikhel Road
44600 Lalitpur, Nepal
Phone: +977 986 6545626
srijanalaya@gmail.com