

Educating (Future) Global Citizens: Michael Williams' *Now Is the Time for Running*

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Abstract

The world is becoming more and more globalised. Apart from the generally optimistic move towards a more connected world, there are also global challenges such as climate change, food security, and the position of all of us in a technologising world, which are perceived as potential threats by some parts of the population. More recently, the increasing number of people across the world being driven from their homes by armed conflicts, the HIV/AIDS pandemic in sub-Saharan Africa, or hunger crises, such as the ones in Ethiopia or Yemen, have not only made the lack of sufficient legal pathways for different forms of migration more visible, but have also raised our consciousness of the necessity of solving global problems both at global and local levels. Foreign language education can contribute to raising students' awareness of global challenges and their local dimensions by integrating global issues in the classroom and showing creative ways of becoming more active members of local/global communities, generally referred to as global citizenship education. It is against this background that this paper investigates the role of literary texts in general and refugee literature in particular in raising students' awareness of the fact that "global" is not only out there but also right here as part of our everyday life. In order to do so, the first part of the paper tends toward the theoretical and briefly discusses the concept of global citizenship (education). The ensuing part then explores the role of literature in higher education classrooms. Specifically, Michael Williams' South African young adult novel *Now Is the Time for Running* (2013) serves as an example of how refugee literature can be integrated into the communicative foreign language classroom in order to raise students' awareness of global issues and their role in society. The paper concludes by providing some practical ideas for reading and discussing the novel in class.

Key words: global citizenship education; refugee literature; South Africa; Zimbabwe

Now Is the Time for Running by white South African writer and opera director Michael Williams tells the story of two brothers running for their lives in contemporary war-torn Zimbabwe and seeking refuge in the seemingly safe post-apartheid South Africa. While it could easily be argued that the protagonists' experiences in Zimbabwe and South Africa are far away from the lives of most students worldwide, this article takes the stance that the "[c]ritical reading of global literature provides an opportunity for youth to read the world and connect their own identity and experiences to others hailing from different backgrounds" (Garrison, Forest & Kimmel, 2014, p.71). If addressed explicitly and creatively in the classroom, this process of connecting can help students grasp the fact that our world is increasingly connected and interdependent.

This young adult novel is suitable for students at a B2-C1 level according to the Common European Framework. Despite its setting and themes, it is highly relevant to readers not only in Africa but also in Japan or other international contexts. Furthermore, the novel is not too long and complex, which means that it should be accessible to a diverse group of learners. In addition, its themes, such as immigration, are not only global but particularly relevant to readers in countries with a strict immigration policy.

The article commences by looking more closely at the concept of global citizenship (education), arguing that although the idea has been around for more than two millennia (Heater, 1996), it has only received more serious attention in the wake of globalisation. Although the term global citizenship, at first glance, seems straightforward, it also poses certain difficulties, especially when compared with more traditional (national) citizenship concepts. The following section provides a brief overview of the nature of refugee literature and its multifaceted purposes in the foreign language classroom especially in terms of how it gives students the opportunity to understand the close links between their own lives and those of people throughout the world. *Now Is the Time for Running* is then analysed in more detail. It is mainly argued that one of the strengths of the novel lies in its ability to give voice not only to the refugees but also to the local population in the host country. The article concludes by offering some hands-on classroom approaches, supporting students in approaching the novel in a communicative and creative way, ultimately also building their identity as global citizens.

Global Citizenship and Global Citizenship Education

Global migration in general and the global refugee crisis in particular have become flashpoints for many discussions about identity and citizenship across the globe. One of the reasons for this is that migration raises questions about residential, social, economic and political citizenship

rights for certain groups of immigrants (Kondo, 2001, p. 1), especially as postnational types of membership or citizenship (Soysal 2000) challenge the idea that “the state and individual are hermetically sealed” (Kapur, 2003, p. 12)¹. In contrast to traditional notions of citizenship which explain the rights and duties of citizens of a country, there is now a plethora of publications, providing different renderings of global citizenship (Heater, 1999; O’Byrne, 2003; Tastsoglou & Dobrowolsky, 2006; Verma, 2017). Dower (2008, p. 39-54) even goes as far as to argue that all human beings are global citizens, regardless of their legal citizenship status.

Migration has “important implications in terms of poverty, development, demographic and gender dynamics, national and international security” (Jenny and Obaid, 2004, p. 2). As we will see later on, refugees are often being denied their citizenship rights in both their home and host countries, where they frequently experience the realities and effects of marginalisation and structural violence. In other words, the “‘in-between’ geographical and political status” (Abdi & Schultz, 2008, p. 4) of refugees also has a strong civil rights dimension. As Abdi and Schultz (2008, p. 3-4) argue: citizenship is not just a mechanism to claim rights that are based on membership in a particular polity, but that human rights are based on membership beyond any state or national boundaries, inherent to all individuals and groups in all places and times.

There is a plethora of reasons for including such global issues in the English as foreign language classroom, including the fact that through the internet as well as other modern technologies, resources on global issues are easily available and provide many opportunities for students to engage in critical discussions in the foreign language and develop their worldview. Furthermore, the foreign language as a medium of communication in the classroom can, to a certain degree, create a less threatening context to talk about topics of local-global concern, such as human rights, social (in)justice and overlapping, sometimes conflicting identities which some students may find difficult to talk about. Particularly, as failing to understand the interplay of local-global contexts risks reproducing colonial attitudes (Andreotti, 2006). In other words, students (in more privileged countries) should critically scrutinise how injustice is sometimes reproduced through enjoying the historically reproduced advantages of living in a developed country.

Here, literary texts can play an important role. They provide access to alternative voices and perspectives. Moreover, as Eidoo et al. (2011, p. 76) point out, literary texts provide “spaces to critically engage with dominant views and perspectives,” necessary to develop students’ global

¹ In this connection, O’Byrne (2013, p.14) argues that the idea of “citizenship is not at all necessarily linked to the idea of the nation-state. Indeed, the nation-state as we understand it is a relatively modern phenomenon, considerably pre-dated by the idea of citizenship.”

citizenship skills. In the following, it is argued that refugee literature, i.e. literature written by refugees or about the refugee experience provides a suitable training ground for students to understand local-global complexities and discover their own role in a globalising world.

Reading Literary in the Foreign Language Classroom

Despite the growing focus on the functional use of the foreign language and the perceived challenges related to teaching literature (cf. Bland, 2018, p. 1-22), literary texts continue to play a key role in English as a foreign language classrooms. Literature cannot only support students in developing their language skills by discovering new grammatical structures and learning new vocabulary but also help them to increase their literary literacy, i.e. their ability to read, understand, and work with a literary text, and literary competencies. On a broader level, the exploration of literary texts in the foreign language and the often global issues and themes they deal with encourages critical thinking. Moreover, literature provides opportunities for students to gain knowledge for example about different cultural and historical contexts. Often, readers need to learn about literary devices and how they are employed in a text to access it. Most importantly, however, literary texts have the power to actively involve the students and engage not only their cognitive faculties but also their emotions. In the context of this article, by far the greatest potential of literary texts lies in their ability to increase students' awareness of difference and develop their tolerance towards other ways of life. Here, especially global texts and the "[...] opening towards the post-colonial and global world, and the new diversity and pluralism in English-speaking cultures which are entailed in the changing realities of the world we live in" (Eisenmann et al., 2010, p. vii).

From a methodological perspective, current approaches to reading literature in the EFL classroom emphasise the active role of the reader. Literary texts enable us to immerse ourselves in worlds that are different from our own but still allow us to identify with the characters and the world they live in. In contrast to the New Critics, contemporary approaches to learning with literature deny that meaning solely resides in the text itself. More learner-centred approaches to literary texts promote dialogue, develop a curiosity towards other cultures, and encourage the sharing of different perspectives and interpretations. In other words, they put the individual reader's responses to the text in the centre of attention, arguing that meaning is created by the active engagement with a text through the process of reading. Obviously, the meaning-making will, for example, be influenced by the reader's linguistic knowledge, his cultural background, and the context in which he reads. Thus, various readers will have various 'readings' of the same text through their personal interaction with it.

The following sections look at Michael Williams' 2013 young adult novel *Now Is The Time For Running*, suggesting a global citizenship approach to the novel.

Now Is The Time For Running

Apart from a few exceptions, such as J.M. Coetzee's 1999 novel *Disgrace* and Nadine Gordimer's literary oeuvre, South African literature has yet to become a global player, particularly as in many countries, South African literary texts are, if at all, difficult to get hold of. This is slowly changing, especially as post-apartheid South Africa (Anton 2019, p. 235-254) and postmillennial South African young adult novels are receiving more international recognition. One reason for this is that they often emphasise the transformative processes a society and/or individuals experience, processes which can also be found in other contexts. As Stadler (2017, p. 5) points out in one of the few available comprehensive studies of South African young adult literature:

Their texts tackle the new hot spots of South African society, which are located in both the public sphere (education, youth unemployment, economic policies, etc.) and the private sphere (family, lack of adult role models, identity, sexually transmitted diseases, value orientation, importance of peer groups, etc.).

The young adult novel at hand describes the story of the fourteen-year-old Zimbabwean boy Deo who decides to leave his home country Zimbabwe together with his mentally challenged brother Innocent when their family is killed during an assault by government forces. The novel can be classified as a refugee text which involves its readers with refugees and their stories.² Similar to many other refugee texts, the novel is divided into three major parts: (1) the brothers' experiences in their home country, (2) their flight from their home to their host country, South Africa, and (3) experiences in the new country (Liang, Brendler & Galda, 2009, p. 60). Despite its fictional character, the novel is inspired by real events such as the terror of an oppressive regime, the Zimbabwean refugee crisis in the past 40 years that has produced millions of dislocated Zimbabweans, and the immigration challenges of those (il)legally entering South Africa, often encountering xenophobic sentiments as well as social and economic exploitation and injustice. Moreover, it also illustrates more specific events such as the xenophobic attacks in the Alexandra township in 2008 or the Street Soccer World Cup in South Africa in 2010.

² Refugee literature as a category can be criticised for various reasons. Apart from the fact that the experiences of the millions of people living in diasporic conditions vary a lot, the category has also established a binary opposition between national, or non-refugee literature, and literary texts written for or by refugees.

Drawing on football as one of the major themes in the novel, *Now Is The Time For Running* starts and ends with a football match. Deo, the football-loving main protagonist, plays football in the streets of his hometown of Gutu, in the Zimbabwean province of Mosvingo, when pro-government soldiers arrive to scavenge food from the local school and execute potential members of the opposition, including the brothers' mother and grandfather. Gutu represents the epitome of lost hope after the Zimbabwean war of liberation³ as the description of the remnants of the failed Gutu water project illustrates (p. 25). The soldiers' attack prevents the brothers' lives from continuing normally as they leave their former home in search of safety:

I wait until they are gone, until the jeeps are out of sight. Then I run into a place that is no longer my home. I stand in a village that is no longer the place where I live. There is nothing left of that place. (p. 27-28).

It is in this very moment that they turn into refugees. As Adelman (1999, p. 93 cited in Turton 2002, p. 25) posits: "Refugees flee from their homeland because the basic bond between citizen and government has been broken, fear has replaced trust."

Only taking their beloved football with billions of almost worthless Zimbabwean dollars and a box filled with Innocent's most treasured items, the boys flee to the town of Bikita, where Deo hopes to get help from his mother's friend, the former policeman Captain Washington. However, shortly after their arrival, Washington's home is raided by a group of Chimpangano, ZANU PF youths. When Innocent is about to be forced to join the youth group, they follow Captain Washington's advice to leave Zimbabwe and illegally cross the border to South Africa, where it is allegedly possible to rise from "dishwasher to millionaire": "In South Africa anything is possible. You can be poor one day, and a multimillionaire the next day" (p. 129). For Deo and his brother, their flight from their home is no longer only a search for safety but also a quest to find a better life and their lost father, a South African truck driver who used to stop in Gutu and whose number plate is all they have. A truck driver smuggles them to the border town of Beitbridge in Matabeleland in Southern Zimbabwe, where the human smuggler Mai Maria organises the dangerous flight through the Limpopo River.

In several instances the novel emphasises that their flight was not a free but a forced decision, as for example illustrated in the following quote:

³ Zimbabwe has a short but troubled history. The state was internationally isolated during the 15-year guerrilla war with black nationalist forces which resulted in the *de jure* sovereignty as Zimbabwe in April 1980. Once known as the jewel and bread basket of Africa for its prosperity and fertile farm land, the country has experienced widespread human rights violations since former Prime Minister Mugabe became President of Zimbabwe in 1987.

I look across to South Africa. It looks the same as Zimbabwe — same bushes, same trees, same sky. Everyone talks about the opportunities of good work with good pay. A better life there, they say, than in Zimbabwe. It's hard to imagine anything better than my life in Gutu before the soldiers came, but I have lived for only fourteen years (p. 86).

Deo and Innocent survive the perilous crossing of the river and eventually arrive at the Flying Tomato Farm. Following the book's intimate insight into the system of illegal immigration to South Africa, the ensuing chapters show both the refugees' often dire situation as well as the reasons for the xenophobic sentiments of the local population.

After the dangerous flight, the brothers look for some normality: "After all we had been through, I wanted to be in one place only" (p. 118). However, being beyond the borders of their home country, they are treated as being in another people's land. It does not take long until Deo and Innocent experience the hostility of the local population against refugees who are perceived as exacerbating their own difficult situation. The following excerpt illustrates the xenophobic sentiments the brothers encounter during their time at the Flying Tomato Farm as they are accused of taking away jobs from the local population as they do the same work for less money:

"Get out of here, Zimbo! What are you doing in Khomele?"

I ran over and faced the group of men.

"We pray here every Sunday," I said. "Why did you push my brother?"

"Because he's a lion from Zimbabwe and he comes here to eat our food," said a young man, pointing at Innocent.

"And he takes our work," said another man. He had the bloodshot eyes of someone who likes the taste of liquor.

[...]

"What do you get paid each month?" asked the man with the bloodshot eyes.

"Fifty rand," I answered, backing away.

"We cannot live for fifty rand a month, but you hungry lions don't know what real money is," said the younger man bitterly. "You are happy with little because you don't know any better. [...]"

We don't want kwerekwere here." (p.121 f.)

Here, Williams touches upon the challenges such as social and racial segregation, poverty, and high unemployment the New South Africa is facing as the country is still struggling to overcome the aftermath of apartheid. When Deo realises that their lives are once again threatened, they embark on a journey to Johannesburg. The same as for many other refugees from other parts of South Africa, for example the poor Eastern Cape province, as well as outside the country, Johannesburg represents the *Eldorado* or as Deo puts it: “Johannesburg. Jozi. I have heard about this place. Everyone talks about going to Jozi: plenty of work, plenty of money” (p. 127). However, upon arriving in Johannesburg they soon find out that as refugees they are unwanted. When they lose the last of their money, they ultimately end up in the Alexandra Township where they experience the poverty of township life, including the lack of housing, electricity, and water, and the daily discrimination against refugees in communities where “[v]iolence against foreign citizens and African refugees has become increasingly common and communities are divided by hostility and suspicion” (Crush & Pendleton, 2004, p. 4). One day, Deo and Innocent are taken in by a mixed group of refugees who live in a hole in a bridge, and for the first time in a long time, they experience a feeling of safety and security. A few months later, however, issues begin to build up and the local township population starts hunting foreigners:

“All foreigners ... out on the street, now!”

“Ahmed” We know you are in there. Come out, now.”

“We are looking for foreigners!”

“Where is your country? Go home!”

“Kwerekwere, out now!” (p.155-156)

...

“Where are the kwerekwere?”

“We will kill all kwerekwere.”

“Run! You are not wanted here.” (p. 157)

Deo loses Innocent during the riots only to find him burnt to death a few hours later.

And as he grabs me, I see the shape of a human head, lying on its side.

the shape of an arm and a hand, stretched out toward the Bix-box.

I don't feel myself falling, but I fall.

I don't feel myself crying, but I cry.

I don't hear myself screaming, but I scream.

I don't feel the hands trying to stop me from going to Innocent, but somehow I reach the body of my brother, facedown on the ground, covered with rubble. Then I stop screaming, stop crying, stop seeing ... and feel nothing (p. 169).

Deo's story breaks off after the murder of his older brother and starts again one and a half years later. Tortured by feelings of guilt for his brother's death, he lives in the streets of Cape Town, in his "[...] glue-tube world [where] there are no decisions to take, no plans to make" (p. 173). His life, however, changes again when his football talent is discovered by Solomon Davids, the trainer of a street soccer team which trains for the Street Soccer World Cup tournament in Cape Town in 2010. Although he remains dislocated, the drill and the friends he finds on the team slowly bring Deo back to life. As the team is made up of street kids from different countries, Deo is forced to come to terms with his own identity and accept that he is more than "just" a refugee. Although the novel ends on a positive note with Deo playing in the World Cup, the idea of citizenship remains a conflictual space as he is not able to overcome his feelings of not belonging as the following quote illustrates:

"And how do you see your future in this country, Deo?"

"In five years' time, I want to be playing in the World Cup final."

"As a South African?"

"As who ever wants me" (p. 221).

Williams' novel is told from Deo's perspective and in the present tense, inviting the reader to experience Deo's life as a refugee from a very personal perspective. Through Deo and his brother Innocent, the reader learns about many of the grim issues in both the Zimbabwean and South African context where government oppression, poverty, violence, prejudice, and discrimination are part of daily reality. These issues in particular can help students in other countries understand that immediate, post-independence governing structures often display continuity with the exploitation and extraction processes of the colonial era. Here, South Africa's migration policy, which "[...] has been hampered by the country's unsavory immigration history, uncertainty about the compatibility between immigration and post-apartheid transformation, and a citizenry that shows no appetite whatsoever for immigration" (Crush, 2008, n.p.), may serve as an example. Immigration policy, in some places, has remained an instrument of ethnic domination. Working with the novel in the classroom also provides numerous opportunities for students to place both countries' challenges

within a global framework that shows how the (neo-colonial) actions of those in the students' countries may contribute to these problems.

Reading *Now Is The Time For Running* in the Classroom

Without doubt, discussing Williams' *Now Is The Time For Running* in class has the potential to bring to the surface debates over controversial issues such as identity, immigration, and (global) citizenship, especially through Deo's self-perception as someone who does not belong. Moreover, the sites of struggle depicted in the novel, including human and drug trafficking, poverty, violence, and discrimination also allow for more general discussion of topics such as neo-colonialism and global complicity: to what extent might "our" (daily) actions encourage injustices in countries such as South Africa or Zimbabwe?

Despite the growing research in the field, the concept of critical global citizenship remains fuzzy, which makes implementing ideas of critical global citizenship in the classroom a challenging endeavour. Here, Davies' four components provide a useful model for developing students' awareness of global issues and their ability to use their skills to achieve local and global change (2004, p. 4; cf. Brigham, 2011, p. 15-43 for a similar model suggestion). The model describes global citizenship as a series of skills students need in order to successfully engage in global discourse and take action. While the model provides useful guidance for teachers who wish to support their students in understanding valid concerns, it should not be implemented uncritically. Especially the last step of the model presents teachers (and students) with certain challenges because teachers cannot simply encourage or even require students to take part in political action, as the numerous discussions around students skipping school to join the global Fridays For Future climate strikes impressively illustrate. Moreover, students who have not achieved all of these aims have not necessarily failed to become global citizens. Before discussing the model and its implementation in more detail, a few words on how to approach the novel in class with students at upper-intermediate level (B2). Reading an entire novel in a foreign language class is a challenge in itself, especially in heterogeneous classrooms where there are different types of students and varying levels of language proficiency in a single classroom. This is also true for students' reading skills as they read at different paces. For the novel at hand, the teacher can either choose selected scenes from the novel to be read and discussed in detail with the whole class or create an individual reading scenario where students read the novel over a period of time while keeping a reading log. The general idea of reading logs is that students read a given text (or excerpts) at their own pace, while completing certain writing tasks (Eisenmann 2019, p. 88-91). As Eisenmann (p. 91) points

out: “A reading log is a very individualised form of dealing with literature in the EFL classroom because all students can read the text at their own pace and write down their individual findings.” Depending on the group, these tasks can vary from student to student or groups of students. Students can collect information on can, among others, include important facts, information on certain characters or themes, linguistic aspects, or personal reactions to the text. The reading logs can also provide a basis for more creative tasks such as interviewing a character, rewriting the individual scenes or the ending of the novel, or designing a cover of drawing selected scenes. In order to help students to move from the personal account of Deo’s childhood and teenage years to the larger political, cultural, and social context as well as the neocolonial implications of the novel, the following sample tasks could be included (a table can help students to structure the information):

- *Write a brief summary of each chapter.*
- *Collect information about the settings, structure, and plot.*
- *Give descriptions of the major characters (or one major character). How do they change in the course of the novel?*
- *Write down some questions you would like to ask the characters.*
- *Write down quotes you find important for discussing the novel later on.*
- *Which questions does the text leave you with?*
- *Which emotions are evoked by reading the text?*
- *What have you learned about Zimbabwe/South Africa? (adapted from Eisenmann, 2019, p. 89-90)*

More specifically, the four components of global citizenship (KASA) are:

- knowledge of current events across the globe as well as their economic and social implications,
- skills to critically analyse literary texts or media reports on these events,
- political skills, including persuasion, negotiation, lobbying, campaigning, and demonstrating, which enable students
- to take (joint) action, for example by using social media or other global forums.

As Davies (ibid.) states:

These are all [...] ingredients for a solid global citizenship education for peace that can produce active world citizens who understand the causes and effects of conflict, who do not join radical groups, who vote out politicians who go to war,

who do not support religious leaders who preach hate, and who join others to make their voice for peace more potent.

As far as the first component is concerned, the novel provides a cornucopia of opportunities for students to gain knowledge about the political, economic, and social situation in Zimbabwe and South Africa from both a diachronic and more contemporary perspective. At the same time, knowledge about the situation of internally displaced persons and refugees can be gained. Here, not only the literary text itself but also the extensive media coverage both from South Africa and around the world provide a rich and authentic collection of resources for students to develop their critical analysis skills of interpreting, judging, comparing, and evaluating. These resources could include South African newspaper websites⁴, an overview over the HIV/AIDS situation in the country⁵, or TED talks⁶.

Questions students should discuss include, among many others:

- *Where am I getting my information about the situation of refugees and asylum seekers in South Africa from?*
- *How does this affect my knowledge base?*

The novel, although entirely told from Deo's perspective, offers the possibility to explore not only multiple viewpoints and behaviours but also a plethora of labels which can be analysed and discussed critically in class. While students should be encouraged to express their own questions about the text, potential questions for analysis might be:

- *Why does the local population have a largely negative and contemptuous attitude towards the refugees from Zimbabwe? How are the stereotypes about refugees reinforced by the local community and/or national government?*
- *Do you agree with the underlying idea in the novel that the international homeless football tournament in general and the South African team in particular are really free of any labels?*

Regarding the latter question, the following two quotes, representing two opposing standpoints, could be used as discussion prompts:

“Where you come from doesn't matter. Not for one moment,” he added lamely.

⁴ A collection of links can be found here: <https://www.w3newspapers.com/south-africa/>.

⁵ <https://www.avert.org/professionals/hiv-around-world/sub-saharan-africa/south-africa>.

⁶ <https://www.ted.com>.

“Oh yes it does,” I shouted, wiping the blood from my nose. “I’m not a South African, and I don’t plan on becoming one. In this country I am the lowest of the low because I come from Zimbabwe. Where you come from does matter — it matters a lot. You tell us we’ll be playing against people from Brazil, Australia, Canada, and Denmark. You think these people don’t care where they come from?” (p. 193)

“They’re not refugees. They’re people,” says T-Jay, cutting off the journalist. “I’m sick of these stupid labels —refugees, asylum seekers, homeless, black, white, colored, pink! Let’s get one thing straight: On our team we don’t care about labels, we care about good soccer players.” (p. 220)

Labels which could be discussed based on the novel are, for example: Zimbabwean refugee, murderer, sex worker, day labourer, drug addict, street kid, or human trafficker. Looking at the situation from the perspective of those characters who are so-labeled will help students to develop the lens of their assigned identities and gradually develop empathy for their character. While students should be encouraged to conduct their own research on those labels, for example posters with images of human bodies representing a sex worker or refugee could be used to gather students’ initial ideas about these groups. In a second set, students work more closely with the text and compare their own ideas of their assigned identities with the descriptions in the novel. Last but not least, the Street Soccer World Cup project, which has taken place in many countries around the world⁷, can serve as an example of how becoming or acting as a global citizenship and building or participating in grassroots community development projects such as the football event for street kids are closely linked.

Conclusion

Michael Williams’ highly acclaimed novel *Now Is The Time For Running* served as an example of how literary texts can be used as a prompt for initiating discussions about global issues and ultimately support them in becoming global citizens. On his journey, the main protagonist Deo almost exclusively faces poverty and prejudice. However, it is also a transformative journey for both Deo and the reader which sheds light on the situation of both South African locals as well as

⁷ More detailed information can be found on the project’s website which is also suitable for classroom work: <https://homelessworldcup.org/what-we-do/>.

refugees in- and outside the country. Davies' four components were used as a framework for discussing the novel in class and supporting students in getting involved in global issues at a local level.

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