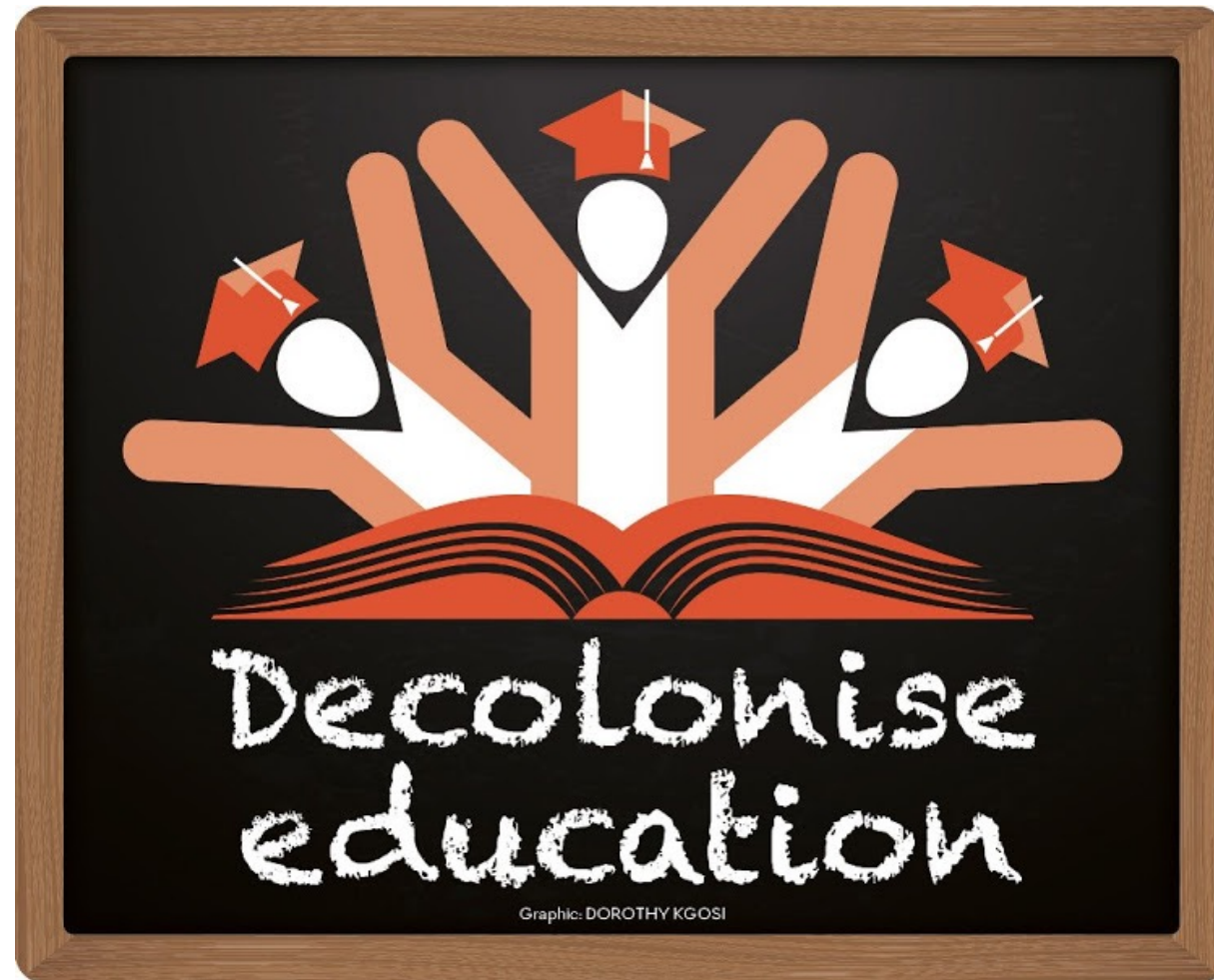


What does decolonising the curriculum look like?

- White
- Middle class (propertied)
- Heterosexual
- Able bodied/ minded
- Cis-gendered
 - Male

- Decolonising the curriculum is not about removing ideas. All ideas should be studied. Decolonising the curriculum is about creating balance
- We are decolonising the belief that this is the
 - Norm
 - Universal experience
 - Right/ Correct lens
- When we seek to decolonise a particular topic, theme etc it is important to bare in mind the following
 1. The 'traditional' way of engaging with the topic is **one of many ways**
 2. There simultaneously a multitude of lenses that can be adopted to approach the same topic/ theme

What is the INSIDE and OUTSIDE story?



How can we tell the outside story?

1. Complicating the dominant narrative

- Reimagining the story of the forgotten and the oppressed (fill in their lives and hear their voices)
- Refocus the lens away from the dominant narrative and allow for other existing people/ communities to achieve full humanity
- Taking an intersectional and interlocking approach to the human identity

2) Taking a linear mapping as an act of decentering

- We must enquire about the wider context: What was the socio-political climate at this particular point in history (domestically, globally and geopolitically)?
- Through holding the topic/ theme/ unit in juxtaposition with the wider context of its day; slavery, colonialism, empire and other crucial socio-political systems and realities can always feature within our analysis

EXAMPLE: Charlotte Bronte- Jane Eyre

- Story is set in C19 Britain

Inside story

- Novel of confinement and submission (female submission more specifically)
- Zones of submission and indoctrination through familial tyranny, institutional/ religious doctrine and masculinity
 - ❖ Love plot- Overcoming female social dissonance through a romantic entanglement

Outside story-

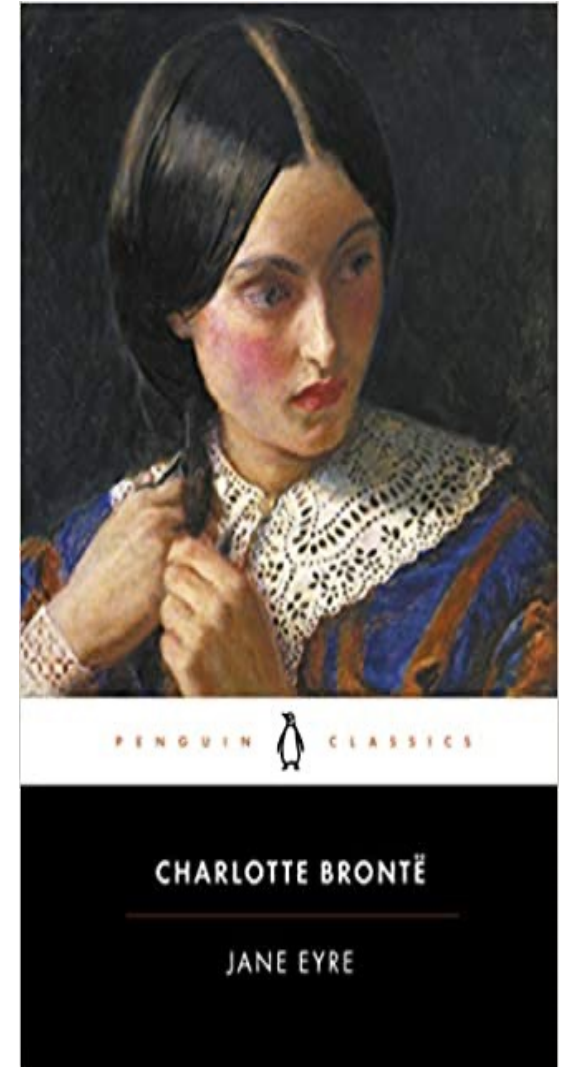
What is the hidden event? Colonialism is the hidden event

Examples of this being seen are through the following

1. Growling above the attic in Thornfield Hall (hidden violence and plantation)
2. The luxury that is enjoyed in the house of Rochester is a product of the economy of slavery- Whilst excess is understood as being wonderful, upon deeper inspection it could be understood as corrupt
3. Bertha Mason refers to 'Jamaica, Kingston, Spanish town'
4. Jane inherits from her uncle (in Madeira- also involved in Slavery- Production of sugar and sugar cane). If Jane is to enjoy her inheritance of £25,000 a year- she too would have to engage in the same system that Rochester engaged in. In order to have autonomy she must immerse herself in plantation economics

Decolonial points of reflection/questions

1. The contentment the reader has for Jane is riven in violence . We must explore this irony, as this irony is indeed the fabric of life
2. Why did the author not consider colonialism and plantation life/economics an act of violence worth engaging with? What does Eyre's silence, say about the overall understanding of colonialism in Britain at this time?





**KEEP
CALM**

AND

DECOLONISE

Things to remember!

1. Decolonisation is not about removing and editing history, its about creating balance (ensuring socio-political context places a pivotal role in the discussion)
2. We need to take an intersectional/ interlocking approach
 - Intersectional approach- highlighting how it cuts across the demographic of society in a multitude of ways
 - Interlocking- Hold multiple social issues/ identities in juxtaposition to one another
 - Seek to have multiple conversations at the same time
3. Decolonisation is a process...it won't be achieved overnight (we must begin by planting seeds)
 - ❖ Decolonisation also seeks to address the power dynamics in the classroom. The lived/ historical experience of our students act as a point of departure and critique of the status quo
4. Refer to the following documents for guidance/ support
 - ❖ Key Questions that seek to complicate the narrative
 - ❖ Decolonising the curriculum reference sheet