

THE UPRISING

EDUCATIONAL TOOLKIT

A GUIDE FOR EDUCATORS
TO ENGAGE STUDENTS IN
DECOLONIZING THE MIND



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ABOUT

ABOUT THIS TOOLKIT

An educator's guide for decolonizing the mind.

Hi there! Let me start out by saying thank you for the work you do. The fact that you have taken an interest in this toolkit means you are already engaged in conversations on decolonization and are looking for ways to contribute to decolonial theory and practice. I developed this toolkit specifically for you. Whether you are well immersed in the decolonial struggle or relatively new to this topic, whether you are an educational professional or a professional who wants to take on an educational role, or if you simply want to contribute to educating people on decolonization, this toolkit is for you.

Decolonizing the Mind

This document is a collection of concepts and activities to engage people in “decolonizing the mind”. The toolkit supports educators in facilitating a process of:

- **Awareness:** what is colonialism and colonial legacy and how has it shaped our world views and current societies?
- **Empowerment:** how can we challenge colonial legacy and work towards decolonization?
- **Engagement:** what does decolonization look like and how can we contribute to this process?

This toolkit is the result of an idea that started out as a music project and has evolved into a documentary and now a publication, all with the aim of educating and empowering people in the decolonial struggle. Allow me to take you back to the beginning.

The album

As an artist and musician, I started writing a new album in 2017. Having been involved in the decolonial movement in the Netherlands, the songs reflected the experiences and emotions I and many others in the struggle felt. I soon realized the songs weren't just separate ideas. Every song felt like a piece of a puzzle, a bigger picture that told the story of resistance through the eyes of people of color. This story wasn't just based on music, the songs were accompanied with images in my head. With every song and every image people popped up in my mind who had educated me on these issues. The more the songs progressed, the more I felt this project was more than an album - it was a music documentary.

The film

In 2018 I decided to take the leap and took on the challenge to produce and direct my first film with the album as the soundtrack. Knowing I was going to tackle a topic that was complex and sensitive, I decided on a clear point of view. I wanted to share an analysis of institutional racism. I wanted to offer a language to challenge people who uphold this system, whether they are aware of it or not. I wanted to connect the dots between different communities who are fighting the same system of oppression. And I didn't want to convince white people of this problem, I wanted to empower people of color to challenge and combat it.

In 2019 I wrapped up production and released *The Uprising*, a music documentary that zooms in on collective challenges of communities of color in western Europe. The film connects the fight against Blackface, the struggle for the recognition of colonial crimes the Netherlands has committed in Indonesia, the fight for the liberation of Palestine and the struggle in the political field for an inclusive society.

The response

Since the release of the film, *The Uprising* has been screened in different parts of the world in venues ranging from educational institutions to community organizations. With every screening questions came up related to education. A lot of people felt the film made complex topics accessible and comprehensible. They wanted to know how they could use the film for educational purposes. Many of them are active in the movement, either within or outside of educational institutions, and were looking for ways to engage people in decolonial theory and practice.

The toolkit

So I decided the work of *The Uprising* was not done and proceeded to develop this educational toolkit. Using the theoretical frameworks and concepts discussed in the film, this toolkit offers activities and exercises to apply those concepts in practice.

Coming from a decolonial point of view, I am reminded of the idea to 'not let school interfere with your education', meaning that education doesn't necessarily have to be based on institutional structures. I believe in the important role teachers play, but I also believe teachers don't always appear in educational institutions. The educators who made the most impact on me weren't formally trained as educators. They were family members, community organizers, colleagues and many others who empowered and inspired me in the struggle against injustice. All these people understood the value of education and the educational role they could take on in their own context.

If you want to take on this role in your own context, whether as an educational professional or as an engaged individual who is looking for ways to empower and educate your community, this toolkit is for you. I hope this document offers you the ideas, inspiration, tools, suggestions and confidence to contribute to the decolonial struggle.

WHY THIS TOOLKIT?

To facilitate people in decolonizing the mind.

The goal of this toolkit is to:

Theory & Practice

Introduce people to decolonial theory and support them in translating it to practice.



Language

Provide people with analyses and language to understand, discuss and challenge institutional racism and colonial legacy.



Empowerment

Empower and inspire people involved in the fight against racism and the struggle for social justice.



HOW TO USE THIS TOOLKIT

Reader's manual.

I'm sure you're ready to get started! Before you do, here's a brief instruction on how you can use this toolkit and some additional considerations before moving forward.

SETUP

This toolkit is based on three sections:

- Knowledge
- Skills
- Resources

KNOWLEDGE

This section is based on individual activities with the specific aim of relating decolonial theory to practice.

Chapters

This section contains nine chapters. These chapters are based on the chapters represented in the music documentary *The Uprising*:

- Chapter 1: The history
- Chapter 2: The injustice
- Chapter 3: The narrative
- Chapter 4: The conversation
- Chapter 5: The movement
- Chapter 6: The response
- Chapter 7: The recovery
- Chapter 8: The legacy
- Chapter 9: The liberation

Concepts

Each chapter offers theoretical concepts discussed in the film. These concepts are based on the analysis of the academics and activists featured in the film. Every concept is introduced with an introduction page and viewing assignment. Every chapter concludes with the lyrics of the songs which are also considered a concept.

Activities

Each concept is linked to an activity. Every activity contains guideline questions you can pose as an educator to your students to nudge them in the right direction. Knowing that different types of students require different approaches in teaching, this toolkit offers three options for each activity:

- **Practical:** this option focuses on understanding theory and making it accessible on a practical level. It means introducing students to theoretical concepts and supporting them to relate it to their own individual experiences.
- **Practical + theoretical:** this option focuses on applying theory to practice. It means engaging students with theoretical concepts and supporting them to apply those concepts in their own context.
- **Theoretical:** this option focuses on developing theory. It means encouraging students to explore theoretical concepts and supporting them in using those concepts to influence policy, discourse and knowledge production.

From these three options, it is up to you to decide which option best fits the needs of your students. Feel free to combine the different options and guiding questions if this fits the needs of your students.

SKILLS

This section is based on group activities with the specific aim of practising the following skills:

- Active listening
- Engaging dialogue
- Connecting local issues to global struggles
- Conflict solving

RESOURCES

This section offers resources related to The Uprising for those who want to get actively involved in organizations or campaigns:

- **Literature:** overview of publications that served as the inspiration for The Uprising.
- **Organizations:** overview of the organizations featured in The Uprising.
- **Campaigns:** overview of the social justice campaigns featured in The Uprising.

FOR YOUR CONSIDERATION

Now that you are familiar with the specific setup of the toolkit, here are some general considerations to keep in mind.

Glocal approach: from a global struggle to a local context

Acknowledging that local contexts may differ and therefore the specific experiences of students from different communities, this toolkit is based on a “glocal” approach. It offers concepts based on a global struggle, but allows room for interpretation and translation to the local context. It is up to you as an educator to use the tools offered by this toolkit and customize them to the needs of your students in your specific context and assess them accordingly.

Deciding your audience: who are you serving?

This toolkit was designed for educators who focus on:

- Students with a **practical focus**, for instance, in vocational education;
- Students with a **practical and theoretical focus**, for instance, at universities of applied sciences;
- Students with a **theoretical focus**, for instance, at research universities;
- Participants in workshops or events organized by grassroots organizations.

When referring to “students” in this toolkit, all audiences mentioned above are included.

Basic course material: which resources can you use?

The basic course material for this toolkit is the music documentary *The Uprising*. This film is available to you in three formats:

- **Youtube:** the film is available for free on YouTube with the following subtitles and links:
 - English subtitles: <https://youtu.be/8GjRMQrJ2ig>
 - Spanish subtitles: <https://youtu.be/Pr7tCZT2Nyo>
 - French subtitles: <https://youtu.be/Wwrfg6lnVmQ>
 - Dutch subtitles: https://youtu.be/5_3LOsZcigo
 - Indonesian subtitles: <https://youtu.be/ZIpuEW51ltM>
- **Film:** one mp4 file with the entire film, (contact info@pravinimusic.com for purchase).
- **Chapters:** nine separate mp4 files corresponding with the nine chapters of the film (contact info@pravinimusic.com for purchase).

In order to help you find the relevant clips within the film that illustrate the concepts, every concept contains a timestamp of the film segment and chapter segment. You can use these timestamps to locate the segments in the file that illustrate the specific concepts.

Additional course material: which resources can you add?

Depending on your context, you may want to gather additional course material. For instance, when an activity requires using a news article or other type of resource, you may want to consider pre-selecting those resources to guide your students in the direction you want to focus on. It is up to you to decide which resources are relevant and suitable for your students.

Curriculum development: how to embed the activities in your work as an educator

There are three different ways to proceed in using this toolkit to develop a curriculum:

- **One-time session:** you can pick and choose activities from the toolkit to use in a one-time class or workshop dedicated to a specific topic related to decolonization.
- **Curriculum support within an existing course:** you can use the toolkit to add to a curriculum within an existing course. You can choose to do all the activities offered in the toolkit or select a few that you want to explore during the course. Examples of existing courses that align with the focus of the toolkit are:
 - Social work or social studies
 - (Global) citizenship or global studies
 - Peace and justice or political studies
 - Post-colonial studies
 - Ethnic studies
- **New course based on The Uprising:** you can use the toolkit to develop a new course based on the film spread over a period of weeks with a specific focus on decolonization.

Assessment: how do you decide if a student has passed?

Each activity is based on a specific learning objective. It is up to you to decide when your students have achieved this learning objective. Guidelines you can take into consideration for assessment are:

- Student has demonstrated an **understanding** of a theoretical concept;
- Student has illustrated a theoretical concept with a **practical** example;
- Student has expressed a clear **point of view** on a specific topic;
- Student has shown **active participation** in the activity.

If you feel you are not yet equipped to assess your students properly on decolonial theory and practice, you're encouraged to either participate in "decolonizing the mind" activities and programs yourself to gain some experience and understanding. You're also encouraged to consult the literature included in this toolkit on page 101).

Now you're all set, let's do this!

KNOWLEDGE

SETTING UP

This section details activities that focus on gaining knowledge and individual reflections based on decolonial theory. Depending on the demographic composition of your students, the level of awareness and the communities they identify with, the activities might cause some discomfort. In some cases they may even cause some friction and confrontation. This is all part of the decolonization process. As an educator it is your role to facilitate this process and turn this into a teaching moment for your students. You'll only be able to do so if you create the conditions for a "brave space" before you engage with the activities in this toolkit.

Creating a brave space

This toolkit is based on the concept of a "brave space", rather than the concept of a "safe space". Even though it is important to create a space where students feel safe, it acknowledges the fact that colonial power structures, ideas and dynamics will always seep into a classroom. In that sense, we are never truly able to create a safe setting. All we can do is create a brave space where we're able to be vulnerable and to challenge ourselves and each other in our thinking.

One way to come to these conditions for a brave space is to first ask the students how they would define and design their brave space. In addition, you can offer some basic principles, such as:

- **Agree to disagree:** you don't have to agree with each other, you don't have to convince each other, you do have to understand each other in terms of point of view.
- **Patience:** respect each other's learning pace - something that is normal to you might be new to someone else. We all had to unlearn colonial mechanisms at one point in time. Allow their process the time and patience you were once given.
- **Monitor your airtime:** be mindful of the group dynamics and your own role in this. If your contributions are dominant in the conversation, allow and invite others to contribute as well.

Whenever a situation tends to escalate and the conditions are violated, hold your students accountable based on these collectively determined conditions.

CHAPTER 1

THE HISTORY

When you learn from the past
to understand the present.

This chapter encourages students to take a long view of history. Resistance isn't something of the present, it has always been there from the very beginning of the colonial project. It hasn't always been visible, but it is an important part of the legacy of the oppressed. It's a legacy that is often forgotten because the oppressor has tried to ensure that we don't get to hear these stories of resistance.

Part of a decolonial approach is to acknowledge this historical legacy and to recognize the different ways in which resistance has taken shape throughout 500 years of oppression. Only by learning from the knowledge and insights gained in the past can we have a full understanding of how to fight injustice in the present and future.

Concepts

In chapter 1 of *The Uprising* the resistance is analyzed from the perspective of the Aztec emperor Cuauhtémoc. He offers three concepts to understand and apply resistance:

- Enlightenment vs Darkness
- Protection cultural legacy
- Intergenerational approach

Activities

The activities related to this chapter allow your students to explore what these concepts mean to them and to what extent these concepts have influenced their own identity development.

CONCEPT 1.1

Enlightenment vs Darkness

**"Our Sun has gone down
Our Sun has been lost from view
and has left us in complete darkness."**

- Cuauhtémoc

In colonial frameworks the Enlightenment is presented as universal and progressive. With the reflection of Cuauhtémoc, viewers get a sense of how this view is actually specific to western societies and how their gains were based on the losses of Indigenous people. This activity encourages students to reflect on their own understanding of the Enlightenment and to what extent they have been taught to view this as universal and progressive.

**"Cuauhtémoc's speech said no,
that era which you call Enlightenment
is in fact the darkness of the colonized people."**

- Sandew Hira



FILM SEGMENT: 00:03:14-00:03:50

CHAPTER SEGMENT: 00:02:48-00:03:24

Viewing question for students

In the segment Sandew Hira addresses two different perspectives, what perspectives does he discuss?

Note to educators: let students reflect on the following perspectives:

- Enlightenment
- Darkness

ACTIVITY 1.1



Learning objective: student is able to recognize ideas of Enlightenment and relate them to their own world views.

Practical

Make a poster presentation about the period of the Enlightenment. Include at least three words and images that are associated with this period and discuss your opinion on these images and words.

Guideline questions

- Who is typically associated with the Enlightenment and what did they say?
 - Which phrases or paintings are typically associated with the Enlightenment?
 - What is your own perspective on these phrases or paintings after watching the film?
-

Practical + Theoretical

Go online and research the period of the Enlightenment. Identify one idea that is considered a product of the Enlightenment. Then find an image that reflects that idea and discuss your own perspective on that idea.

Guideline questions

- What type of ideas are typically associated with the Enlightenment?
 - How are those ideas reflected in images in our society?
 - To what extent do you agree with those ideas after watching the film?
-

Theoretical

Select a specific idea related to the Enlightenment and write a reflection on how this idea relates to the critique on the Enlightenment discussed in the film.

Guideline questions

- How has this idea shaped your society?
- To what extent has this idea shaped your own framework of reference?
- To what extent has your framework shifted after watching the film?

CONCEPT 1.2

Protection cultural legacy.

**"Let us hide our temples
our schools, our sacred soccer game
our youth centers
our houses of flowery song
so that only our streets remain
Our homes will enclose us
until our New Sun rises."**

- Cuauhtémoc

In the colonial project the colonizer attempted to strip the colonized people of their identity and culture and imposed western values and ideas on them. Maintaining one's own identity and culture was considered an act of resistance. This activity encourages students to reflect on their own identity development, and ask to what extent they have been able to maintain the cultural legacy of their ancestors and to what extent they felt they had to conform to western norms in order to succeed in life.

**"The values, your knowledge, your ideas
which will be infected by colonialism,
try to keep them intact."**

- Sandew Hira



FILM SEGMENT: 00:04:10-00:04:55

CHAPTER SEGMENT: 00:03:44-00:04:29

Viewing question for students

In his speech Cuauhtémoc offers a strategy of resistance. Which strategy does he refer to?

Note to educators: let students reflect on the following perspective:

- Keeping your values, knowledge and ideas intact and protect them from colonialism.

ACTIVITY 1.2



Learning objective: student is able to reflect on their own values and how these have been affected by colonial legacy.

Practical

Make a drawing of your cultural identity and the aspects that are most important to you.

Guideline questions

- How do you identify in terms of race, religion, culture, language?
 - Which elements of your parents' identity were passed on to you?
 - Which elements of your parents' identity were lost with your generation?
-

Practical + Theoretical

Write a blog on what Cuauhtémoc's message about protecting your cultural legacy means to you.

Guideline questions

- How does his message relate to your own experiences growing up?
 - To what extent do you feel your family has been able to pass on the knowledge and values important to your community?
 - To what extent do you feel elements of your cultural legacy have been lost due to colonialism?
-

Theoretical

Select one element of your cultural identity and write an analysis of how it has been influenced by colonialism.

Guideline questions

- Which elements from your cultural heritage have you been able to maintain?
- Which elements from your cultural heritage have been lost?
- What can you do to reclaim your cultural heritage?

CONCEPT 1.3

Intergenerational approach

**"Most honorable fathers and most honorable mothers,
may you never forget to guide your young ones
teach your children, while you live
how good it has been and will be."**

- Cuauhtémoc

Because the colonizer has been able to institutionalize western ideas and values in society through institutions like education, media, arts and sciences, it's important to educate and empower young people outside of these institutions. Families and communities play an important role in this aspect. In this activity students are encouraged to engage in conversations with people from different generations within their community and learn from their experiences and knowledge.

**"He makes a specific mention to both mothers and fathers,
do not forget to teach these things to your children."**

- Roberto D. Hernández



FILM SEGMENT: 00:04:52-00:05:25

CHAPTER SEGMENT: 00:04:26-00:04:59

Viewing question for students

In his speech Cuauhtémoc reminds parents of a specific task. What is that task?

Note to educators: let students reflect on the following perspective:

- Passing on knowledge and values to their children.

ACTIVITY 1.3



Learning objective: student is able to compare identity development from different generations.

Practical

Interview someone from your (grand)parents' generation about their culture and compare this to your own experiences growing up.

Guideline questions for students to use during the interview

- What challenges did you face growing up?
- Which elements of your culture were you proud of and which elements did you try to hide?

Guideline question for students to reflect on after the interview

- What did you have in common with the person you interviewed?

Practical + Theoretical

Interview someone from your (grand)parents' generation about an aspect of your cultural identity that's important to you and compare this to their view on that aspect.

Guideline questions for students to use during the interview

- How do you identify in terms of race, religion and culture?
- What's your relationship like with your family and community?

Guideline question for students to reflect on after the interview

- What aspects of the person you interviewed are similar to your own view on cultural heritage and to what extent do they differ?

Theoretical

Make a comparative analysis of how one aspect of your cultural identity has been viewed by your generation and the generation(s) before you.

Guideline questions

- How have colonial or decolonial perspectives influenced the identity development of your community?
- What challenges has your community faced in maintaining cultural identity?
- What strategies did your community use to overcome the challenges?

CONCEPT 1.4



F = FILM SEGMENT
C = CHAPTER SEGMENT

Hurricane

Verse 1 (F: 00:01:37/C: 00:01:11)

I feel a storm approaching
I hear thunder and lightning in the air
I can sense it from a mile away
Like so many times before
Yeah, I can feel a storm

And it will rain, it will pour
It will knock us off our feet
And don't say I, didn't warn you
We have to learn from history

Hook

You can't stop a hurricane
From moving
Life will never be the same
When you look it in the eye
You can't stop a thunderbolt
From striking, no

Verse 2 (F: 00:06:08/C: 00:05:42)

And you can't escape it if you wanted to
There's no way around it
Everyone's talking 'bout it
If you don't face it, it will follow you
And when it hits, tell me what you're gonna do

I've been waiting for it
I've been training all my life
I've been ready for it
Strong enough to put up a fight

ACTIVITY 1.4



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 1 with the song 'Hurricane'. Why do you think Pravini chose the metaphor of a hurricane?

Guideline questions

- After watching the film, what or who do you think the hurricane is?
 - Which line in the song speaks to you most and why?
-

Practical + Theoretical

Watch the lyrical part of chapter 1 with the song 'Hurricane'. How are the background images of the song related to the lyrics?

Guideline questions

- Why do you think Pravini chose these images in relation to the lyrics?
 - How did that impact your own viewing experience?
-

Theoretical

Watch the lyrical part of chapter 1 with the song 'Hurricane'. How does the song relate to the idea of resistance?

Guideline questions

- How does the metaphor of a hurricane relate to stories of resistance?
- What elements does Pravini highlight in describing a hurricane?

CHAPTER 2

THE INJUSTICE

When inequality is institutionalized.

This chapter invites students to reflect on how historical events have shaped today's societies and how they relate to the colonial project. Sometimes people tend to link racism to something inherent in human nature, as if it's a problem that has plagued humanity since the beginning of time. In this perspective racism is often connected to individual prejudice and implicit bias and not to institutions of power.

Part of a decolonial approach is to acknowledge racism as a colonial legacy which can be traced back to specific events, institutions of power and authorities of knowledge production. By understanding the narratives and frameworks that have been used in the past to create ideas of superiority and inferiority, we're better able to recognize how that past has impacted the lives of oppressed communities today.

Concepts

Chapter 2 of The Uprising focuses on key moments in history and legacies that have shaped western societies:

- The fall of Granada
- The debate of Valladolid
- 5 dimensions of colonialism
- 3 stages of racism
- Colonial legacies today

Activities

The activities related to this chapter allow your students to explore how ideas of superiority and inferiority have been nurtured by institutions of power and how this impacts their own realities.

CONCEPT 2.1

The fall of Granada

"1492 is historically a very important date. Because then the Spaniards, Christians, defeated the Muslim rulers of the southern of Spain with Córdoba and especially Granada."

- Sandew Hira

In mainstream narratives the year 1492 is often related to Columbus and "his discovery" of the Americas. It is often presented as a series of events linked by coincidence rather than force. Rarely is it connected to the war for Granada and its fall. With the defeat of the Muslim rulers, who maintained a multicultural society that cherished diversity, a new rule was enforced that required people to conform to one way of living and being: the Christian way. This established the idea of a norm, a mainstream identity that was superior to identities that deviated from it. The Spanish crown enforced this norm with rule of law: the Spanish Inquisition. This activity encourages students to explore how the fall of Granada and the rule of the Spanish crown is connected to the norm in today's societies and how it relates to oppression.

"So basically with the fall of Granada, diversity made way for university."

- Sandew Hira



FILM SEGMENT: 00:09:35-00:12:37

CHAPTER SEGMENT: 00:01:18-00:03:56

Viewing question for students

Why is 1492 historically an important date?

Note to educators: let students reflect on the following perspectives:

- Because it marks the fall of Granada.
- Because it marks the year Columbus got permission to sail West.
- Because in that year diversity made way for university.
- Because it marks the beginning of the idea of the nation state.

ACTIVITY 2.1



Learning objective: student is able to relate the fall of Granada to challenges in today's societies.

Practical

Create a short online exhibition on the history of the Spanish Inquisition. Include at least five important facts and five images to illustrate that period. Discuss your opinion on the impact of the Spanish Inquisition.

Guideline questions

- Who initiated the Spanish Inquisition?
 - How did they try to convert people to Catholicism?
 - What were people from the Muslim and Jewish communities no longer allowed to do?
-

Practical + Theoretical

Look up online what the Spanish Inquisition was, write down three techniques they used to convert people to Catholicism and share to what extent these techniques are still used in today's societies.

Guideline questions

- What was the goal of the Spanish Inquisition?
 - How did the Spanish deal with people who identified as Muslim or Jewish?
 - To what extent do you recognize the techniques applied then in today's societies?
-

Theoretical

Research the expulsion of the Muslims and Jews from Spain and reflect on how the Spanish Inquisition has shaped the idea of the nation state.

Guideline questions

- Which tactics were used to build the nation state in Spain?
- How do these tactics relate to the idea of the nation state in your own context?
- To what extent did the nation state contribute to shaping a norm and erasing diversity?

CONCEPT 2.2

The debate of Valladolid

"The concern was if the methods of the conquest were correct in the eyes of God or not."

- Ramón Grosfoguel

The first ideas on superiority and inferiority were expressed in the debate of Valladolid. Many of the arguments Las Casas and Sepúlveda put forth are still heard today in discussions on who does and does not belong to the nation. Despite their differences of opinion on how to treat the Indigenous people of the Americas, they have both contributed to the dehumanization of people who don't look like them. Both expressed ideas based on a specific European and Christian view of the world. This activity encourages students to explore how the debate of Valladolid is connected to narratives on the supposed inferiority of non-white people that are dominant today.

"So these were two white men debating whether to occupy another man's land."

- Sandew Hira



FILM SEGMENT: 00:13:02-00:14:42

CHAPTER SEGMENT: 00:04:21-00:06:02

Viewing question for students

In the segment on the debate of Valladolid two perspectives on Indigenous people are discussed. Who represented these perspectives and what did they say?

Note to educators: let students reflect on the following perspectives:

- Sepúlveda argued Indigenous people are not human, but animals who can be enslaved.
- Las Casas argued Indigenous people are human but like children and need to be Christianized.

ACTIVITY 2.2



Learning objective: student is able to relate the debate of Valladolid to challenges in today's societies.

Practical

Watch the segment on the debate of Valladolid. Then make a drawing in which you visualize the perspectives of Sepúlveda and Las Casas on Indigenous people. Discuss your own perspective on their ideas.

Guideline questions

- How did they describe the Indigenous people?
 - What was the difference in their perspectives?
 - To what extent do you recognize the way they talked about Indigenous people in the way people talk about non-white people today?
-

Practical + Theoretical

Watch the segment on the debate of Valladolid. Think of an oppressed community in today's societies and compare the narrative used to oppress that community with the narratives used by Sepúlveda and Las Casas to oppress the Indigenous people.

Guideline questions

- Which elements are used to characterize the oppressed community?
 - Who in these narratives are considered superior and inferior?
 - To what extent does “civilizing the uncivilized” play a role in the narratives?
-

Theoretical

Think of an oppressed community in today's societies. Write an essay on the debate of Valladolid and to what extent the narratives related to the oppressed community are a legacy of the narratives used by Sepúlveda and Las Casas.

Guideline questions

- How was civilization defined then and how is it defined now?
- Which elements of the narrative have remained?
- Which elements of the narrative elements have evolved?

CONCEPT 2.3

5 dimensions of colonialism

"To organize a world into a superior and inferior part, you need power. You need institutions that forces the other part to become inferior and enforces the superiority, so called superiority of the colonizer on the colonized."

- Sandew Hira

Colonialism has been defined in many different ways. It can refer to a colonial motherland that exploits colonies for natural resources and transports those resources to the colonial motherland. It can also refer to settler colonialism that seeks to occupy and dominate a territory by replacing the original population either by committing genocide or forceful removal from the land. It is often related to imperialism, with a colonial power taking over the sovereignty of a nation and stripping a people of their liberty. It is also connected to ideological and cultural domination based on the values and belief systems of the colonizer. The framework developed by Sandew Hira offers a comprehensive analysis of colonialism based on five dimensions that connect these different definitions. This activity encourages students to explore how the five dimensions of colonialism are reflected in today's world.

"It was global now, connecting every part of the world in one global economic, social, political and cultural system."

- Sandew Hira



FILM SEGMENT: 00:15:33-00:18:16

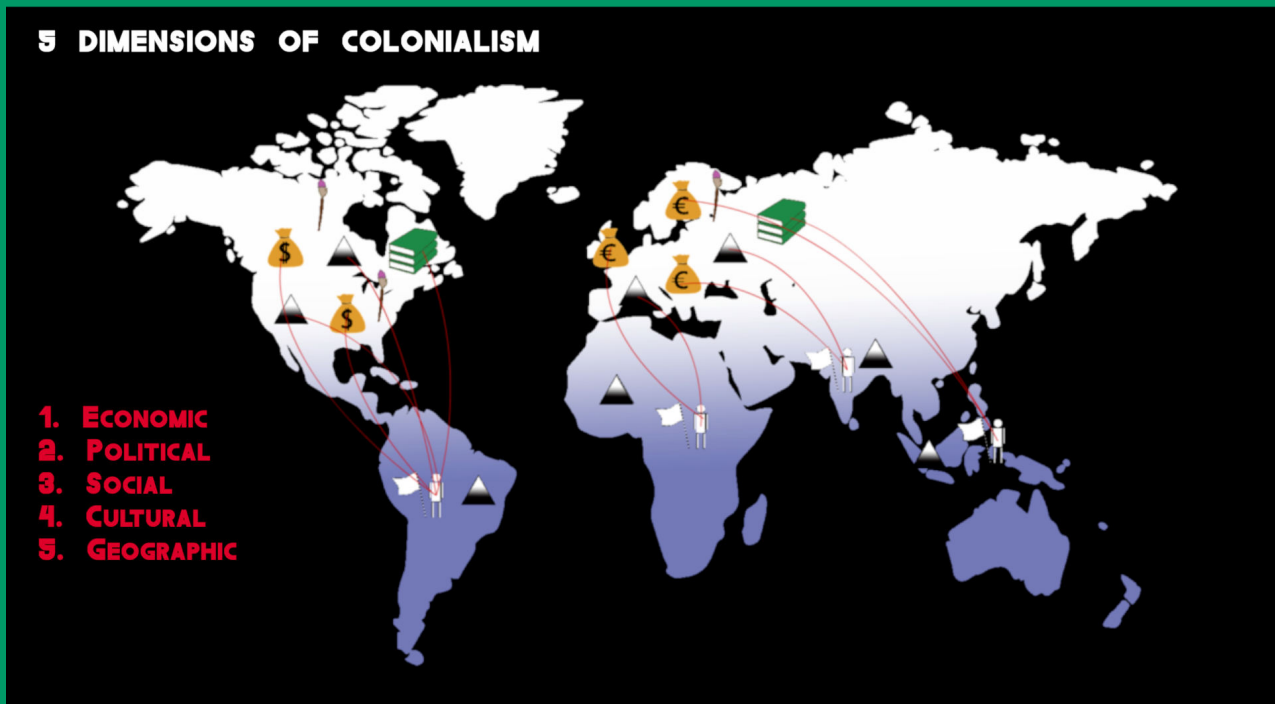
CHAPTER SEGMENT: 00:06:52-00:09:36

Viewing question for students

Which 5 dimensions of colonialism does Sandew Hira distinguish?

Note to educators: let students reflect on the dimensions explained on the following page.

5 dimensions of colonialism



1. **Economic:** wealth created in the colonized world was transported to the colonizer's world.
2. **Political:** the colonizer instituted an administration in the colony, run by white people from the colony.
3. **Social:** social relations were organized on the base of race and ethnicity. White on the top, black and brown on the bottom.
4. **Cultural:** a new form of knowledge production came into being, where university and universalism and exclusive western knowledge was seen as superior.
5. **Geographic:** a new world civilization came into being.

ACTIVITY 2.3



Learning objective: student is able to relate the 5 dimensions of colonialism to challenges in today's society.

Practical

Think of a colonized community you feel a connection with. Collect at least 3 photos that illustrate colonial legacy and explain why.

Guideline questions

- Who is making money from the oppression of this community?
- Who are the most powerful people in your country?
- Who is considered intelligent and beautiful?

Practical + Theoretical

Think of a colonized community you feel a connection with. Discuss an example of colonial legacy for each of the 5 dimensions of colonialism.

Guideline questions

- How does the oppressor benefit economically?
- What position of power does the oppressor have in political relations?
- To what extent is the oppressor still considered superior?
- To what extent is the oppressor considered knowledgeable and the oppressed community ignorant?
- How is the struggle of this community connected to the struggle of other communities around the world?

Theoretical

Conduct a case study related to a colonized community and provide an analysis of colonial legacy based on the 5 dimensions of colonialism.

Guideline questions

- How are the oppressed and oppressor connected economically?
- To what extent does the oppressor still influence the political landscape of the oppressed?
- To what extent is the oppressor still considered superior?
- What is the influence of the knowledge production of the oppressor on the oppressed community?
- To what extent is the community part of a global struggle?

CONCEPT 2.4

3 stages of racism

"It's a system of human classification which divides the population of the world into supposedly distinctive races and argues that some races are superior and some races are inferior."

- Stephen Small

Even though racism is based on the idea of race, the ideology of racism, ideas of superiority and inferiority, isn't solely based on race. Racism has had different markers to make people inferior throughout history. In battling racism it's important to understand this historical evolution of racism, because it helps to identify and challenge racist narratives in the present. Sometimes these narratives are based on implicit ideas of superiority/inferiority. Recognizing the different markers of superiority/inferiority enables us to make them explicit. This activity encourages students to relate their daily experiences of racism to institutional racism and connect historical developments to present day legacies.

"A limited view of racism is when you see racism as an individual emotional relation, where white people treat people of color in a bad way. You have to understand where it comes from. Where does that behavior come from. What institutions have created this mind of racism?"

- Sandew Hira



FILM SEGMENT: 00:18:16-00:22:31

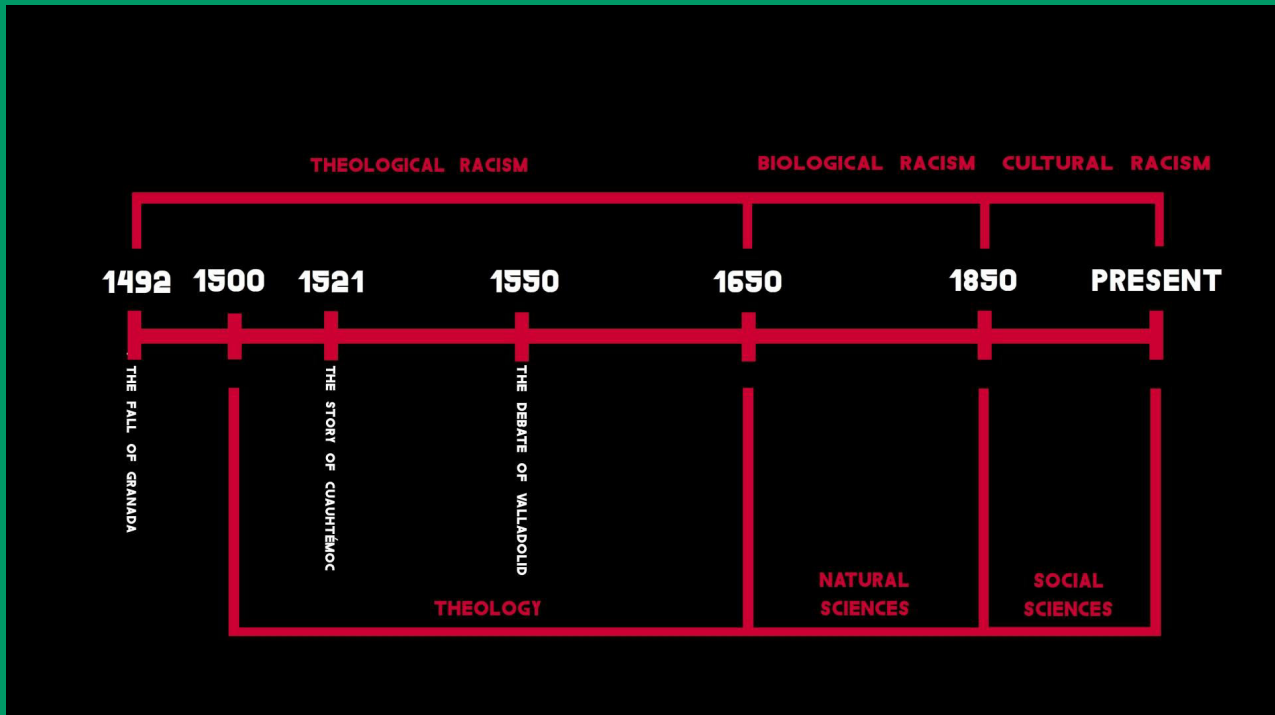
CHAPTER SEGMENT: 00:09:36-00:13:51

Viewing question for students

Which 3 stages of racism does Sandew Hira distinguish?

Note to educators: let students reflect on the 3 stages explained on the following page.

3 stages of racism



1. **Theological racism:** in the first period from 1500 to 1650 the authority of knowledge was theology. So superiority/inferiority was argued from theology.
2. **Biological racism:** from 1650 to 1850 philosophy and natural science and biology were the authority of knowledge and they argued racism from biology.
3. **Cultural racism:** with the rise of the social sciences from 1850 onward, inferiority was argued from culture.

ACTIVITY 2.4



Learning objective: student is able to relate the 3 stages of racism to challenges in today's society.

Practical

Think of an example, either from personal experience or from other sources, that illustrates racism and write a blog about this. Discuss which stage of racism you think it is related to and why you think so.

Guideline questions

- What has been done or said to make someone inferior?
 - Was the idea of inferiority explicit or implicit?
 - Was the idea of inferiority based on religion, biology or culture?
-

Practical + Theoretical

Select one news article in the mainstream media on an issue related to racism. Discuss how the narrative on the issue is related to one or more stages of racism.

Guideline questions

- What type of narrative is used to portray the issue?
 - Which criteria are used to establish inferiority/superiority?
 - To what extent is this related to theology, biology or culture?
-

Theoretical

Select three news articles in different mainstream media platforms that discuss an issue related to racism. Write a reflection on how the narrative is related to one or more stages of racism.

Guideline questions

- What is the discourse used by the media to define the struggle?
- How does it relate to ideas of inferiority/superiority?
- To what extent is this related to theology, biology or culture?

CONCEPT 2.5

Colonial legacies today

"The reality is that we're still living in a colonial world."

- Ramón Grosfoguel

With political independence of former colonies, there's a widespread assumption that colonialism is no longer an issue. Some might argue we live in a post-colonial society. Based on the 5 dimensions of colonialism discussed in the film however, it is clear that political independence is just one part of a bigger decolonization process. Colonial ideas still affect communities that have been colonized and those communities are impacted by these ideas in different ways. Oftentimes these ideas are normalized to such an extent that people don't realize the connection with colonial history. This activity encourages students to identify colonial legacies in their own daily interactions and surroundings and relate it to ideas of superiority/inferiority.

"Western nations, western universities, western schools try to persuade us that they are telling a story, a narrative that is objective, impartial, scientific and yet we know for a fact that this is entirely untrue."

- Stephen Small



FILM SEGMENT: 00:24:29-00:32:20

CHAPTER SEGMENT: 00:15:50-00:23:39

Viewing question for students

Which colonial legacies are discussed by the speakers in this segment?

Note to educators: let students reflect on the following legacies:

- The nation state
- Blackface (Zwarte Piet)
- The refusal of the Netherlands to acknowledge August 17th, 1945 as the independence date of Indonesia
- Zionism

ACTIVITY 2.5



Learning objective: student is able to identify and reflect on colonial legacies in today's societies.

Practical

Create a photo collage of at least three items that are part of a colonial legacy and describe in your own words what that legacy is.

Guideline questions

- What does this colonial legacy look like? For example, a statue, street name, cultural tradition?
 - How is the colonizer portrayed in these items?
 - To what extent is this legacy considered normal or offensive?
-

Practical + Theoretical

Discuss an image that in your view reflects colonial legacy and explain how it is related to the colonial past.

Guideline questions

- How does this image affect the lives of colonized communities today?
 - To what extent is the colonizer still trying to uphold this legacy?
 - In your view, how can the colonizer make amends in relation to this colonial legacy?
-

Theoretical

Discuss an image that in your view reflects colonial legacy and write a proposal on how the colonizer can constructively deal with this past.

Guideline questions

- How can the colonizer reconcile with the past?
- What would it take for communities who have been colonized to move forward?
- What does this mean for institutions that shape policy?

CONCEPT 2.6



F = FILM SEGMENT
C = CHAPTER SEGMENT

La La Land

Verse 1 (F: 00:22:52/C: 00:14:12)

It must be nice, living in La La Land
A celebration of the European man
A paradise, a never ending wonderland
The admiration for a mediocre man

It must be poppin', when you're the one who sets the tone
The white savior, undeniable hero
When you're the center of the world
And you're in control of La La Land

Hook

And when you kill it's an honest mistake
Forgiven, forgotten, it's done
And when you lie, you don't discriminate
'Cuz you are the rational one
And when you steal, you are honored with pride
We thank you, we make you a saint
And all lives matter 'cuz we are color blind
It's all part of La La La Land

Verse 2

It must be chillin', living in your La La bubble
When you make all the rules and get nada trouble
When you're the definition of the beauty and the best
When you tell bedtime stories 'bout the victories of the west
And you leave out the rest
Like the death and devastation
You flip the script, like you brought civilization
Then you embed it into our education
That's how you roll, when you set up La La Land

ACTIVITY 2.6



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 2 with the song 'La La Land'. In the song Pravini imagines living in La La Land. Who does she believe live in 'La La Land'?

Guideline questions

- Who do you think Pravini is talking about, when she says “you”?
 - In your interpretation, to what extent does she view living in 'La La Land' as positive or negative?
-

Practical + Theoretical

Watch the lyrical part of chapter 2 with the song 'La La Land'. In the song Pravini describes elements of 'La La Land'. In your interpretation, what are those elements?

Guideline questions

- To what extent do you recognize those elements in your own lived experiences?
 - To what extent do you feel like you belong in 'La La Land'?
-

Theoretical

Watch the lyrical part of chapter 2 with the song 'La La Land'. In the song Pravini offers a critique on western society with the metaphor of 'La La Land'. In your interpretation, what is the core message of her critique?

Guideline questions

- To what extent do you agree or disagree with her critique?
- How do you feel about the metaphor of 'La La Land' for western society?

CHAPTER 3

THE NARRATIVE

When history is purposefully forgotten.

This chapter invites students to analyze the storytelling of history and how it has been shaped by the specific views and interests of the colonizer, leaving out the perspectives of the colonized. An important aspect in this analysis is to understand how these stories have been embedded into institutions of power, like education and media. It has created a state of amnesia, leaving many with a false assumption that the stories they are being told are neutral and objective.

Part of a decolonial approach is to challenge these stories as neutral and objective and offer alternative views taking into account the experiences of the colonized people. It requires an understanding of the mechanisms and tactics that are being used to shape stories and therefore our collective memory of history. Once we understand those mechanisms, we're better able to address the missing links in those stories.

Concepts

Chapter 3 of *The Uprising* offers an analysis of organized amnesia based on the following concepts:

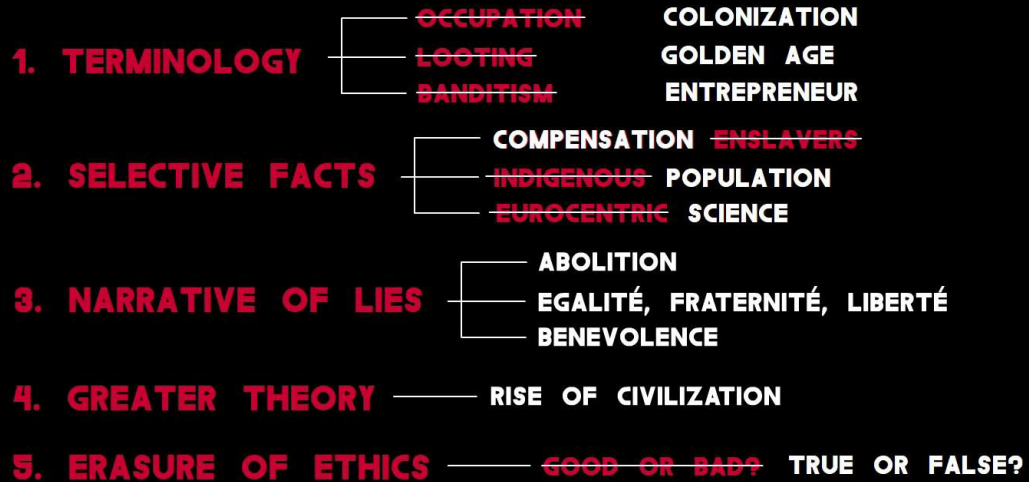
- Terminology
- Selective facts
- Narrative of lies
- Greater theory
- Erasure of ethics

Activities

The activities related to this chapter allow your students to explore the impact of organized amnesia, how this relates to their own understanding of history and what they can do to remember history in a way that acknowledges the experiences of colonized people.

Lies of colonialism

LIES OF COLONIALISM



- 1. Terminology:** The first technique is using a terminology that covers up the truth.
- 2. Selective facts:** The second is that you don't use all the facts. You use only some facts to distort the world.
- 3. Narrative of lies:** Then the third is, you create a narrative of lies.
- 4. Greater theory:** You put this narrative into a greater theory, which is the rise of civilization.
- 5. Erasure of ethics:** And the last part of creating lies is that you leave ethics out of the story.

CONCEPT 3.1

Terminology

"When our land is occupied for 350 years I call it an occupation. They call it a colonization."

- Jeffry Pondaag

Language matters. The choice of words in a story on historical injustice can shape the perception of this reality. Even more so, it can distort this perception to such an extent that the painful past is transformed into joyful memories. This transformation is based on an intentional use of words, a terminology, determined by the colonizer. Rather than using words that explicitly describe what happened in the past, murder and theft, the terminology chosen leaves room for interpretation. This activity encourages students to identify the terminology based on the perspective of the colonizer and to reflect on alternatives based on the perspective of the colonized.

"They have no shame in masking the banditism behind entrepreneurship. So they use the term entrepreneur to disguise a crime."

- Sandew Hira



FILM SEGMENT: 00:33:55-00:35:09

CHAPTER SEGMENT: 00:01:34-00:02:48

Viewing question for students

Which examples of colonial terminology are discussed and which decolonial terms do the speakers use?

Note to educators: let students reflect on the following terms:

- Colonization versus occupation
- Golden Age versus looting
- Entrepreneur versus banditism

ACTIVITY 3.1



Learning objective: student is able to identify colonial terminology and offer a decolonial alternative.

Practical

Read a news article on an issue related to colonial legacy and make a mind map of words that reflect the perspective of the colonizer. Then make a mind map of words that reflect the perspective of the colonized.

Guideline questions

- Which words reflect a positive feeling or sense of pride?
- Which words reflect a negative feeling and sense of outrage?
- How do you feel about the words used to describe the issue?

Practical + Theoretical

Select a news article on an issue related to colonial legacy and write an overview of the words that reflect the perspective of the colonizer. Then try to come up with alternative words that reflect the perspective of the colonized.

Guideline questions

- How do the words used by the colonizer affirm a positive feeling and sense of pride?
- How do the words used by the colonizer relate to the actual experience of the colonized?
- Which words would you use to describe the colonial legacy mentioned in the article?

Theoretical

Select a news article on an issue related to colonial legacy and write an analysis of the terminology used and how it is related to colonial ideas. Then offer a decolonial alternative for the terminology you discussed.

Guideline questions

- To what extent are the words considered universal or specific to western society?
- Who in this text is considered part of the norm and who is considered the other?
- To what extent has the terminology shaped collective memory in society?

CONCEPT 3.2

Selective facts

"Look at our education systems. All of science and history is kind of permeated by the idea that everything is just from Europe. There's nothing else in the world."

- Arzu Merali

In telling stories we usually refer to facts to describe a chain of events. It is based on the idea that facts in itself lead to an objective and neutral perception of the story. In this regard, one important question we need to ask is which facts are being highlighted and which facts are being omitted. In telling stories about the colonial past, the colonizer made sure to include facts that support the idea of western superiority and leave out facts that challenge that idea. The selection of facts then has a specific purpose to benefit those in positions of power. This activity encourages students to explore gaps in mainstream narratives and reflect on how this shapes our understanding of historical injustice.



FILM SEGMENT: 00:35:08-00:36:26

CHAPTER SEGMENT: 00:02:47-00:04:05

Viewing question for students

Which facts are omitted in history according to the speakers?

Note to educators: let students reflect on the following facts:

- Not the enslaved, but the slave masters were compensated after abolition of slavery.
- Indonesia had to pay 4.5 billion guilders to the Netherlands after independence.
- Science and history outside of Europe.

ACTIVITY 3.2



Learning objective: student is able to identify gaps in a colonial narrative and offer additional facts to provide a decolonial perspective.

Practical

Read a news article on an issue related to colonial legacy. Discuss the facts that are presented in the text. Then discuss additional facts you feel are missing from the text.

Guideline questions

- Who in the article is part of the conversation and what do they say?
 - Who do you feel is missing from the conversation?
 - What would you add to the discussion if you were part of the conversation?
-

Practical + Theoretical

Select a news article on an issue related to colonial legacy. Make an overview of the facts presented in the text and discuss to what extent they reflect a colonial perspective. Then discuss additional facts you would offer to critique this colonial perspective.

Guideline questions

- To what extent do the selected facts affirm the supposed superiority of the colonizer?
 - Which facts are omitted in this article that are important for the story?
 - How do the facts you want to add to the story affect the supposed superiority of the colonizer?
-

Theoretical

Select a news article on an issue related to colonial legacy and write a reflection piece on how the selected facts shape the collective memory of your society. Discuss facts you feel are important to change the discourse on this colonial legacy.

Guideline questions

- How are the colonizer and colonized portrayed by the selected facts?
- To what extent are the selected facts embedded in institutions of power?
- When confronted with omitted facts in colonial narratives, how does the colonizer generally respond?

CONCEPT 3.3

Narrative of lies

"In South Africa the narrative was white people without land coming to Africa where there was land but no people."

- Sandew Hira

Storytelling isn't just about a description of events. It's about creating an image that allows us to make sense of our reality. When that reality is based on genocide and theft and there hasn't been some type of acknowledgement or reconciliation, the stories serve a specific purpose. That purpose is to legitimize the injustice. It is meant to appease the conflicted soul that understands acts of injustice, but doesn't want to give up power gained by that injustice. This activity encourages students to explore the narratives used to legitimize situations of injustice and reflect on alternative narratives that challenge these situations.

"So maybe there were some bad parts, but really we gotta foreground how Europe brought civilization to all these parts of the world."

- Roberto D. Hernández



FILM SEGMENT: 00:36:26-00:38:24

CHAPTER SEGMENT: 00:04:04-00:06:03

Viewing question for students

Which narratives of lies are discussed by the speakers?

Note to educators: let students reflect on the following narratives:

- Abolition and philanthropy.
- Égalité, fraternité, liberté.
- Denial of being involved in a big way in colonialism.
- Colonialism was beneficial.
- It was a long time ago.
- A land without people for a people without land.

ACTIVITY 3.3



Learning objective: student is able to recognize a narrative of lies and provide a decolonial perspective.

Practical

Read a news article on an issue related to colonial legacy. Present the facts that offered in the text and summarize in one sentence the main message of the story. Then discuss if you agree or not with this message.

Guideline questions

- What do the selected facts have in common?
 - What do the selected facts say about the actions of the colonizer?
 - How do you feel about the actions of the colonizer?
-

Practical + Theoretical

Select a news article on an issue related to colonial legacy. Write an overview of the facts presented in the text, describe the narrative behind the facts and offer your own opinion on the narrative.

Guideline questions

- To what extent is the narrative based on experiences and perspectives of the colonized?
 - To what extent does the narrative justify the colonial project?
 - To what extent does the narrative speak to you and your own perspective on history?
-

Theoretical

Select a news article on an issue related to colonial legacy and write an analysis of the narrative presented in the text. Offer a critique of this narrative.

Guideline questions

- To what extent is the narrative positioned as objective and neutral?
- Who is presenting this narrative and how is their view connected to power?
- How would the stories and experiences of the colonized affect the narrative?

CONCEPT 3.4

Greater theory

"You put this narrative into a greater theory, which is the rise of civilization."

- Sandew Hira

The stories told to legitimize historical injustice can be specific. But there's a broader underlying idea that these stories have in common. That's the idea of civilization and more specifically, western civilization. It is related to ideas of modernity and science, where for instance railways in colonized parts of the world are considered as a well intended contribution to the local communities rather than a means to exploit those communities. The assumption here is that western civilization is equal to progress, while communities affected by colonization would define it as a civilization of death. This activity encourages students to relate specific narratives on colonial history to general ideas on western civilization and to critically reflect on how this shapes our understanding of civilization.



FILM SEGMENT: 00:38:23-00:38:58

CHAPTER SEGMENT: 00:06:02-00:06:37

Viewing question for students

Which greater theory do the speakers address in this segment?

Note to educators: let students reflect on the following perspective:

- The rise of civilization

ACTIVITY 3.4



Learning objective: student is able to recognize colonial theory and critique it.

Practical

Read a news article on an issue related to colonial legacy. Make a drawing that visualizes the main message of the story. Then discuss to what extent this message links western culture to ideas of civilization.

Guideline questions

- Which words are used to portray the culture of the colonizer as advanced and superior?
 - Which words are used to portray the culture of the colonized as backward and inferior?
 - Which words would you use to describe the culture of the colonizer and colonized?
-

Practical + Theoretical

Select a news article on an issue related to colonial legacy. Discuss to what extent the article links western culture to ideas of civilization and how you would critique those ideas.

Guideline questions

- To what extent is western culture characterized as progressive, modern and advanced?
 - To what extent is non-western culture characterized as backward, traditional and primitive?
 - How would you define terms like progressive, modern and advanced and how does that relate to your own image of western culture?
-

Theoretical

Select a news article on an issue related to colonial legacy. Discuss to what extent the article reproduces the idea of modernity in relation to western civilization and how you would critique this idea.

Guideline questions

- How is the idea of modernity reflected in this article?
- To what extent is western civilization presented as the only civilization that's advanced?
- How does this idea relate to policies and practices in western societies?

CONCEPT 3.5

Erasure of ethics

"You don't talk about good or bad anymore. It's true or false. Has Columbus found a new way to India? That is the story. Not has Columbus committed genocide, because that is about ethics, can you commit genocide?"

- Sandew Hira

Stories are based on frameworks, guidelines that help us contextualize the narrative. In stories about injustice, one of those guidelines is moral principles. Whoever is affected by the injustice gains our sympathy. The colonizer therefore shifted the guidelines from moral principles to so called factual criteria. It leads to the false assumption that we are basing our opinion and position on facts rather than values. This activity encourages students to explore the values behind the so called factual criteria and relate it to questions of ethics.



FILM SEGMENT: 00:38:57-00:39:18

CHAPTER SEGMENT: 00:06:36-00:06:58

Viewing question for students

In this segment Sandew Hira discusses two questions that illustrate the difference in ethics. Which two questions does he address?

Note to educators: let students reflect on the following questions:

- Has Columbus found a new way to India?
- Can you commit genocide?

ACTIVITY 3.5



Learning objective: student is able to address ethical questions in colonial narratives.

Practical

Read a news article on an issue related to colonial legacy. Discuss who is considered good and who is considered bad. Then discuss if you agree with that perspective and why.

Guideline questions

- Who is characterized as decent and kind?
 - Which words are used to describe the actions of the colonizer?
 - If you were in the position of the colonized, how would you characterize the colonizer?
-

Practical + Theoretical

Select a news article on an issue related to colonial legacy. Discuss to what extent moral values are part of the story and how they relate to your own moral principles.

Guideline questions

- To what extent is the perspective of the colonizer presented as neutral and objective?
 - How did the actions of the colonizer affect the lives of the colonized?
 - In your view, what can the colonizer do in the present to account for wrongdoings in the past?
-

Theoretical

Select a news article on an issue related to colonial legacy. Write a reflection piece on how it relates to the question of ethics.

Guideline questions

- To what extent does the colonizer engage with or ignore the question of ethics?
- To what extent does the colonizer consider their moral values as universal?
- In your view, how can the colonizer reconcile with the past in a way that helps the colonized communities move forward?

CONCEPT 3.6



F = FILM SEGMENT
C = CHAPTER SEGMENT

Amnesia

Verse 1 (F: 00:39:18/C: 00:06:57)

I'm sitting here thinking 'bout what you're doing
And you, over there, talking 'bout how we're failing

Hook

You, you, don't know, don't know

Verse 2

How your twisting and turning is shaping our minds
You want us colonized
We want emancipation, you push it aside
You're so uncivilized

You're making up stories, the truth falsified
Then blame us for your crimes
You wanna grant us freedom by limiting our rights
You're a devil in disguise

Hook

Breakdown (F: 00:41:53/C: 00:09:32)

400 years of pillaging and plundering
Now you want us to forgive and forget
That ain't gon' happen, check your amnesia
You're not acquitted from paying your debt

400 million people were suffering
'Cuz you wanted to gain prosperity
That is your past, you have to acknowledge
You have a responsibility

Hook

ACTIVITY 3.6



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 3 with the song 'Amnesia'. In the song Pravini keeps singing "you don't know". In your interpretation, what do people don't know according to her?

Guideline questions

- What do the background images show?
 - What information do you get in this film that you didn't know before?
-

Practical + Theoretical

Watch the lyrical part of chapter 3 with the song 'Amnesia'. Pravini analyzes how the oppressor keeps colonized people oppressed. According to the song, how does the oppressor do this?

Guideline questions

- What is she saying to the "you" in the song?
 - What type of critique does she offer to the "you" in the song?
-

Theoretical

Watch the lyrical part of chapter 3 with the song 'Amnesia'. Pravini offers a voice of resistance against colonial tactics. How is this resistance reflected in the song?

Guideline questions

- What part of the song speaks from a position of empowerment and strength?
- What part of the song speaks from a position of vulnerability?

CHAPTER 4

THE CONVERSATION

When it's on the agenda.

This chapter encourages students to critique colonial narratives and ideas. Putting something up for discussion and addressing the problem is often the first step of resistance. It means we engage in conversations that raise awareness and educate. These conversations can be uncomfortable, because they not only challenge colonial narratives but often also people's world views which they consider universal.

Part of a decolonial approach is to engage in these uncomfortable conversations, not accepting the status quo as a given, but as a conscious decision to maintain power. By centering the perspectives and experiences of the colonized, we're better able to question the narratives and tactics of the colonizer and offer alternative views that contribute to social justice.

Concepts

Chapter 4 of *The Uprising* focuses on two types of conversations. The first concept is based on conversations with the colonizer. The second concept is based on conversations with communities that have been colonized:

- Consequences of colonialism
- Unite the plantations

Activities

The activities related to this chapter encourage your students to get comfortable with uncomfortable conversations and explore common ground in a struggle affected by divide and rule.

CONCEPT 4.1

Consequences of colonialism

**"So what I say to people when they say why are you here.
I say, we are here because you were there."**

- Stephen Small

In discussions on the impact of colonial legacy the biggest challenge is to reframe the conversation. This means taking a critical look at the assumptions underlying the arguments presented, recognizing the colonial ideas related to the assumptions and offering an alternative perspective on those arguments. Understanding that ideas discussed are based on particular views and not universal facts helps to maintain a critical outlook in these debates. This activity encourages students to voice their critique and anticipate a counter response.

**"And this is also where the discussion needs to go. It's about how
does democracy look for people of color in this country."**

- Jessica de Abreu



FILM SEGMENT: 00:43:09-00:46:54

CHAPTER SEGMENT: 00:00:06-00:03:52

Viewing question for students

In the segment the speakers challenge western views.

Which views do they mention as a specifically western view?

Note to educators: let students reflect on the following views:

- Europe is civilized, Christian, advanced.
- People with an immigrant background.
- People being referred to as the foreigner or the other.
- Arabs and Muslims are terrorists.
- We're the human, we're so destructive of life.

ACTIVITY 4.1



Learning objective: student is able to critique a colonial view.

Practical

Select a statement on the impact of colonial legacy and share if you agree or disagree. Write down two arguments that counter your opinion. Then come up with two arguments to defend your opinion. You may use news articles or other resources to gather the arguments.

Guideline questions

- What is the problem and who is it a problem for?
- What is considered unchangeable and what is considered flexible?
- What do you consider respectful or disrespectful?

Practical + Theoretical

Select a statement on the impact of colonial legacy and decide if you agree or disagree. Then come up with six arguments as if you are preparing a debate related to this statement: two arguments that support your position, two arguments that counter your position and two arguments that support your position in response to that counter. You may use news articles or other resources to gather the arguments.

Guideline questions

- Who is in a position of power and who is marginalized?
- To what extent are the experiences of the colonized taken into account?
- To what extent are the arguments based on particular views and not universal ideas?

Theoretical

Select a topic related to colonial legacy and write an opinion piece in which you critique this colonial legacy. Discuss at least three arguments often used to counter your critique. Then offer a response that supports your critique for each of these arguments.

Guideline questions

- What is the general discourse on this topic?
- Which sources are being used to defend the colonial legacy and how are they being interpreted?
- To what extent are the experiences of the colonized centered in the arguments?

CONCEPT 4.2

Unite the plantations

"What these different communities of color connects to each other is the unity in the battle against what is determined by someone else."

- Tunahan Kuzu

The colonial project has been very effective in shifting the focus of colonized communities from fighting the colonizer to fighting each other. Playing up differences deemed irreconcilable rather than celebrating diversity has been an important tool to divide and overrule colonized communities. The challenge here lies in achieving unity based on the common struggle while respecting differences based on specific identities. It doesn't have to be one or the other - diversity and unity can exist simultaneously. This activity encourages students to reflect on how colonized communities have been divided and explore how they can be united in the struggle against injustice.

"Those who are engaged in the work have to understand what are the ceiling of issues that we could agree on and also agree on those issues that we have to disagree on as part of the overall strategy."

- Hatem Bazian



FILM SEGMENT: 00:48:06-00:50:28

CHAPTER SEGMENT: 00:05:05-00:07:26

Viewing question for students

In the segment the speakers describe elements of "unite the plantations". Which elements do they distinguish?

Note to educators: let students reflect on the following elements:

- Be aware of divide and rule tactics.
- Agree when possible, agree to disagree when necessary.
- Focus on common goals.
- Develop broad based unity on fundamental issues.

ACTIVITY 4.2



Learning objective: student is able to recognize and challenge tactics of divide and rule.

Practical

Look up online what a stereotype is and describe it in your own words. Then draw two stereotypical images: one based on a stereotypical image about your community and one based on a stereotypical image you had about another community that has been colonized. Discuss the differences and similarities.

Guideline questions

- To what extent were the stereotypical images you discussed actually true?
- In your view, what are these stereotype ideas based on?
- What similarities did you notice in discussing both stereotype images?

Practical + Theoretical

Go online and collect two images based on stereotypes of communities that have been colonized: one image for each community. Discuss how these stereotyped images affect the way those communities interact with each other. Then discuss how these communities could work together to challenge these stereotypical views.

Guideline questions

- What are the assumptions underlying the stereotypes?
- How are these images used, for instance, in the news or in popular culture?
- To what extent do these images reflect the views within the two communities about each other?

Theoretical

Select a case that illustrates divide and rule dynamics and present an analysis of the tactics used by the colonizer. Then offer at least one recommendation to overcome the divide and rule effect.

Guideline questions

- Who is considered the enemy and who are considered allies?
- Which elements of difference were used to divide the communities?
- What are the interests at stake and how have they been utilized?

CONCEPT 4.3



F = FILM SEGMENT
C = CHAPTER SEGMENT

Together

Verse 1 (F: 00:45:19/C: 00:02:17)

What are the facts, wait, do they even matter
I see your implicit bias is a heavy factor
Always hear you talk but you listen never, ever
That's a recipe for creating a new disaster
You rally up, up, tell 'em what they want, yup
Give another fake remedy to make it better
How can you be happy when the rest is feeling sadder
Unity ain't happening when we're not in it together

Hook 1

Not in it together

Verse 2 (F: 00:46:53/C: 00:03:51)

Hold up, hold up, there's an elephant in the room
Wanna tell you up front but you dismiss what I'm saying
How can we talk when you silence the conversation
There's no way up, with a downward domination
Let's get into it and check your privilege
You're playing clueless and I ain't havin' it
You're reproducing thoughts of a white supremacist
If you can't handle some feedback, then we're not in it together

Hook 1

Breakdown

So here we are now, there's tension
Cuz you don't wanna move and we will never back down
Now what will happen when the ones you have oppressed
Form alliance and outnumber ya

Hook 2

When we get together

ACTIVITY 4.3



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 4 with the song 'Together'. In the song Pravini makes a call to action, what do you think is that particular action she's hoping for?

Guideline questions

- Who is she referring to when she's talking about getting together?
 - How do you feel about working together with other communities that have been colonized?
-

Practical + Theoretical

Watch the lyrical part of chapter 4 with the song 'Together'. Pravini addresses different challenges in addressing racism. What are these challenges?

Guideline questions

- To what extent do you recognize these challenges in your own conversations with people in addressing racism?
 - How do you deal with those challenges?
-

Theoretical

Watch the lyrical part of chapter 4 with the song 'Together'. Pravini addresses different tactics of the colonizer to not talk about racism and offers a counter response. Which tactics does she mention and what is her response to those tactics?

Guideline questions

- To what extent do you recognize these tactics in your own conversations with people in addressing racism?
- What is your approach in countering these tactics?

CHAPTER 5

THE MOVEMENT

When you stop asking
and start demanding.

This chapter encourages students to explore strategies of resistance. These strategies can vary depending on context, community and intended outcome. What works for one community doesn't necessarily work for all communities. Therefore, every specific circumstance may call for a specific approach. Some elements of this approach can be based on strategies proven successful. Other elements need to be developed for that specific moment in time.

Part of a decolonial approach is to embrace this diversity of approaches. It requires an understanding of the needs within colonized communities and the ability to transform these challenges into strategies of resistance. By being flexible to the circumstances and truly understanding the communities we serve, will we be better able to build a sustainable movement.

Concepts

Chapter 5 of The Uprising focuses on one concept:

- Strategies of resistance

Activities

The activity related to this chapter encourages your students to explore the ways in which they can contribute to social justice campaigns.

CONCEPT 5.1

Strategies of resistance

**"In social struggle there is not one single tactic.
And even not one single strategy for success."**

- Sandew Hira

In narratives on resistance movements there are often a few names that are highlighted as icons of resistance. Those names, however, have always been part of a bigger community in which everyone played their part. Most of them were invisible to the public but crucial in strengthening the resistance and empowering the people to move forward. These communities were not just fighting against something, they were actually fighting for something. The icons of the movement were able to visualize these ideas but it takes a collective to actualize these ideas. In order to allow people to contribute to this vision of social justice, they need to be able to do so from a position of strength. Everyone has their own talents and abilities and it is up to the movement to recognize those skills and nourish them in such a way that it empowers the individual and benefits the movement. This activity encourages students to reflect on the role they can play as an individual in a movement that serves the collective.

**"There has to be a stone dropped into a pond
to spark some kind of movement."**

- Tunahan Kuzu



FILM SEGMENT: 00:50:51-01:00:39

CHAPTER SEGMENT: 00:00:16-00:10:05

Viewing question for students

Which strategies of resistance are discussed in this segment?

Note to educators: let students reflect on the following strategies:

- Public protests (Stop Blackface, Al-Quds Day, Parti des Indigènes de la République)
- Representation in parliament (DENK)
- Legal action (Committee of Dutch Debts of Honour)
- Boycott, Divestment, Sanctions (Students for Justice in Palestine)

ACTIVITY 5.1



Learning objective: student is able to develop a strategy of resistance.

Practical

Select a social justice organization that inspires you. Look up their website and write down in your own words what type of work they do. Then design at least one campaign idea you can carry out to contribute to the work they do.

Guideline questions

- What type of activities does the organization carry out?
- What talent or skills do you have to offer?
- How can you support the organization and their activities with your talent and skills?

Practical + Theoretical

Select a social justice campaign that inspires you. Write a blog on this campaign in which you offer three ways for people to support the campaign.

Guideline questions

- What is the goal of the campaign and why do you think it's important?
- What type of audience does the campaign typically reach?
- What type of support does the campaign benefit from to achieve its goals?

Theoretical

Select a social justice campaign that inspires you. Write an analysis on the impact of the campaign and offer three suggestions for the organization(s) involved to improve their campaign.

Guideline questions

- What have been the challenges and successes of the campaign?
- What have been the direct and indirect effects of the campaign?
- Which strategies haven't been used yet and how can they be deployed?

CONCEPT 5.2



F = FILM SEGMENT
C = CHAPTER SEGMENT

Rise up

Verse 2 (F: 01:00:39/C: 00:10:05)

What are you gonna do now that we
are ready to unite
What are you gonna say with your
dirty lies revealed and the truth is on our side

We're standing up, speaking up
'Cuz it's the right thing to do
Keeping quiet in oppression is compliance
We want our human rights respected
and demand it from you
This is resistance ready to go viral

Hook

There's no point for us now in conversations
When you hold people down
You know that we will rise up
When the pressure is on, it's escalating
When injustice is done
You know that we will rise up

ACTIVITY 5.2



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 5 with the song 'Rise up'. In the song Pravini gives an overview of acts of resistance. What are those acts of resistance?

Guideline questions

- What do the images show and how do they reflect acts of resistance?
 - How do you feel about these campaigns?
-

Practical + Theoretical

Watch the lyrical part of chapter 5 with the song 'Rise up'. In the song Pravini refers to strategies and tactics of resistance. What types of strategies and tactics does she refer to?

Guideline questions

- Who do you think she's referring to when she's talking about "we"?
 - What type of actions does she call for and to what extent do you think these strategies or tactics are effective?
-

Theoretical

Watch the lyrical part of chapter 5 with the song 'Rise up'. In the song Pravini reflects on moral principles in situations of injustice. In your interpretation, what are those principles according to her?

Guideline questions

- To what extent do you recognize these principles?
- How do they relate to the resistance movements that have inspired you?

CHAPTER 6

THE RESPONSE

When the establishment hits back.

This chapter encourages students to reflect on the mechanics of oppression. Resisting injustice often means challenging the status quo. Those in positions of power will not give up their positions of power so easily. Therefore it is important to anticipate responses by the establishment which have the sole purpose of breaking the resistance and maintaining the status quo.

Part of a decolonial approach is to prepare for this backlash with a constructive approach. It requires an understanding of power and how it operates. By recognizing the tactics used by the oppressor to break the resistance, we will be better able to maintain unity and strengthen the resistance in moving forward.

Concepts

Chapter 6 of The Uprising focuses on one concept:

- Mechanics of oppression

Activities

The activity related to this chapter encourages your students to recognize tactics of oppression and constructively deal with this.

CONCEPT 6.1

Mechanics of oppression

"In essence social struggle is about confrontation."

- Sandew Hira

Challenging power means being prepared for the response of power. This may come in different forms and sizes. From an individual who reproduces racist ideas to a state apparatus that uses actual violence to silence people. If you're not aware of the connection between these interactions and the role of power, it can be overwhelming and intimidating to speak up. If however you recognize the different tactics that are being used to break the resistance and prepare in advance how to respond to those tactics, it becomes a challenge you're able to manage. This activity encourages students to recognize and anticipate the response of the establishment.

**"This is how colonialism and the white power structure
has worked to impose its will on people."**

- Raza Kazim



FILM SEGMENT: 01:02:57-01:09:02

CHAPTER SEGMENT: 00:00:08-00:06:15

Viewing question for students

Which strategies are mentioned by the speakers to break the resistance?

Note to educators: let students reflect on the strategies explained on the following page.

Mechanics of oppression

1. **Intimidation of allies:** "They try to intimidate people who have the courage to support us."
2. **Attack on person, not on content:** "A lot of times when I try to speak about this topic, I immediately got attacked. Not because of what I said, but because of who I was. So I was personally attacked, not on the issue itself."
3. **Criminalization:** "Turning the criminal into the victim and the victim into the criminal."
4. **Repression:** "And how they do it, they do it in public. To make everybody know, that if you stand up, this will happen to you and it's gonna be a punishment."
5. **Alternative voices:** "So whenever there is a struggle of communities of color, suddenly you will see from that community of color people standing up defending the colonizer."
6. **Divide and rule:** "Whenever people of different communities come together, suddenly you get the narrative that creates hate and tension of one community against the other."

ACTIVITY 6.1



Learning objective: student is able to recognize mechanics of oppression.

Practical

Select one of the tactics of the oppressor discussed in the film. Then find a YouTube clip on current events that illustrates that specific tactic. Discuss the example.

Guideline questions

- Who are considered the criminals and who are considered the victims?
 - Which voices are present in the clip and which voices are missing?
 - To what extent does this tactic encourage you or discourage you to speak up?
-

Practical + Theoretical

Select one of the tactics of the oppressor discussed in the film. Then select two news articles on a social justice issue important to you that illustrate that specific tactic. Make a comparison between the articles and how they reflect that specific tactic.

Guideline questions

- What type of narrative is reflected in the articles?
 - How are the sources related to the establishment?
 - How can you challenge this narrative?
-

Theoretical

Select a specific social justice issue important to you. Write a reflection piece on which tactics of oppression this issue has been faced with and how that has affected the struggle.

Guideline questions

- To what extent has that struggle recognized those tactics?
- How have these tactics contributed to weakening or strengthening the movement?
- What would you recommend as a strategy to overcome these tactics?

CONCEPT 6.2



F = FILM SEGMENT
C = CHAPTER SEGMENT

LOL

Verse 1 (F: 01:07:25/C: 00:04:38)

You can try me if you want to, I'll just look the other way
And if ignoring doesn't hush you, I got plenty cards to play

Check one, blame the victim, make you look like the bad guy
Two, put you on the defense and make you apologize
Three, turn a simple matter into complex
I got 4, 5, 6, check my bag full of tricks and I say

Hook

Ha, ha, ha, ha, ha, ha, ha, ha, keep that power in my pocket
Ha, ha, ha, ha, ha, ha, ain't giving up my seat
Ha, ha, ha, ha, ha, ha, ha, ha, challenge me and you will suffer
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha

Verse 2 (F: 01:09:01/C: 00:06:15)

Now I see you and I see them
And y'all might whip me if you're friends
So I'll give you a little more, make you chief in command
But I'm the boss, I'm the one you want to please
I'm the one who knows better, treat them like your enemies

Give you some but not too much, just enough to keep going
Make you do my dirty work, keep my kingdom growing
It's an old move, but it's still a gold move
Y'all still play along and I keep on winning, I say

Hook

You can try me if you want to
I won't stop until I break you

ACTIVITY 6.2



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 6 with the song 'LOL'. In the song Pravini describes several tactics of oppression, which tactics does she refer to?

Guideline questions

- To what extent do you recognize these tactics?
 - How would you respond?
-

Practical + Theoretical

Watch the lyrical part of chapter 6 with the song 'LOL'. In the song Pravini takes on the perspective of the oppressor. In your view, how does she characterize the oppressor?

Guideline questions

- How does her perspective relate to your own perspective on the oppressor?
 - To what extent do you agree or disagree with this perspective?
-

Theoretical

Watch the lyrical part of chapter 6 with the song 'LOL'. In the song Pravini offers a critique on tactics of oppression. In your view, what is the core message of her critique?

Guideline questions

- How does the "ha, ha, ha" (Laugh Out Loud) impact the listener experience?
- Why do you think Pravini chose to take on the perspective of the oppressor?

CHAPTER 7

THE RECOVERY

When we regain our strength.

This chapter supports students in exercising self-care. Challenging a system that has been oppressing communities for five centuries can be overwhelming and exhausting. Being involved in a movement that faces criminalization and intimidation can lead to feelings of desperation or withdrawal. It can distract you from the progress that is being made by the movement, however slow that may be.

Part of a decolonial approach is to focus on the bigger picture and understand how the day-to-day experiences relate to that picture. By shifting focus from setbacks to progress, we will be better able to recognize what we're fighting for and how our acts of resistance bring us closer to that vision.

Concepts

Chapter 7 of *The Uprising* offers several perspectives that can contribute to self-care, based on the following four concepts:

- Spiritual fortitude
- Revolutionary love
- Long view of history
- Conquering self-censorship

Activities

The activities related to this chapter encourage your students to reflect on their own spiritual fortitude, self-confidence and their role within an intergenerational struggle.

CONCEPT 7.1

Spiritual fortitude

**"It seems like we didn't win the battle,
but I already know we won the war."**

- Jessica de Abreu

Challenging a 500 year old system isn't solved with one conversation or one campaign. Every conversation and every campaign contributes to progress, either in awareness, empowerment or actual change. It requires stamina and resilience, especially when you encounter all the setbacks and pushback that are to be expected in this process. Building spiritual fortitude, therefore, is an important part of the struggle. It means reflecting on what keeps you balanced, motivated and energized to overcome challenges and move forward. This activity encourages students to reflect on those elements that inspire them to stay committed to the decolonial struggle.

**"Our biggest strength is within.
If we have the spiritual fortitude,
then there's no way we can be defeated."**

- Roberto D. Hernández



FILM SEGMENT: 01:10:31-01:14:53

CHAPTER SEGMENT: 00:00:09-00:04:32

Viewing question for students

Which strategies are mentioned by the speakers to build spiritual fortitude?

Note to educators: let students reflect on the following strategies:

- Celebrate every victory
- Focus on justice as the goal
- Envision freedom
- Look to other communities as source of inspiration

ACTIVITY 7.1



Learning objective: student is able to identify elements that strengthen their spiritual fortitude.

Practical

Think of a challenge you have faced in your life. Then write down three things that helped you overcome this challenge and explain why. Finally, discuss what you can learn from that experience to stay motivated in this struggle.

Guideline questions

- What type of activities did you do to overcome the challenge?
 - Which people did you reach out to for support?
 - How can these activities and people support you today?
-

Practical + Theoretical

Think of a challenge you have encountered in your life and were able to overcome. Then discuss at least three things you learned about yourself in the process and how you can apply these insights to keep yourself motivated in the struggle.

Guideline questions

- What type of skills did you develop in this process?
 - What type of support helped you in this process?
 - How can you use those skills and support systems in the struggle?
-

Theoretical

Think of two challenges you encountered and were able to overcome, one on a personal level and one in relation to power. Reflect on the approach you took to overcome these challenges and what they have in common. Finally, discuss how you can use these insights to keep yourself motivated in the struggle.

Guideline questions

- What were your concerns and how did you tackle those?
- Which tools or strategies did you use to overcome the challenges?
- How did these experiences empower you?

CONCEPT 7.2

Revolutionary love

"When you get involved in social struggle, your primary motive is humanity and love."

- Sandew Hira

Sometimes we get so caught up in what we're fighting against that we forget what we're fighting for. For many of us that's dignity, freedom and love. If we want to achieve this, we need to act accordingly. It means we need to be intentional about showing love to ourselves and our communities in ways that strengthen our self-esteem and self-confidence.

It also means we have to reflect on how we view people from the colonizer's community. People who hold a position of power can abuse it to maintain power or contribute to dismantling power. This means that we have to distinguish between people as individuals who want to contribute to the resistance and people as representatives of power who want to break the resistance.

To explore both dimensions in depth, this activity consists of two parts:

- The first part (7.2a) encourages students to reflect on their own sense of self and self-confidence.
- The second part (7.2b) encourages students to reflect on how they distinguish between people and power.

"So if we don't want to hate, we have to love."

- Houria Bouteldja



FILM SEGMENT: 01:14:54-01:17:44

CHAPTER SEGMENT: 00:04:33-00:07:22

Viewing question for students

What are the two elements that Houria Bouteldja mentions to describe revolutionary love?

Note to educators: let students reflect on the following elements:

- Self-love
- Loving your enemies

ACTIVITY 7.2a



Learning objective: student is able to express self-love.

Practical

Draw a self-portrait. Then add in writing at least five aspects of your identity you value about yourself and explain why.

Guideline questions

- What aspects of yourself are you thankful for?
- What aspects of your identity are you proud of?
- What characteristics of yours do you think others value?

Practical + Theoretical

Draw two portraits of yourself. First draw one that reflects how you think society views you. Then draw a self-portrait. Make a comparison between the two drawings and discuss at least three elements that are similar or different.

Guideline questions

- How has the way society views you affected your self-image?
- To what extent did this influence your self-esteem?
- What were the factors that contributed to strengthening your self-confidence?

Theoretical

Draw two portraits of yourself. First draw one that reflects your younger self. Then draw one that reflects your current self. Discuss at least three elements of comparison.

Guideline questions

- How did your self-esteem develop from your younger self to now?
- What were the elements that shaped you and your self-confidence?
- How can you use your experiences to empower others?

ACTIVITY 7.2b



Learning objective: student is able to distinguish between people and power.

Practical

Think of someone you appreciate and who is part of the colonizer's community. Discuss one example of how this person has contributed to resistance against racism. Then discuss how this has influenced your view of that person.

Guideline questions

- What did this person do to support the resistance?
 - What was your first impression of this person?
 - To what extent has your view changed since that first impression?
-

Practical + Theoretical

Think of someone you appreciate and who is part of the colonizer's community. Discuss how this person deals with their position of power and why you appreciate this person.

Guideline questions

- To what extent is that person aware of their position of power?
 - To what extent is that person actively using that position to dismantle power?
 - To what extent has this person challenged your own perception of the colonizer?
-

Theoretical

Write a reflection piece on the social construct of race and how it has shaped your view of (descendants of) the colonizer. Discuss at least one experience that challenged your own perception of (descendants of) the colonizer.

Guideline questions

- To what extent do you consider the colonizer as racialized?
- To what extent do you distinguish between individuals and institutional power?
- What has been an important learning moment for you in interacting with the colonizer?

CONCEPT 7.3

Long view of history

**"If it's 500 years that have brought us here,
it's not gonna be you know,
one more conference away from revolution."**

- Roberto D. Hernández

Resistance has been present since the beginning of colonization. It hasn't always been visible to a mainstream audience, but it was always part of the legacy of the colonized. For generations involved in the struggle now, it is important to realize they are part of an intergenerational struggle. The battle they are fighting isn't new - it is part of a 500-year-old struggle. And chances are our children will have to continue the fight long after we're gone. Understanding that our contribution is a small part of a bigger strategy can put everything into perspective. All we can do is play our part the best way we can and make sure that the generations after us are prepared and empowered to do the same. This activity encourages students to take a long view of history and reflect on their role in it.

**"So if that is the nature of your struggle,
you should be in for a struggle for the next 500 years."**

- Sandew Hira



FILM SEGMENT: 01:17:43-01:19:12

CHAPTER SEGMENT: 00:07:21-00:08:50

Viewing question for students

How does Roberto D. Hernández define short term and long term?

Note to educators: let students reflect on the following definitions:

- Short term: 50 years
- Long term: 200-300 minimum

ACTIVITY 7.3



Learning objective: student is able to apply a long view of history.

Practical

Write a letter to your great-grandchildren. Share your dilemmas about the present and hopes for the future.

Guideline topics for the letter

- Dilemmas you face now that you would like your great-grandchildren to be aware of.
- Things you would like to achieve for your great-grandchildren.
- Insights you have gained from the struggle you would like to share with your great-grandchildren.

Practical + Theoretical

Write a letter to your great-grandchildren. Reflect on the legacy you want to leave for them.

Guideline topics for the letter

- Your own role in and contribution to the resistance.
- To what extent you want the legacy you leave to empower your great-grandchildren.
- Ways in which your great-grandchildren can continue and build on your legacy.

Theoretical

Write a letter to your great-grandchildren. Reflect on lessons learned related to resistance.

Guideline topics for the letter

- Challenges and achievements in the resistance you want to share with your great-grandchildren.
- Goals you want to have achieved in your lifetime to create impact for their generation.
- How you want their generation to benefit from the work your generation is doing now.

CONCEPT 7.4

Conquering self-censorship

**"We have people in front of us
who really, really, really do not respect us.
And we can't let them behaving like that."**

- Houria Bouteldja

When you see injustice, it's natural to want to speak up against it. However, depending on your position of power, it isn't always easy to actually do that. Fear of repercussions might prevent you from speaking out. And if you indeed stay silent in a situation where you want to speak up, you have self-censored. Not because you necessarily believe it's the right thing to do, but because you feel like you have no other choice if you want to survive. This activity encourages students to explore what holds them back against speaking out and how to overcome that fear and approach challenging situations of injustice.

**"If you self-censor, what is the difference
between them asking you to do it
or you doing it yourself?"**

- Raza Kazim



FILM SEGMENT: 01:19:12-01:19:54

CHAPTER SEGMENT: 00:08:50-00:09:32

Viewing question for students

Why does Raza Kazim say "you might as well go down fighting"?

Note to educators: let students reflect on the following perspective:

- Whether the colonizer silences you or you choose to stay silent, the outcome is still the same and benefits the colonizer.

ACTIVITY 7.4



Learning objective: student is able to recognize and overcome self-censorship.

Practical

Discuss a situation where you wanted to stand up against injustice, but felt too insecure to do so. Then discuss how you would respond now if you encountered a similar situation.

Guideline questions

- What were you afraid of, if you wanted to speak up?
- What would have helped you to overcome this fear?
- Looking back now, what did you learn from that experience?

Practical + Theoretical

Discuss a situation where you wanted to stand up against injustice, but wasn't sure how to approach it. Then discuss at least three possible strategies should you encounter a similar situation.

Guideline questions

- What was the reason you didn't speak up then?
- Which outcome(s) would you aim for if you were back in that situation?
- To what extent can you engage, critique or challenge people in that situation?

Theoretical

Write a reflection piece based on a situation where you wanted to stand up against injustice but felt too insecure to do so. Reflect on what you would do differently now and why.

Guideline questions

- What was the state of your own self-esteem and social consciousness?
- What was the social setting and what were the power dynamics that made you stay silent?
- What would you have done then with the insights you have now?

CONCEPT 7.5



F = FILM SEGMENT
C = CHAPTER SEGMENT

I Believe

Verse 1 (F: 01:11:45/C: 00:01:23)

We might have lost the battle
But I know the war's not over
We might have gained some wounds and scars
But I know it's part of being a soldier

Hook 1

And I know it's hard
The sacrifices we make seem pointless
But I can't give up on gaining peace
I hold on
I have faith
I believe

Verse 2 (F: 01:13:51/C: 00:03:30)

And they wanna frame us as villains
But I know that history will redeem us
And they tried to break our spirit and soul
But I know they'll never succeed to defeat us

Hook 2

And I know it's hard
The forces they use are cold and ruthless
But I can't give up on gaining peace
I hold on
I have faith
I believe

ACTIVITY 7.5



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 7 with the song 'I Believe'. In the song Pravini uses the metaphor of soldiers in a battle. In your view, who are the soldiers in this metaphor?

Guideline questions

- Who do you consider to be inspirational soldiers in the struggle?
 - To what extent do you feel you are a soldier in this struggle?
-

Practical + Theoretical

Watch the lyrical part of chapter 7 with the song 'I Believe'. In the song Pravini reflects on sacrifices in the struggle. In your view, what kind of sacrifices does she refer to?

Guideline questions

- To what extent do you feel you have had to make sacrifices in the struggle.
 - How did you come to terms with this?
-

Theoretical

Watch the lyrical part of chapter 7 with the song 'I Believe'. In the song Pravini urges to remain hopeful in the struggle. What approach does she offer to stay hopeful?

Guideline questions

- To what extent are you hopeful in the struggle?
- What are your hopes for the struggle in the future?

CHAPTER 8

THE LEGACY

When we stand on the shoulders of giants.

This chapter supports students in exploring the legacy of their ancestors. This legacy is rich with knowledge and philosophy that can inspire us in the struggle of today. Not just in terms of resistance, but especially in terms of imagining a new world civilization. If we want to break down colonial power structures in society, we need to think about decolonial alternatives that build up this new society.

Part of a decolonial approach is to think of decolonial alternatives for colonial structures. By understanding how the legacies from colonized communities have nurtured a society that is diverse and inclusive, we will be better able to translate those insights into ideas or solutions for a better future.

Concepts

Chapter 8 of *The Uprising* offers reflections on ancestral knowledge, based on the following four concepts:

- Legacies of resistance
- Imagining a new world civilization
- Pluriversity
- Walking we ask questions

Activities

The activities related to this chapter encourage your students to reflect on sources of inspiration from the past to shape the world of tomorrow.

CONCEPT 8.1

Legacies of resistance

"We have to learn what people gave up and know exactly how radical they had to be for us to even have a little something."

- Arzu Merali

If we want to empower our communities, one simple way to move forward is by celebrating role models - people who look like us, who come from the communities we come from and who offer a reflection of our experiences. In a society that ignores contributions of colonized people, it is even more important to celebrate these lives and stories. Not just as an affirmation of our strength and persistence but as a form of gratitude, a way to acknowledge the sacrifices they made for our advancement and liberation. This activity encourages students to celebrate historical figures of resistance.

**"In the name of history. In the name of the past.
In the name of those who fought for us. Who died for us."**

- Houria Bouteldja



FILM SEGMENT: 01:20:02-01:26:40

CHAPTER SEGMENT: 00:00:05-00:06:45

Viewing question for students

Which figures of resistance are mentioned by the speakers?

Note to educators: let students reflect on one of the following names:

- Sukarno
- Janey Tetary
- Hadj Ali Abdelkader
- Malama Zeenah
- Angela Davis
- bell hooks
- June Jordan
- Salahuddin Ayyubi
- Subhas Chandra Bose
- Malcolm X
- Martin Luther King

ACTIVITY 8.1



Learning objective: student is able to reflect on contributions by historical figures of resistance.

Practical

Select a historical figure of resistance who has inspired you. Make their story visible in a creative way, (for example through poetry, storytelling, music, dance, drawing etc.).

Guideline questions

- Who was this figure?
- What did this figure do?
- To what extent do you recognize yourself in this figure?

Practical + Theoretical

Select a historical figure of resistance who has inspired you. Present in a creative way (for example through poetry, storytelling, music, dance, drawing etc.) why this figure inspires you and how they have contributed to empowering their community.

Guideline questions

- What makes this figure so unique according to you?
- If you had the chance to talk to this figure, what would you like to ask?
- How is this figure celebrated in their community?

Theoretical

Select a historical figure of resistance who has inspired you. Present in a creative way (for example through poetry, storytelling, music, dance, drawing etc.) why this figure inspires you and what their story means for the decolonial struggle.

Guideline questions

- What insights have you gained from the life story of this figure?
- How has this figure contributed to the advancement of their community?
- What does this figure have in common with other figures of resistance?

CONCEPT 8.2

Imagining a new world civilization

"Concepts and ideas that have been developed by many movements around the world."

- Ramón Grosfoguel

Making the transition from a colonial system to a decolonized society isn't easy when you've been educated within colonial frameworks. When capitalism is all you know, socialism is hard to imagine. When you grow up in a nation state, it's hard to visualize what a plurinational state might look like. When a society is based on the separation of church and state, laws based on spiritual ideas seem useless. When you're constantly dehumanized, a society based on humanity is considered an almost impossible dream.

Thinking of alternative ways to shape our society isn't easy when you're used to one way of thinking about economics, politics, culture or social relations. This doesn't mean however that these alternatives aren't possible. It just means we have to look harder for ideas and sources of inspiration the colonizer has kept from us. These legacies are often closer to us than we might think. This activity encourages students to explore non-western perspectives on shaping an inclusive society.

"Dharma, Ubuntu, Pacha mama, all kinds of ideas have been there, which we can draw out to build this idea of a new world civilization."

- Sandew Hira



FILM SEGMENT: 01:26:40-01:27:21

CHAPTER SEGMENT: 00:06:45-00:07:27

Viewing question for students

Which three concepts does Sandew Hira refer to as inspirations for a new world civilization?

Note to educators: let students reflect on the following concepts:

- Dharma
- Ubuntu
- Pacha mama

ACTIVITY 8.2



Learning objective: student is able to identify concepts for building a new world civilization.

Practical

In the film several concepts are discussed as inspirations for a new world civilization. Select one concept and describe in your own words what it means.

Guideline questions

- What culture or community is the concept related to?
 - How does this concept inspire you?
 - How would you apply this concept in your own life?
-

Practical + Theoretical

In the film several concepts are discussed as inspirations for a new world civilization. Select one concept and write a blog post about the relevance of the concept for your society.

Guideline questions

- What does the concept mean?
 - According to you, what does this concept offer that is currently lacking in society?
 - Which dimension of society (economics, politics, culture, social relations) would it shape?
-

Theoretical

Select one concept you consider as an inspiration for a new world civilization. Write an essay on how this concept can help reshape your society.

Guideline questions

- Which community or culture is this concept derived from?
- To what extent does this concept influence economics, politics, culture or social relations?
- How can this concept be translated into policy and practice?

CONCEPT 8.3

Pluriversity

"We will move from a world society based on universalism and one idea, one science to a world based on pluriversity and diversity."

- Sandew Hira

The colonizer has tried to convince us that there is only one way of doing things. From greeting someone to governing a society, the colonizer has imposed a western norm and has considered it as superior and universal. Everyone who deviates from it is considered different at best and inferior at worst. It has limited our frameworks of reference and our ability to take on different perspectives. If we want to challenge the norm, we need diversity of thought. This activity encourages students to reflect on diverse alternatives for the western norm.

"We want a world in which many worlds fit."

- Roberto D. Hernández



FILM SEGMENT: 01:27:21-01:28:01

CHAPTER SEGMENT: 00:07:26-00:08:07

Viewing question for students

According to Sandew Hira, what will be the basis of a new world civilization?

Note to educators: let students reflect on the following concepts:

- Pluriversity
- Diversity

ACTIVITY 8.3



Learning objective: student is able to take on a pluralistic view.

Practical

Describe how you would greet someone. Then go online and find at least five other ways to greet someone. Finally, demonstrate these five different ways of greeting someone.

Guideline questions

- What are these five different ways of greeting called?
- Which cultures are these five ways of greeting related to?
- To what extent were you familiar with these five ways of greeting?

Practical + Theoretical

In western societies the Gregorian calendar is used to determine the year we live in. Go online and research three alternative calendars used around the world. Write down which year we live in according to those calendars and what you have learned from your research.

Guideline questions

- What type of system do these calendars use to determine the year?
- In which part of the world are the alternative calendars used?
- What types of differences or similarities have you noticed in the calendars?

Theoretical

In western societies the Mercator map is used to determine our geographical position. Go online and research three alternative maps used in history. Discuss how these world maps influence world views.

Guideline questions

- What is the historical context of the maps?
- What was the purpose of the maps?
- To what extent were the maps related to power dynamics?

CONCEPT 8.4

Walking we ask questions

"By saying 'walking we ask questions' is to suggest that it's in the struggle itself that new questions will emerge that we have yet to foresee."

- Roberto D. Hernández

When you fight for something, you work towards a specific goal, a vision you want to make a reality. But sometimes we forget that visions may change when our context changes. Some changes are external, changes in legislation for example. Other changes can be internal, insights that we have gained through conversations or discussions with others in the struggle. Both changes can force us to re-examine our own ideas about the goals we set. It encourages us to ask critical questions to ourselves. Is what we had initially envisaged still relevant or sufficient? Or does the new context require an adapted vision and therefore an adapted approach in the struggle? This activity encourages students to engage in critical self-reflection.

**"Now do we ourselves have the humility
and the capacity for self-reflection to recognize
those new questions as they emerge."**

- Roberto D. Hernández



FILM SEGMENT: 01:28:00-01:28:33

CHAPTER SEGMENT: 00:08:06-00:08:38

Viewing question for students

What concept does Roberto D. Hernández discuss in this segment?

Note to educators: let students reflect on the following perspective:

- Walking we ask questions

ACTIVITY 8.4



Learning objective: student is able to reflect critically on their own process of development.

Practical

Select at least one photo that represents a goal you set for yourself when you were younger. Then select at least one photo that represents your goal for the future. Discuss the similarities and differences between the photos.

Guideline questions

- To what extent has your goal for the future changed?
 - What insights did you gain that made you set new goals?
 - With the knowledge you now have, how do you view your goals of the past?
-

Practical + Theoretical

Select one photo that represents your state of social consciousness when you were younger. Then select one photo that represents your current state of social consciousness. Compare the two photos and reflect on how your social consciousness has evolved.

Guideline questions

- What do the two photos have in common?
 - What framework of reference was your social consciousness based on?
 - What triggered your evolutionary process?
-

Theoretical

Think of a social justice campaign important to you. Select at least three photos of that campaign at different points in time. Make a comparative analysis of how the struggle has evolved.

Guideline questions

- How did strategies of resistance develop over time?
- With the knowledge we have now, what would you have done differently?
- What do we need to be mindful of for the future?

CONCEPT 8.5



F = FILM SEGMENT
C = CHAPTER SEGMENT

Children of the Revolution

Verse 1 (F: 01:21:25/C: 00:01:31)

Can you hear us calling
We're looking for the strength of your soul
We need your spirit and wisdom and guidance
After pushback has taken its toll
Show us the meaning of unbreakable

Hook

'Cuz giving up isn't an option
When the conquest is the status quo
We are children of the revolution
Yes the battle is all that we know
We continue to seek liberation
With dignity and full of hope
Until the empire falls

Verse 2 (F: 01:25:52/C: 00:05:57)

We gave your bodies back to earth
But we carry the memories with us
We'll never forget the dilemmas you faced
And always remember the price you have paid
It won't be in vain, your vision remains
So we will move forward

Hook

ACTIVITY 8.5



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 8 with the song 'Children of the Revolution'. In the song Pravini shows several warriors of resistance. Who are these people and what has been their contribution to the struggle?

Guideline questions

- Were you already familiar with these names?
 - What have you learned about their contributions?
-

Practical + Theoretical

Watch the lyrical part of chapter 8 with the song 'Children of the Revolution'. In the song Pravini makes a call to her ancestors. In your view, how does she perceive and characterize her ancestors?

Guideline questions

- To what extent do you recognize her perspective on her ancestors?
 - How does your community relate to previous generations in the struggle?
-

Theoretical

Watch the lyrical part of chapter 8 with the song 'Children of the Revolution'. In the song Pravini offers an intergenerational approach to the struggle. What elements of this approach does she highlight?

Guideline questions

- To what extent do you feel you are connected to the generations before and after you?
- To what extent do you feel current movements are taking on an intergenerational approach?

CHAPTER 9

THE LIBERATION

When we're no longer afraid.

This chapter supports students in reflecting on the progress made in movements so far. These steps forward are important moments of victory. Not just because they challenge colonial power, but because they empower our communities. They remind us that the sacrifices are worth the struggle and that victory is possible.

Part of a decolonial approach is to celebrate these moments of victory. By understanding how these moments contribute to a bigger process of change, we're better able to recognize them as seeds we are planting and nurture them in order to bloom into actual change.

Concepts

Chapter 9 of *The Uprising* offers an analysis of social change, based on the following concept:

- Rise of the rest, fall of the west

Activities

The activity related to this chapter encourages your students to recognize and celebrate moments of victory.

CONCEPT 9.1

Rise of the rest, fall of the West

"We are now in an era where the decolonial movement is gaining ground across the globe."

- Sandew Hira

We may not always see it, but the movement is alive and strong. It is present in the hearts and minds of people today. It is nurtured by the spirit of our ancestors and fueled by our hopes for the coming generations. Every day we take steps forward, by trying our best to do what's right. We don't always see the immediate result of those little steps. But the accumulation of those steps creates impact. We need to recognize those steps and celebrate the impact. Even if it is followed by another setback. There is no point of return, the sun is rising. This activity encourages students to celebrate moments of victory.

**"We're at the end game of colonialism.
And that's important to realize,
because we have a bright future."**

- Sandew Hira



FILM SEGMENT: 01:28:45-01:31:28

CHAPTER SEGMENT: 00:00:11-00:02:54

Viewing question for students

In the segment the speakers discuss a moment of transition. Which transition are they referring to?

Note to educators: let students reflect on one of the following perspectives:

- From a period of darkness to a period of the rising sun.
- Western enlightenment is going down, sun of the colonized people is going up.
- Rise of the rest, fall of the West.

ACTIVITY 9.1



Learning objective: student is able to identify elements of progress in a social movement.

Practical

Think of a social justice campaign that inspired you. Describe an important achievement that has been accomplished in this specific campaign. Share this in a creative way, (for example, through poetry, storytelling, music, dance, drawing etc.).

Guideline questions

- What was done or said that was considered an accomplishment?
 - How did this achievement make you feel?
 - To what extent did this achievement strengthen your confidence in the struggle?
-

Practical + Theoretical

Think of a social justice issue important to you. Describe at least three important achievements that have been accomplished in this specific struggle. Share this in a creative way, (for example, through poetry, storytelling, music, dance, drawing etc.).

Guideline questions

- How did these achievements contribute to the advancement of colonized communities?
 - How have these achievements challenged the colonizer?
 - To what extent did these achievements strengthen your hope for the future?
-

Theoretical

Think of a social justice issue important to you. Describe the progress that has been made in this specific struggle. Share this in a creative way, (for example, through poetry, storytelling, music, dance, drawing etc.).

Guideline questions

- What do you consider as important milestones in the struggle?
- To what extent have these milestones contributed to a shift in power dynamics?
- How have these milestones contributed to strengthening the movement?

CONCEPT 9.2



F = FILM SEGMENT
C = CHAPTER SEGMENT

Scared yet?

Verse 1 (F: 01:31:27/C: 00:02:52)

Excuse me, did I offend ya, when I rock my bindi
Did you wanna tell me, I need to assimilate
Born here, but you're pushing me to integrate

Verse 2

Excuse me, I don't wanna fuss, I just wanna be me
Don't wanna hide my colourful identity
Got my opinions and I wanna speak freely
Part of a new generation

Hook

Are you scared yet? Of what we've got to say
Calling you out, take a look in the mirror
Scared yet? When we're not afraid, unapologetic and proud
Are you scared yet? When we're making waves
Moving on up, move out, make room
Are you scared yet? When we're here to stay
Pada, pada, pada, pada, pada, pada

Verse 3

I'm sorry, did I upset ya, when I talk back and
I mess up your perception
You seem shook, I see you struggling
POC empowered is mind boggling
I'm sorry for this revelation
You need to come to terms with the situation
We're woke, claiming decolonization
The world is changing

Hook

ACTIVITY 9.2



Learning objective: student is able to offer an interpretation of decolonial art work.

Practical

Watch the lyrical part of chapter 9 with the song 'Scared yet'? In the song Pravini poses the question: are you scared yet? Who do you think she's talking to and do you think they should be scared?

Guideline questions

- Do you recognize feelings of fear in your own interactions with the colonizer?
 - What do you think causes these feelings?
-

Practical + Theoretical

Watch the lyrical part of chapter 9 with the song 'Scared yet'? In the verses Pravini takes on a sarcastic tone of voice. How can you recognize this and why do you think she chose this approach?

Guideline questions

- What's your opinion on this specific tone of voice?
 - What tone of voice do you take on in interacting with the colonizer?
-

Theoretical

Watch the lyrical part of chapter 9 with the song 'Scared yet'? In the song Pravini reflects on her own process of liberation. What elements of liberation does she highlight?

Guideline questions

- To what extent do you recognize the elements of her liberation process?
- What has been helpful to you in this process and what has been a challenge?

SKILLS

SETTING UP

This section contains activities that focus on practising skills and group reflections based on decolonial practice. Depending on the lived experiences and dilemmas your students face, you can decide which topics and cases you want to highlight. Because these activities are based on interaction and collaborative learning, it's helpful to create a space that nurtures this process.

Creating an interactive space

Interactive exercises don't necessarily guarantee engaged students, especially when it comes to activities that require some level of vulnerability. It is therefore important to create conditions that encourage students to participate. Here are some suggestions to take into account to encourage group exchange:

- **Be mindful of physical space:** design the learning space in such a way that it invites students to engage with you and each other. Sitting behind a desk creates distance. Setting up a circle where students can see you and each other creates connection.
- **Be intentional in dividing into small groups:** small groups can be divided based on random selection. However, if you are intentional about the small group composition, you will encourage interaction between students who might not interact otherwise.
- **Put your students in charge of their learning process:** think of ways of creating a sense of ownership amongst your students. From needing volunteers to reorganizing the learning space for activities, to coming up with examples or ideas for a specific exercise, allow your students to contribute with their own skills, ideas and experiences.

When it comes to the following activities, be mindful that your role as an educator is less focused on transferring knowledge and more focused on facilitating a process that allows students to practise skills that can contribute to the process of decolonization.

LISTENING ON 3 LEVELS



Learning objective: student is able to distinguish between emotional and factual conversations.

Activity

Listening exercise that helps to deconstruct and analyze different levels of engaging in a conversation.

Instructions

Role assignments (5 mins)

Assign students in the group with one of the following roles:

- **Facts:** focus on facts, what happened?
- **Feelings:** focus on feelings, how does the narrator feel?
- **Purpose:** focus on purpose, why does the narrator tell this story?

Storytelling (5-10 mins)

- Share an experience that has been a teaching moment for you in which you have encountered a conflict situation that was unresolved.
- Tell it in such a way so as to address what happened factually and how it affected you on an emotional level.

Retelling & Reflections (30-45 mins)

- Ask the students to retell your story from their assigned role and have them reflect on how their understanding of your story was affected by the level of listening they applied.
- Then have them reflect on how they apply these levels of listening in conversations related to racism and what the impact of that is on the conversations.

FISHBOWL DIALOGUE



Learning objective: student is able to recognize underrepresented voices in a conversation and bring them to the forefront.

Activity

Dialogue and listening exercise based on dominant and underrepresented perspectives.

Instructions

Group division (5 mins)

Divide the group into two circles:

- An **inner circle** with 4-5 students from the group
- An **outer circle** with the rest of the students

Discussion (10-20 mins)

- Decide on a statement you want the group to discuss and present this to the group.
- The inner circle is then allowed to share their perspectives on the issue.
- The outer circle is not allowed to engage in the conversation, only to listen and observe the dynamics and arguments discussed. The outer circle is allowed to take notes and reflect on dominant and underrepresented perspectives.

Intervention (10-20 mins)

Halfway through the discussion, apply this intervention:

- Ask 2 students from the inner circle to step into the outer circle.
- Ask 2 students from the outer circle to step into the inner circle and continue the conversation offering the underrepresented perspectives.

Reflections (15-30 mins)

- After wrapping up the discussion, let the whole group reflect on the conversation, group dynamics and insights gained from this exercise.

GLOBAL SNAP



Learning objective: student is able to connect local challenges to institutional structures.

Activity

Interactive game that focuses on identifying connections between individual experiences and institutional power structures.

Instructions

Group division (5 mins)

Form 2 competing groups and assign them with the following tasks:

- **Individual experiences:** one group has to come up with at least 20 examples of individual experiences related to racism.
- **Power structures:** one group has to come up with at least 20 examples of institutional power structures in society.

Brainstorm (10-15 mins)

- Allow each group to brainstorm and come up with the requested examples.
- Have them write each example down on a Post-It Note, so they should have at least 20 notes per group.
- When they're done, collect the Post-It Notes and make two separate piles per group.

Game time (30-45 mins)

- Let the students form two lines in which the two groups are facing each other.
- The goal of the game is to come up with connections between individual experiences and institutional power structures.
- Take a Post-It Note from each pile and read it to the students.
- Who ever calls out "SNAP!" first gets the opportunity to present a connection between content mentioned on the Post-It Note.
- If you find the connection persuasive, the group gets a point.

Reflections (15-30 mins)

- Let the groups reflect on the connections made in the game.

FORUM THEATER



Learning objective: student is able to employ strategies that solve conflict situations.

Activity

Improvisational role-play based on real life challenges.

Instructions

Discussion (10-20 mins)

- Let students discuss conflict situations they have encountered for which they haven't been able to find effective or constructive solutions.
- Make an overview of the challenges discussed.

Preparation (20-30 mins)

- Divide the students into small groups and let them pick one of the challenges from the overview.
- Then allow them preparation time to act out the conflict situation in a role-play.

Roleplay & Reflections (60-90 mins)

- Let the groups act out their role-play. For every group and conflict situation presented, encourage the other students to come up with solutions for the conflict.
- If they feel comfortable, invite them to act out the different solutions discussed in the actual role-play by substituting one of the characters in the play.
- Then reflect on the impact of those solutions and strategies.

Summary (5-10 mins)

- Make an overview of the solutions and strategies discussed to handle the conflict situations.

RESOURCES

SETTING UP

This section contains resources that focus on getting actively involved in decolonial theory and practice. Depending on your own approach in using this toolkit and designing your sessions, you can choose to include the literature and links in this section as required reading beforehand or offer them as follow-up materials afterwards.

Creating an exploring space

Obviously the literature and links offered in this section are a small selection of a much bigger resource that is available to your students. Here are some suggestions to encourage them to explore these resources:

- **Author search:** the authors included in this section have written extensively on the topic of decolonization and related issues. Encouraging your students to find other publications or articles by these authors might help them to further explore the topic.
- **Topic search:** encourage your students to further explore specific topics that the authors, organizations or campaigns address. Chances are there are many other organizations and authors that have discussed these issues and offer a specific point of view or experience relevant for your students.
- **Organization/Campaign search:** visiting the website and social media channels might also help your students in finding additional resources. Oftentimes these organizations and campaigns also work together with other organizations involved in the struggle. Encouraging your students to explore this social map can also strengthen their understanding of the movement.

It is up to you to decide to what extent you want to engage your students in a follow-up process. Either way, I hope the following resources are of help.

GET INFORMED

Publications that inspired The Uprising.

Bazian, H. (2016). Palestine...it is something colonial. The Hague, The Netherlands: Amrit Publishers.

Bouteldja, H. (2017). Whites, Jews, and Us - Toward a Politics of Revolutionary Love. Cambridge, USA: Semiotexte/Smart Art.

Grosfoguel, R. (2016). What is Racism? Journal of World-Systems Research, 22(1), 9-15. <https://doi.org/10.5195/jwsr.2016.609>

Hira, S. (2015). 20 Questions & Answers about Reparations. The Hague, The Netherlands: Amrit Publishers.

Small, S. (2017). 20 Questions & Answers on Black Europe. The Hague, The Netherlands: Amrit Publishers.

Small, S. & Hira, S. (2015). 20 Questions & Answers about Dutch slavery and its legacy. The Hague, The Netherlands: Amrit Publishers.

GET INVOLVED

If you want to get involved, feel free to reach out.

ORGANIZATIONS FEATURED IN THE UPRISING

- Decolonial International Network: <https://din.today/>
- DENK: <https://www.bewegingdenk.nl/>
- Islamic Human Rights Commission: <https://www.ihrc.org.uk/>
- Parti des Indigènes de la République: <http://indigenes-republique.fr/>
- Students for Justice in Palestine (Dutch chapter):
<https://www.facebook.com/palestinasolidariteit/>
- Stichting Komite Utang Kehormatan Belanda: <http://www.kukb.nl/>
- The Black Archives: <http://www.theblackarchives.nl/index.html>

CAMPAIGNS FEATURED IN THE UPRISING

- Al-Quds Day: <https://www.ihrc.org.uk/tag/al-quds-day/>
- Boycott, Divestment, Sanctions: <https://bdsmovement.net/>
- Stop Blackface: <https://stopblackface.com/>

THANK YOU

A word of gratitude.

This toolkit wouldn't be possible with the support of our community of activists, academics and educators. I want to take a moment to give thanks to a few people in particular who contributed to realizing this toolkit.

Raj, my partner in crime, thank you for being by my side in love and life. I couldn't have done this without your critical perspective, your structured approach but most of all your support. 1000.000.080!

Dad, thank you for offering the theoretical foundation for this toolkit. Your feedback, guidance and support have been crucial in completing this project. I love you! **Mom**, thank you for the continuous support in all my adventures, I love you!

Halil Karaaslan, Sameha Bouhalhoul, Chihiro Geuzebroek, Max de Ploeg, Chris de Ploeg, Céline Kun, thank you for taking the time to review the toolkit, I appreciate your support!

Thomas van Driel, thank you for lending your graphic designer's eye. I learned so much from you and am thankful for your contribution in everything that The Uprising has become!

Jessica de Abreu, Hatem Bazian, Houria Bouteldja, Chaima Demnate, Ramón Grosfoguel, Roberto D. Hernández, Sandew Hira, Raza Kazim, Tunahan Kuzu, Arzu Merali, Selim Nadi, Jeffry Pondaag and Stephen Small, thank you for your contribution to The Uprising and therefore the input you offered for the toolkit. The work you do, the experiences you share and the spirit you carry out have inspired me and I hope many others in the struggle against injustice.

ABOUT THE AUTHOR

Pravini Baboeram

Pravini Baboeram is an artist and activist, creating art to contribute to social change. She has been engaged in community work, translating decolonial theory to grassroots initiatives that challenge institutional racism and colonial legacies.

She is the co-founder of action committee Holi is not a Houseparty, a campaign against cultural appropriation of the Hindu spring festival Holi, and initiator of the Anti-racism Voting Guide. In addition, she led the crowdfunding campaign Tetary Must Rise, which led to the replacement of the statue of colonizer Barnet Lyon by the Hindustani warrior of resistance Janey Tetary. Pravini also set up Indian History Month to celebrate stories and contributions of people from the Indian diaspora.

In 2019, Pravini directed, wrote and produced the music documentary "The Uprising", a film that offers a decolonial perspective on the resistance movement against racism in Europe. The film serves as an educational tool to engage people in "decolonizing the mind".