

~~*“How can we communicate complex colonial histories to children?”*~~

Can we reframe colonialism for children and parents using familiar objects, to encourage critical thinking and ethical consumer habits?

(need to refine this)



**KING
EDWARD'S
SCHOOL
BATH**

**Richard Thomas
Head of Higher Education and UCAS,
Teacher of History and Politics, King Edward's School, Bath
Interviewed Saturday 25th April.**

- MARKET: schools (public and private), home schooling, commercial
- HOMEWORK
- BITESIZE is key under half an hour per subject per night (private school). 5 objects I've there term with a reflection session at the end.
- ACCESSISIBILITY is aggregated, and students have indiviual IPPs (Individualized Program Plan), but be conscopus of large areas of text, dyslexia colour palettes, simplicity in the design
- HISTORY as a school subject IS A POLITICAL FOOTBALL. So its good that this would sit in adition to the curriculum
- DESIGN. CLEAR, APPROACHABLE LANGUAGE, FUN IN THE IMAGERY. A lot of what you're doing already. Big photo ok.
- 3 SPREADS: The objects' journey, NATURE ORIGIN PURPOSE of a source. Holocaust shoe example, so start the narrative with the object and build INTO it
 - 1 - What is it, why does that matter
 - 2 - Where is it from and who is it from. Why does that matter?
 - 4 - Why did they do it?
- HIERARCHY OF RESPONSE from the kids:
 - Page 1 - MUST, key things everyone must do, the baseline of repsonse from a class
 - Page 2 - MANY, slightly deeper learning, maybe one question, a big impactful photo? For more motivated students
 - Page 3 - SOME, learn more, advance your learning, where the brighter kids will engage.
- STAMPS EQUALS HOUSE POINTS. Reward system and passport thing a good device, link to school based points system
- SENSIVITIY READ - e.g. elephant in the room, we're sitting with it, not shrinking it
- TRICKY WORDS/GLOSSARY AND PARENTS INTRO



OAKFIELD ACADEMY
BELIEVE AND ACHIEVE

**Adam Reynolds, Head of Humanities
Sydney Morris, KS3 History teacher
Oakfield Acadmey, Frome**

Interview confirmed May 6th, 1.30pm

Impact of Colonisation on Aboriginal Peoples



Land Ownership

Australia was named 'terra nullius', or land belonging to no one, by the British government.

Contrary to what the European colonists believed, Aboriginal Peoples had custodianship over the land and areas to which each group belonged.

While the boundaries of the land were not evident by fences or modern developments, the land was important and sacred to each group. Landforms, such as rivers and ridges, were boundary lines.

Prior to colonisation, Aboriginal Peoples would carry out regular burning of bushland in hunting rituals and to take care of the local habitats.

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TWINKL



The Four Corners of the British Empire

At the end of Queen Victoria's reign, the British Empire was the largest ever known in world history covering 35% of the land on Earth and over 20% of the world's population. People who were colonised under the British Empire were often violently repressed, frequently enslaved and were forced to adopt British laws and customs against their will.

Complete this four corner map to represent the four corners of the Earth. Cut out the map template on the next page and place the four corner markers. Cut out the four corner labels and stick one in the front of each corner. Find the countries on the map and stick them in. Then write the number of people which corresponds with the number on the list. You will find out how a large part of the British Empire was made up of people from other parts of the world. At the end of the map, the British Empire included many territories and it has not been possible to cover them all here in this resource. Here are just some of them.

Use and colour the title bar and add that to the front of the book or paste it directly into your project book.

The British Empire 1875

1. Spain	11. Brazil	21. India	31. Nigeria
2. Portugal	12. Mexico	22. Egypt	32. South Africa
3. France	13. Canada	23. Persia	33. New Zealand
4. The Netherlands	14. Australia	24. China	34. Japan
5. Belgium	15. Hong Kong	25. Russia	35. Hawaii
6. Denmark	16. Italy	26. Korea	36. Philippines
7. Sweden	17. Germany	27. Persia	37. Thailand
8. Norway	18. Austria	28. Persia	38. Siam
9. Denmark	19. Italy	29. Persia	39. Persia
10. Denmark	20. Italy	30. Persia	40. Persia

The Cutty Sark

Construction date: _____

Commissioned by: _____

Launch place and date: _____

Boat type: _____

Physical description: _____

Interesting Facts: _____

Cargo on the Cutty Sark: _____

Time as a training ship: _____

Current location: _____

OAK ACADEMY

The British Empire in India

History

Unit: The British Empire: to what extent was the British Empire transformed in the mid-nineteenth century?

Oak National Academy

I was told that they had many livestock resources so they had to use their tools out of straw and hay as they had nothing else to use. The people who worked in the big house were generally considered better off than the workers on the field. Living or working in the big house meant better food but necessary leftovers. "We never got much good food down with fields." "I saw this place didn't sound good!" I said to my current subject. As I said goodbye I moved onto my next subject.

"This person worked in the 'big house'. How much time do you get off?" I asked "not much just about one day of a week." He said in a tired voice. They shouldn't have such leisure time but they didn't have much. Music was important to them as it was the only thing that they had control of.

After hearing this it was my time to go. I said my goodbyes and went off and out of the Plantation House.

- Plantation House 1600
- Things seen:
- Horrible living conditions
- Bad food
- Not any good hygiene products
- Hygiene

Children put to work
- Physically demanding working days
- Separated families

Whole Class Feedback

Improvement Tasks to Complete

1. Have a friend underline any spelling mistakes IN GREEN PEN. Then correct them IN PURPLE PEN.
2. How may have life differed for enslaved people working on the plantations versus working in the plantation house?
3. Why would it have been so important for enslaved people to tell stories and share songs with one another?
4. What may conditions have been like for the plantation owners?

Question 2:
People working in the Plantation House had better things like food but the people in the plantations didn't get much like toilet.

Question 3:
So they can still interact with people and have a sense of other people.

ELLA'S HOMEWORK

Company rule

Social impacts of Company rule

- The EIC began to interfere with Indians' beliefs more actively.
- Some Indians feared the EIC wanted to convert them to Christianity.
 - o After 1813, Christians were allowed to promote their religion in India.
 - o Sati, a traditional practice of burning widows when a husband died, was banned in 1829.

Illustration of the practice of Sati

5 THINGS I WISHED I LEARNED AT SCHOOL ABOUT EMPIRE (ZINE)

there are endless naive mental pictures of that just happened

The Indian Rebellion

True or false?

Indian rebels at Cawnpore massacred British soldiers, but not their wives and children.

T True **F** False ✓

Justify your answer

a Indian rebels at Cawnpore targeted women and children but not soldiers. ✓

b Almost the entire British population of Cawnpore was massacred by Indian rebels. ✓

2: Slavery is British History

There are endless naive mental pictures of that just happened

The Atlantic Slave trade: Thousands of UK families got rich off the trade in human lives and slave-produced sugar in the Caribbean in the 17th-18th Century. Even elderly middle class widows and vicars had a slave or two out labouring in those far off colonies, rented to plantation owners in Jamaica or Barbados as a little extra income to support the genteel lives back home.

The Slavery Abolition Act of 1833 'freed' 800,000 Africans from their British owners. It also handed out extraordinary sums of money to the 46,000 Brits whose 'property' had been confiscated - the single largest government handout in British history until the bail out of the banks in 2009. All that the ex-slaves received from this Act was a clause that forced them to provide 45 hours of unpaid weekly labour for a further four years after their so called liberation.

The wealth accrued from the slave trade is still evident in the institutions and architecture of modern Britain. Deep ties to slavery can be found in the histories of universities like Cambridge and Oxford, high street banks like Barclays and Lloyds, railway companies, insurance companies, and even the Royal Mail. Many a stately home or National Trust treasure has been built or bought with profits from enslaved or co-erced labour, and most of our major museums and galleries have been boosted by it in one way or another.

'This isn't a sidebar to British History: It is British History. It underpins everything, from the Industrial Revolution which was funded with money made by the slave trade, to the aristocracy who paid for stately homes we still enjoy with plantation profits, to the Middle Classes who invested in slavery voyages and expeditions, to the idea of race and culture that still permeates our political and social discourse today.' - Afua Hirsch, 'We Need to Talk About the British Empire'

This heritage is the raw and gruesome core of the wider drain that Britain made on its subjugated peoples. In the words of Walter Rodney Empire is all about 'enriching the imperial motherland at the cost of 'underdeveloping' colonies.' On top of everything, a selective tell of the history of transatlantic slavery fills Black History with images of passivity and victimhood: where are the classroom discussions of slave rebellions, and black UK abolitionists like Olaudah Equiano?



You know that drink that helps adults wake up in the morning? No, not coffee, the other one.

Yep, a good old cup of 'Rosie Lee'.*



Tea leaves were picked from a plant, dried and sometimes rolled or crushed, then packed up so people could put them in hot water to make tea. The hot water works like a bathtub, breaking down the tiny dried cells in the leaves.

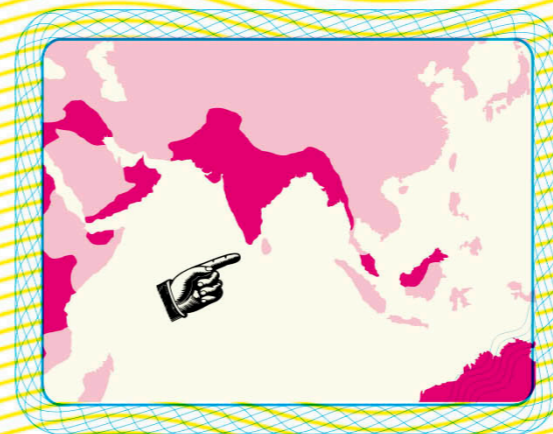
**That's Cockney rhyming slang, which is an old East London language, where "Rosie Lee" rhymes with "cup of tea". It was first recorded around 1925.*

2 SUGARS PLEASE.



Stamp here if you found some tea!

Tea first arrived in Britain in the 1600s, to traders from China and (allegedly) a tea-loving queen, Catherine of Braganza (who was actually from Portugal, it's complicated).



By the 1800s, the British were drinking millions of cups a day, which was expensive.

So they decided to grow their own and set up plantations in places like Assam and Darjeeling in India and Ceylon (now Sri Lanka).

You might have seen those names on the front of tea boxes in your kitchen or at the supermarket. PG, Tetley, Twinings were all born from the British Empire.



In 1848, The East India Company (a powerful English business) wanted to break the Chinese monopoly on tea (a monopoly is where you control something completely). So they sent a Scottish spy named Robert Fortune to China disguised as a merchant to steal tea secrets.

The Empire transformed tea from a luxury into a daily, affordable thing for everyone.

BUT, they did it by establishing big plantations that often didn't treat workers fairly...





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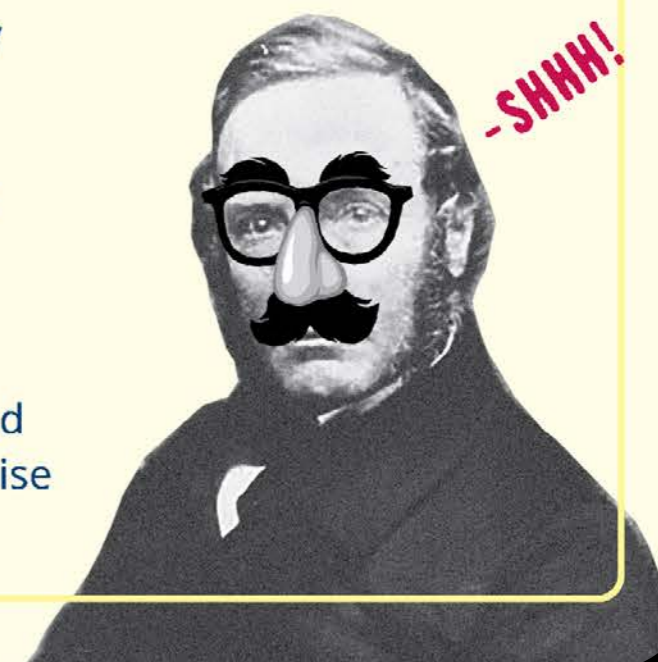


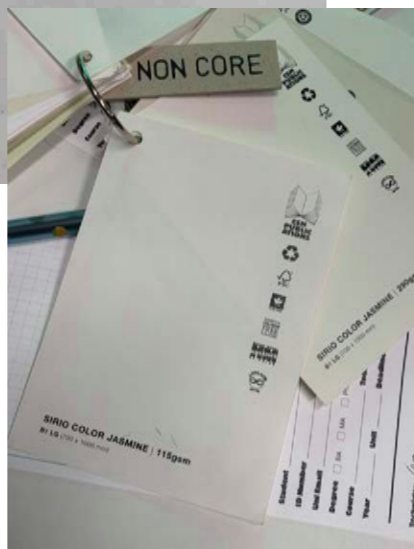
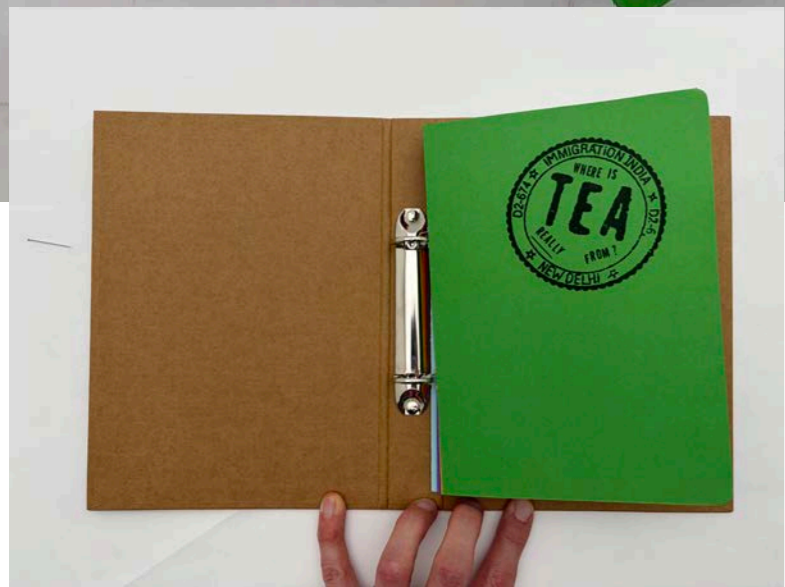
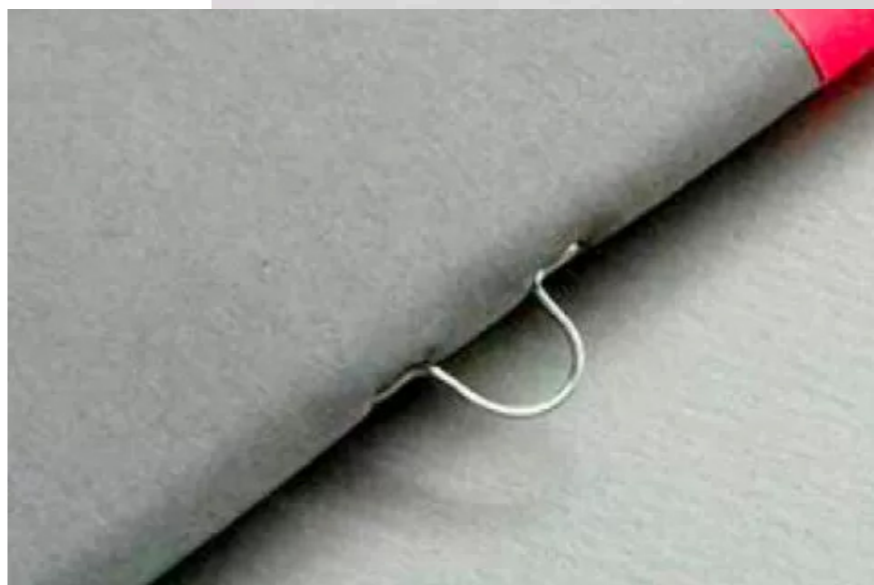
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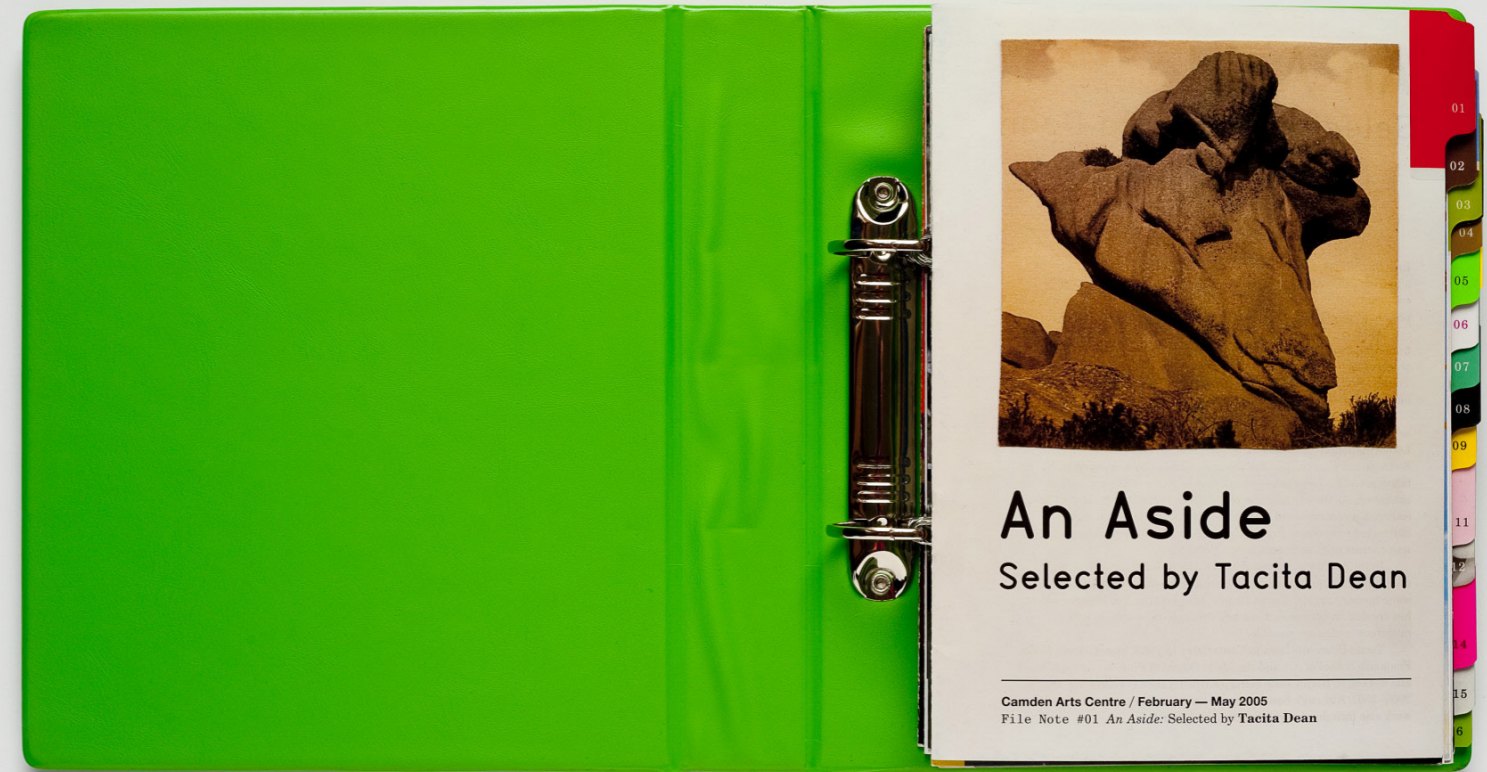
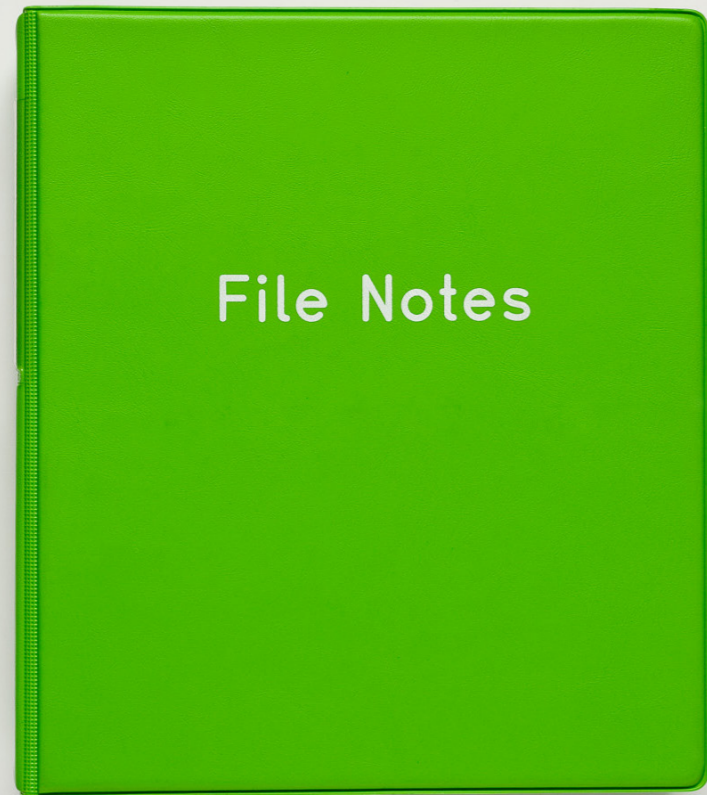
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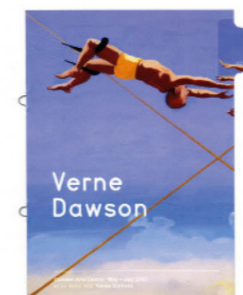
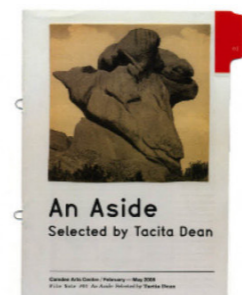
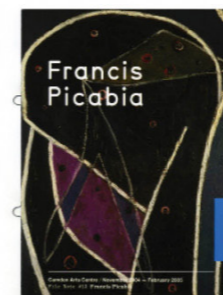
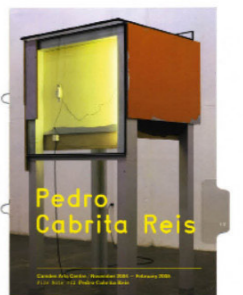
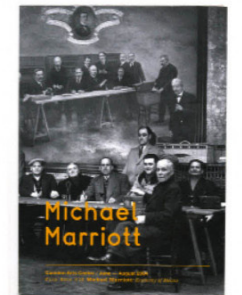
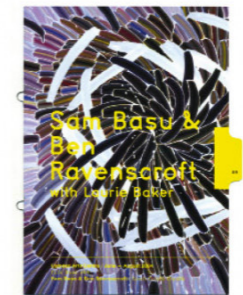
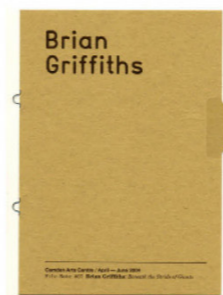
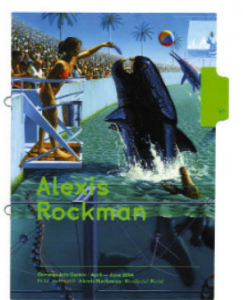
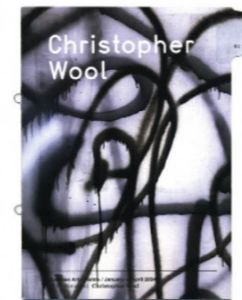
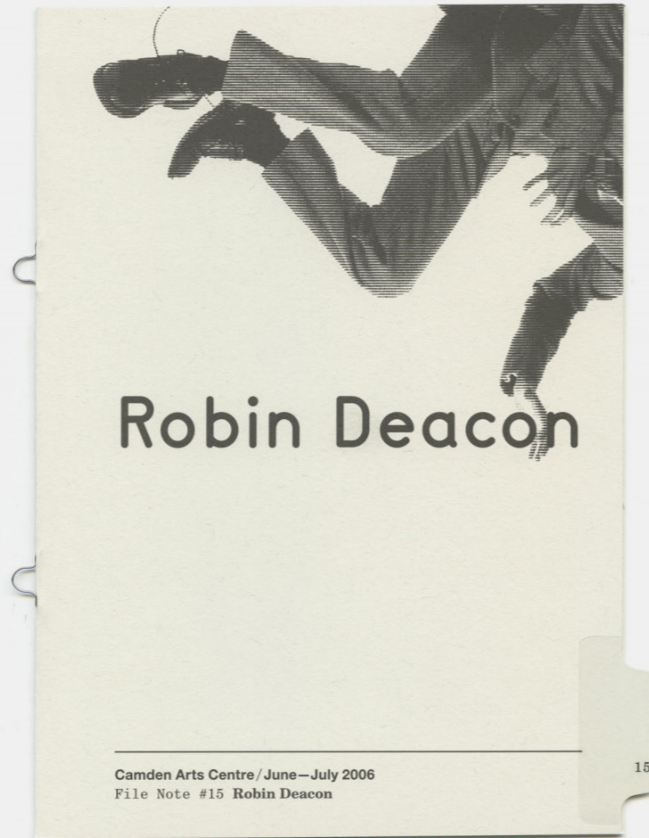
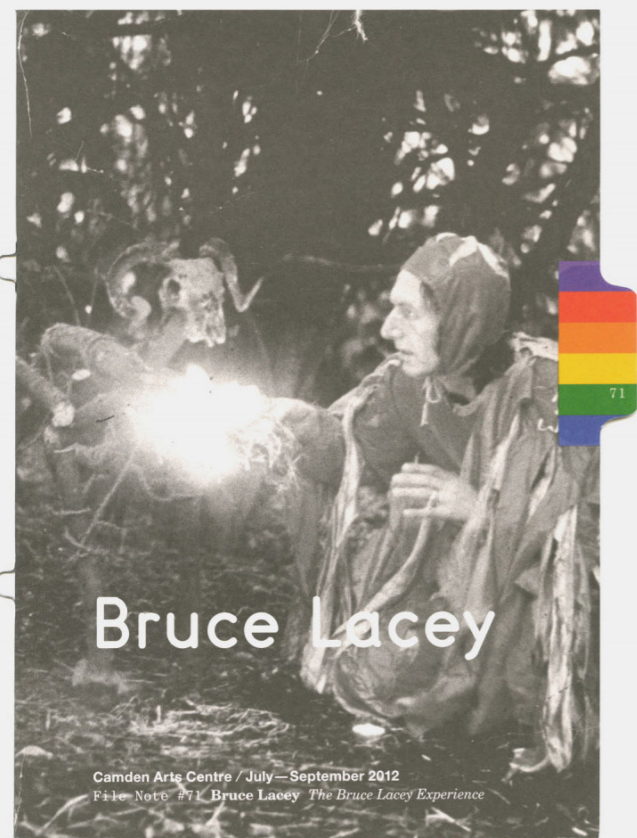
So they sent a Scottish spy named Robert Fortune to China in disguise to steal tea secrets.







James Goggin and Sara de Bondt, Camden Arts Centre



Sat, Jun 29, 8pm
Radical Speculation
Design as Film

Presented by Michael Graham, Director, Ballroom Contemporary

Film by Dunne & Raby, Ilana Geyron, Onkar Kulkar, and Noan Toran

Speculative Design, and its closely related tendencies, Critical Design and Design Fiction, have recently emerged as socially and politically engaged responses to the growing complexity of the 21st century. Largely non-commercial, these tendencies question the simplistic emotional and psychological assumptions that underlie corporate, mainstream 20th century design culture. Increasingly, speculative designers use cinematic space as a tool to explore alternate proposals that provoke and engage complexity; at the same time, cinematic conventions are appropriated and examined in order to unveil the contradictory and neurotic cultural legions driving societal behaviors.

The result is often uneasy and slightly dangerous: an uncomfortable mix of the real, the unreal, and the not yet real. This screening presents themes that range from the future of conceptual object-making, to Black Swan scenarios and an annotated catalog of every Hollywood death scene.

Design Management
 Home Theory, 2005

Technological Dream
 Series No. 1: Robots
 Dunne & Raby, 2007

Everything Ends in Chaos
 Ilana Geyron, 2013

Black Cinema House
 6901 S. Dorchester Ave.
 Chicago, IL 60637
 blackcinemahouse.org

BLACK CINEMA HOUSE
 SAIC
 ballroom

Image, Building, Object. Exploring Architecture & Design on Film

A monthly film series at Black Cinema House, 6901 S Dorchester

Sat, Jul 20, 6pm
Somewhere to Haunt
Patrick Keiller's British Psycho-geographic Cinema

Presented by Janet Goggin, Graphic Designer, Practice

Excerpts from London (1994) and Robinson in Space (1997), screening of Robinson in Space (2007).

This presentation will show excerpts, a trailer, and one feature-length film from the Robinson trilogy by British filmmaker and architect Patrick Keiller. Using his signature technique of subjective camera and voiceover, Keiller creates a reflective narrative, driven by the exploits of an unseen and unheard character, Robinson. The running commentary is relayed to us by Robinson's unseen friend (and apparent outline lover), the Narrator, voiced by noted English actor Paul Scofield in London and Robinson in Space, and by equally noted English actress Vanessa Redgrave in Robinson in Space.

Layering moving and static images, music, and quotation, Keiller's films describe his character's search for utopia in the cities, suburbs and industrial landscapes, while simultaneously grappling with wider "problems of England". Drawing upon the Situationist theory of psychogeography—an update of Charles Fourier's "Mouvement", the Inquisitive Urban Explorer further articulated by Walter Benjamin—Keiller's films enable us to experience the unique pleasures and boundaries presented by wandering through the environment with open eyes.

Regulatory Sign 416: The Traffic Signs Installation and General Directives 2002, New Factory Contemporary 2006

Robinson in Space (2007) Patrick Keiller, 2007

Robinson in Space (2007) Patrick Keiller, 2007

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Sat, Aug 3, 6pm
Herman's House

Presented by Sara Ross, Artist, Prison and Neighborhood Arts Project

Herman's House Angel Shalla, 2012, 81 min.

Over 41 years Herman Wallace has been in solitary confinement in Louisiana's State Prison System. In 2003 artist Jackie Sumell asked Herman a question: "what kind of house does a man who has lived in a 6x9 box for over 38 years dream of?" The answer turned into a remarkable project called The House That Herman Built, which has been exhibited in over a dozen countries. The project was the focal piece for two biennials, and for the 2013 the documentary film, Herman's House.

In 1972, New Orleans native Herman Joshua Wallace (b. 1941) was serving a 25-year sentence for bank robbery when he was accused of murdering an Angola Prison guard and thrown into solitary confinement. Many believed him wrongfully convicted. Appeals were made but Herman remained in jail and—to increasingly widespread outrage—in solitary. Writer/director Angel Shalla's documentary explores the injustice of solitary confinement and the transformative power of art, following the unlikely friendship between a New York artist and one of America's most famous inmates as they collaborate on an acclaimed art project interrogating US justice and punishment.

House plans, Herman's dream house Herman Wallace and Jackie Sumell

Herman Wallace

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Other cues, visual language combinign text, graphic shapes, diagrams and photography (at the expense of accessibility)

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IIT Architecture Chicago Spring 2014

Metropolitan Fields Stan Allen	Wed, Feb 12 6:00 pm Principal, SAA/ Stan Allen Architect, New York	Managing the Void Ben van Berkel	Wed, Mar 5 6:30 pm Co-founder, UNStudio, Amsterdam
Why Architecture?	Mon, Mar 10 6:30 pm	What is Next?	Wed, Mar 26 11:00 am

Berlin Family Lectures

CELESTE GANG

1 Material World
 Tues, Apr 10, 6 pm

40 South Avenue, New York, 2010

Performance Hall
 Logan Center for the Arts
 915 E 60th Street
 Chicago, IL 60637

MINING the City

2 The Uneven City
 Tues, Apr 17, 6 pm

3 Mutualism in the Anthropocene

Apex Tower, Chicago, 2010

- **From content and comprehension to object led and wayfinding**
- **Too much research now, not enough fun**
- **Lean into humour**
- **Simple questions about objects**
- **Directional/ Wayfinding devices in the design**
- **Dutone + B&W in each booklet**
- **Passport outer cover, blurb**
- **Glossary and parent intro**
- **Continue prorotyping**
- (• **School meeting next week**)
- (• **Testing with local families again as a backup**)

STAMP HERE
IF YOU
FOUND SOME

Tea

first arrived in Britain in the 1600s, via traders from China and (allegedly) a tea-loving queen, Catherine of Braganza (who was actually from Portugal, it's complicated). Many people today think of India when they think of tea, it actually originally came from China, making it a drink with a truly global story.



Tea leaves were picked from a plant, dried and sometimes rolled or crushed, then packed up so people could put them in hot water to make tea. The hot water works like a bathtub, breaking down the tiny dried cells in the leaves.

RIP IT OPEN!



What does it feel like?

What does it smell like?

What does it feel like?

What's the bag made of?

By the 1800s, the British were drinking millions of cups a day, which was expensive.

So they decided to grow their own and set up plantations in places like Assam and Darjeeling in India and Ceylon (Sri Lanka).

In 1848, The East India Company (a powerful English business) wanted to break the Chinese monopoly on tea (a monopoly is where you control something completely). So they sent a Scottish spy named Robert Fortune to China in disguise to steal tea secrets.



Where was the tea grown?

Who picked the tea?

Where was it grown?

How far did it travel to get to you?



Tea first arrived in Britain in the 1600s, via traders from China and (allegedly) a tea-loving queen, Catherine of Braganza (who was actually from Portugal, it's complicated).

SUGAR

Soap

**School
Uniform**

CRICKET