Decolonizing the Classroom: Shaping Pupils' Understanding of Ambivalence in Postcolonial Materials

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Preface

As a white teacher, delving into the complexities of postcolonial literature was both a challenging and enlightening journey. Despite loving a good challenge, I also felt a profound responsibility to engage my pupils in critical discussions surrounding colonial legacies and their implications on today. It was a journey of self-reflection, growth, and commitment to become a better teacher.

I am extremely grateful for my supervisor, Ella Ait-Zaouit, whose unwavering enthusiasm, support and encouragement as a teacher sparked my passion for this research. Her guidance and mentorship were instrumental in shaping the direction of this study and instilling confidence in my abilities.

Special thanks also to Jenny Schouten for granting me the freedom to conduct these lessons the way I wanted to and being an immense inspiration for what an upper-level teacher should be like. Her kind and constructive assistance were instrumental in navigating the challenges of this journey and I am truly thankful for her invaluable contribution.

I extend my heartfelt appreciation to the four remarkable pupils, Robin, Omaira, Majd, and Mark, for their enthusiastic participation and invaluable insights throughout this research journey. Their openness and insights aided this research tremendously.

Lastly, I owe a debt of gratitude to my girlfriend, Femke Peeters, who kept me motivated during challenging times. Her endless coffee supply and snacks were a lifeline during my moments of hyperfocus.

I hope this research contributes meaningfully to the ongoing discourse on decolonizing education.

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Abstract

This research explores the influence of decolonizing elements within the classroom environment on pupils' understanding of ambivalence in postcolonial materials. The study employed a mixed-method approach, combining quantitative analysis of reflective journal entries with qualitative interviews to explore pupils' perspectives and experiences. The research aimed to answer which elements of decolonizing the classroom shape how pupils make sense of ambivalence in postcolonial materials and their understanding of postcolonial narratives.

The findings reveal that pupils' initial familiarity and comfort levels with postcolonial topics differ and can influence their understanding, with some demonstrating a deeper understanding rooted in personal experiences, and others exhibiting a more basic understanding. Through structured lessons, integrating decolonizing elements and reflective journaling, pupils show the first signs of a gradual progression towards deeper sense-making and increased awareness of oversimplification risks. Post-lesson interviews further illuminated the positive impact of the decolonized classroom approach, with pupils highlighting several elements of this approach to be beneficial, acknowledging the importance of diverse materials and displaying a heightened understanding of cultural nuances.

The research underscores the importance of including postcolonial materials, providing valuable insights for educators seeking to create inclusive and engaging learning environments.

Chapter 1: Introduction

1.1 Motivation for research

Many students and teachers alike encounter similar roadblocks when actively engaging or getting involved with postcolonial literature (Freire, 2020). Despite the emergence of various multicultural approaches in education to address diversity over the past decade, research shows that, in the case of literature, ethnically diverse texts or texts diverging from Western beliefs still maintain a submissive role in the existing curriculum (Willinsky, 2006). Consequently, although postcolonial materials are present in the curriculum, the focus on occidental materials remains. Additionally, teachers, despite being willing to use postcolonial sources, often oversimplify materials to depoliticize the lesson or make the literature less threatening for pupils (Castro, 2010). This outlines an underlying problem in that the difficulty of exploring postcolonial literature is not only caused by the lack of diversity in text choice but also by the way these texts are approached by teachers. The tendency to streamline postcolonial materials, as outlined by Castro (2010), undermines the importance of decolonization and raising awareness in an educational setting. When teachers try to dilute these materials to omit confrontation (Schmidt and colleagues, 2017), the direct consequence affects the efforts to 'decolonize'. This, paralleled by the increasing recognition of critical analysis in education, has given birth to the concept of 'decolonizing the classroom', drawing researchers' and teachers' attention to examine education and its policies critically (Lin, Angel & Ed, Martin, 2005). Decolonizing the classroom aims to challenge the legacy of colonialism by exploring its impact on education. This works both ways in that decolonizing the classroom doesn't only focus on the inclusion of marginalized groups but also emphasizes the importance of creating an environment where everyone is heard and represented. As Autar (2017) puts it: 'Decolonizing the classroom entails the development of a space in which all inhabitants feel credible and comfortable enough to participate. In line with this perspective, Freire (2020) emphasises the importance of integrating decolonizing methods into the curriculum, highlighting that it can aid teachers in bridging the gap in students' understanding of postcolonial literature, and make this type of literature thought-provoking and tangible for all students regardless of their background. The relegation of these materials and consequent jeopardy of an inclusive classroom environment begs for the re-evaluation of how to teach these materials, highlighting the need to go beyond just diverse materials and

fundamentally change our approach to teaching postcolonial materials. One postcolonial theory that explores the challenges of decolonizing classrooms is ambivalence theory, as proposed by Bhabha (1994). This theory, highlighting conflicting emotions and identities within the colonized subject, provides a nuanced understanding of the complexities inherent in the postcolonial experience. Acknowledging ambivalence in the classroom, in my view, can foster inclusivity and enhance awareness of postcolonial perspectives. Thus, integrating ambivalence theory into education could become a pathway to bridge the understanding gap in postcolonial narratives, ensuring materials are engaging and accessible to all pupils. Further illumination of what ambivalence truly entails and how this connects to decolonising the classroom will be explored in Chapter 2 of this research.

1.2 My personal rationale

My interest in postcolonial theory stems from my desire and curiosity to explore stories that remain beyond the periphery of my understanding. Despite only having a few years of general history at school, I have always been fascinated by stories from around the world. This enduring curiosity has caused an unstoppable passion for exploring narratives up close, fuelling my love for travel. Perhaps, it even played a subtle role in my choice of a life partner, who happens to be a history teacher. This interest was further reinforced during one of the courses I followed during my master's program called 'Postcolonial Literature'. It was during this course that I, as a white male with no first-hand postcolonial experience, soon found myself confronted with a feeling of disconnect with the course materials. Despite being very interested the lesson content often felt remote, confusing, and even inconceivable at times. Even though I gained familiarity with the materials and the lessons became tangible as the course progressed, my initial distress in relating to the postcolonial setting and making connections raised questions on how I could bridge the gap by making postcolonial literature more tangible for everyone without simplification, regardless of their background or personal experiences.

1.3 Research context and Preliminary research

Evidence of this problem can also be found at Eijkhagencollege, Landgraaf, a secondary school in Limburg, The Netherlands. Eijkhagen has a diverse pupil population, including those with migrant backgrounds, LGBTQ students, and varying socioeconomic classes. Despite this diversity, the school's current curriculum lacks

postcolonial materials, prompting the initiation of preliminary research to analyse approaches by teachers when dealing with diverse materials and exploring obstacles to incorporating these texts.

Consequently, a questionnaire (See Appendix 1) was distributed to teachers at Eijkhagencollege to explore how they teach and approach diverse materials, understand what potential obstacles teachers might experience when incorporating these texts, and analyse if they would be willing to explore these materials further when provided with support and tools. The survey collected valuable insights from several teachers at Eijkhagencollege. A detailed outline of the responses collected from the questionnaire is visible in Appendix 2. In summary, the ongoing challenge of integrating postcolonial literature into the classroom, and how to do so effectively, highlights the need for a transition from mere inclusion of material to fundamentally changing the approach of teaching these materials. The preliminary research also illuminates challenges and receptiveness regarding this subject at Eijkhagencollege. 'Decolonizing the classroom' emerges as an important concept in the quest to create an environment that not only includes marginalized perspectives but ensuring every voice is heard. Bhabha's ambivalence theory (1994) is introduced as a potential lens to understand the complexities inherent in the postcolonial experience, suggesting its utility in fostering inclusivity and raising awareness in the classroom.

1.4 Research question

Based on the results of the preliminary research, research incentives, and collaborative brainstorming with colleagues and peers, the following research question has been formulated:

Which elements of decolonizing the classroom shape how pupils make sense of ambivalence in postcolonial materials and influence their understanding of postcolonial narratives?

To draw definitive conclusions and answer this question sophisticatedly, three sub-questions have been created:

- Firstly, What are pupils' pre-existing knowledge and attitudes towards postcolonial materials?

- Secondly, How is pupils' sense-making of ambivalence (and its associated concepts) illuminated in their reflective journal entries and to what degree do these entries demonstrate a limited oversimplification?
- Thirdly, which elements of a decolonised classroom emerge from pupils' responses in their understanding of ambivalence (and its associated concepts)?

1.5 Contribution to professional development

Exploring postcolonial materials is not limited to an academic purpose but also acts as an impetus for my personal development as a teacher. Developing materials and creating lessons adhering to the postcolonial context will not only hone my ability to critically develop materials as a teacher that are suitable for upper-level groups, which offers me a tremendous amount of experience that I have not achieved before; it also provides an opportunity to enrich my cultural sensitivity as a teacher. By doing this research, I hope to gain new insights by adapting my pedagogical approaches during lessons and become a more aware and inclusive teacher and provide colleagues with the tools necessary to do so themselves.

1.6 Contribution to research setting

Eijkhagencollege mirrors a small-scale reflection of the societal challenges of the 21st century. In an age marked by recurring division that is becoming increasingly polarizing, creating an inclusive classroom environment has become more pressing than ever. In a classroom, a place where many different perspectives and identities come together, it is important to make pupils feel like they are heard and understood. As pupils explore postcolonial literature, a complex and nuanced subject, awareness and understanding of other perspectives are vital, creating a significant challenge for teachers. Despite these challenges, the solution is not silence but dialogue, as the only way to create awareness and understanding is to engage in discourse about the colonial setting. When valuing an inclusive classroom, it is important to explore subjects such as postcolonial theory and encourage pupils to engage with it (Sandhu, 2012). These challenges are commonly experienced by teachers in secondary education, including those at Eijkhagencollege. As is visible in the results of the preliminary research (See Appendix 8), many teachers at Eijkhagen, struggle with teaching postcolonial literature or deem it too challenging due to a lack of support (Q6, Q7, Q8). Therefore, this research could also be a valuable framework

for colleagues in recognizing the intricacies of teaching postcolonial literature and aiding them in creating a decolonizing classroom environment. Additionally, this research will hopefully help pupils engage with postcolonial literature by facilitating their ability to relate it to their own identities and beliefs.

Chapter 2: Theoretical Framework

In this chapter, we explore theoretical findings, which form the foundation of this research. This framework aims to articulate core concepts, methodologies, and theories, such as pedagogical approaches, decolonizing the classroom, and ambivalence theory, by defining these concepts within the context of this research. The framework discusses studies or theories that explored similar issues that are applicable to the research context and proposes action or intervention extracted from suggestions of other frameworks that can create the blueprint for new insights.

2.1 Pedagogical approaches to Postcolonial literature

As detailed in the preceding chapter, various sources suggest that non-Western literary texts still have a subordinate role within the curriculum, and often endure oversimplification of concept and context when exploring this type of literature (Willinsky, 2006; Castro, 2010; Freire, 2020). To comprehend the reasons why this occurs, it is important to analyse the reasons why teachers explore postcolonial materials in the first place.

When delving into the motivation behind teaching postcolonial literature in education, analysing famous postcolonial works such as Said's 'Orientalism' (1978) and Spivak's 'Can the Subaltern Speak?' (1988), an important goal appears: teaching postcolonial literature is used as a tool to deploy postcolonial pedagogy. This type of pedagogy emphasises the importance of using postcolonial literature to disassemble traditional colonial perspectives and narratives to create postcolonial awareness, shown as an effective tool in several recent studies. For example, Smith and Johnson (2021) found by looking at the influence of students' understanding of colonial narratives that postcolonial pedagogy influenced students to think critically about colonial history and power dynamics. Additionally, Brown and Davis (2019) analysed the effects of integrating postcolonial literature in a secondary school curriculum, finding that when pupils were exposed to postcolonial texts, their empathy and cultural awareness significantly increased. This is reinforced by Alvalos (2021) who emphasizes the importance of centring marginalized voices within educational frameworks, arguing that using postcolonial literature disrupts traditional power dynamics in education.

2.2 Decolonizing the classroom.

While postcolonial pedagogy emphasises the imperative nature of integrating diverse narratives and texts through postcolonial literature as a lens, the implications extend beyond the texts themselves. This idea of applicable pedagogy illuminates a larger movement in education: the need to 'decolonize the classroom'. Decolonizing the classroom entails pedagogical approaches, such as postcolonial pedagogy, to challenge and dismantle colonial ideologies, structures, and perspectives that remain dominant in education. In education, this means challenging dominant narratives and creating spaces in which students can engage safely yet critically. As Diversi & Moreira (2013: p. 472) put it: 'It is in the decolonizing classroom that we attempt to create and show possibilities of hope, of as many versions of a decolonizing utopia as we know. It is in the classroom that we are all pushed to understand how to navigate the complex narratives of our globalized neoliberal world order.' This is reinforced by Hayes (2016) who suggests teachers should encourage pupils to use open dialogue to make pupils feel comfortable in the classroom and challenge ideas respectfully. However, it is important to remember that 'Decolonizing the classroom' cannot be labelled as a one-size-fits-all model, especially for those seeking universal strategies to apply. Instead, decolonizing the classroom should be viewed as nuanced, context-specific, and unique to each educational setting's dynamics. While there is no definitive playbook on how to decolonize the classroom, literature offers valuable insights to create a decolonized educational environment.

Firstly, it is very important to keep the target group in mind when trying to decolonize the classroom. As stated in the previous chapter, decolonizing the classroom explores not only the awareness for inclusivity of marginalised groups but also focuses on an environment in which everyone feels credible and comfortable enough to participate (Autar, 2017), This is especially important because learners might have different levels of knowledge about this topic. While some pupils might already be familiar with postcolonial concepts and find recognition in theory from personal experience, others might struggle to see connections (Abdul-Jabbar, 2015). Being aware of the different degrees of familiarity towards these sensitive topics and using strategies to overcome these challenges might help the learner gain a better understanding of postcolonial concepts. Using strategies such as collaborative learning might; therefore, aid the pupils in understanding the materials and core

postcolonial concepts, since research has shown that collaborative learning in the classroom aids pupils with retaining and processing information (Johson and Johnson, 1986). Hayes (2016) reinforces this highlighting the importance of group activities, to encourage varied perspectives for shared learning dynamic to expand diversity and culture in the classroom. According to Ganguly (1993), it is also important to get pupils to make connections to the text by getting to relate to it ensuring relevancy to their own experience. This directly correlates with concerns expressed by teachers at Eijkhagen about pupils' struggles to engage deeply with texts as is visible in the results of the preliminary questionnaire (Q6 & Q7). Additionally, Raja (2008) outlines that the bond between teachers and pupils when teaching postcolonial concepts can lead to a safe classroom environment and facilitate understanding of these materials. It is, therefore, important for this research to make sure pupils will feel safe, even though they might have difficulties relating to a postcolonial context. Ganguly (1993) suggests using ice-breaking activities can be effective in getting pupils to make a connection between a postcolonial text and themselves and ensuring this type of safe environment.

To further decolonize the classroom, Hayes (2016) suggests a three-step model for teachers involving pupils in the process by 'examining', 'identifying', and 'application'. During this final 'application phase', Hayes (2016) suggests getting pupils involved can lead to inclusivity and a decolonized classroom. In the quest to establish a framework for a decolonized classroom, Bacquet's (2021) research suggests departing from traditional approaches. Following the ideas of Hayes (2016), who advocates for actively integrating students' cultural backgrounds into the learning process, Bacquet proposed drawing from Participatory Action Research (PAR) principles (Coghlan and Brydon-Miller, 2014). This approach involves including research participants in the research process, promoting active collaboration and engagement throughout, from identifying issues to implementing solutions. Although getting pupils actively involved as co-researchers will not be possible due to the limitations of this research, striving to create opportunities for pupils to share their own experiences could prove to be effective (Bacquet, 2021).

Another crucial aspect of exploring classroom decolonization involves acknowledging identity, realising pupils are subjects within history. Recognition of

diverse subjectivities within the learning space is, therefore, crucial (Diversi & Moreira, 2013). While understanding identity and familiarity from students' perspectives is pivotal, recognizing the teacher's identity is equally important. Matthews (2021) highlighted the challenges of identity and its inherent ambivalence as a white lecturer in African Studies. She stresses the importance of teachers acknowledging how identity shapes the teaching experience, arguing that a white teacher's presence might cause discomfort for pupils when addressing colonial topics. She advises educators from non-colonial backgrounds to be cautious about engaging with materials for self-validation, urging humility when approaching colonialism, acknowledging their contributions' limitations, and keeping an open mind. Matthews' notions about struggling to teach these subjects as someone without a colonial background are also visible in teachers' responses to the preliminary research when being asked if and why they would consider incorporating postcolonial materials (Q5), in which teachers argued they did not do this due to their own lack of knowledge with these materials. Additionally, Matthews' notion of humility and openness when exploring colonial topics can be linked to teachers' preference for structured materials and greater availability of these texts to facilitate their integration into the curriculum (Q9, Q10). The elements of decolonizing the classroom that will be used in the intervention for this research will be discussed in section 2.4.

2.3 Ambivalence theory

A postcolonial theory that can be linked to the complexity of decolonizing classrooms is ambivalence theory. This theory highlights the tensions in this transformative process, showcasing conflicting emotions, attitudes, and identities within the colonized subject (Bhabha, 1994). In a broader context, psychologist Maurice Greenberg (2016) observed that people frequently undergo conflicting emotions, arguing against emotions as binary opposites. Through ambivalence theory, Greenberg (2016) critiqued the idea that people can only experience one emotion at a time. In the case of postcolonial literature, this exploration of emotions is analysed in the complex, dual-sided perspectives between colonizers and the colonized. It explores the idea that the colonizer often sees the colonized as both inferior and intriguingly different, while the colonized might see the colonizer as both admirable

and morally compromised. In the context of hybridity, this produces a mixed sense of blessing and curse (Masood, 2019). Examining this theory within the framework, it is crucial to recognize that ambivalence theory encompasses various concepts that underscore complexities related to conflicting emotions. Double consciousness, coined by Du Bois (1994), explores the dual identity held by individuals, particularly in African American contexts. Meanwhile, the theories of 'mimicry' and 'hybridity,' attributed to Bhabha (1994), refer to the blending of cultures and identities in postcolonial settings and the imitation of cultural elements from the colonizer by the colonized. Bhabha's notion of the 'third space' delves into the in-between space where new cultural meanings and identities develop during colonial encounters. Each of these sub-theories enriches the understanding of the complexities present in the postcolonial ambivalence explored within ambivalence theory as an umbrella term. Consequently, linking ambivalence theory to integrate elements of a decolonising classroom becomes apparent here. Ambivalence theory, while not being the exclusive solution for a decolonising environment, intertwines with decolonizing the classroom by outlining the nuance of the colonial experience. This correlation extends into literature as well. For example, Abdul-Jabbar's (2015) focus on comprehending the complexity and contradictions in colonial contexts to break away from the narrative of 'us vs. them' and Hayes' (2016) call to embrace conflicting viewpoints and foster open discourse in educational settings. This is crucial since exploring postcolonial texts might unsettle pupils from non-postcolonial backgrounds due to potential marginalization, conflicting identity, or a misinterpretation of blame. Lack of understanding might; therefore, cause discomfort for pupils or lead to disengagement. To counter these concerns, fostering an inclusive space with open dialogue and respect for diverse perspectives, focused on education rather than blame, becomes imperative.

Following this line of reasoning, the presence of ambivalence in the form of emotions or identity by the colonized, as outlined by Bhabha (1994), mirrors the difficulty that pupils experience when navigating colonial legacy in education. Ambivalence theory's idea of conflicting narratives in postcolonialism reinforces the idea that certain power dynamics are still present, including those in education. This becomes visible in several studies by the likes of Moore (2016) and Choi & Liu (2020) which outlined the difficulties teachers experience in creating dialogue without imposing

their own beliefs, recognizing the importance of addressing power imbalances in classroom interactions, which helps pupils to see the classroom as a space with diverse perspectives (Diversi & Moreira, 2013). This is reinforced by Rajendram's (2022) discussion of how teachers should listen to pupils and acknowledge the ongoing colonization experienced by learners. The integration of ambivalence theory in educational practice thus stimulates teachers to prompt pupils to take part in conversation, allowing for multiple perspectives. Therefore, I believe that ambivalence theory can help bridge the gap between making postcolonial literature accessible to all while promoting awareness and understanding of diverse perspectives, leading to a decolonized environment. Practical exploration and integration of ambivalence theory and its underlying concept in my materials and lessons might; therefore, aid pupils in their understanding of postcolonial narratives and materials.

2.4 Implementing elements of decolonizing the classroom.

To implement these ideas, a lesson cycle was developed based on 'Dead Men's Path' by Chinua Achebe (1953), 'The Day They Burned the Books' by Jean Rhys (1968), and 'The Rain Came' by Grace Ogot (1979). The selection of these materials was made for several reasons. Firstly, the intent is not to delve into every specific detail of postcolonialism, but rather to prioritize the pupils' understanding of, hence the choice of short stories for their tangibility. Secondly, various postcolonial contexts were explored to highlight a variety of perspectives, echoing the importance of different perspectives outlined by Diversi & Moreira (2013) and Bacquet (2021). Thirdly, the chosen materials reflect on postcolonial literature itself, but also confront the impact of colonialism on education. The lesson cycle explores several concepts regarding ambivalence. The first two lessons will illuminate ambivalence via the lens of 'double consciousness,' followed by two lessons that explore ambivalence through the concepts of 'hybridity' and 'mimicry,' with the final two lessons traversing the concept of ambivalence through the ideas of a 'third space'. These concepts were selected because understanding ambivalence as an overarching term necessitates a degree of familiarity with its associated concepts. Therefore, grasping these related ideas is crucial for providing pupils with the necessary scaffolding to enhance their understanding of ambivalence.

Addressing the expressed desires of Eijkhagen's teachers, as observed in their responses to Q10 of the preliminary questionnaire, the lesson cycle was designed based on a set of criteria with structured guidance for teaching diverse and postcolonial literature. As established earlier, there is no fixed blueprint for achieving classroom decolonization, with the pursuit of decolonizing the classroom lacking a predefined framework. Nevertheless, based on the thorough evaluation of the preliminary research and extensive review of literature a set of criteria has emerged for the development of the lesson cycle to foster pupils' sense-making of ambivalence by deploying elements of a decolonized educational environment:

1. By ensuring that materials accommodate varying levels of previous knowledge and cultural experience among pupils, inclusivity and accessibility are established irrespective of their background or prior exposure to postcolonial contexts. Material selection and lessons will have to accommodate this need by providing sufficient scaffolding and making it accessible to even those without prior knowledge, facilitating tangibility for all (Autar, 2017; Jabbar, 2015).

2. Materials selection will have to somewhat resonate with pupils' lives to foster engagement and relevance by connecting it to pupils' own experiences, making it relevant and compelling. Although pupils might not be able to relate to the context itself, the lessons need to provide opportunities for pupils to link the intricacy of postcolonialism to their own context. (Brown and Davis, 2019; Hayes, 2016).

3. The lessons and materials will explore a variety of perspectives and emphasise diverse viewpoints to stimulate pupils' understanding of the different roles in a postcolonial context by deploying a variety of texts, activities and discussions showcasing these perspectives and narratives to learn about different interpretations (Diversi & Moreira, 2013; Bacquet, 2021)

4. It is pivotal to create a safe and respectful environment when exploring postcolonial materials to facilitate open dialogue and accommodate differing opinions. This will be achieved by establishing a series of ground rules for respectful yet productive discussions, allowing the classroom to become a safe space where pupils feel comfortable expressing their beliefs about

sensitive topics related to postcolonial studies (Diversi & Moreira, 2013; Matthews, 2021)

5. In line with the previous point, the lessons will include several markers that emphasise the complexity of cultural sensitivity and encourage humility among pupils and teachers promoting openness to learn about diverse perspectives when addressing colonial topics (Matthews, 2021; Rajendram, 2022)

6. The lessons will employ a series of collaborative learning activities when exploring postcolonial materials, fostering teamwork among students. These activities will include group discussions, projects, or assignments aimed at encouraging the exchange of diverse perspectives and ideas and cultivating a synergetic learning environment in the classroom (Hayes, 2016; Johnson and Johnson, 1986).

7. The lessons will offer multiple opportunities for pupils to pause and reflect, facilitating their understanding of postcolonial texts, themes, and concepts to enhance their thinking (Choi & Liu, 2020; Smith and Johnson, 2021).

8. The lessons should empower pupils to take an active participating role in the learning process by inviting them to share their own cultural backgrounds and insights related to postcolonial sources, ensuring their constant engagement (Bacquet, 2021; Diversi & Moreira, 2013).

9. Design materials that are flexible when implemented in the classroom. Recognize the uniqueness of each classroom setting, allowing teachers to adapt materials to suit specific teaching styles and pupil dynamics, ensuring that the lessons also serve as a framework for teachers at Eijkhagen (Matthews, 2021; Alvalos, 2021).

10. The lessons and material will extensively integrate ambivalence theory and its concepts to explore conflicting emotions, identities, ambiguous representations, and the legacy of colonialism. Engaging with this theory will help pupils become aware of power dynamics and encourage them to engage with different narratives. By incorporating these theories, the aim is to get pupils to develop tools to navigate conflicting emotions and identities and help make materials more tangible. (Moore, 2016; Choi & Liu, 2020; Bhabha, 1994; Rajendram, 2022).

Chapter 3: Methodology

To explore how pupils make sense of ambivalence in postcolonial materials and what elements of decolonizing the classroom, as outlined in section 2.4, illuminate this sense-making, a lesson series was developed and a mixed-method research approach was utilized for the results. Quantitatively, pupils' reflective journal entries were explored, providing a categorical approach to their responses. Complimentary, a qualitative approach was chosen in the form of interviews, both pre-and post-lesson series, to examine which the preexisting knowledge and which elements of decolonizing the classroom emerge.

3.1 Target group

Despite having a variety of classes and levels at Eijkhagencollege to gain insights from, a group of fourth-year students of Preparatory Scientific Education was selected as the target group for this research, with pupils typically ranging in age from 15 to 17 years. This group was chosen because this is the point when literature starts taking a more prominent role in the school curriculum, and emphasis is put on the upper categories of Bloom's Taxonomy (1975), such as creating and evaluating when dealing with literature which allows for more freedom when designing materials. Additionally, the target group also comprises pupils with diverse cultural and ethnic backgrounds, a criterion that was also considered when selecting this group. While I don't expect this target group to fully grasp complex postcolonial intricacies, I hypothesize that pupils at this level can develop a heightened awareness and better understanding of diverse perspectives by moving beyond oversimplification when engaging with these materials.

3.2 Quantitative approach

For pupils to extract and process valuable information from postcolonial materials, the integration of a solid reflection method is crucial, aligning with Kolb's (1984) notion that reflection is key in the learning cycle to process information. When engaging in thorough reflection while exploring postcolonial materials, pupils can connect ideas and narratives on a personal level, helping them to explore how certain ideas link to their own beliefs and identities. One intriguing method to apply reflection to the learning process is to explore reflective journaling. According to Moon (2006), reflective journaling aids learners in becoming more cognizant towards a subject matter and that strengthens ownership of learning and reflection. This

aligns with Kim's (2021) findings, indicating that reflective journaling enhances the tangibility of content. Suggesting that incorporating reflective journaling to process information will offer valuable insights into how various elements of decolonizing the classroom influence pupils' understanding of ambivalence in postcolonial materials.

The literature on reflective journaling presents varied viewpoints on how it should be structured. Some sources advocate for structured approaches to reflective journaling, emphasizing guidelines and specific instructional purposes. For instance, Kember and Leung (2000) propose a questionnaire to assess various levels of reflection. Opposingly, other literature (e.g. Boud and Walker, 1998) suggests a more open and unstructured way to deploy reflective writing. Boud and Walker (1998) argue that without strict direction, reflection can become a tool for pupils to express their own authentic ideas. Moon (2006) supports this by arguing that reflective journaling, when left unstructured, allows learners to freely engage. Given that the concepts explored in the lessons are intricate, and nuanced lacking fixed definitions, providing pupils with autonomy in their writing is, therefore, deemed crucial. However, it is important to keep in mind that reflective journaling is usually deployed as a qualitative methodology (Birney and colleagues, 2012). Therefore, using guided prompts to steer pupils' answers in the right direction is needed to gather sophisticated data that can be processed quantitatively. Building on this premise, the lesson cycle includes a series of 'journaling stops' placed throughout the lesson to coincide with key learning moments, prompting pupils to pause and reflect on insights in their individual journals, as this is one of the elements from the design criteria. These are points during the lessons where pupils pause to write a small section in their journal to encourage active reflection and capture evolving thoughts. These stops draw inspiration from the works of Choi & Liu (2020) and Smith and Johnson (2021), emphasizing the need for guided reflection. At the end of lessons 2, 4, and 6, pupils will synthesize entries from these stops into cohesive paragraphs, processing information. This method not only fosters real-time reflection but also adheres one of the design implementation to provide pupils with the opportunity to not just gather fragmented thoughts but to compile and organise these ideas their evolving into a more holistic and thorough understanding by the end of the lesson series.

Thus, to ensure that data can be analysed, a matrix (Figure 2) was developed based on Hubbs & Brand's (2010) matrix as illustrated in Figure 1. In their study, they developed a matrix as a tool for analysing and categorizing reflective journal entries. The matrix comprises of two continua: one depicting the focus of the journal entry, ranging from content-focused to process-focused, and the other outlining the depth of reflection, moving from superficial to analytical. This structured approach
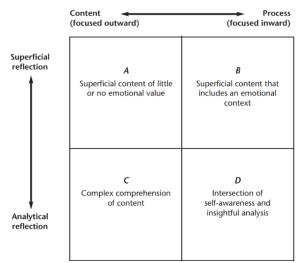

Figure 1. An illustration of the two continua merged into a 2 x 2 Hubbs & Brand (2010).

ensures that while allowing for pupil autonomy, there is a systematic framework for gathering, categorizing, and analysing quantitative data from these reflective journal entries.
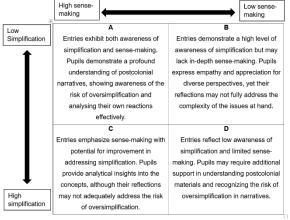

Figure 2. Simplification/Sense-making two continua matrix

Based on the structure of this model a matrix has been created to categorise entries according to their degree of simplification and sense-making (Figure 2). The matrix categorises pupils' reflections on postcolonial materials based on two continua: simplification (x-axis) and sense-making (y-axis) and comprises of four cells (A, B, C and D). Simplification and sense-making were selected as the two continua for this matrix based on the identified challenges in Section 1.1. Simplification directly addresses the risk of pupils not grasping the complexities of colonial legacies and their lack of nuance. In their reflective journal entries, pupils might oversimplify colonialism by reducing it to a simple narrative of oppressor versus oppressed, without delving into the nuances of power dynamics, cultural clashes, or the diverse experiences of individuals affected by colonization. Sense-making, aligns with the research goal of understanding how the lessons illuminates pupils' understanding of ambivalence and (and its associated concepts). Entries in Cell A showcase a high level of sense-

making of the concepts, with pupils demonstrating a nuanced understanding of complexities while being aware of oversimplification risks. In Cell B, entries display commendable awareness of simplification, indicating recognition of diverse perspectives and nuance, though lacking depth in their understanding. Entries in Cell C illuminate sense-making, offering valuable insights but showcase oversimplification and lack nuance. Cell D entries reflect limited awareness of simplification and sense-making, requiring substantial support. This matrix will be used to categorise data and answer sub-question 2. Further justification of which journal entry belongs to which Cell will be explored in Chapter 4 of this research.

3.3 Qualitative approach

To complement the journaling, a qualitative approach was employed using interviews with a select group of pupils from the target group. Four pupils, comprising of two pupils from migrant backgrounds and two from non-migrant backgrounds, were selected for this group to explore how elements of decolonizing the classroom emerge and aid pupils in their understanding of ambivalence and its associated theories. These interviews consisted of two parts.

Prior to the lesson cycle, interviews (see Appendix 4b) were conducted to explore sub-question 1 of this research, used to identify the initial thoughts and perspectives of pupils. The questions for these interviews (see Appendix 4a) were strategically designed, drawing inspiration from the concepts, criteria, and objectives outlined in the initial two chapters of this research, based on the following aspects: pupils' prior knowledge and backgrounds, emphasizing the recognition of diverse perspectives and historical contexts crucial in exploring postcolonial literature; the expectations, geared to illuminate what they think they will learn; initial perceptions of postcolonial narratives, including the examination of initial stereotypes and assumptions, and acknowledging the oversimplification inherent in these materials; and the prior attitude towards decolonization, by analysing how pupils would respond to their beliefs being challenged and underlining the importance of embracing different perspectives, aligning with goal of fostering and environment that is critical yet inclusive (Freire, 2020; Diversi & Moreira, 2013; Rizvi et al., 2005; Castro, 2010; Autar, 2017; Lin, Angel & Ed, Martin, 2005).

Secondly, post-lesson interviews (see Appendix 5b) were conducted to address sub-question 3 of this research. These post-lesson interviews explore pupils' tangibility

towards postcolonial materials and narratives after participating in the lessons that incorporate decolonizing elements, aiming to explore the impact of the intervention on pupils' views, allowing for an exploration of changes, challenges, and newfound insights. Questions (see Appendix 5a) were formulated based on concepts, criteria, and objectives outlined in the initial two chapters of this research, aligning with the main objective of this research of exploring the impact of decolonizing elements on pupils' sense-making of ambivalence and its associated theories. The initial questions (Q1-Q2) focused on elements that emerged during the interviews regarding beliefs and perspectives post-intervention, in line with the research's aim to explore pupils' attitudes towards postcolonial narratives, echoing Bhabha's (1994) call to examine evolving beliefs. Subsequent questions (Q3-Q4) delved into the impact of decolonizing elements in the classroom, exploring how specific activities, goals, and concepts aided their understanding, aiming to provide a framework for teachers to implement decolonizing pedagogy effectively (Smith and Johnson, 2021; Alvalos, 2021). The third set of questions (Q5-Q7) directly addressed the main research question, exploring how pupils make sense of ambivalence by examining their mixed emotions in postcolonial narratives. Following this, questions (Q8-Q9) focused on challenges and roadblocks pupils experienced during lessons to navigate difficulties (Matthews, 2021; Rajendram, 2022), ensuring accessibility for all. Finally, the last questions (Q10-Q11) aimed to highlight aspects of the lesson most beneficial for understanding postcolonial narratives.

3.4 Validity, reliability, and interplay of approaches

As the research tackles many nuanced phenomena, creating integrity was deemed crucial to ensure validity and reliability. At its core, this research is pupil-oriented, aiming to illuminate how elements of decolonizing the classroom shape pupils' sense-making of ambivalence in postcolonial materials. Therefore, authenticity of responses takes precedence over complete accuracy, acknowledging subjectivity and nuance when dealing with this topic (Denzin & Lincoln, 2011). The emphasis is, therefore, not on uncovering absolute truths, but rather on shedding light on pupils' interpretations.

Regarding reliability of consistent measuring and getting the same results under the same conditions, both the pre-lesson and the post-lesson interview questions provided a structured approach that can be applied to other pupils, ensuring possible

replication in different settings with similar outcomes. According to DeVellis (2017), structured approaches in data collection, such as interviews, are crucial in minimizing bias. Therefore, despite the bias being somewhat unavoidable, the structured approach employed in pre- and post-lesson series interviews enhances reliability of data by promoting uniformity across participants (DeVellis, 2017). Additionally, selecting two pupils from migrant backgrounds and two from non-migrant backgrounds for the interviews ensures a variety of perspectives, capturing a range of viewpoints and minimizing bias. Finally, the categorical and systemic approach of analysing journals in combination with the interview format ensures that the data is consistently analysed, which is deemed crucial for achieving reliable findings (Cohen et al., 2018). To further illustrate how each data method contributes to the research process, Figure 3 was created as a systematic overview.

To check if the results represent what they are intended to measure, validity was also considered. A triangulation of data was created by combining quantitative and qualitative methods, providing a detailed analysis of the research topic, and enhancing the validity of the findings from multiple reliable sources. The use of reflective journaling as deemed crucial by Boud and Walker's (1998) allows pupils to engage deeply, promotes transparency, also ensures authenticity in data collection, and creates a structured approach. Also designed in accordance with the theoretical framework, the interviews align with the research objectives ensuring that the questions accurately capture the intended data facilitating internal validity. Furthermore, the use of existing models, such as Hubbs & Brand's (2010) matrix to structure the journal entries, provides a systematic approach that creates consistent analysis, supporting validity in the results. Finally, to maintain transparency and illustrate the selection process of the journal entries, four distinct journal entries from the first entry prompt were chosen, each representing a different cell. These entries were transcribed and supported with detailed explanations to illuminate the process of selection (see Appendix 7).

Both data collection methods, provide comprehensive insights into the elements shaping how pupils interpret ambivalence and its associated concepts in postcolonial materials. While prioritizing the authenticity of responses over evidence-based truths, integrating both data collection methods in harmony enriches the understanding of pupils' sense-making processes. Therefore, the qualitative interviews are used

alongside the analysis of journal entries to provide a comprehensive understanding of the participants' reflections, facilitating an interplay dynamic between the two data collection methods. On the one hand, participants can expand upon their thoughts, feelings, and experiences during their post-lesson interviews. In turn, the interview data is used to enhance the interpretation of the participants' journal entries. Cross-referencing can then be used to deepen the understanding of their sense-making processes. For example, if a participant discusses a particular challenge, they faced during the interview, researchers can look for corresponding reflections in
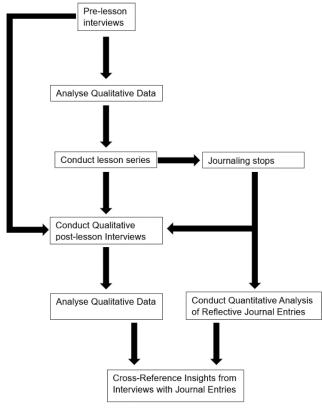

Figure 3. Interplay Data Collection and Analysis Process

their journal to explore how this developed over time and analyse the extent to which various parts of their journal entries align with specific cells, leveraging insights from the interviews to reinforce these categorizations, ensuring a continuous interplay between the interviews and journal, creating a deeper investigation of pupils' interpretations and illumination of data. This interplay approach between both methods ensures a robust examination of pupils' sense-making process. A visual representation of this process is visible in Figure 3. The analysis of this data will be explored in Chapter 4 of this research.

Chapter 4: Results

4.1 Pre-Lesson interviews

As described in Chapter 3 of this research, a group comprising four pupils was selected for pre-lesson interviews with the goal of answering the first sub-question, namely: What are pupils' pre-existing knowledge and attitudes towards postcolonial materials? To ensure anonymity, pseudonyms are assigned to the participants. The two pupils from migrant backgrounds will be referred to as Omaira and Majd, while the pupils from non-migrant backgrounds will be referred to as Robin and Mark. The responses from the pre-lesson interviews were transcribed (See Appendix 4a) and portrayed systematically, adhering to the four previously outlined categories of questions as outlined in Chapter 3. A visual representation of the results is visible in Figures 4, 5, 6, and 7, with direct quotations marked in bold and italics. Based on this data, several observations can be made. Mark and Robin show a basic understanding of colonialism, primarily associating it with historical events and geographical regions and drawing on ideas from history lessons as seen in their responses to Q1 and Q2, with Ruben stating '*I, immediately, think of Africa*'. In contrast, Omaira cites specific examples of colonial impact on language and draws from personal experiences from her upbringing in Syria in Q2. Similarly, Majd provides insights into the themes of resistance against oppression and exploitation within colonial contexts in Q1. While Mark anticipates learning about the origins and how to identify it stylistically, Robin expects to delve

Figure 4. Previous Knowledge & Background

Figure 5. Expectations

into the impacts of colonialism and cultural differences through historical and literary lenses as seen in Figure 5. Omaira, on the other hand, anticipates engaging with older English literature. Majd expects historical context and literary styles, being interested in understanding past attitudes towards colonialism, arguing what interests him is *'how they thought about it at that time'* (Q4). Looking at Figure 6, Mark emphasizes the importance of learning its origins, while Robin recognizes English mistreatment of colonized peoples and highlights the importance of providing historical background information. Omaira suggests that people might simplify the complexities of postcolonial narratives and emphasize the importance of historical context and respect in discussing them, expecting people might partake in *'thinking in boxes and make everything simple'* (Q5). Majd states that there might be misconceptions about postcolonial materials solely focusing on slavery and emphasizes the importance of involving pupils in material selection and setting ground rules. Finally, all pupils expressed willingness and interest to challenge their perspectives and learn something new (see Figure 7). For example, Robin and Mark's answers to Question 7 stated 'No, I don't think that's bad. I mean, I'm here at school to learn,' and stated *'I think that's interesting. So that you can learn to understand where the other person gets that from'* indicating their readiness to engage with materials that challenge their beliefs.

Figure 6. Perception of Postcolonial narratives

Figure 7. Attitudes towards decolonizing elements

4.2 Journal entries

A series of journal stops and entries have been processed quantitatively based on the matrix outlined in Chapter 3. Each pupil was asked to complete twelve structured journal stops during the lessons and compose three reflective entries at the end of lessons 2, 4, and 6. All entries were analysed and categorized based on levels of simplification and sense-making based on the matrix outlined in section 3.1. In the quantitative analysis, data from pupils present and participating in at least five out of six lessons was used, resulting in the exclusion of data from two of the initial 20 pupils, since both these pupils missed 3 out of 6 lessons.

Given the constraints of this study, such as the medium of paper-based journaling and considerations regarding word count, not all twelve journal stops and three entries per pupil were incorporated in this document. To maintain transparency and showcase the selection process, a representative sample was outlined with four distinct journal entries from the first entry prompt, each representing a different cell, being selected, transcribed, and underpinned (See Appendix 7). These example entries illuminate the rationale behind the categorization process, offering insight into why each entry belongs to its respective cell. Figures 8, 9 and 10 show the results of this process.

L1/2 - Stop 1			L1/2 - Stop 2			L1/2 - Stop 3			L1/2 - Stop 4			Journal Entry 1		
C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3
A	2	11,1	A	0	0	A	1	5,6	A	0	0	A	2	11,1
B	10	56,1	B	4	22,2	B	8	44,4	B	4	22,2	B	2	11,1
C	2	11,1	C	5	27,8	C	2	11,1	C	0	0	C	2	11,1
D	4	22,2	D	9	50	D	7	38,9	D	12	66,7	D	12	66,7
Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)		

Figure 8 Categorization of journal stops and journal entry (Lesson 1 and 2).

Across the four stops of Lesson 1-2, the distribution reflected mixed levels of understanding regarding simplification and sense-making, as is seen in Figure 8. Notably, most stops fell into Category D, indicating low sense-making and high simplification. Stops 2 and 4 particularly stood out with a high number of entries labelled as Category D, suggesting a lower awareness of both simplification and sense-making. Stop one deviated slightly from this with a high number of stops categorized as B, indicating awareness of simplification but a lack of depth in sense-making. Additionally, the scarcity of Category A responses across all stops was noteworthy. Despite sporadic appearances of stops belonging to Categories B and

C, the trend of stops belonging to Category D mostly stayed.

L3/4 - Stop 1			L3/4 - Stop 2			L3/4 - Stop 3			L3/4 - Stop 4			Journal Entry 2		
C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3
A	2	11,1	A	3	16,7	A	2	11,1	A	2	11,1	A	4	22,2
B	9	50	B	9	50	B	11	61,1	B	7	38,9	B	7	38,9
C	1	5,6	C	3	16,7	C	2	11,1	C	4	22,2	C	2	11,1
D	6	33,3	D	3	16,7	D	3	16,7	D	5	27,8	D	5	27,8
Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)		

Figure 9 – Categorization of journal stops and journal entry (Lesson 3 and 4).

In Lesson 3-4, the stops and entry showed a more diverse range of simplification and sense-making. Across all stops, Category B emerged as most popular. This trend was also reflected in entry two, where entries were also assigned Category B. Category C was; once again, the least present across all stops and the entry. Additionally, the number of stops and entries categorized as A increased compared to Lesson 1-2. While there were fewer entries categorized as D, ranging between 15-35% per stop/entry, this Category remained significant.

L5/6 - Stop 1			L5/6 - Stop 2			L5/6 - Stop 3			L5/6 - Stop 4			Journal Entry 3		
C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3	C^1	N^2	P^3
A	6	33,3	A	8	44,4	A	12	75	A	8	44,4	A	8	44,4
B	6	33,3	B	5	27,8	B	3	18,8	B	6	33,3	B	6	33,3
C	2	11,1	C	2	11,1	C	1	6,3	C	2	11,1	C	1	5,6
D	4	22,2	D	3	16,7	D	2	0	D	2	11,1	D	3	16,7
Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)			Total 18 (100%)		

Figure 10 – Categorization of journal stops and journal entry (Lesson 3 and 4).

In Lesson 5-6, there is a noticeable change in pupils' stops and the final entry. Stops 1 and 2 display mixed results across all categories, indicating varying levels of understanding among pupils. However, Stop 3 stands out with most entries placed in Category A, marking it the first time as the dominant Category with high sense-making and awareness of oversimplification risks. Notably, in Stops 2, 3, 4, and the final entry (Entry 3), Category A emerges as the most dominant Category. Although Category B remains high, the most notable change is the significant decrease in Category D and the corresponding increase in Category A, indicating a positive trend. However, apart from Stop 3, less than 50% still failed to show their knowledge of oversimplification risks and sense-making. For each of the four stops and the final entry, less than 25% of entries belong to Category D.

Student	Stop 1	Stop 2	Stop 3	Stop 4	Entry 1	Stop 1	Stop 2	Stop 3	Stop 4	Entry 2	Stop 1	Stop 2	Stop 3	Stop 4	Entry 3
Majd	A	C	B	B	**A**	A	A	A	B	**A**	B	A	B	A	**A**
Omaira	A	B	B	B	**A**	B	A	B	B	**A**	B	B	A	A	**A**
Mark	B	B	D	D	**D**	C	D	D	D	**B**	B	D	B	A	**B**
Robin	B	D	B	D	**D**	B	D	D	B	**B**	D	B	B	A	**B**

Figure 11 Categorical overview of interview participants.

Finally, Figure 11 was developed to show the results of the four interview participants. The table shows progression of each pupil through the twelve stops and three entries. Upon analysis, several interesting observations can be made. Majid was consistent with most entries falling into Category A. Both Omaira and Majd exhibited notable progress, with their entries predominantly categorized as A, demonstrating both sense-making and awareness of simplification. In contrast, Mark's entries remained predominantly in Categories B and D, indicating ongoing struggles. Similarly, Robin's entries showed limited progress, primarily remaining in Categories B and D. However, both Mark and Robin showed improvement over time, as is visible by entries and stops categorized as B as the lesson progressed, indicating some awareness of simplification while sense-making remained difficult despite initial challenges.

4.3 Post-Lesson interviews

Following the lesson cycle, another set of interviews was conducted, with responses transcribed (See Appendix 5b) and systematically categorized. The findings are presented in Figures 12 through 16, with direct quotations highlighted in bold and italics. During the interviews, pupils were allowed to have their journals and use them as inspiration or reinforce their answers. Numerous observations can; once again, be made. Analysing the interviews, varying degrees of changes of familiarity occurred.
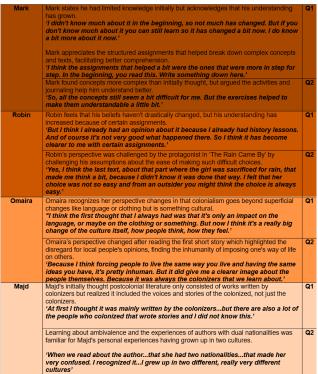

Figure 12. Change in Postcolonial Awareness

All four pupils argued their perspectives changed because of the lessons as is seen in Figure 12. Mark states that despite having limited prior knowledge, he feels like he has arguing, *'But if you don't know much about it you can still learn so it has changed a bit now. I do know a bit more about it now'* (Q1). He admits his beliefs have not drastically changed and that most concepts still seem difficult for him to understand. He does state; however, that the activities helped him make more sense. Similarly, although Robin initially states his beliefs have not shifted significantly, he does note his perspective was challenged making him reconsider the ease of making difficult choices stating it *'has become clearer'* to him (Q1). On the contrary, Omaira argues her perspectives have changed drastically perceiving colonialism as a cultural phenomenon rather than just superficial change. She specifically points out a short story that changed her grasp on the inhumanity of imposing one's way of life on others. Similarly, Majd shifted from his initial perception of postcolonial literature as exclusively authored by 'colonizers,' referencing occidental works in his pre-lesson interviews. Additionally, his personal experience of dual nationalities helped him relate to the experiences of authors with similar backgrounds as can be observed In his answers to Q2 (see Figure 12). Regarding decolonizing elements, several elements and concepts emerge as can be seen in Figure 13. Both Mark and Robin made comments during their interviews about the effectiveness of breaking

Mark	Breaking down assignments into step-by-step tasks, such as creating timelines, helped Mark understand the material better. *'The assignments that helped a bit were the ones that were more in step for step...Like with the assignment with the timeline that we did. You get a bit more of the text because you break it down in different steps and that helps to find the important stuff.'*	Q3
	Concepts like ambivalence aided Mark in seeing the complexity within the texts and understand the material better. *'I think in some texts, with the help of the explanation of that like ambivalence, you can see the difference better and you start to see that it is not always this or that but sometimes in the middle...You can see that you're paying more attention to it.'*	Q4
Robin	Connecting explained concepts to assignments and the text helped Robin understand the material better. *'When we have had a piece of explanation about a certain concept, and then we have made a certain assignment about it...then it makes it a bit clearer for yourself when you are reading the text again, and you know what to look for.'*	Q3
	The concept of ambivalence was mostly remembered by Robin which helped him understand other concepts. *'The one that stuck with me the most was ambivalence because we spoke about it a lot...It helped you see the middle-way or something. I also think it linked to other ideas such as the third space.'*	Q4
Omaira	Exploring the ideas on their own helped Omaira to grasp the material better. Audio-visual aids were also mentioned as beneficial. *'I think it was great that you made us understand the whole lesson first and then we watched the video...Because otherwise I feel like my brain would be really lazy and just watch the video and get all the information.'*	Q3
	Visual explanations of concepts like the third space were particularly effective for Omaira. *'I think the third space we talked about...when you showed us the picture of the two circles...That was a really clear image of what is actually happening.'*	Q4
Majd	Collaborative exercises and being able to pause and reflect, along with exposure to diverse stories, helped Majd understand the material better. *'We got to work together on a lot of the activities but also had time to sometimes write on your own...it is good that we got stories from different countries, so we see that they are all a bit similar but also all a bit different.'*	Q3
	The concept of ambivalence, particularly through finding specific examples and relating them to personal experiences, was crucial in helping Majd understand the material. *'Especially when we got a concept like ambivalence, that we had to look for an example of that, that helped a lot with understanding what ambivalence meant...you also understand the concept that you learn more'*	Q4

Figure 13. Impact of Decolonizing Elements

Mark	Mark emphasizing the blending of cultures and the absence of clear dominance, showing understanding of nuance. *'That you see that things aren't 100% one and 100% the other, but a bit of a middle ground.'*	Q5
	Mark identifies the Great Chief as an example of a character experiencing ambivalence due to conflicting loyalties and beliefs, linking ambivalence to struggle. *'But if you look at the Great Chief, he's a bit of himself, of course. Like, it's my daughter, I don't want to sacrifice her. But also, of culture and the village. So, he's also in a bit of a struggle.'*	Q6
	Mark notes he has started to look at stories more carefully by seeing nuance. *'I think you start looking a texts and stories a bit more carefully when you learn of this middle ground.'*	Q7
Robin	Robin struggles to define ambivalence but hints at its association with conflicting aspects of different cultures. They express uncertainty, indicating that the concept might still be evolving in their understanding. *'I think it was something with those different kinds of cultures. I don't remember exactly, but I think it was something with cultures, and that there were two different kinds of things between people.'*	Q5
	Robin identifies the headmaster as a character experiencing ambivalence but is unable to explain how this concept links to it completely. Yet, identifies conflicting desires to maintain his cultural roots while being drawn to the colonizers' culture. *'Yes, the headmaster. I think he was the kind of person where we saw ambivalence. He had things from both cultures that he liked.'*	Q6
	Robin notes their initial lack of familiarity with terms like 'ambivalence' which is why anything learned was a new perspective. *'Yes, I don't think I knew those terms before the lessons at all... but that's why my perspective hasn't changed in that, because for me it was completely new.'*	Q7
Omaira	Omaira gives a thorough explanation of ambivalence as a communication barrier arising from cultural differences. *'I think ambivalence is about how people sort of understand each other but struggle to explain themselves well.'*	Q5
	Omaira Identifies Awiti as a character experiencing ambivalence, highlighting the struggle between societal expectations and personal desires. *'And then when this other character came, she kind of, I think, felt free to actually just go ahead and live her life. I feel like that's something she actually wanted, but never really could explain to people. And I feel like it's a good way of changing your mind.'*	Q6
	Omaira reflects on personal growth, transitioning from viewing literature entertainment to recognizing its deeper, often somber, themes. Emphasizing that is good to raise awareness. *'I feel like it is a good thing to actually explore real stories, so we become aware of the sad stuff that happens in those times.'*	Q7
Majd	Majd correctly links to idea of ambivalence to conflicting feelings that occur when colonization happens, also leading to a lack of not knowing your nationality. *'Ambivalence is, for example, a person who is colonized and therefore has feelings that are conflicted that belong to the colonized and the one who colonized... That you don't know which nationality you belong to.'*	Q5
	Identifies the headmaster as an example of a character experiencing ambivalence, highlighting his internal struggle between upholding tradition, and adopting colonial practices. *'That he wanted to abolish it in one way, but not in the other way, I think. This showed his conflicting a lot in the story.'*	Q6
	Reflects on personal awareness, noting increased sensitivity to cultural differences. *'Now that I know that ambivalence is a term that clashes between two nationalities, I'm more aware of it when it really happens.'*	Q7

Figure 14. Understanding of Ambivalence

down assignments and concepts step-by-step in their understanding of the materials. Additionally, Omaira outlined the importance of exploring the materials on her own first, arguing otherwise her 'brain would be really lazy' (Q3). Majd's interviews completed this stating the importance of collaborative work during the lessons and the time for personal reflection, particularly in understanding concepts like ambivalence. Furthermore, pupils' understanding of ambivalence varied in depth and clarity, reflecting their diverse backgrounds and learning experiences (See Figure 14). Although struggling with defining ambivalence accurately, all four pupils successfully connected ambivalence characters in the stories, with Mark especially demonstrating a growing awareness of nuance when dealing with texts, stating looking at text *'more carefully'* helping him *'learn of this middle ground'* (Q7). Similarly unable to define accurately, Robin hinted at ambivalence's association with conflicting aspects of different cultures, outlining his development in understanding, when identifying characters' ambivalence despite his definition remaining somewhat ambiguous. On the contrary, Omaira provided an extensive definition of ambivalence linked to communication barriers arising from cultural differences,

Mark	Mark states the reading was sometimes challenging due to dyslexia and the density of terms but appreciates the use of shorter texts for comprehension. *'I think, especially when reading a text like that... I found it difficult.'*	Q8
	Mark found several concepts difficult and struggled with the stories that were confronting and really outlined colonial legacy. *'Yes, I think, especially in a text like that, there are some more difficult concepts that you don't immediately realize and also that it sometimes confronting to see what they really did. The stories were very... how do you say it... detailed and I did not expect that.'*	Q9
Robin	Struggles with a few assignments, particularly those requiring complex connections, but generally finds reading texts manageable despite English proficiency challenges. *'Well, reading the texts and stuff, that wasn't very difficult... but some terms were just... Yes, that was just difficult.'*	Q8
	Ruben states it was sometimes difficult to read texts he is unfamiliar with. *'It was difficult to learn about text that you are not familiar with.'*	Q9
Omaira	Omaira expresses difficulty in creating a timeline challenging due to ambiguity regarding perspective but appreciates clear instructions in class. *'I did find it difficult to make this timeline... it could have been a little easier to make one specific perspective.'*	Q8
	Experiences emotional discomfort with exploring sad themes of the stories but appreciates the structured approach in class, which helps navigate the material effectively. *'It was sad... being in class, it was all kind of clear what we should do... it kind of made the classes a little smooth.'*	Q9
Majd	Finds reading and writing tasks challenging, indicating difficulties with written assignments but manages to complete them. *'I found reading and writing things down difficult, but I could do it.'*	Q8
	'Does not experience significant roadblocks when dealing with the materials and is surprised by the class's overall interest.' *'No, not really. Most of the class was really interested which I did not expect'*	Q9

Figure 15 Challenges & Roadblocks

Mark	Mark Finds the explanation of concepts and group exercises most helpful in understanding postcolonial narratives. *'Yes, I think mainly explaining those concepts, and linking them to the text... I also think it was good we got to work together...'*	Q10
	Mark Acknowledges the importance of diverse perspectives in literature, suggesting that exploring such texts helps in understanding different ideas and histories. *'Yes, it's interesting to read... it would be more interesting to read more texts about that, so that you get more ideas...'*	Q11
Robin	Robin Appreciates group exercises, individual reading, and discussions without fear of making mistakes as helpful elements in understanding postcolonial narratives. *'Yes, I think, especially, having a group exercise... I also think it was good that you really discussed with us...'*	Q10
	Recognizes the importance of studying diverse perspectives in literature, especially for understanding other people's experiences and gaining a broader perspective. *'We never did these types of stories in English before... understanding these stories also helps you understand other people better.'*	Q11
Omaira	Omaira argues that linking the lessons to their own lives and establishing a safe environment were crucial elements in understanding postcolonial narratives. They emphasize the importance of being encouraged to make mistakes without fear of judgment, as it allowed for more open and authentic participation. *'I really think it was linking it to our own lives and creating a safe environment. I think it was really good that you said it is okay to make mistakes and there was no right or wrong, so that gave us the freedom to answer.'*	Q10
	Omaira calls for the the importance of studying diverse perspectives in literature despite it being difficult at their age, particularly in shaping awareness and understanding complex historical contexts. *But I do think it kind of is very important for us as young people to have this image and have the knowledge about it... But changing the way we, you know, actually learn English to a way we actually learn a whole lot more than just English and just the words and the grammar. I feel like that's a great way of actually changing minds and getting people in the picture that usually won't really be there if they don't actually at school hear about it. These lessons I think have helped me and my class to understand what really happens and how it is not always easy.*	Q11
Majd	Majd Identifies looking for examples in the text and comparing oneself to the characters' world and using personal stories as the most helpful aspects in understanding postcolonial narratives. *'Just looking for examples, writing them down... And just comparing yourself to their world.'*	Q10
	Recognizes the increasing importance of studying diverse perspectives in literature, emphasizing the need to remember historical events and their impact. *'I already thought it was important... it is even more important that we don't forget what the things that happened.'*	Q11

Figure 16 Reflection of learning process

displaying a more nuanced understanding. Similarly, Majd was able to connect ambivalence to conflicting feelings stemming from colonization, and showed understanding of the implications, highlighting characters as examples of

ambivalence, and connecting ambivalence to his clash with having two nationalities. Regarding challenges and roadblocks, several were outlined, indicating areas where further support or clarification may be necessary as can be seen in Figure 15. Most importantly, both Mark & Robin found several activities challenging especially *'to learn about text that you are not familiar with',* as can be seen in Robin's answers (Q9). Each pupil also identified several aspects that aided them in understanding postcolonial narratives, with Mark highlighting linking concepts to the text and the use of collaborative works, and Robin who argued both group exercises and moments for individual work were great. Additionally, pupils also outlined activities that required them to connect it to their own lives as beneficial, with Majd outlining the importance of comparing yourself to the characters and Omaira arguing the importance of including personal experiences and creating a safe space. Finally, when asked about the importance of diverse perspectives and how this has changed, all pupils deemed it crucial, as is being illuminated in Figure 16. For example, Mark found the exploration of various viewpoints enriching, stating, *'Yes, it's interesting to read'* (Q11) and Robin recognised the value of learning about diverse perspectives, particularly for understanding other people's experiences, arguing *'understanding these stories also helps you understand other people better'* (Q11). Omaira emphasised linking lessons to personal context and creating a safe environment stating, *'it was linking it to our own lives and creating a safe environment'* (Q10) that aided her and that *'It was really good that you said it is okay to make mistakes and there was no right or wrong, so that gave us the freedom to answer' (Q10).* Similarly, Majd remarked it is crucial *'that we don't forget the things that happened'* (Q11) underscoring the importance of exploring these different perspectives.

Chapter 5
5.1 Interpretation results

This research aimed to investigate which elements of decolonizing the classroom shape how pupils make sense of ambivalence in postcolonial materials and influence their understanding of postcolonial narratives? Utilizing a mixed-method research approach, the results provided insights into the pupils' experiences. The section below is structured to first answer the sub-questions, followed by the interpretation of the main research question.

5.1.1 Pre-lesson interviews

To address the first sub-question, What are pupils' pre-existing knowledge and attitudes towards postcolonial materials? The pre-lesson interviews were analysed finding that the main difference between pupils lies in their prior knowledge, personal experiences, and expectations regarding postcolonial literature and colonialism. Omaira and Majd already demonstrate a more nuanced understanding of colonialism's impact and were able to draw from personal experiences and historical contexts with Omaira sharing insights from her Syrian upbringing, highlighting the influence of colonialism on language and personal experiences and Majd providing deeper nuance when discussing resistance against oppression and exploitation within colonial contexts, emphasizing the importance of creating respect and rules when dealing with the subject. On the contrary, Robin and Mark portrayed a more basic understanding of colonialism, focusing on academic aspects such as learning about the origins and understanding its historical context, not showing understanding of colonial legacy. We could, therefore, argue that the migrant pupils' perspectives are enriched by their personal experiences, outlining the clear gap in previous knowledge, emphasising the importance of accommodating varying levels of familiarity among pupils, as highlighted by Abdul-Jabbar (2015), and employing several classroom strategies such as collaborative learning to aid in their understanding (Johnson and Johnson, 1986). Thus, recognizing the various levels of familiarity and deploying inclusive teaching strategies outlined in the theoretical framework is important in pupils' varying pre-existing knowledge and attitudes towards postcolonial materials. Raja (2008) supports this by emphasizing the need for a nuanced pedagogy that not only teaches the content of postcolonial texts but also their context and the broader implications of global solidarity and empathy. By

doing so, postcolonial materials can be made thought-provoking and tangible for all students regardless of prior knowledge (Freire 2020).

5.1.2. Journal entries.

The difference in familiarity was further illuminated in their journals providing insights into the second sub-question: How is pupils' sense-making of ambivalence (and its associated concepts) illuminated in their reflective journal entries and to what degree do these entries demonstrate a limited oversimplification? As can be observed from the data in Chapter 4, during Lessons 1-2, a predominant number of entries fell into Category D, indicating low levels of both simplification and sense-making. Later, entries shifted from Category D to Category B by Lessons 3-4, reflecting increased simplification awareness. By Lessons 5-6, more entries were in Category A, indicating improved sense-making. Teacher observations also noted a growing willingness, openness, and interest in participation among pupils, linking to Freire's (1970) notion that learners initially struggle with new, difficult material and require time and support to achieve deeper understanding. This transition reflects the impact of the intervention, showing a shift and the first signs of having a decolonized classroom approach, as is visible in Figure 11. This transition also becomes apparent in the interview participants, with varying patterns of development. Majd and Omaira demonstrated an early understanding of the material, with consistent Category A stops and entries. Their depth of understanding was apparent, not only in their classroom participation but also in their pre-lesson interviews, in which they already exhibited a more nuanced understanding. In contrast, Mark and Robin initially showed continued struggle with sense-making and simplification throughout the lessons. Nevertheless, both Mark and Robin demonstrated signs of improvement over time, as indicated by entries and stops categorized as B as the lessons progressed, indicating an emerging awareness of simplification despite ongoing difficulties with sense-making. This gradual trend in their understanding aligns with Vygotsky's (1978) notion of the zone of proximal development, which outlines pupils can learn new concepts overtime through scaffolding and support. This also reflects the findings of Gay (2000) and Ladson-Billings (1995) who indicate that culturally responsive teaching can lead to better understanding of concepts amongst pupils.

5.1.3 Post-lesson interviews

The positive shift observed in journal entries also blossoms in the post-lesson interviews, revealing several decolonizing elements, and addressing the third research question by analysing the varying degrees of changes in familiarity with postcolonial materials and decolonizing elements. While some pupils showed significant growth in understanding and perspective, others faced ongoing struggles and challenges. However, an overall positive trend can be observed with pupils acknowledging the importance of diverse materials, the impact of decolonizing elements in their learning process, and their more nuanced understanding, with several decolonising elements emerging. For example, Robin initially claimed his views on colonialism had not changed, but through structured activities and discussions on ambivalence, he recognized the historical injustices and lasting impact of colonial dynamics. Arguably, materials accommodating varying levels of previous knowledge and cultural experience played a role in this, echoed as crucial by Autar (2017) and Jabbar (2015). By providing sufficient scaffolding, Robin and Mark were still able to engage with the material and showed no signs of oversimplification in their post-lesson interviews. Similarly, Omaira's interviews revealed her understanding grew to be more complex, transitioning from observing simple cultural differences to seeing cultural complexities ingrained in postcolonial narratives. By using materials resonating with pupils' lives and fostering engagement and relevance, as advocated by Brown & Davis (2019) and Hayes (2016), both Omaira and Majd connected the intricacies of postcolonialism to their own experience. Following this train of thought, both Majd and Mark stated their challenges with fully grasping the concepts but mentioned appreciation for a safe and respectful environment, as emphasized by Diversi & Moreira (2013) and Matthews (2021). Integrating collaborative learning activities, as suggested by Hayes (2016), aided Mark and Majd in their understanding of ambivalence and appreciate diverse perspectives, enriching classroom diversity. Additionally, opportunities for reflection, as proposed by Choi & Liu (2020) and Smith & Johnson (2021), were beneficial for Majd in processing and internalizing complex postcolonial themes. Lastly, cultural sensitivity and humility (Matthews, 2021; Rajendram, 2022) emerged as crucial. Following this train of thought, Robin's appreciation for fostering empathy and creating an open learning environment conducive to exploring diverse perspectives, Omaira's acknowledgement of colonization's broader emotional

ramifications, and Majd's personal connection to the concept of ambivalence are all examples of how cultural sensitivity and humility influenced pupils' learning curves, illustrating that decolonizing practices, such as culturally responsive teaching, scaffolding, and collaborative learning, can significantly enhance pupils' understanding of these materials. Although pupils still struggled at the end of the intervention, the post-lesson interviews outlined the core of this research showing new perspectives and awareness of colonial legacies. Following this train of thought in addressing the postcolonial paradox, as articulated by Mishra & Hodge (2005), this research underlines the importance of teaching postcolonial materials. Mishra & Hodge (2005) argue that postcolonialism embodies a paradoxical situation, *'oscillating between acknowledging its pastness'* and *'recognizing its ongoing relevance'*, meaning that postcolonialism is not just learning about history but rather understanding its historical significance and present-day implications (Abdul-Jabbar, 2015). Therefore, as teachers, it is imperative that we realise the importance of integrating these materials in our practices. By illuminating the complex nature of colonial legacies, we not only deepen our pupils' understanding of history but encourage them to act. By doing so, education empowers pupils with the insight and perspective required to handle the complexities of our world and strive towards a more inclusive society.

5.1.4 Addressing the main question.

In conclusion, this research provides crucial insights into how elements of a decolonized classroom shape pupils' sense-making of ambivalence in postcolonial materials. Through a mixed-method research approach, a more thorough understanding of pupils' initial perspectives, their progression through reflective journaling, and pending reflections in the post-lesson interviews emerged. Despite initial challenges, discomfort and hesitancy, the findings illuminate that while pupils initially have varying levels of familiarity and understanding regarding postcolonial materials, influencing their tangibility of the materials, the structured lesson series incorporating decolonizing elements and the use of reflective journaling facilitated a positive shift in their increased awareness of simplification risks and showed the first signs of a gradual progression towards deeper sense-making, with several decolonizing practices emerging (Autar, 2017; Jabbar, 2015; Johnson and Johnson, 1986; Brown and Davis, 2019; Hayes, 2016; Diversi & Moreira, 2013; Matthews,

2021; Choi & Liu, 2020; Smith and Johnson, 2021; Rajendram, 2022). Despite ongoing struggles among pupils at the conclusion of the intervention, the post-lesson interviews unveiled new perspectives and a heightened awareness of colonial legacies. Thus, embracing Mishra & Hodge's (2005) insight of paradox, affirming that teaching postcolonial materials is not just a pedagogical choice but a moral obligation to shape the next informed generation.

5.2 Insights gained.

As previously discussed, when educators opt to water down materials to avoid uncomfortable moments in the classroom (Schmidt et al., 2017), the result is an attack on decolonization. Building upon this premise, this study underscores the critical need for cultivating a safe and inclusive learning environment. Despite the difficult nature of the concept's materials, engaging with them at the secondary school level equips pupils with the critical thinking skills necessary for navigating similar challenges at university. Although many pupils continued to struggle at the end of the intervention, the post-lesson interviews revealed newfound perspectives and an enhanced awareness of colonial legacies, aligning with earlier mentioned research conducted by Brown and Davis (2019), which similarly observed improvements in these areas upon integration into the curriculum. Additionally, the fact that these lessons were delivered by a white non-migrant teacher underscores the imperative nature of addressing colonial materials head-on, highlighting the importance of not shying away from these materials. Teachers should; therefore, engage in ongoing professional development opportunities focused on decolonizing pedagogies and practices to become culturally responsive teachers. The narratives that these materials discuss are becoming increasingly relevant in our multicultural world, and as such, they play a crucial role in addressing the needs of pupils from all different backgrounds. By adapting the curriculum to give postcolonial materials a more prominent role, educators can enable every pupil to connect with narratives that relate to them.

5.3 Limitations and recommendations

As this research concludes, It is important to acknowledge the limitation of this research. The size of the sample group was small, which may have impacted the results. Therefore, suggestions for future research could include exploring the impact of decolonizing pedagogies on a larger scale and in diverse educational contexts.

Despite these limitations, literature has shown that individual narratives can illuminate universal themes. In the context of this research, these themes provide insights and understanding that transcend specific contexts or sample sizes, highlighting broader concepts (Clandinin, 2006). Additionally, the lessons were taught after development in the final period of the academic year, which limited the duration and depth of the intervention. One could argue that this restricted the time for decolonizing pedagogy to fully integrate and land effectively, putting pressure on both the pupils and teacher to finish, possibly impacting the results of this study. Finally, the results of the intervention only scratch the surface of pupils' sense-making process when engaging with postcolonial materials in a decolonized environment. While the study provides valuable insights into the evolution of pupils' patterns, additional research could delve deeper into the long-term effects of decolonizing pedagogies on pupils' critical thinking skills and perspectives on social justice issues. Following participants for a longer time could show how pupils' perspectives evolve over time and whether the gains in understanding and awareness achieved during the intervention are maintained in the long term.

5.4 On a personal note

As I conclude my research, I take a moment to reflect on the journey. Despite research often being labelled as a daunting task, I can genuinely say that I have thoroughly enjoyed every aspect of it. Despite all the limitations and challenges of this research, I feel deeply satisfied knowing that I have potentially sown the seeds of positive change in my pupils' lives. I once again want to thank Ella Ait-Zaouit, who guided me with encouragement and tremendous support. Without her affirmation, kind words, and continuous assistance, I would never have dared to traverse such a bold subject. I am forever grateful that I made an impact on my pupils' lives and have become a more culturally sensitive teacher in the process.

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The guidelines and structure of the preliminary questionnaire have been based on Al-Quaderi & Al Mahmud's (2010) questionnaire used in their study that aimed to analyse current teaching ideas, advocate for a postcolonial pedagogy, and propose strategies for revising the teaching of English literature in education. Certain questions have been modified, replaced, or completely omitted based on the context of this research. Like Questions 1 and 2 of Al-Quaderi & Al Mahmud's questionnaire, Questions 1 and 2 of this preliminary research explore the general teaching background of the teacher filling in the questionnaire. The next few questions explore how teachers introduce literary texts (Q3) and the pedagogical approach when dealing with diverse literature (Q4), which can all be linked to questions relating to incorporating texts and teaching methodologies (Q6, Q7, Q8) in the Al-Quaderi & Al Mahmud (2010) questionnaire. The term 'diverse literary' materials instead of 'postcolonial' materials was used in the questionnaire to allow for teachers who have not dealt specifically with postcolonial literature to still share their ideas, ensuring a broader spectrum of responses. Question 5 explores if and why/why not teachers would consider non-western texts, which mirrors Question 11 from Al-Quaderi & Al Mahmud on the inclusion of these works in the syllabus. Following this train of thought, Questions 6 and 7 observe what obstacles a teacher might experience and how they think pupils would respond to this when exploring diverse literary texts. Finally, Questions 8, 9, and 10 explore what the teacher thinks of integrating diverse or postcolonial literature by analysing if they have previously been aided with this (Q8), reviewing their perception of support at Eijkhagen on broadening the curriculum with the materials (Q9), and focusing on the willingness to do so if being offered additional resources or training (Q10). Based on this, the following question where formulated:

1. How long have you been teaching at Eijkhagencollege?
2. What qualifications or training do you have that relate to teaching literature and language?
3. How do you typically introduce and present literary texts to your students?
4. What methods or approaches do you use to engage students with diverse literary materials?
5. Have you ever considered incorporating diverse or non-Western literary texts into your teaching? If not, what might encourage you to explore such materials?

6. What obstacles, if any, do you foresee in incorporating diverse literary texts into your teaching practice?
7. In your experience, how receptive are students to exploring literature from diverse cultural backgrounds?
8. Have you received any training or guidance on integrating diverse or postcolonial literature into your teaching methods?
9. Do you feel supported by Eijkhagencollege in diversifying the curriculum with various literary materials?
10. Would you be interested in incorporating more diverse or postcolonial materials into your lessons if provided with additional resources or training?

Among the respondents, the range of teaching experience varied between 2 and 13 years, reflecting both new and experienced teachers (Q1). Participants predominantly possess a bachelor's degree in education, with some also holding a relevant master's degree (Q2).

Analysis of the teachers' approaches to introducing literary texts (Q3) and their pedagogical methods in dealing with diverse literature (Q4) revealed that teachers at Eijkhagen employ a variety of methods. These methods range from activating prior knowledge by subtly connecting it to texts without pupils noticing that reading is the goal, to linking themes relevant to students' own lives. Interestingly, several teachers emphasized the importance of fostering a love for reading multimedia, creative assignments, and alternative formats such as audiobooks and films to engage pupils. Some teachers also highlighted the importance of underlying theories such as comprehensive approaches and Bloom's taxonomy. Exploring the willingness of teachers to include diverse or non-Western literary texts (Q5) also offers valuable insights. While some teachers have used these texts, their arguments to do so mainly revolved around the relevance of the texts to specific themes and having previously explored non-Western texts due to exposure to a postcolonial course. However, a significant portion of the participants expressed hesitancy to explore these types of texts due to their own lack of knowledge with these materials. Teachers noted that clearly structured materials and greater availability of these texts would encourage them to incorporate diverse literary texts into their curriculum, highlighting the overall research concern of decolonization in education, and emphasizing the urgency to make diverse literary materials accessible and tangible for all.

Following this line of thought, when analysing teachers' perspectives on the obstacles (Q6) and the receptiveness of pupils towards exploring literature from diverse backgrounds (Q7), several connections can be made here that outline pedagogical challenges for teachers at Eijkhagencollege. Teachers noted the difficulties of using teaching material beyond their own understanding, especially when this deviates from their own cultural background. Additionally, teachers observed that pupils can quickly become discouraged when encountering the term 'literature'. Some teachers also voiced concerns about insufficient existing teaching

materials in the schools and a lack of enthusiasm within the English department, possibly highlighting the need for more support. Concerning pupils' reception of literature from diverse cultural backgrounds, mixed responses can be observed. While some teachers noted that their pupils do show interest, comments were made suggesting that this interest tends to remain superficial, with the deeper exploration of these materials deemed too challenging. This underscores the necessity for this focus of this research to be tangibility and not comprehensibility, suggesting that pupils could face barriers when engaging due to their perceived difficulty. Other teachers also noted that pupils do not view literature to explore new cultures. Be that as it may, several teachers still argued that their pupils would be willing to explore these materials, outlining the importance of overcoming pedagogical implications while fostering engagement with these materials, once again reinforcing the importance of these materials becoming more tangible.

In a similar vein, the data collected from Q8, Q9, and Q10 further reinforces the problem around decolonizing the classroom and the integration of postcolonial literature. Teachers' experiences with training and guidance (Q8) varied considerably. While some teachers received specific training or guidance during their master's studies regarding the integration of postcolonial literature, a notable number of teachers reported a lack of prior guidance. This discrepancy in training shows that some teachers at Eijkhagencollege still lack the tools to explore these materials even if they wanted to, underpinning the underlying problem. Regarding the level of support provided by Eijkhagencollege in diversifying the curriculum (Q9), some teachers noted having the freedom to choose their teaching content, while others highlighted the institution's primary focus on objectives and results. Regarding teachers' interests and willingness to integrate diverse or postcolonial materials into their lessons with adequate support, the responses to Q10 indicated varied perspectives once again. While some teachers expressed readiness to do so independently, most teachers showed a preference for getting more guidance when exploring these materials, highlighting the importance of support beyond the mere willingness to integrate these materials, suggesting a framework is needed for teachers at Eijkhagencollege if postcolonial materials are to be integrated effectively. A completely overview of the results is visible in the Figure below.

ID	Begintijd	Tijd van voltooien	E-mail	Naam	Tijd van laatste wijziging	Hoe lang geeft u les op het Eijkhagencollege?	Welke kwalificaties of training heeft u die verband houden met het onderwijzen van literatuur en taal?	Hoe introduceert en presenteert u doorgaans literaire teksten aan uw leerlingen?	Welke methoden of benaderingen gebruikt u om doorgans literaire teksten aan uw leerlingen te betrekken bij diverse literaire materialen?	Heeft u ooit overwogen diverse of niet-westerse literaire teksten op te nemen in uw lessen? Zo niet, wat zou u kunnen aanmoedigen om dergelijk materiaal te verkennen?	Welke obstakels ziet u, indien aanwezig, bij het opnemen van literaire teksten met diverse achtergronden in uw lespraktijk?	Naar uw ervaring, hoe ontvankelijk zijn leerlingen voor het verkennen van literatuur uit diverse culturele achtergronden?	Heeft u enige training of begeleiding ontvangen over het integreren van het postkoloniale literatuur in uw lesmethoden?	Voelt u zich ondersteund door het Eijkhagencollege bij het diversifiëren van het curriculum met verschillende literaire materialen?	Zou u geïnteresseerd zijn in het opnemen van meer diverse serie van postkoloniale materialen in uw lessen als er aanvullende middelen of training beschikbaar zouden zijn?
1	11/23/23 7:27:22	11/23/23 7:32:22	anonymous			8 jaar	Bachelor en Master of Education	Door een oefening die de voorkennis van leerlingen activeert en tegelijk verband houdt met het te lezen werk zonder dat dat direct overduidelijk is	Geen bestaande methodes, eigen ontwerpen gebaseerd op de comprehensive approach & Bloom's taxanomy	Wel gebruikt, maar niet perse omdat het niet-westerse teksten zijn, eerder omdat het een bepaald thema aansnijdt (zoals Still I Rise - Identity)	Afhankelijk van de nationaliteit van de leerlingen en docent zelf is het soms lastig te onderwijzen en onderwijs te krijgen in iets dat je eigenlijk zelf niet helemaal begrijpen kan.	Best geïnteresseerd, maar vooral oppervlakkig. Feitjes zijn leuk om te weten, maar diepgang is teveel moeite.	Een vak tijdens de master	Wie zijn als docenten vrij om te kiezen wat we willen behandelen, iedere docent doet wat hij/zij geschikt acht dus in principe wordt je overal in gesteund	Ja hoor, maar ook wel zonder middelen of training.
2	11/29/23 8:32:20	11/29/23 8:47:18	anonymous			13 jaar	O.a. MEd Engels	Via een gebeurtenis/thema uit de belevingswereld van de leerlingen	Delen van werken lezen, Multimedia. Verschillende werkvormen. Focus (bijv. op graphic novel)	Motivatie leerlingen verdwijnt snel bij horen woord. 'Literatuur'. Het is al gauw 'Boring. Te moeilijk. Begrijp het (toch) niet.'	Literatuur wordt door leerlingen niet gezien als deur naar de wereld en andere culturen.	Ja. Vak 'Postcolonialist literature in English' tijdens Master.	Niet actief. Focus van de school ligt op kerndoelen en resultaten en weg ernaartoe is aan de docent.	Zeer zeker: Er is overigens veel goed materiaal aanwezig, maar beschikbare tijd en interesse leerlingen werken remmend.
3	11/29/23 9:38:37	11/29/23 9:41:18	anonymous			7 jaar	Geen, buiten mijn opleiding tot docent Engels	Ik geef vooral les in de brugklas. Hier wordt klassikaal een boek gelezen. Hierbij bespreek ik tussendoor wat leerlingen hebben gelezen.	Mijn focus ligt vooral op het plezier voor lezen aanwakkeren.	Niet, te weinig kennis van.	Te weinig kennis, te laag niveau van leerlingen om dit te appreciëren in de onderbouw.	Wel ontvankelijk, al zijn sommige dingen erg ver weg voor leerlingen.	Nee.	Ja en nee, probleem ligt vooral in tijd om stof te ontwikkelen.	Ligt aan het materiaal.
4	11/29/23 11:01:20	11/29/23 11:04:10	anonymous			2 jaar	Bachelor Docent Engels	Aandachtrichter, voorkennis activeren	Luisterboeken, films, creatieve opdracht	Nee, de drempel lijkt te hoog. Het zou aanmoedigen als dit vrijer) beschikbaar was met een duidelijke structuur en lesmateralen.	Weinig bestaand lesmateriaal, weinig enthousiasme binnen de sectie.	Ze staan er voor open.	Nee	Redelijk tot goed.	Ja!
5	11/30/23 11:53:56	11/30/23 11:59:35	anonymous			6 maanden	Fontys lerarenopleiding - nog niet afgerond	Individueel lezen, gedeeltes klassikaal, samen bespreken	video's, visuals	Ik zou er zelf meer over moeten leren - cursus/training.	Verschillende normen en waarden in de klas. Hoeft geen probleem te zijn, moet wel, rekening mee gehouden worden.	Wanneer goed gepresenteerd en wanneer het gaat over interessante onderwerpen, goed	Nee	Ruimte is er wel, maar er moet rekening gehouden worden met weinig tijd door de geplande toetsen	Ja

Appendix 3
The lesson series

Lesson 1 and 2.pdf

Lesson 3 and 4.pdf

Lesson 5 and 6.pdf

Pre-lesson interview questions

1. Can you tell me what you already know about postcolonial literature or the impact of colonialism? 2. Do you have any personal experiences or stories regarding this topic?	Previous knowledge & background
3. What do you expect to learn in our upcoming lessons about postcolonial literature? 4. Are there specifics things you think will be interesting and/or challenging?	Expectations
5. What stereotypes or assumptions could people have when dealing with postcolonial materials? 6. What do you think is important to discuss before starting these lessons?	Perception of Postcolonial narratives
7. How do you feel about exploring materials that challenge your own beliefs? 8. Do you think it is important to include different perspectives in these lessons?	Attitudes Toward Decolonizing Elements

Pre-lesson interviews

Robin

Researcher: All right, okay. I'm Sitting here with *(name pupil).* Let's start with the first question. Can you tell me what you already know about postcolonial literature or the impact of colonialism?

Robin: Well, colonies. I immediately think of Africa. That that is where colonies are from. I think that many European countries did it for money in that moment, to get people to work cheaply. I think the impact of it has not been good because if you look at Africa, they are underdeveloped compared to other countries such as the Netherlands. I don't know if that is very handy, but we don't know how it would have been if Netherlands did not have colonies. Apart from that I don't really know.

Researcher: Okay, Well *(name pupil)*, here comes the second question. Do you have any personal experience or stories regarding this topic?

Robin: Well, I don't have a lot of experience outside of history lessons. Of course, I did have some tests last year. It has influenced me, or it has given me a way of thinking. But for the rest I don't really have stories. We did watch a movie about it, that was interesting. But for the rest I don't really have experiences in that time.

Researcher: Yes, no, for sure. Number three. What do you expect to learn in our upcoming lessons about postcolonial literature?

Robin: Well, I think it's mainly the impact that you just asked. What was the impact then? I can't say that very well now. I think that's something important. I think mainly how those people thought in that time, compared to us. How those people wrote, made art. And maybe how England was in that time, how they thought. What the way of thinking was to take such a colony. I think those are important things that I'm curious about.

Researcher: Yes, great. Thank you. Thank you. Are there specific things you think will be interesting and or challenging?

Robin: Well, I think it's mainly challenging because it's a something you may have had a few lessons about it during history and you had a test about it. And that was it. So, I think that students and I don't know much about it yet. I think that's where the difficulty is. I don't think anyone has had a lot of experience with it. And I think it makes it interesting because it's a fairly important subject because I mean, Africa may still feel the effects. So, I think it's important that we know something about how it worked. But yes, I think those are the most important things.

Researcher: Let's see. What stereotypes or assumptions could people have when dealing with postcolonial materials?

Robin: Well, I think that England has treated the people there very badly. I think there is also a kind of aggression or hatred. That people think, why would you be able to do such a thing? Yes, I think it is. I don't really know.

Researcher: Yes, certainly. No problem. What do you think is important to discuss before starting these lessons?

Robin: Well, I think first of all a bit of a basic background. What time did it take? What people or what important works are we going to talk about? And I also think that it is especially important that we also know, okay, these are the conditions we are going to talk about. And those standard things, that at least that is already there, so that you can eventually continue to work on the difficult parts of those things.

Researcher: Yes, great. How do you feel about exploring materials that challenge your own beliefs?

Robin: No, I don't think that's bad.) I mean, I'm here at school to learn. And I think it's especially important to learn things that you wouldn't normally be doing, or don't think about so quickly, or would be against the things you normally think are good. So, I think that can create some other beliefs for you. And I think that's also important.

Researcher: Yes, great. Thank you. And the last question then. Do you think it's important to include different perspectives in these lessons?

Robin: Om

Researcher: Very good. Do you have anything else to add?

Robin: I'm looking forward to it, I'm curious.

Researcher: Great, thank you.

Mark

Researcher: Well, (name pupil), I'm going to ask you the first question. Can you tell me what you already know about postcolonial literature or the impact of colonialism?

Mark: Well, mostly that it comes from colonialism. I don't really know much about the influence.

Researcher: No, definitely. Okay, great, thank you. Do you have any personal experience or stories regarding this topic?

Mark: I don't really think so, no.

Researcher: Okay, what do you expect to learn in our upcoming lessons about postcolonial literature?
Mark: I think mostly where it comes from and what it contains and how you can recognize it, maybe.
Researcher: How do you mean, how you can recognize it?
Mark: How you can see in a text that it is written in that style.
Researcher: Okay, so really for the text. Anything else?
Mark: I don't really think so.
Researcher: Thank you, no problem. Are there specific things you think will be interesting and or challenging?
Mark: I think it would be interesting to find out where it comes from, where it all came from. What I would like to learn is, as I just said, to recognize it. That you know from a text that it is written in that way.
Researcher: Okay, yes, thank you. What stereotypes or assumptions could people have when dealing with postcolonial materials?
Mark: A kind of prejudice or something.
Researcher: For example, yes. So, would there be certain things that people might think in a different way?
Mark: Yes, I think a lot of people might think that literature is just boring or something. That it's all about reading, that it's not that interesting. So that maybe you don't know the background and stuff.
And that's why it's not interesting.
Researcher: Yes, okay, great. What do you think is important to discuss before starting these lessons?
Mark: I think mainly where it comes from. So that you have a bit of an idea of what it's about, so to speak.
Researcher: Yes, okay. Something else maybe?
Mark: Yes, I think mainly that.
Researcher: Yes, no problem. How do you feel about exploring materials that challenge your own beliefs? So how would you feel about exploring materials that challenge your own beliefs?
Mark: I think that's interesting. So that you can learn to understand where the other person gets that from.
Researcher: Okay, yes, great. Do you think it's important to include different perspectives in these lessons? Do you think it's important to include different perspectives in these lessons?
Mark: Yes, I think so. So that you look at the text from different angles. So that you know that one person sees it differently than the other.
Researcher: Yes, okay, great. Thank you, that's it.

Omaira

Researcher: And then we'll start. Here comes the first question. Can you tell me what you already know about postcolonial literature or the impact of colonialism?
Omaira: I do know that in certain countries, such as present-day Indonesia for example, it used to be a sort of colony, in this case the Netherlands, which changed the language of the inhabitants. That's why you have your own native language, which has changed a bit, some words have become vague, and then you often have... In certain countries, people often learn the language of the colonized countries, such as the Netherlands. And I also know about Arab countries. For example, in Spain, when it was a colony of the Ottoman Empire, certain words now

sound very similar to Arabic. That's because of the colonial period. What else do I know about it? I know that certain countries, such as the Netherlands, are a sort of mix of certain languages, such as French, German, and so on. And that's because they were once a part of Belgium, for example. I know, for example, that there was a difference between America and England, because certain cultures were influenced by the colonization. For the rest, I don't have a very good idea about it.

Researcher: Great, yes, that's great. Well, then we come to the next question. Do you have any personal experience or stories regarding this topic?

Omaira: I grew up in Syria, so we actually spoke Arabic there. But just before we fled, there were a lot of Russians. And in principle, it was a bit impossible for the Arabs to go to school. So, they tried to teach at home, a bit like homeschooling. And they often tried to get extra lessons from well-educated teachers. At one point, which was no longer possible. At first, it was possible with my sisters, for example. It was always possible to get lessons in Arabic. But in my time, all lessons were no longer taught in Arabic. A lot of them were taught in English. There were a lot of Russians who tried to speak Russian-like, even though they could speak Arabic. And that was a very clear example for me of how everything is colonized. And my parents are very big nationalists. So, they were always very angry about it. And they always explained to me why I had to speak Arabic.

Researcher: Yes, and be proud of that language, of course.

Omaira: and we still have that living in the Netherlands.

Researcher: Great, thank you. What do you expect to learn in our upcoming lessons about postcolonial literature? So, what do you expect to learn in the upcoming lessons?

Omaira: I think, I guess, that we might read some books or poems or something. Books that were written very early in English. And that we will see some differences in the language. For example, unknown words or words that are never read by us in a book. I think there will be a very different target group. I don't think those will be books that we will be the first to read. But I think it's kind of funny or fun to read something that is not chosen very often by my age.

Researcher: Okay, great, thank you. Are there any specific things you think will be interesting and or challenging?

Omaira: In general, I like literature, so I think that in general a kind of different language would be interesting to learn. Even though it's kind of the same, so to speak. So, the whole thing seems very interesting to me. But I think it will be quite difficult for me because I am not a native speaker in English. So, then I have kind of two English languages that I try to understand at the same time. And I think that would be a kind of challenge for me.

Researcher: Yes, okay, thank you. What stereotypes or assumptions could people have when dealing with postcolonial materials?

Omaira: I think mostly that they are very old ideas so people thinking in boxes and make everything simple. At least that's what I think, so to speak. I think it will be very old words, for example. Words that are no longer used often. I think especially a little bit very famous, very old writer, so to speak. If we think about that a little bit. And I think that poems will also play a very big role. I guess a little bit. Because that was a way of using a very beautiful language to convey a kind of idea. And I think that's when the beautiful, special words are used.

Researcher: What do you think is important to discuss before starting these lessons?

Omaira: In terms of respect? I think it is mainly important to involve a little bit of history with it. To make it clear how it all came about. So that people get a kind of picture of it. People who don't have that picture, so to speak. And I think it will play a big role if children my age understand that it is actually something that is not seen as very positive in general. So that we kind of pay tribute to the old language which is not really influenced by colonization in general.

Researcher: Yes, okay, great. How do you feel about exploring materials that challenge your own beliefs?

Omaira: I think it's really funny. I think it's something I could find interesting. I think it's something that is not done very often in high school. That's more something I would do at a university, for example. But then it seems fun to me to start from the beginning. To take a very small step. To get a little bit of an idea of how it would be without all the modernization.

Researcher: Yes, great. Okay, thank you. And the last question then. Do you think it's important to include different perspectives in these lessons?

Omaira: I think so. I think it will play a very big role. For example, if you look at the colonization of Spain by the Ottoman Empire. Then I would get a bigger picture. Which is very nice for me. If we talk about why, it was good for the Spaniards. And why it is getting worse now. But at the same time because it is also both good and bad for the Ottomans. That people understand that perspective. Especially for people who are just going to look at it from the outside.

Researcher: Yes, okay. It's very clear, great. Yes, thank you. Are there still things you want to add?

Omaira: I think it's clear. I'm really looking forward to it. I think it's funny. I really like it.

Researcher: Okay, that's nice.

Omaira: I actually think it's a nice addition to our English lessons. Nice, okay.

Researcher: Thank you. Yes, you're welcome.

Majd

Researcher: Yes, well, we're going to start with that. Here comes the first question. Can you tell me what you already know about postcolonial literature and the impact of colonialism?

Majd: I think postcolonial, what happened and how the struggle came about between the workers and the masters, so to speak. And how it went afterwards, how it developed afterwards. That they didn't leave immediately afterwards, but still negotiated, but at fair prices. And I think they write more about that. And I think, I'm not sure, but I also think about how they were treated. Whether they might ask ethical questions about whether that was right or not. That they look at it more philosophically than really superficially. And colonialism, especially taking over places where a kind of population lives. And making that population a kind of slave or workers who are poorly paid. And using them for more income.

Researcher: Yes, okay, thank you. Do you have any personal experience or stories regarding this topic?

Majd: I only know the book Max Havelaar, which was not really postcolonial, but a bit postcolonial. But that does have a bit of a vision of postcolonial literature. Because in the book it is often described that it is not good how the slaves were treated. And in my opinion that is also with the postcolonial, because that is a bit of a foreshadowing.

Researcher: Yes, okay, thank you. What do you expect to learn in our upcoming lessons about postcolonial literature?

Majd: I think we're going to learn more about the period anyway. How it all followed, how it all happened. And I also think we're going to learn more about literature and how it was described at that time. Because at that time they didn't speak like we do now. I think we're going to learn more about how they spoke at that time. But also, how they acted at that time, how they thought about colonialism and now.

Researcher: Yes, great, thank you. Are there specific things you think will be interesting and or challenging?

Majd: I think the form of literature is particularly challenging. How it is written. I think a lot of teachers are going to have a lot of problems with that. Because they just don't understand it because it is written in an old way. And what seems interesting to me is how they thought about it at that time. How people thought about the colonies and about what they looked back on after the colonies.
Whether they really did it wrong or what they still thought was good. I think that's interesting.

Researcher: Yes, okay, thank you. Next question. What stereotypes or assumptions could people have when dealing with postcolonial materials?

Majd: I think that they are only going to talk about the slaves. But of course, it is part of it, but it is not the main topic. I think people are going to make mistakes about that. And I also think that people are going to make mistakes about how it could have been at that time and not see that it still has effects. How it could have played out at that time. They are going to make mistakes about that.

Researcher: Okay. What do you think is important to discuss before starting these lessons?

Majd: Let people chose what they want to know about it. Whether it is not a different time frame that they might want to discuss. But if it is already prepared, then I would say, then I would not know.
But if it is not really prepared yet, if there is still a choice, then I would still say. Do you want to know another important English literary history piece? Or is it really the most interesting thing about the postcolonial period? It is really the most interesting. Also, I think it is important to make some rules about respect, so people don't joke.

Researcher: Okay. How do you feel about exploring materials that challenge your own beliefs?

Majd: If I would agree with that, then I would just look at it critically. And look critically at my own standpoint. And if it seems a bit more logical and correct, then I would stick to it. And if it is less logical for me, less ethical or less... Just a bit less and the others more, then I would choose the better ones.

Researcher: Okay. So, do you think it is important to deal with different perspectives in these lessons?

Majd: Yes, but also no. Yes, because it is always important to look at different perspectives. Because you can never think of a story in one line. But in this subject, the different perspectives are sometimes really wrong. And that can lead to mistakes as well.

Researcher: So, you would say that the wrong perspectives should be devoted less time to it?

Majd: Yes. Otherwise, I am not sure. Because you have to know the wrong perspectives so that you do not make the same wrong perspective in the future.

Researcher: Okay, thank you. Are there other things you would like to add?

Majd: No.

Researcher: No? Okay. Then I will stop the recording.

1. Have your beliefs on postcolonial literature or the impact of colonialism changed after our lessons? 2. Can you share what moments or concepts changed your perspective?	Change in Postcolonial Awareness
3. Were there any specific activities or goals that helped you to understand the material? 4. Were there any specific concepts that helped you to understand the material?	Impact of decolonizing elements
5. Having explored the lessons, could you explain what ambivalence means in the context of our lessons on postcolonial literature? 6. Can you identify characters in postcolonial stories that might be experiencing ambivalence? 7. Reflecting on your journal entries and class discussions, how has your awareness of ambivalence evolved? Did you experience any conflicting feelings or attitudes?	Understanding of ambivalence
8. Which parts of the lesson did you find challenging or difficult to understand? 9. Did you experience any roadblocks when dealing with the materials?	Challenges & Roadblocks
10. Looking back, what aspects of the lessons do you think were most helpful in understanding postcolonial narratives? 11. How has your perception of the importance of diverse perspectives in literature evolved?	Reflection of learning process

Post-lesson interviews

Researcher: Well, Robin, I'm going to start. And the first question for you is Have your beliefs on postcolonial literature or the impact of colonialism changed after our lessons?

Robin: I think I've learned a lot more about the subject. But I think I already had an opinion about it, because I already had history lessons. And of course it's not very good what happened there. So, I think it has become clearer to me with certain assignments.

Researcher: And how has it become clearer for you?

Robin: Well, those texts refer back to certain moments that took place in the past. So, then you find out more about things. Yes, and I think the videos that we have seen, so I think that would make it a lot clearer. But I think my opinion that it isn't good what happened there hasn't really changed and the opinions I already had, they haven't really changed.

Researcher: Okay, yes. Let's see. Can you share what moments or concepts changed your perspective?

Robin: Yes, I think the last text, about that part where the girl was sacrificed for rain, that made me think a bit, because I didn't know it was done that way. I felt that her choice was not so easy and from an outsider you might think the choice is always easy. So that was interesting, but for the rest, I don't think so.

Researcher: Okay. Were there any specific activities or goals that helped you to understand the material?

Robin: I think when we have had a piece of explanation about a certain concept, and then we have made a certain assignment about it, like when you explained the third space, then it makes it a bit clearer for yourself when you are reading the text again, and you know what to look for.

Researcher: Yes, so really connecting the concept to the text, that's what you thought?

Robin: Yes, I thought that was useful.

Researcher: Alright. Were there also any specific concepts that helped you to understand the material?

Robin: The one that stuck with me the most was ambivalence because we spoke about it a lot. It helped you see the middle-way or something. I also think it linked to other ideas such as the third space and made the more difficult things we learned easier.

Researcher: I see. Yep. Having explored the lessons, could you explain what ambivalence means in the context of a lesson?

Robin: I think it was something with those different kinds of cultures. I don't remember exactly, but I think it was something with cultures, and that there were two different kinds of things between people. I don't remember exactly.

Researcher: No problem. Let's see. Can you identify characters in postcolonial stories that might experience ambivalence?

Robin: Yes. I think in the first text we read about that little church and that path, that person...

Researcher: The headmaster.

Robin: Yes, the headmaster. I think he was the kind of person where we saw ambivalence. He had things from both cultures that he liked. He wanted to stay with his roots but was also interested in the things the colonizers brought.

Researcher: Okay, yes, in the first text. Reflecting on your journal entries and the class discussions, how is your awareness of ambivalence involved? Did you experience any conflicting feelings or attitudes?

Robin: Yes, I don't think I knew those terms before the lessons at all, so I think they were completely new terms for me anyway, and that's also... Yes, that I also made completely new assignments and other things about them, but that's why my perspective hasn't changed in that, because for me it was completely new. That also made it sometimes difficult to understand where the people in the stories were coming from.

Researcher: Yes, okay, that's a very good observation. Which parts of the lessons did you find challenging or difficult to understand?

Robin: Well, reading the texts and stuff, that wasn't very difficult. I think it was mostly with certain assignments, which were sometimes a bit more difficult, and just about that third space we just talked about, that was quite a difficult assignment. You had to think about how to connect it in a good way. So mostly making the assignments, some of them were easy to do, for example that first one about Cristiano Ronaldo, that was just easy to link, but some terms were just... Yes, that was just difficult.

Researcher: Did you experience any roadblocks when dealing with the materials?

Robin: Well, I don't think so. I mean, reading the texts, I was fine with that. I also understood it, it wasn't too difficult. Especially for me, because I'm not very good in English, it was good to do short texts. And also, when you explain something in English, you also take a bit back into Dutch, so that you could understand certain difficult words. Some were difficult, but it was doable. It was difficult to learn about text that you are not familiar with.

Researcher: Okay, yes, great. Looking back, what aspects of the lesson do you think were most helpful in understanding postcolonial narratives?

Robin: Yes, I think, especially, having a group exercises, like we did last lesson where everyone had a role so everyone had to participate. I also think reading the texts yourself also makes it nice, because you can read at your own pace and understand. And, yes, certain assignments about the texts also make it useful to understand like the. I also think it was good that you really discussed with us making mistakes was okay and there was no right or wrong.

Researcher: Okay, good. Last one. How has your perception of the importance of diverse perspectives in literature evolved?

Robin: We never did these type of stories in English before. I think it is good we learn about them to really understand these different perspectives. We also maybe have people in the lesson that are from countries that experienced this so understanding these stories also helps you understand other people better. I also wrote that down here *(*points to journal*)*.

Researcher: Alright, Thank you Do you have anything else to add before I stop the recording?

Robin: Yes, I thought it was a nice lesson. Sometimes it was a bit too much writing, but in general I liked it.

Researcher: Okay, good. Thank you.

Mark

Researcher: Okay, first question. Have your beliefs on postcolonial literature or the impact of colonialism changed after our lessons?

Mark: I didn't know much about it in the beginning, so not much has changed. But if you don't know much about it you can still learn so it has changed a bit now. I do know a bit more about it now. I expected it to be more history but it was nice to learn new views.

Researcher: Yes, okay. Can you share what moments or concepts changed your perspective

Mark: I think it's more difficult to understand. You'll find out that it's not that easy. There are many more difficult concepts and many more concepts that contain a lot of deeper thinking. I didn't know that in the beginning. So all the concepts still seem a bit difficult for me. But the exercises helped to make them understandable a little bit and also writing about it in the journal.

Researcher: So maybe the concepts were more difficult than you had thought a?

Mark: Yes.

Researcher: Okay, definitely.

Researcher: Were there any specific activities or goals that helped you understand the material?

Mark: I think the assignments that helped a bit were the ones that were more in step for step. In the beginning, you read this. Write something down here. So you got a bit more of a sense that it was more in pieces. If you understand this, then this happens. Like with the assignment with the timeline that we did. You get a bit more of the text because you break it down in different steps and that helps to find the important stuff.

Researcher: Okay, great. Were there any specific concepts that helped you understand the material?

Mark: I have to think about that. We all had those concepts.

Researcher: It was a lot yes.

Mark: Yes, I think so. I think in some texts, with the help of the explanation of that like ambivalence, you can see the difference better and you start to see that it is not always this or that but sometimes in the middle. You can see that you're paying more attention to it. This comes from that, and the other is totally different. It comes from that.

Researcher: So you're looking at the text in a different way.

Mark: Yes, yeah.

Researcher: Okay, great. Having explored the lessons, could you explain what ambivalence means in the context of the lessons on postcolonial literature?

Mark: Yes, I think that you have two different cultures mixed together. That you mix a bit of one and a bit of the other. That you also see that things aren't really one dominant, but that they really go together. That you see that things aren't 100% one and 100% the other, but a bit of a middle ground.

Researcher: Okay, great. Let's see. Can you identify characters in the stories that might have been experiencing ambivalence?

Mark: One text that I can remember is the one from earlier. But if you look at the Great Chief, he's a bit of himself, of course. Like, it's my daughter, I don't want to sacrifice her. But also of culture and the village. So he's also in a bit of a struggle. Actually, he didn't want to, but he had to.

Researcher: Yes, that's very good. Those struggles and the middle ground that you describe. Yes, very good.

Researcher: Well, reflecting on your journal entries and class discussions, how has your awareness of ambivalence evolved? Did you experience any conflicting feelings or attitudes?

Mark: Yes, I think especially in the beginning, when you first learned it, it was mainly a kind of confrontation, I would say, one and the other. And at some point you started to realize that it's not just one and the other, but that there's also a mix between them. I think you start looking a texts and stories a bit more carefully when you learn of this middle ground.

Researcher: So you realize that these texts are not just black and white, so to speak.

Mark: Yes, how do you say it… it becomes like a greyish feeling. Yes, you get a greyish feeling. That it goes together instead of being fought all the time until one wins, I would say.

Researcher: Yes, yes, certainly. Very good, yes. Which parts of the lesson did you find challenging or difficult to understand?

Mark: I think, especially when reading a text like that, I'm not very good at it, because that is I am dyslexic, but just a text with so many terms and such, that is, yes, I found it difficult. I do think it's easier that we use short text, so it's also less that you have to remember. If you look back and you have a whole book, then you have to think about the whole book if you answer a question like that. And with a text like that, it's a smaller piece.

Researcher: Yes, yes. Did you experience any roadblocks when dealing with the material? So did you have any obstacles while dealing with the material?

Mark: Yes, I think, especially in a text like that, there are some more difficult concepts that you don't immediately realize and also that it sometimes confronting to see what they really did. The stories were very… how do you say it… detailed and I did not expect that.

Researcher: Looking back, what aspects of the lesson do you think were most helpful in understanding the postcolonial narratives?

Mark: Yes, I think mainly explaining those concepts, and linking them to the text. so for example that you see the two-way fight we those people sometimes have and the third space, so that identity changes. I also think it was good we got to work together and sometimes talk about our own experience so you can sort of make it your own.

Researcher: Yes, certainly. Very good. And the last question then. How has your perception of the importance of diverse perspectives in literature evolved?

Mark: Yes, I think... Yes, it's interesting to read. I just don't have the feeling that there's a lot of difference between normal texts. It's just the idea and thoughts and the history that is very different. So I think it's interesting. I think that these kinds of texts, or subjects, I should say, are not used a lot because maybe people don't recognize things in the story, but I think it would be more interesting to read more texts about that, so that you get more ideas and understand where other people are coming from.

Researcher: Yes. Okay, very good. Thank you. Do you have anything to add?

Mark: No.

Researcher: No? Then I'll stop.

Omaira

Researcher: Alright. First up. Have your beliefs on postcolonial literature or the impact of colonialism changed after our lessons?

Omaira: I think my opinion itself was stable and is still the same. But I do have a different image about the impact that the whole colonization makes. I think the first thought that I always had was that it's only an impact on the language, or maybe on the clothing or something. But now I think it's a really big change of the culture itself, how people think, how they feel. And I think it's a very big thing that people can just change each other's feelings by just changing the way they live. I thought it was pretty interesting. And reading about the double consciousness that we talked about in the lessons, it did give me kind of, I think, a clear image about what happens when people are actually colonized.

Researcher: Okay, thank you. Very good. Can you share what moments or concepts changed your perspective?

Omaira: I think the story we talked about when this road and the school that was being built...

Researcher: With the headmaster?

Omaira: Yeah, exactly. I think it was pretty sad for me to read about the whole situation for the people that live there. But I do think that the whole school being there and being kind of ignored, their opinions and their thoughts, did kind of change my mind about colonizing, in general, people. Because I think forcing people to live the same way you live and having the same ideas you have, it's pretty inhuman. But it did give me a clearer image about the people themselves. Because it was always the colonizers that we learn about.

Researcher: The colonizers, yeah.

Omaira: But in the story, we got the big side of the priest that was really sad and everything. I think this is something I've never really thought about. So it was really nice to read about them and their feelings also.

Researcher: Okay, very good. Were there any specific activities or goals that helped you understand the material better?

Omaira: Yeah, I can remember we watched a lot of videos. Today we did and another lesson we also did. I think it was great that you made us understand the whole lesson first and then we watched the video. Because otherwise I feel like my brain would be really lazy and just watch the video and get all the information.

Researcher: So like you are exploring it yourself.

Omaira: Yeah, exactly. It was pretty nice to explore. I never really thought about doing it, but I did actually mention it to my parents and now we always do it at home.

Researcher: Okay, great. So it was pretty nice. Okay, great. Awesome. Well done. That's great to hear. Were there any specific concepts that helped you understand the material?

Omaira: I think the third space we talked about. I never imagined it but when you showed us the picture of the two circles. Kind of mixing in the middle. That was a really clear image of what is actually happening. Because I did know something about the third space. But I never really imagined it as two cultures literally mixing up and getting a third little new culture. So I think the photos, the images we always get is a really good concept. Actually just teaching us in a different way than just explaining things.

Researcher: Yeah, so the visual aspect of it. So like you kind of said, you sort of already knew that was happening perhaps. But now it sorts of clicked.

Omaira: Exactly, yeah.

Researcher: Okay, great. Having explored the lessons, could you explain what ambivalence means in the context of the lesson on postcolonial literature?

Omaira: I think it's how I get it right now is that people kind of understand each other better. But the way they try to explain themselves is, I think, wrong. I think ambivalence is about how people sort of understand each other but struggle to explain themselves well. When we communicate poorly, others might relate to us but still feel confused. They can't fully grasp our meaning. It seems to me that this is from cultural differences in communication styles, which sets us apart.

Researcher: So it's sort of like a lack of understanding.

Omaira: I think that's what usually happens when you have two different cultures that are trying to be all the same and trying to love each other. Because I don't think someone in Africa has the same level of communication as we do. It's not per se worst or better. It's just different. So I think kind of changing the way we communicate as people can help with actually seeing the colonized people as just a different way of living.

Researcher: Yeah, very good. Thank you. Can you identify characters in postcolonial stories that we read that may have experienced this ambivalence?

Omaira: I think it was with Awiti, the one that had to sacrifice her life. I feel like it was really sad for her that she kind of didn't have the choice to sacrifice. She just kind of had to sacrifice. But I think that sacrificing is something that you actually should want. And if you don't really want it, I feel like you're just kind of being killed. So I feel like when she kind of chose to just walk down that road, I feel like she didn't really want to. And then when this other character came, she kind of, I think, felt free to actually just go ahead and live her life. I feel like that's something she actually wanted, but never really could explain to people. And I feel like it's a good way of changing your mind.

Researcher: Okay, great. Thank you. Now, reflecting on your journal entries and the class discussions we've had, how has your awareness of ambivalence sort of changed?

Omaira: I think one of the biggest changes that had happened is that I always used to read it because I thought it was entertaining. Just a thing I do in my free time because I feel like it's a good thing to do. But the more I know about it and the more stories I read about it, it kind of changes this entertainment level. I feel like usually I would be really interested in knowing it, but now that I know so much of these stories are actually real, and I've read those three stories in class, I feel like it's a little depressing. So when we read something that we think is just a piece of fantasy and we find it already very sad, I feel like it is a good thing to actually explore real stories, so we become aware of the sad stuff that happens in those times.

Researcher: So it's quite confronting, basically.

Omaira: Yes, and I feel like now reading those two stories we read in class, it kind of made me realize that it's not always that entertaining as it might look.

Researcher: I see yes. It's a heavy subject, basically. Next up, Which parts of the lesson did you find challenging or difficult to understand?

Omaira: I did find it difficult to make this timeline because it was clear that we should just look at the story, but for me it was kind of confusing what the timeline is. Because I felt like I can make my own timeline, me as a reader, but I can also make a timeline for the girl, how she felt, and then for her mom. So I feel like it could have been a little easier to make one specific perspective and then from there on make the whole timeline.

Researcher: I see. So probably that I would have indicated that, okay, do it from the main character's perspective or from your own.

Omaira: Yeah.

Researcher: Okay, great. That's good feedback. Did you experience any roadblocks when dealing with the materials?

Omaira: I think it wasn't really that bad. It was sad. The stories were pretty sad. I'm a dramatic person. So usually it wasn't really something I would love to think about before going to sleep. But I feel like in general, being in class, it was all kind of clear what we should do. I like that we always used to discuss what we were going to do before we actually do it. It's something not a lot of teachers do, but it does give this really clear image of what is going to happen. And I feel like someone that does not really know a lot about a subject does actually appreciate getting every step from the beginning of the class. So I feel like that kind of made the classes a little smooth. So I knew like, yeah, I would be reading now. And then after this, I would write something about it. I think it also helps people who have not experienced colonialism. So it did kind of like motivate me to actually read actually, because usually I just like to look at the letters.

Researcher: Looking back, what aspects of the lessons do you think were most helpful in understanding postcolonial narratives?

Omaira: I really think it was linking it to own lives and creating like a safe environment. I think it was really good that you said it is okay we could make mistakes and there was not a right or wrong so that gave you freedom to answers.

Researcher: Okay, great. Yeah, great. Good. How has your perception of the importance of diverse perspective in literature evolved?

Omaira: Yeah, I think it's pretty important for us to actually be studying this right now. Because as you said, it's not something that would be like, you know, getting taught in like a university. But I do think it kind of is very important for us as young people to have this image and have the knowledge about it. Because I feel like not every single young person would actually be in the picture. So they won't really understand what is happening in, you know, in a country like Kenya. And I feel like learning things that are not actually meant to be taught in this specific subject helps us actually understand it and appreciate it more. Because like, it's, yeah, I'll be honest, I would hate to learn about this in like a history class. I would hate to. I don't think that would be really interesting. But changing the way we, you know, actually learn English to a way we actually learn a whole lot more than just English and just the words and the grammar. I feel like that's a great way of actually changing minds and getting people in the picture that usually won't really be there if they don't actually hear about it at school. These lessons I think have helped me and my class to understand what really happens and how it is not always easy.

Researcher: Okay, great. Thank you. That was the last question. Anything else to add before I end the recording?

Omaira: No, actually, I thought it was a great idea. I loved it. Actually, it's one of, I think it's one of the best kind of lessons we got. Because I'm not really a study person, but I do find specific subjects interesting. So when we mix things, I usually get a little motivated to actually, you know, be there.

Researcher: Thank you.

Majd

Researcher: Well, Majid, I'm going to start. First question for you. Have your beliefs on postcolonial literature or the impact of colonialism changed after the lessons?

Majd: A little bit, because at first, I thought it was mainly written by the colonizers, the people who started the colonialism. So I thought, but there are also a lot of the

people who colonized that wrote stories and I did not know this, there is also a lot written about them, and that's what I thought.

Researcher: Alright yes.

Majd: It's a lot, yes, how do you say it, I thought it was a lot more, I don't know how to say it, bigger. I thought the lessons were a lot more just reading and not about exploring like ideas.

Researcher: Yes, yes. Like that it was more about the stories.

Majd: Yes

Researcher: Okay, great. Can you share what moments or concepts changed your perspective?

Majd: With ambivalence, when I started to learn about that, I also looked at myself a bit, because I grew up with two cultures and I didn't even know what ambivalence was. When we read about the author Jane, or Jean or something like that, that she had two nationalities, I don't remember which one, but that made her very confused I recognized it.

Researcher: I see and how did that feel?

Majd: Yes, it felt, I wasn't necessarily very confused by it, but I was more like, yes, I grew up in two different, really very different cultures. How I should deal with it, how I should behave with one and how I should behave with the other.

Researcher: So you recognized how she felt?

Majd: Yes.

Researcher: Okay, yes, very interesting. Were there any specific activities or goals that helped you to understand the material?

Majd: Yes, I think that we got to work together on a lot of the activities but also had time to sometimes write on your own to really think about it so you could pause a bit. I also think it is good that we got stories from different countries, so we see that they are all a bit similar but also all a bit different.

Researcher: Okay, great. Were there any specific concepts that helped you to understand the material?

Majd: Yes, especially when we got a concept like ambivalence, that we had to look for an example of that, that helped a lot with understanding what ambivalence meant.

Researcher: Yes, so a specific example in the text, okay.

Majd: Yes, and also in some of the journal you had to share your own life, like does this connect with your own life? That you start thinking about that and then you also understand the concept that you learn more.

Researcher: So that you really start translating it into your own? Yes, great. Let's see, having explored the lessons, could you explain what ambivalence means in the context of the postcolonial literature, in the lessons?

Majd: Ambivalence is, for example, a person who is colonized and therefore has feelings that are conflicted that belong to the colonized and the one who colonized. That they both start to, like white people in Africa, that the colonizer transfers a lot of their ways and cultures, and that's what the Africans started to learn and start thinking if their own culture is not okay. That you don't know which nationality you belong to.

Researcher: Yes, very good, very good. Then it is quite clear to you. Can you identify characters in the stories that might experience ambivalence?

Majd: I think that one school principal.

Researcher: Yes, the headmaster.

Majd: Yes, the headmaster. That he kind of wanted to understand the culture of the Africans with the one path to the holy place. That he wanted to abolish it in one way, but not in the other way, I think. This showed his conflicting a lot in the story.
Researcher: Yes, yes, very good.
Majd: That he also kind of clashes between two cultures.
Researcher: Yes, very good, very good. Reflecting on your journal entries and class discussions, how has your awareness of ambivalence evolved? Did you experience any conflicting feelings or attitudes?
Majd: Yes, at first, I didn't really know that there was a term for something like that. And now that I know that ambivalence is a term that clashes between two nationalities, I'm more aware of it when it really happens. For example, when I go out to eat with friends, I don't eat Turkish food, but Dutch food and I become more aware of that. Like why and if you make these changes. Things like that.
Researcher: So it's a bit like you're aware of things you might adjust to. Yes, yes. Okay. Which parts of the lesson did you find difficult to understand?
Majd: I found reading and writing things down difficult, but I could do it. I could do it, but I found it more difficult than the rest.
Researcher: Yes, okay, so the assignments were easier to do. Did you experience any roadblocks when dealing with the materials?
Majd: No, not really. Most of the class was really interested which I did not expect.
Researcher: No? Okay that is interesting. Looking back, what aspects of the lesson do you think were most helpful in understanding postcolonial narratives?
Majd: Just looking for examples, writing them down. That especially.
Researcher: Looking for examples in the text, yes? Okay, anything else?
Majd: And just comparing yourself to their world. It made me become more aware of my own beliefs.
Researcher: Yes, so what you described earlier about your own situation. Okay. Okay, last question. How has your perception of the importance of diverse perspectives in literature evolved?
Majd: I already thought it was important to look at this text, but now that I know what it is really about, I think it is even more important that we don't forget what the things that happened. We should learn that in school. It is quite important, and a lot of people experience things like ambivalence, so it is important to teach and repeat because so that people know what it means and how it affects their lives.
Researcher: Yes, okay. Thank you. That's it. Do you have anything to add?
Majd: No.
Researcher: Okay, thank you.

Appendix 6

Journal
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Appendix 7

Example entry of Cell A *This story makes me really think. It is not only the difference in culture the people have. It is the different identity. The people in the village are resisting the change because they want to stay on the roots. I think that is why the path is also a symbol for a new path in life. Obi is the one that thinks change is okay but also understand the villagers. I think this is like the ambivalence in the Ronaldo video in which he is split. This happens in colonies as well because the colonizers brought their beliefs and forced it without keeping in mind the ancient traditions. In my own life, I had this clash too, like when my family's traditions clashed with the new things I learned and brought home. It is not easy to find a balance between the old and the new. But looking at stories like this helps me see it can happened to anyone. We all have to figure out how to make sense of different ways of seeing things.*	This entry has been assigned to Cell A because it demonstrates a great understanding of postcolonial narratives and exhibits awareness of both simplification and sense-making. The pupil is able to make great connection with the themes of cultural clash and identity in 'Dead Men's Path', recognizing it as not merely a difference in culture but also a identities that clash which occur. They are able to make connection between the story and colonial context showing understanding of the historical context. Additional, this pupils clearly understands ambivalence and is able to make a connection to another assignment. By looking on his/hers own personal experiences of cultural conflict, the pupil effectively analyses their own reactions and connects them to broader themes explored in the story. The pupils also doesn't simply things an outlines the <u>complexitity</u>
Example entry of Cell B *I think about the clash of cultures in Dead Men's Path. The teacher wants to change the path, but the villagers don't agree. This makes the story interesting with conflict. In colonial Nigeria, British people wanted to change things, but the locals didn't liking it. This caused conflicts. I think about my life and how I sometimes feel torn between my family's culture and the culture of the place where I live now. It can be somewhat confusing and there isn't always a correct answer. I definitely think this can be very difficult for people who experience colonialism.*	Cell B was assigned to this entry because the pupils demonstrates a awareness of simplification but lack in-depth sense-making. The pupil reflects on the clash of cultures in in the story and makes connection to Nigeria recognizing conflict that can occur because of cultural difference. However, the reflection remains somewhat surface-level, focusing more on the plot summary of the story and personal feelings of confusion rather than making connection to the concepts outlined during the lesson. While the pupil is aware the clash between their family's culture and the culture of their current environment, he/she is unable to connect the concept to it. Overall, this entry shows an awareness of simplification but lacks understanding of the concepts.
Example entry of Cell C *In the story cultures clash when the teacher wants to change the path, but the villagers disagree. This causes tension because they disagree. This created conflicts because they had different beliefs and traditions. Sometimes, I feel conflicted too, like when I have to choose between what to eat. It can be confusing because there's no easy answer. I think ambivalence connects to the story because of the split between two different views that the people in the village have.*	This entry belongs in Cell C because of its understanding of ambivalence by recognizing the conflicting perspectives in the story and acknowledging the tension it creates. It goes beyond simple description (as in Cell B) to connect the concepts to the text. However, the pupil reflects on personal experiences of feeling conflicted in a very basic manner focusing on the feeling of being torn between what to eat. Overall, it demonstrates an emerging awareness of ambivalence but definitely shows simplifcation.
Example entry of Cell D *When I read the story I see how cultures clash and they get mad. They want the road to be different. I sometime get mad if I have to make difficult choice and I have to balance as well.*	This entry fits into Cell D because it clearly depicts both low awareness of simplification and limited sense-making. The pupil's reflection on 'Dead Men's Path' remains superficial, focusing mainly on the observation that cultures clashing happens. The pupil mentions feeling frustrated when faced with difficult choices, but this reflection lacks connection to concepts, historical context or the story. Overall, the entry demonstrates a limited understanding of postcolonial narratives and fails to engage with the theme.