Teach First

Missing pages

INCREASING RACIAL DIVERSITY
IN THE LITERATURE WE TEACH

About Teach First

Since 2003, Teach First has worked to build a fair education for all. We do this by finding and training talented people to teach in schools facing the biggest challenges and developing brilliant leaders. We do it by connecting schools through our supportive networks. And we do it by advocating for policies that will help schools – and their pupils – to thrive.

About this paper

This paper focuses on the lack of representation of ethnic minority authors in the English literature taught in schools. In it, we explore the holes within the choices of set texts offered by the major exam boards and the lengths some teachers go to in order to fill the gaps.

This paper is overdue, but we are listening and hoping to do the work expected of us in partnership with others. If you have any ideas or feedback you would like to share with us on issues related to representation in the curriculum, or Teach First's work, please contact us at **tfpolicy@teachfirst.org.uk**.

REPORT CREDITS

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Foreword: A new chapter in the classroom is long-overdue

Jason Arthur

TEACH FIRST TRUSTEE AND
DEPUTY CHIEF EXECUTIVE AT STEP UP TO SERVE

I finished secondary school without studying a single book written by a Black author. In fact, at no point in my education was I introduced to a work of literature by a writer who wasn't White.

By the time I became an English teacher myself, things had barely changed. Even though I taught in schools where the majority of children were from ethnic minority backgrounds, the curriculum gave me very limited options to introduce literature that represented even a fraction of the wealth of heritages present in my classroom. Even today, children can still leave school having only read books by White authors.

Representation matters. It empowers young people to know that stories that more closely mirror their own hold value.

This is precisely why the tragic passing of actor Chadwick Boseman was so deeply mourned. His role in Hollywood blockbuster Black Panther inspired a generation of Black children to cast themselves as superheroes for the very first time. Because, when people see themselves reflected in the culture they consume, it broadens their horizons and helps them to see – to feel – that anything is possible.

The same could so easily be done with the literature that's taught in schools. The classroom is the perfect place to show children that people from all backgrounds deserve to tell and star in the stories our society values and celebrates.

This paper showcases the perspectives of four current English teachers who are already doing just that. But it also lays bare the lengths they're having to go to in order to do so. It needs to be easier for teachers from all backgrounds to increase the representation of ethnic minority authors in their lessons. As revealed by a survey carried out for this paper, the vast majority of teachers believe this is important.

In my role as a Teach First trustee I know there's more we need to do in order to become actively anti-racist in all our work. The latest on the steps we're already taking can be found on the **Teach First blog**, and I know there's more in the pipeline.

Teach First's mission is to build a fair education for all. But this can't be achieved without fighting racism. Every classroom needs to become a place where each child feels that they belong. Only when they see that everyone's stories are valued will it be possible to unlock the potential in all children, not just some.

"People from all backgrounds deserve to tell and star in the stories our society values and celebrates.

Introduction

Every year, schools in the UK support millions of pupils to enter the world of work or further study. Teachers are experts in drawing out the talents and qualities of every child and helping them to feel confident, both in their abilities and in what makes them unique. And, in a multicultural country like ours, there are plenty of differences to celebrate.

Schools, however, do not exist in a vacuum. Systemic racism, both historical and current, inevitably seeps into the classroom. And, when this marginalisation is normalised in children's minds – even in seemingly insignificant ways – it sticks, persists and repeats, generation after generation. This is why it is crucial that all forms of racism are eradicated from UK schools.

There is a significant underrepresentation of ethnic minority teachers in the classroom, and this absence is even more stark in school leadership positions. 10% of classroom teachers are from ethnic minority backgrounds, yet this decreases to 6% for senior leadership positions and just 4% for headteachers.[1]

Addressing this underrepresentation must be part of the solution to developing a more inclusive education system.

We know Teach First has a duty to form part of this solution. Our work to support schools with teachers, leaders and networks brings with it a major responsibility to raise awareness of existing inequalities, as well as their impact. After all, Teach First exists to combat educational inequality. And this must include racism.

After George Floyd's murder at the hands of the police and the ensuing swell of support for the Black Lives Matter movement, we have, like many other organisations, become focused on our urgent requirement to take a more active role in stamping out racism in society.

We are updating many of our organisational practices to improve our work. In recent months, we have created specialist roles focused on supporting our trainee teachers and programme members who are more likely to face prejudice, or racism. We have updated our Summer Institute – the initial training our teachers go through before their school placement begins – to include mandatory sessions on race and education so they are better equipped to tackle issues arising from everyday racism in schools. We are also developing initiatives to support more ethnic minority teachers into school leadership roles through enhanced access to our leadership qualifications and mentorship opportunities.[2]

But we know we need to go further than getting our own house in order. That we need to use our voice to speak out about wider issues. So, in addition to the changes we are making to our own programmes and practices, we have been taking a closer look at what is currently being taught in the classroom.

The need for more representative curricula

Every young person should have an education that acknowledges and celebrates the achievements of people from diverse backgrounds and ethnicities. We believe every young person should also understand the roots of oppression and how these remain entangled in our society and systems today.

One of the areas our community of teachers most frequently suggest for improvement is representation in the English literature curriculum. That is the focus of this paper. History education has rightly been spotlighted by much educational campaigning work too and we support their drive for change, including the work of The Black Curriculum[3].

In this paper, four English teachers set out why it's important to increase the representation of ethnic minority authors and how they have approached this in their own classrooms.

There is no doubt that pupils should continue to learn from – and enjoy – the kinds of literary classics they already study today. But listening to the perspectives of teachers is crucial – and the onus to diversify English literature teaching materials should not have to fall on their shoulders alone.

1 Department for Education, Reporting Year 2019: School workforce in England, 2020
2 For more information on our efforts, follow updates from Teach First's CEO Russell Hobby on our blog. The latest can be found here
3 See The Black Curriculum

The need for change

Literature provides a crucial gateway into experiences and worlds that we may never ourselves encounter. Teaching through stories and verse is a major part of children's learning at school, and offers ways for young people to understand the power of language and storytelling from an early age.

For years, campaigners have been highlighting how important it is for children to see a wide range of people from different backgrounds in the literature they read, but also the significance of seeing themselves. A study of children's books published in 2017 found that only 1% had a lead character from an ethnic minority background.[4] Another 2017 analysis found that only 5.5% of children's authors and illustrators were from an ethnic minority background.[5]

Likewise, the English literature curricula taught in most schools are not representing the multitude of perspectives and backgrounds that make up our country's diverse population. A Teach First review of the English literature GCSE specifications of the major exam boards conducted in July 2020 revealed that the biggest exam board, accounting for almost 80% of GCSE English literature entries, does not feature a single book by a Black author, and just two books by ethnic minority authors.[6] For this exam board, it means that just one in ten of the set texts schools can choose between for their GCSE lessons have been written by ethnic minority authors.

Another exam board accounting for about 9% of English literature entries had similar limitations to their set texts until last year, when they updated their specifications to achieve greater representation.[7] They now give schools a choice of five set texts by ethnic minority authors, which amounts to a quarter of the writers in the specification. Alarmingly, they are the only exam board with more than a single book by Black authors vin their English literature specification. It's still only two. And this higher degree of representation still does not guarantee that pupils will encounter any literature through their entire school journey written by an author from an ethnic minority.

The recent news that schools can choose to drop one of the GCSE content areas for the 2021 exams sparked fears that many will drop poetry, and thereby the content area where there is usually some ethnic diversity among the writers included in exam board anthologies.[8] While this greater diversity in poetry is positive, the time dedicated to each individual poem does not compare to the focus on the novels or plays chosen for other content areas. And it should not be the case that when one content area is dropped, so is the representation of ethnic minority writers.

"The English literature curricula taught in most schools are not representing the multitude of perspectives and backgrounds that make up our country's diverse population.

4 CLPE, Reflecting Realities - Survey of Ethnic Diversity in UK Children's Books, 2018
5 BookTrust, Representation of people of colour among children's book authors and illustrators, 2019
6 Ofqual, Annual Qualifications Market Report 2018-19, Table 8 and AQA, GCSE English literature (for teaching from 2015 onwards). This analysis excludes individual poems within anthologies.
7 Pearson, Recognising the importance of diversity, 2019
8 HuffPost, 'Detrimental' Changes To GCSE English Literature Exams Risk Teaching 'White Is Right', 2020

What do teachers think?

Most teachers agree that increased representation on the national curriculum is necessary. In a Teacher Tapp poll carried out for Teach First, more than half (56%) of secondary school teachers are concerned about the lack of ethnic diversity in some subjects at their school.[9] Where the population is most diverse, this problem is noticed even more: 64% of teachers in London are concerned by a lack of diversity.

Concern amongst teachers ranges based on the subjects they teach. Three quarters (75%) of English teachers have concerns about a lack of diversity in the curriculum. Many teachers have also experienced students expressing the same concern. This is reported by one in five English teachers, and even more (23%) of teachers in humanities. Over a quarter (27%) of headteachers say students have raised the issue with them.

The importance of pupils accessing literature written by authors from different backgrounds is almost undisputed among teachers. In our Teacher Tapp poll, 91% of secondary school teachers think it is important or very important that literature written by ethnic minority authors is studied as part of the English curriculum in secondary schools. This increases to 98% of English teachers.

To dig deeper into the views and experiences of teachers on this topic, four teachers who trained with Teach First share their perspectives in this paper.

These teachers have individual backgrounds and experiences, and they teach in different contexts. But they all agree that schools, including English literature lessons, have an important role to play in helping students become well-rounded and understanding citizens.

75%
OF ENGLISH TEACHERS

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23%
OF HUMANITIES TEACHERS

and

27%
OF HEADTEACHERS

have experienced students expressing the same concern

91%
OF SECONDARY SCHOOL TEACHERS

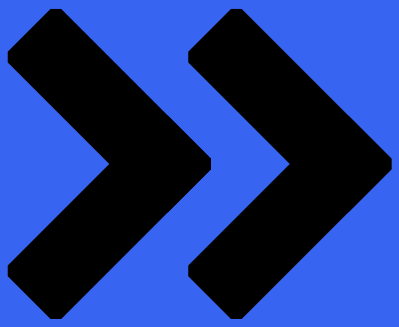
rising to

98%
OF ENGLISH TEACHERS

think it is important or very important that literature written by ethnic minority authors is studied as part of the English literature curriculum in secondary schools

9 Teacher Tapp survey of 4,995 secondary school teachers, 23 July 2020

Four English teachers share their experiences



You cannot be what you cannot see

Djamila Boothman

ENGLISH TEACHER AND ASSISTANT HEADTEACHER
WOODSIDE HIGH SCHOOL, NORTH LONDON

I'm proud of my Caribbean heritage and who I am. While I'm a born and bred North Londoner, my mother hails from Antigua. Her parents emigrated to Leicester with three young children in the early 1960s. My dad's family are originally from Trinidad – with both of his parents coming over here before he was born. So I call myself a 'Trintiguan'.

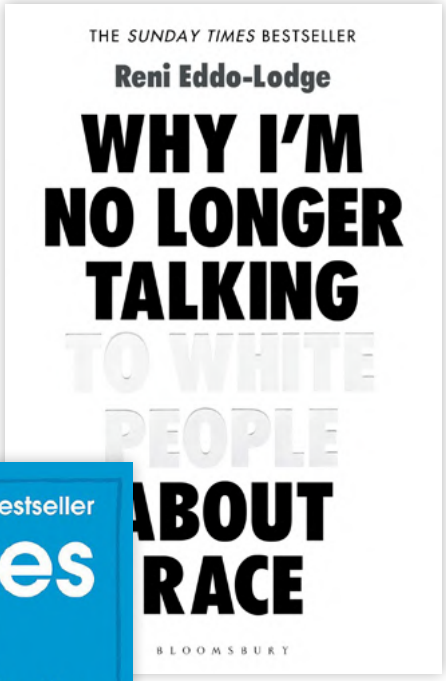
I teach at a vibrant and multicultural school which educates children from many different backgrounds and ethnicities, so of course I'm very passionate about representation.

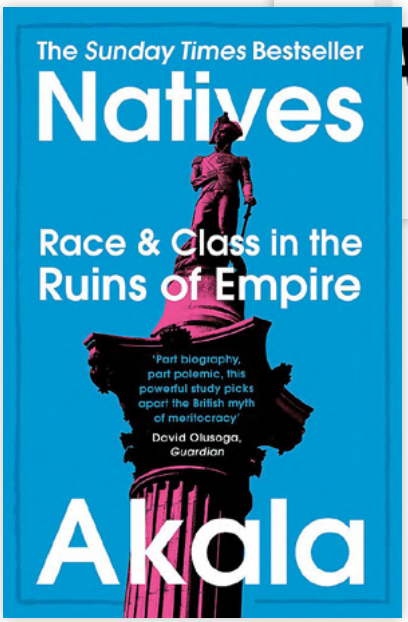
I truly believe that old African proverb – 'It takes a village to raise a child' – and my pupils and their parents know that when it comes to identity, I don't think there's anything more important. People can't be the best form of themselves if they don't know where they come from or feel proud of who they are.

> *"People can't be the best form of themselves if they don't know where they come from or feel proud of who they are.*

I've really tried to incorporate heritages in my teaching, in both English and outside my subject. I've felt privileged to be a part of introducing an 'elective curriculum' at my school, which entails teachers passing on a passion to pupils in the year before they begin their GCSE options. Intended to bridge the cultural knowledge gap, our elective curriculum provides a new breadth of knowledge for our students and includes a huge range of subjects from planetary science, automotive engineering, interior design, Latin, to my passion: Black British history.

To ensure representation in my teaching, I cover books that speak about racial identity in my lessons, such as 'Natives' by Akala and 'Why I'm No Longer Talking to White People About Race' by Reni Eddo-Lodge. As a Black English teacher, one of the biggest challenges I've faced is trying to suppress my personal feelings when teaching 'Of Mice and Men', because of the awfully degrading treatment of the character Crooks. I've witnessed how that storyline can affect students who've never experienced segregation of that kind. I've felt the uncertainty when we'd reach the 'n-word' in the text, making the decision not to read the word aloud.





ABOVE: 'Why I'm No Longer Talking to White People About Race' by Reni Eddo-Lodge

LEFT: 'Natives' by Akala

Changing the English literature curriculum to include more positive representations of all heritages would be a great tool in ensuring our young people are proud of where they come from and strengthen their relationships with other cultures. My catchphrase at school is 'you cannot be what you cannot see', and that wholeheartedly applies throughout all of education, from what you're learning to who is teaching you.

I work hard to ensure that my pupils see me as positive role model and I'm delighted to be taking on the role of Assistant Headteacher, because I believe that teachers should lead by example. In the same way that we encourage our students to achieve their goals, we too should believe that the sky is the limit.

We teach our young people that if you work hard, you will fulfil your potential. However, this can be a challenging prospect for educators of colour in Britain. We know better than anyone that opportunities for ethnic minorities are few and far between.

To be these kind of role models, we must be braver. To inspire children to follow in our footsteps and find success, we have to be the change that we want to see.

We need our diverse communities to feel reflected in our curriculum and to be placed in well-deserved positions of authority so that we can challenge the existing position of privilege and lack of understanding that so much of our society holds. It's frustrating but I'm excited that people are finally starting to recognise the lack of social justice in education.

As one of only 10% of teachers who identify as an ethnic minority, compared to the 26% of pupils in England who do, I'll continue to ensure that all of my students feel reflected in what I teach, feel proud of their heritages and never feel held back because of the colour of their skin.

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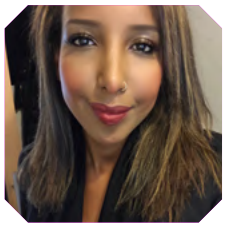
Why ‘Of Mice and Men’ isn’t enough



Suhayla Omar
ENGLISH TEACHER
WELLING SCHOOL, KENT

To avoid tokenism, my school doesn’t celebrate Black History Month. Instead, Black history is well covered within our history curriculum throughout the year – but that isn’t echoed in every subject. When I arrived to teach English last year there wasn’t a single ethnic minority author – or even a book that included ethnicity – in the curriculum. That didn’t sit right with me. I thought it was unjust that the kids weren’t having any interaction with any forms of multicultural representation in my subject.

So quite early on, I decided to introduce ‘And Still I Rise’ by Maya Angelou to my Year 8 class which, to my surprise, resulted in gasps across the classroom and a mixed-race student shout “finally!”. This was the first time they’d dissected a text by a Black poet, or a piece that explores race.

Even at 12 or 13 years old, at a predominately White school, my class recognised the clear lack of representation in their learning. As a Black English teacher that really resonated with me. I felt the same at their age and know that, without my family, I wouldn’t have found that kind of representation.

I remember being tasked with a creative writing essay at school, and instinctively wrote from the perspective of a character who was blonde, blue-eyed and White. Feeling an instant disconnection to her I showed my work to my Auntie, who questioned why I hadn’t written a character who looked like me. To which I replied: “Because isn’t that just the way things are?”

This led to my Auntie giving me countless books and poems by Somali writers, including some penned by my own Grandad – who I didn’t know until then was a poet! It really opened my eyes to my culture and made me realise how Whitewashed literature had been for me until then.

A recent conversation with a colleague reminded me of how misunderstood the importance of racial representation is. Reasoning that our subject does explore race, they reminded me of ‘Of Mice and Men’, a recurring argument within the English literature curriculum. While discrimination is highlighted in ‘Of Mice and Men’ through Crooks – a marginalised Black character – it’s still from a White male’s perspective so, to me, doesn’t count towards a diverse curriculum.

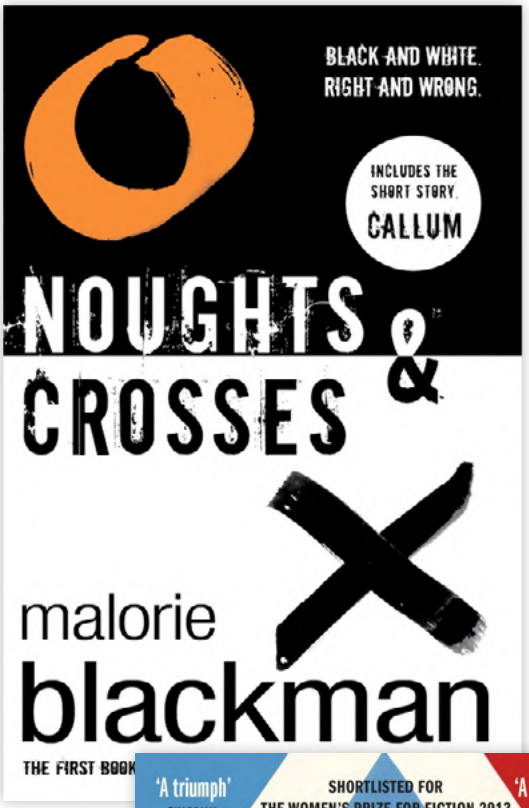
“Even at 12 or 13 years old, at a predominately White school, my class recognised the clear lack of representation in their learning.

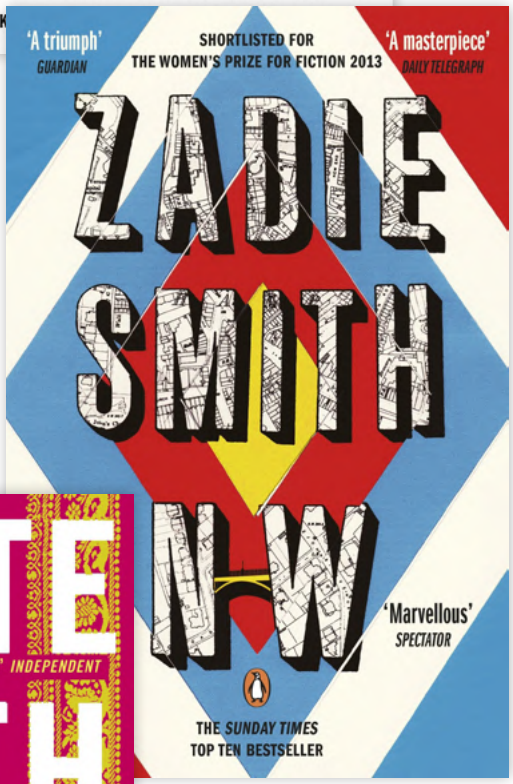
We shouldn't have this kind of monolithic perspective on literature, and it shouldn't be dominated by dead White men. There are so many incredible writers from a whole host of cultural backgrounds to consider. Providing a positive representation of ethnic minorities and educating our young people about the talented individuals within those communities is a brilliant way of reinforcing that they too are key members of our society. It's how I teach the subject I love because I know it makes a difference to my students' perspectives on their own heritages, as well as those of others.

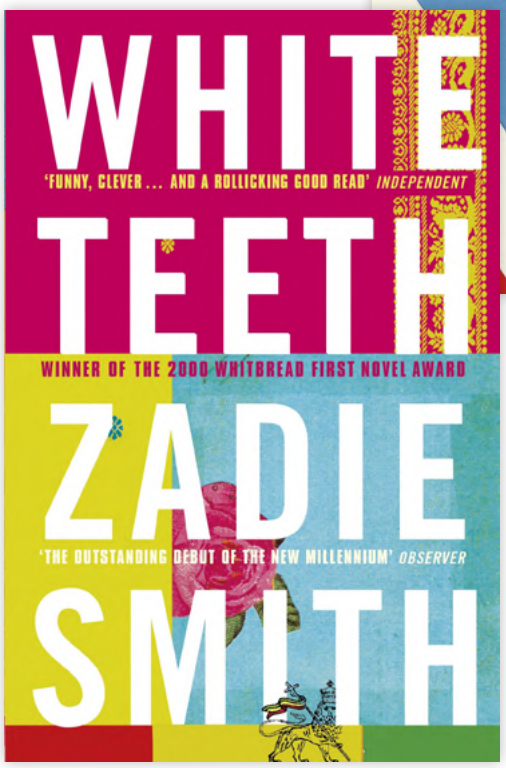
If I can teach English in a way that every single one of my pupils feels they are seen, and that their voice matters, then I know I've done my job.

I do believe there's a real lack of diverse contemporary books included in the current English literature curriculum. There's a lot of focus on the treasured classics at my school – Brontë and Dickens feature a lot. However, my school does give me the freedom to teach the few contemporary Black authors that feature in the curriculum and even those who don't. This includes Malorie Blackman's 'Noughts & Crosses' series or the work of Zadie Smith, who brilliantly showcases life as a British person from an ethnic minority background. That way it helps my students to consider all circumstances and lifestyles in an academic way.

If I can teach English in a way that every single one of my pupils feels they are seen, and that their voice matters, then I know I've done my job. If I can showcase to my class that there are so many brilliant writers from ethnic minority backgrounds who are worth learning about, then I'll feel as though I'm providing an education that will improve our society.







TOP RIGHT: 'Noughts & Crosses' by Malorie Blackman

ABOVE: 'NW' by Zadie Smith

LEFT: 'White Teeth' by Zadie Smith

Bending over backwards: Teaching diverse texts without a budget

Neelam Rajput
ENGLISH TEACHER
WREAKE VALLEY ACADEMY, LEICESTER

I'm a British Asian, born in Leicester, while both of my parents were born in India. Growing up, I would've loved to have learnt and read more books at school that represented my culture and ethnicity. Apart from books by local author Bali Rai, who often talked at my secondary school as he had been a student there, I don't remember us reading any books that didn't include mostly White characters, or by White authors. One of the few books I remember reading that touched on race was 'Of Mice and Men', which is of course by a White author.

Now a teacher myself, the last few months have of course been a worry. With COVID-19 leaving many young people out of school for months, many of them have had less access to books and other reading materials.

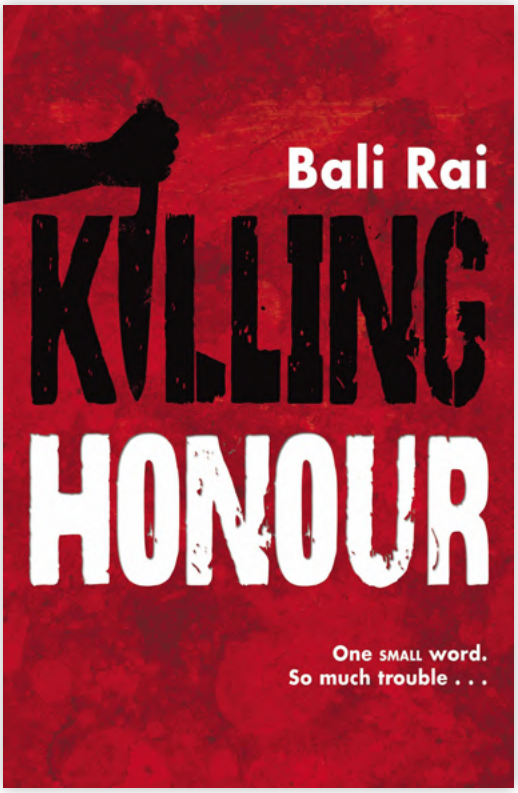
But alongside living through a pandemic, young people have also been witnessing an important moment in history. In response to the most recent Black Lives Matter movement, a brutally honest conversation around race has finally reached the mainstream. Something which I know could be strengthened with the right education.

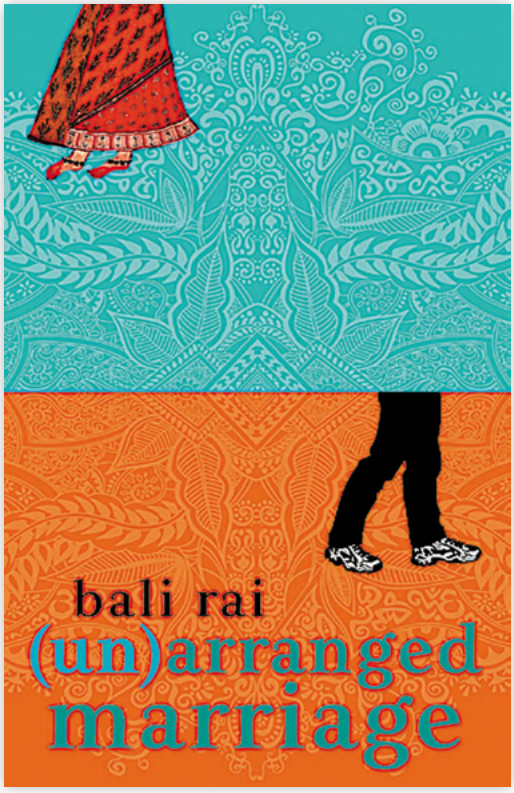
So, to help our students with their reading over the summer and to begin to diversify the English literature curriculum we teach, my head of department and I wanted to provide our forthcoming Year 7 groups with books written by Black authors. We thought it would be a fantastic way to address the topics of race for our youngest year group, by normalising characters and authors of different ethnicities in a positive way.

Knowing we didn't have the school budget to buy the books, I set up a crowdfunding page and put a lot of energy into plugging our plan on social media. We even landed an interview on BBC Radio Leicester, and – incredibly – soon beat our minimum target of £1,500.

Over the course of a busy few weeks we gathered support from our community, including our local council, parents in the area, and even the local author I'd read as a child – Bali Rai, who is Punjabi and features multicultural characters in his stories. Hearing about the fundraiser, he donated dozens of brand new books – a fantastic gift.

"In response to the most recent Black Lives Matter movement, a brutally honest conversation around race has finally reached the mainstream. Something which I know could be strengthened with the right education.





ABOVE: 'Killing Honour' and '(Un)arranged Marriage' by Bali Rai

While it's difficult to revamp how we teach English literature without any budget, it's encouraging to see that things are slowly changing. With the support of our headteacher, I'm also looking into how we could make our curriculum even more inclusive and representative of all ethnic minority communities.

> *Britain is filled with different histories, cultures and perspectives, so it's vital that our teachings reflect that.*

With our students being given the voice to speak out more on the topic of race and cultural stereotypes, I know this would be beneficial for all students. Only just before lockdown, one of my students gave a presentation on the prejudice that Black people face because of stereotypes. As a young Black person, she based it on the experiences she and her family had faced – it was very powerful to see that our students are not only aware of these issues, but have also experienced prejudice themselves.

This only confirms why these topics need to be reflected in the curriculum. Britain is filled with different histories, cultures and perspectives, so it's vital that our teachings reflect that. If we don't educate our young people diversely, they won't grow to become empathetic, well-rounded members of society – it could make the greatest difference for the next generation.

Beyond box-ticking: Tackling representation in the classroom and the curriculum

Frida Arthur

ENGLISH AND FRENCH TEACHER
AIM ACADEMY, NORTH LONDON

As a young Black teacher, the most recent wave of the Black Lives Matter movement has been very emotionally draining. The world's reaction to the murder of George Floyd made me realise more than ever before that this is more than a movement – it's about the future lives of our community. It's a wake-up call about how Black people are perceived and treated in our society. It's even encouraged me to assess my own biases towards my community – like thinking the worst when seeing a young Black man arrested because I'd just assume he'd done something wrong without question.

Sadly, this kind of unconscious bias is ingrained in our society. It's a reflection of a lack of understanding towards the Black community – which ultimately is built on a lack of knowledge.

I've always been proud to include my ethnicity in my teachings. My parents are both Ghanaian, and I was born in France but moved to North London when I was ten. Growing up in London I was surrounded by kids that looked like me, from all different backgrounds. So when I chose to teach in a predominantly White school outside of London, I knew it was important not to hide my heritage. I wanted to be a role model for the students who related to me – and for all the pupils who may not feel like they completely fit in because they aren't White.

When I joined my previous school in Kent a few years ago, I encouraged my pupils to ask questions about the different hair weaves I'd wear, or if I returned from visiting family in Ghana with new braids. I'd use these simple opportunities to educate them on my culture, which for many wouldn't be something they'd been exposed to before.

I love it when the Black girls in my class say things like "Oh Miss, your hair's like mine!" because living in a mostly White area I know they don't have many role models outside of their family. Seeing the difference I was making as a physical representation encouraged me to introduce race and different cultures into my English lessons.

Before lockdown, in my previous Year 7 English class, we carried out a unit called 'poetry in other cultures,' which focuses on poets from Asia and Africa, covering work with poignant notes on race such as 'Half-caste' by John Agard.

Excuse me
standing on one leg
I'm half-caste
Explain yuself
wha yu mean
when yu say half-caste
yu mean when picasso
mix red an green
is a half-caste canvas

Extract from 'Half-caste' by John Agard

I loved how the text we studied sparked such a powerful debate and a new sense of understanding for my class.

This piece provoked a brilliant reaction from my students, who immediately knew that the term can cause offence to anyone who is mixed-race. They even started to analyse why terms like this exist, what they mean and the reactions they can cause – just like in the poem. It was so great to see how conscious the kids were about certain behaviours towards race and expressed how they didn't think that was fair. I loved how the text we studied sparked such a powerful debate and a new sense of understanding for my class.

Knowing that this topic resonates well with our students, our English department also put plans in place to include race in a 200-word challenge, which we set our Key Stage 3 pupils. The challenge encouraged each young person to choose a topic, research it and write about it, and this year we're asking them to consider racial tensions, the importance of racial representation, or anti-racism as themes. I hope to bring similar initiatives to my new school this coming term, encouraging young people to approach this vital topic at their own pace and express how they feel about it.

I know that this kind of teaching can be a gateway to much-needed conversations on race. It opens up a dialogue between teachers and pupils of different ethnicities, which – from experience – can be difficult and uncomfortable to initiate.

But to push this kind of education further, we need the right support. We need more people of colour teaching in our classrooms and in our schools' senior leadership teams. We need to upskill all teachers on how to approach race within their subjects. We need to make sure that schools can go above just ticking a box and fully understand why all ethnic minorities need to be reflected in the national curriculum. Only then can we truly ensure a fully representative and diverse education for our young people.

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Our recommendations for change

1. Exam boards should ensure that at least a quarter of authors in their GCSE English literature specifications are from ethnic minority backgrounds. They should also ensure that multiple ethnicities are represented.

Some exam boards have made more progress than others, but can it really be called "progress" when just one of them includes more than a single work by Black authors in their English literature specification? Of course not.

The national curriculum for Key Stage 4 (GCSEs) states that pupils must study at least one play by Shakespeare, a 19th-century novel, a selection of poetry published since 1789 and fiction or drama from the British Isles from 1914 onwards[10]. Exam boards could easily diversify set text options within these criteria, which will give schools the flexibility to represent more varied experiences. It would also clearly demonstrate that literary excellence is not limited to White authors.

2. Teachers should have access to professional development which helps them appropriately explore historical and current inequalities with their pupils.

Representing a wider range of literary voices could, in some cases, bring up themes that teachers may not feel equipped to appropriately discuss with their pupils. For many teachers these are challenging subjects to raise, so schools must have access to training and support for their teachers to feel empowered to cover sensitive topics in their lessons.

This also applies to initial teacher training. From the beginning of their careers, teachers should have the tools to consider inequalities with their pupils and how it's expressed within the subjects they teach. Teach First has been working to reflect these considerations more effectively in our own teacher training, but also know there is more work for us to do.

3. Books, books, books

A practical reason many schools shy away from adding new books to their teaching of English literature is that books are not cheap. As we have seen in this paper, teachers sometimes turn to private fundraising to add more diverse voices to their lessons.

A fund for schools to buy books specifically by ethnic minority authors should be created to remove any remaining barriers to change. This could be achieved in a collaboration between the private and public sector.

Conclusion

All children deserve to leave school feeling like valuable members of society. However, if the stories they are taught throughout school only represent a small slice of human experience, we are not trying hard enough to help everyone feel included.

Increasing representation in the English literature curriculum is an important step. Once this first page has been turned and the precedent set, progress in other subject areas will be bolstered.

Our education system can unintentionally uphold systemic racism. Telling diverse stories at school is the very least we can do to help end it.

10 Department for Education, English literature GCSE subject content and assessment objectives, 2012

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