Decolonizing a World Literature Course in the Service of Deep Listening

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A Tale of Two Tenth Grades

It's the first day of a tenth grade Humanities main lesson, and the students file into the classroom. They chat with each other, scroll on their phones, drink tea or coffee, sit with their heads down, or mill about the room. Rows of desks or tables face the chalkboard, and as the bell rings, the students head to their assigned seats. The teacher takes attendance, leads the group in morning verse, perhaps does some stretching or speech work, and then begins class by handing out the syllabus, which they then read aloud together. Students see that they will be reading *The Odyssey* by Homer and that their grade will be determined according to weighted categories, which include reading quizzes, homework assignments, an analytic essay, and class participation. They also see the course learning goals, late work policies, academic integrity policies, classroom rules, and other contractual addenda. They are asked to take the syllabus home and have a parent or guardian sign it and then return it the next day. The lesson then unfolds as might be expected, with various reading and writing activities, with some class discussion, and/or with some sort of artistic work. That night, the students are expected to read ten pages of the text and be prepared to discuss it the next day.

With this scene in mind, I invite you to jot down your reactions to it. In particular, consider how you imagine students would feel about it. Who might be bored, excited, enthusiastic, apathetic? Who might be enthralled, checked out, curious, or overwhelmed? And, perhaps more importantly, do you know *why* you think those things? Is it based on your own experience as a student, with students, with a group of so-called challenging students, or with a group of so-called high-achieving students? Are your imaginations laced with cynicism, idealism, realism, or any other -ism that you can identify? Do they feel fixed or definitive? Would you be open to reconsidering them?

Now, let's revisit the scene with just one change. Instead of reading *The Odyssey* by Homer, which has traditionally been a staple text of the tenth grade curriculum (Mitchell, 2004), the students will read the *Sundiata*, a medieval epic from the Malinke people in Mali. The rest of the class proceeds in the same way: attendance, verse, perhaps some movement, same syllabus, and activities that culminate in a reading assignment. Would any of your answers to the questions above shift? Does this class seem more fitting, more relevant, more modern to you? On what grounds? How do you think it would be received by students? On what grounds?

These thought experiments are meant to promote the reader's inner participation in some of the questions that this paper will seek to address, namely in terms of bringing fresh impulses to curriculum development. When we talk about updating, auditing, or designing Waldorf curriculum—especially if we are doing so through the lens of diversity, equity, inclusion, and justice, a process often referred to as "decolonizing" (Charles, 2019)—this is typically what we are debating: the choice of content (Militzer-Kopperl, 2022; Rawson, 2020). It is a tale of two main lessons, like the ones described above, and people tend to take sides based on which one they think is better from an ideological point of view. But, of course, the heart of the matter is much bigger than which book is or isn't being replaced. If we want to make earnest strides in decolonizing education, there is a serious need to look beyond content to methodology.

In this paper, I will describe the theoretical and action-based research that led to the creation of a decolonized twelfth grade World Literature course within a high school Humanities Department. Although the text selection for this established class has varied from year to year, according to the proclivities and background of the teacher and the students, the course has continued to maintain its original purpose: to expose students to postcolonial literature, which centers voices, experiences, and stories that colonization and empire sought to oppress, suppress, or eliminate (Bartels et al., 2019). From that perspective, the course content was already decolonized when I took over teaching it, but I felt called to take it a step further and examine the ways in which a re-envisioned methodology could more effectively support and deepen the content.

High school Humanities classes provide a unique opportunity to think through decolonization, both of content, which has become quite common practice, and of methodology, which, at present, is much less explored. There are many reasons for this, primarily developmental ones. First, adolescent students are more awake to

and aware of the situatedness of characters and narratives they are being asked to study. Similarly, they are able to engage in more rigorous self-reflection on the learning process itself and how it impacts them. Finally, many young people today are coming to expect diverse representation in the types of stories they are asked to study (Fischer & Harris, 2022), and teachers need to be ready to address this expectation. While these considerations are pressing in developing literature- and history-based curricula, they are also applicable across disciplines (Matuk et al., 2021) and for a wider age range. Even teacher training and credentialing programs are seeing an increased demand that issues of diversity, equity, inclusion, and justice be incorporated into the way curriculum is designed and delivered (Yemini et al., 2019), so we can only anticipate that these conversations will grow in the coming years.

Course Research and Design

In many Waldorf high schools, what we refer to as "the curriculum" designates the courses that students take, which are normally organized around a specific kind of content. There are some classes that have remained relatively universal across the continent, like the Revolutions main lesson in ninth grade or the Optics main lesson in twelfth grade. There are also many classes that have been the site of years of varied kinds of innovations. Sometimes the innovation stays close to the original intention, such as a ninth grade class called "The Novel," which may change content but has maintained similar learning goals, such as introducing students to literary analysis and the general features of plot and character development. Other classes have changed tremendously, both in content and in learning goals, such as the shift from a Chicano Studies class to one focusing on environmental literature and climate change.

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The World Literature course I developed is situated at the intersection of all of these different kinds of continuation and change. While I maintained the postcolonial literature identity of the class, which was part of the school's shared curriculum agreement, I selected new content and developed new ways of organizing and curating the learning space in order to support that content. The choice of the word 'content' here, as opposed to 'text,' is essential: for this new literature course, there would be no reading. None at all.

As I surveyed the school's Humanities Department courses and met with teachers about the type of work they were doing with their students, I found a common (and unsurprising) theme: most of the classes focused on reading and writing. Literacy was conceived of in this conventional way, and the convention is highly informed by a Western, colonial, objectivist worldview. It emphasizes individual understanding, individual achievement, and the individual mind, even if supported by some social constructions of meaning through discussion and/or other collaborative work (Bhattacharya, 2011). In addition, it relies almost exclusively on the written word over other forms of narrative, especially oral history, which has traditionally been the way historical, cultural, and other forms of knowledge have been passed on in societies that we now call postcolonial (Ritchie, 2014).

With this in mind, a decolonized World Literature class that simply swaps out one book for another has done only a small portion of the work. Of course, updating content for more representation of non-White and non-Western worldviews is a fine place to start, and that is exactly what I did when I first began teaching this twelfth grade course. At my previous school, the assigned text for World Literature was the nineteenth century German classic, *Faust,* by Goethe, which I swapped for the Senegalese masterpiece, *The Ambiguous Adventure*, by Cheikh Hamidou Kane, originally published in French, in 1961. Although we did other artistic activities, the heart of the class consisted of reading, discussing, and writing, all with an emphasis on analysis. Over time, I began to question the effectiveness of this change and the degree to which it actually served the perspectives and life experiences of the people and characters we were seeking to encounter.

For this reason, and for many others, including an eroded belief in the utility of letter grades (Davis, 2020; Kohn & Staffel, 2020) and in assigning reading as homework (Kohn, 2007; Bryan & Nelson, 1994), especially in a classroom with a very diverse range of learning needs, accommodations, and IEPs, I decided that I would no longer ask students to read books and write papers about oral cultures and oral histories. Instead, I would structure our class content, activities, assignments,

and assessment methods to participate in and foster a deeper connection to oral storytelling.

Although I still designed a syllabus with a course description, learning goals, and assessment criteria, a requirement of the school where I teach, I did not distribute it to students. Creating it was nevertheless beneficial for me because it helped me clarify not just what I was aiming to create with the class, but also *how* and *why* I was making pedagogical choices. I used the "Understanding by Design'' template (Bowen, 2017), which echoes Paul Zachos's research on what he calls "worthy accomplishment" (2014) to guide the process of identifying the desired learning outcomes for the class, how I would observe their level of attainment, and how I would interact with the students' learning.

The most important learning goal that I identified for the class was to cultivate deep listening skills. According to the late, famed Buddhist teacher, scholar, and activist, Thich Nhat Hanh, "deep listening" is a way of listening to another person that has the potential to lessen their suffering (2013). Hanh emphasizes the importance of cultivating this skill, which is relevant in all manners of everyday conversations, all the way up to the highest levels of conflict and misunderstanding, including talks between Israel and Palestine. The underlying idea is that, through listening, we can become available to another person's story, to their lived experience, and to their truth, even if it seems to be in tension with our own. This kind of listening is essential to many of the aims of decolonization, which ask historically privileged people to open themselves to really hearing the stories of the oppressed and marginalized, without judgment and without preconceptions, so that a new foundation for healing can be laid (Menakem, 2017).

Therefore, teaching the students to engage in deep listening presented itself as a fitting methodology for meeting the other in a decolonized space because it respects the epistemologies, ontologies, and axiologies of oral cultures without forcing them into the constraints of the written words. Deep listening also maintains the social aspect of the encounter space and brings students in relationship to the speaker and to each other in ways that are all too often neglected when the emphasis remains almost exclusively on written texts and on writing texts. Suddenly, the tone of voice of the speaker, their facial expressions, volume, pauses, pronunciation, body language, and so much more enter the encounter space in a completely new way; they become central vehicles of embodied meaning-making.

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With these considerations in mind, I selected the story we would study, *Of Water and the Spirit* (1994), by Malidoma Patrice Somé, one of the best-known African healers of the twentieth century. I was seeking an author that I considered to be writing and creating out of the consciousness-soul to offer an alternative to the almost bottomless cynicism of much contemporary writing, but not one that practiced any kind of spiritual bypassing or false positivity. Somé brilliantly faces deep personal and historical suffering without losing sight of the possibility of transformation, and his courageous truth-telling is so needed in our world today.

Of Water and the Spirit is published as a book, but it was also released as an audiobook, and the form that the audiobook takes is different from the written version. Audiobooks are typically recordings of the written words as they appear on the page, but in this case, Somé simply recounts the stories himself. He follows approximately the same progression of events as in the written book, but he tells them spontaneously and allows them to unfold as he speaks. He takes the listener through the various stages of his education and upbringing, from being kidnapped by a French Jesuit at the age of four and sent to religious schools and seminaries, to an initiation experience in his village, and finally through the highest echelons of academic formation in France and the United States.

Somé's own experiences at the intersection of education and healing are profound. His stories invite us to reflect on how different cultures understand the nature of knowledge, where it comes from, and what its purpose is. Fifteen years in colonial schools expose how Western models of education have been complicit in the oppression and destruction of tribal and indigenous peoples, and his contested initiation in his village offers a path to health and restoration that includes the spiritual world. For these and for so many other reasons, *Of Water and the Spirit* is of direct import to many of the cultural, political, and pedagogical issues Waldorf education is grappling with today.

One of the central conflicts of Somé's story is learning to be a person of two worlds, one in which reading-and writing-based literacy reigns supreme, and another in which ancestral and tribal knowledge forms the basis of wisdom, transmitted orally from generation to generation. Students have plenty of opportunities throughout their schooling to encounter the former, but how often do they get to dig into the latter? This was the underlying goal of my newly designed class: what can become

possible when we displace Western models of literacy and allow students a chance to honor and participate in an oral culture?

Student Experiences of Deep Listening

On the first day of the World Literature course, the seniors filed into the classroom, much in the way described in the thought experiments above. Many of them were on their phones and milling about, while others sat quietly with their heads down on their desks. I started class by having everyone recite a poem from the book *flowers of a moment*, by the Korean poet Ko Un (2006), and as soon as we finished, one senior raised their hand and asked, "Are we gonna have to write a paper for this class?" I couldn't have set it up better myself.

"No," I replied simply, and many in the group breathed a collective sigh of relief. "What book are we reading?" another asked. When I responded that we wouldn't be reading anything, six or seven of them started high-fiving each other and shouting. Many hands shot up with burning follow-up questions. I explained that we would not be reading or writing anything, and the proverbial "back row," full of rowdy and restless students, typically boys, literally started cheering and hollering. I described that we were going to try to learn to listen, to really listen, and to listen in a way that acknowledges and honors as fully as possible the story of another person; I could feel that their interest was piqued. There was even a hush that began spreading over the room, an organic transition into a space of deep listening, and many students physically leaned forward in their seats to hear what I would say next. I also explained that we would tell stories, interview our elders (and, for the ones who were open to it, even our ancestors who had crossed the threshold); we would dream together about what an education centered around healing and transformation might look like.

The initial enthusiasm demonstrated by the students on that first day quickly gave way to the real work that lay ahead. I tested the waters during the first week of class to see where the students' listening skills were, as we listened to Somé's recorded recitation. What I observed in this pilot group was just a few inches shy of chaos. The amount of noise generated from moving chairs, fidgeting, stimming, eating, cross-talking, and rummaging through bags made it difficult to listen to the story. Some students, whose native language is not English, found Somé's accent a bit challenging. Others didn't seem to be invested in either the story or the listening space. Two even fell asleep just five minutes into listening to the audiobook. They were used to being compelled into having to pay attention in order to answer questions on quizzes or tests or to write papers. In the absence of those extrinsic "carrot and stick" motivators, they had to decide for themselves if they were willing to bring themselves to the task. Based on what I was seeing, I realized that I would need to design a very specific series of listening experiments to help students become conscious of the moments in which they were able to listen to the story and those in which they were not available to listen, for whatever reason. I attempted to stay in the phenomenology of listening and action-based research, rather than fall into making judgments about what was occurring.

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The first experiment I devised was sitting-themed. When students were given a chance to sit anywhere in the classroom, in whatever position they wanted, how did that change their listening? After the first experiment, we did a review circle, which led to even bolder experimentation with a variety of listening options during the next session: students sitting in cubbies, sitting on each other's laps, sitting with their heads down, and sitting at the piano, faintly tinkering with the piano keys. I asked them if they would change anything if Somé were not speaking to us from a recorded audiobook but were present in the room with us, and if so, *why* would they change their listening postures. One student remarked how they felt embarrassed by the others and how they were "misbehaving" and not listening. One of the students at whom the comment was aimed, who was sitting in a rather unusual way in a cubby, proceeded to recount the part of the story we had just listened to with exacting detail. A fascinating discussion about what we assume listening looks like (sitting still, being quiet, looking forward) and what is actual listening (could look like pretty much anything) ensued. We then repeated the experiment in an outdoor classroom and in the woods. After each session, we enacted a review circle to explore what happened.

For the second experiment, students were asked to use color to reflect their listening. My wording was deliberately open-ended, perhaps even ambiguous, so that students could reflect either how they were listening (process) or what they were listening to (content). Most ended up drawing the scenes that were being described

in the oral narration, but others made abstract patterns or doodled. We worked with different media and sometimes worked collectively. In the following week, we experimented with making lines on paper, another deliberately open-ended instruction that students would have to interpret. One asked, "Can I make a tally mark every time I hear something interesting?" Others started to form their own ideas. On the second day into that experiment, a "Waldorf lifer" explained that they chose to write and take notes in a fairly conventional way, because letters are just leaning and curved lines. Some classmates balked at that, stating that they weren't allowed to write anything for the class. I corrected them saying that they weren't *required* to write anything. That opened up an extremely vibrant and dynamic discussion about the nature of the written word, what it does and what it doesn't do, where it comes from and what it signifies, in the larger sense. At the end of the week, one student confessed that they couldn't help but want to write down the words they were hearing and that, for the first time, they were curious about where that urge came from.

We pushed the boundaries a little more in the fourth experiment, in which we incorporated movement into our listening. We tried working with beeswax, building stone cairns, and using balance boards in the school's movement room while listening to the audiobook. Although I wasn't expecting this to be the case, the space was most conducive to listening when the students were sculpting with beeswax. In the review, one student shared how they had to work just hard enough to keep them occupied by warming the beeswax and shaping without having to think too much about the wax, and they found they listened really well in that mode. The movement room experiment did not work at all for listening; the students simply couldn't prevent themselves from running around, throwing balls, jumping, and wrestling. I wouldn't consider the experiment a failure, though, as they later shared profound realizations about the kind of space they needed in order to be able to listen. The students also expressed their realization that even though they all believed they could multitask, they actually couldn't. Only one student said they were able to listen the best in that setting, but they were still distracted by all the visual movement around them. Another aptly remarked that if they could have thirty minutes of free play in the movement room and then go back to the classroom to sit and listen, it would have been great. We decided to try a version of that scenario by going outside to first play on fallen trees in the nearby woods and only then turn to listening, and they were right. It worked.

The last big experiment involved listening while eating and drinking, and it culminated in sharing a huge potluck featuring all kinds of West African cuisine. We sang blessings, tasted each other's food, talked about cultural appropriation, wondered why there were so many Asian grocery stores but no African ones, and talked about the class so far.

In the final two weeks of the course, the emphasis shifted. With what the students learned about themselves through the various experiments, we moved from thinking about *how* we do or don't listen to *why*. In other words, we asked, What makes someone want to listen, and what are we listening for? We stayed in the classroom, but I did not give any specifications about what they could or could not do while listening to the audiobook; I simply asked them to try to connect with our intentions, especially as they related to deep listening as a vehicle for compassion. Initially, there were some choices that I considered disrespectful, including one student sneaking up to the podium and increasing the narration speed so it sounded like Alvin the Chipmunk after thirty cups of coffee. However, like the day in the movement room, I did not consider these moments as failures. Instead, we ended up in a class discussion exploring the questions why we act in certain ways, whether we know what authentic choices feel like in our bodies, and, whether given the chance to drop the artifice or the act and do something "real," could we? The silence in the room after I asked that last question was profound. We cleared something away and an even deeper listening became possible in the wake of the preceding chaos.

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Despite the impact of those moments in which something went astray, overall, the students' deep listening capacities seemed to have really grown, as did their ability to respond from a deep place. We shifted our circle reviews to directly commenting on, relating to, and processing Somé's experiences. My impression is that the students were able to share more measured responses *because* they had several weeks' time to listen to and slowly make space for Somé's story and consider both the everyday and the seemingly impossible parts of his telling. And because the sharing happened in the context of the class, rather than individually and in writing, everyone's voice was heard by everyone

else, and the students began to reference and respond to each other in organic ways.

In addition to the learning activities and experiments completed during class, I developed a very limited number of homework assignments that were carefully chosen according to a few criteria. First, the assignments had to be in the service of the decolonizing methodology of deep listening. Second, they had to be in a format that would have not been possible to complete during class (if it was, I would allot class time for doing the work, rather than assign it to be completed at home). Third, they needed to take less than twenty minutes to complete.

I alternated between story-gathering assignments and storytelling assignments. For the former, the students would interview people over the age of 65 about certain life experiences that related to Somé's story. The latter involved either bringing from home objects that connected them to Somé's life and telling stories about them or submitting audio files of a more curated story that they would then share in class if they wanted to. Finally, they would complete a final in-class oral storytelling project, in which they would each tell a story from their own life on one of the topics we had discussed.

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The assignments proved to be incredibly powerful. Students who interviewed grandparents got to hear about one-room schoolhouses, hitchhiking, near-death experiences, and miraculous healings. They got to ask questions about war protests, farm equipment, losing one's religion, and immigration. Their interviews represented seven different languages and nine different countries. One student, whose family is from rural China, stopped referring to his grandparents as illiterate. Another casually remarked, "I feel like I was meeting my grandpa for the first time." Somé himself says that healing the connection between the very young and the very old and building this intergenerational bridge is one of the most important healing pathways in the world today. We didn't just talk *about* this healing potential; we experienced it.

The final storytelling circle, which lasted a week, was also full of poignant surprises. Some students deliberately chose anodyne stories because they didn't feel comfortable "getting too real," and they didn't know if such a choice was okay. Of course it was! Others talked about corrupt educational systems in their countries of origin, family conflicts, and navigating the complexities of their identities. Many talked about spiritual experiences. One student in particular talked about seeing a fairy in the form of a light outside her window a couple of years ago, and a few of the other students began to snicker. She calmly said, "Please don't laugh; this is very important to me." A student who might be described as "academically challenged" told an incredibly compelling story of questioning his faith in God at the same time that his mother was being ordained as a priest. His voice was quiet but resolute when he explained that his family supported his questions, but they still expected him to come back to the church at the end of the day; he was trying to be okay with not knowing where his questions will lead. Some acted out their stories, requested the lights be turned off, or asked for audience participation.

I am confident that deep listening took place during the storytelling circles that took place throughout the class and that the big and little suffering that living in this world entails was indeed lessened. One student shared how she had bought a sword on the internet at a time when she had intended to hurt herself, but due to many shipping delays, it took a very long time to arrive. By the time the sword was delivered, she no longer wanted to hurt herself. An object that used to signify her despair now gave her hope, reminded her that feelings change, that life gets better. Another student who rarely speaks in class simply said, "Wow, that's really powerful," and everyone nodded in collective agreement. It's difficult to describe the power of moments like these, how deeply they are permeated with love and compassion, how the atmosphere is completely transformed through the mutual act of speaking and listening from the heart. These encounters through embodied, ensouled, and even spiritually inspired language (though the students don't often think of it in these terms) restore relationships, both with others and with ourselves. The near-ineffability is part of the reason why I pursued this particular way of decolonizing the course methodology around oral storytelling. I felt that it was important to bring the stories out of a narrowly-defined, written-literacy-based academic context and into one that more actively tends to body, soul, and spirit.

Future Explorations

Although I consider this class to have been a clear success with the students, it was not necessarily universally welcomed by my colleagues. The biggest stumbling block was the fact that I taught an English class with no reading or writing, and that did not sit well with

some people. Our imaginations of what a literature class can be, should be, or must be are limited by a variety of factors, including the baggage we carry from our own education. From high school through college and into graduate school, we read books and wrote papers about them, and this conditioning makes it difficult to conceive of other ways of accessing and responding to stories. I have been challenging these norms for many years, going back to my time as a graduate student at Stanford University, where I made my first attempt of creating a literature course called "Living Voices in Francophone Literature." I envisioned writing letters to the authors of the books we read, all of whom were alive, responding to short stories not with essays but with short stories of our own and designing alternative book covers. After much debate, my university department decided it would not approve the course unless it involved an MLA-formatted research paper as its final project.

These often unexamined academic norms privilege what Steiner might have called a "one-sided intellectual" way of thinking that relies on abstract knowledge and other people's conclusions. Nevertheless, these norms still dominate much of our discourse on teaching and learning, and they made the decolonized class I designed at my Waldorf school seem not academic enough or rigorous enough. Even though I could cite abundant evidence of learning and growth in the students, that learning nevertheless diverged from the kind we are used to expecting, the kind we have been trained to value over all others. I was challenged by my colleagues to justify my course design and was asked to conform more to a standard scope and sequence and the previously approved UC articulations[1]. In other words, decolonization of content was expected, even promoted, but decolonization of methodology and outcomes was not. Even explaining my class design through the lens of developing the twelve senses (Aeppli & Freilich, 2013) was not enough to pry it away from the "college prep" style expectations that we place on so much of our high school coursework.

It is my belief that Waldorf schools, particularly those in North America, but certainly elsewhere as well (see Rawson, 2020), are in a profound moment of potential transformation. How can we reconnect with the care for and development of human growth and learning, as opposed to just "doing school"? I would like to clarify that I am in no way categorically opposed to writing essays, critical analysis, close reading, or any of the myriad skills that students are currently expected to learn before graduating high school. After all, I am relying on all of those skills in order to write this article and invite readers into conversation. They, too, have the potential of being transformative if we can figure out how to cultivate them through deep encounter and participation, rather than as rote intellectual exercises prematurely imposed on developing adolescents. I do believe that is the intention of most educators; we just need methodologies that are more aligned with our intentions, and it takes a great deal of courage and imagination in order to collectively invent them.

The alignment between our intentions in a Waldorf school—which I assume in the broadest sense is to attend to the development of the human being in body, soul, and spirit—and the standard practices of many high school classrooms, which involve tasks more aimed at performance than learning or growth, need constant tending and reassessment. The movement to decolonize our curriculum has served to highlight the fact that many people's stories and lives, their epistemologies and ontologies, have been systematically excluded from our worldview. As a result, we end up perpetuating structures of oppression and miss our calling of creating an education that is a force for social change (Steiner 1919/1997). Because social change is a living process, not an ideology or a body of content, decolonizing our methodologies is absolutely essential to our mission as an educational movement toward freedom and love. It means you can decolonize Dante and cell biology and German alike. It means you can decolonize watercolor and US history, because it's about designing processes and encounter spaces where participation, not one-sided intellectual (or artistic or any other one-sided) performance is the goal. Our coursework, syllabi, policies, assignments, and assessment methods need to address these very real decolonizing axiologies that invite students to participate in and from their inherent wholeness.

Decolonizing our methodologies is absolutely essential to our mission as an educational movement toward freedom and love.

As we continue to grapple with how to free ourselves from the influences of Eurocentricity, neoliberalism, and colonization that are necessarily entailed in "doing school" in this day and age, it is essential to turn our

1 In order for a student to be admitted to a UC (University of California) college, California high schools have to submit course descriptions to be approved by the state. They expect rigorous reading lists, formal writing assignments, and globalized content. There are many creative ways to work with this bureaucratic requirement to maintain freedom in pedagogy and integrity with how we represent the Waldorf curriculum to the wider world.

attention not just to what we teach, but how we teach it. Even the fact of having departments in the high school is a vestige of an old positivist paradigm that separates types of knowledge and that ultimately separates knowledge from knower. Decolonizing beyond just content could take so many faces, from solutionary learning (Weil, 2015) to transdisciplinary inquiry (Montuori, 2012) to culturally sustaining pedagogies (Paris & Alim, 2017), if only we would allow ourselves to imagine it. And surely we must make that effort, to imbue ourselves with the power of imagination, to have courage for the truth, and to sharpen our feeling for responsibility of soul.

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