



Mummy, mummy, what can history teachers possibly have to learn from Craig Revel Horwood?

Not now, dear. Mummy's trying to think of the best way to explain to two of my most enthusiastic Year 11 students why the new Progress 8 measure means that they will have to stop studying history and spend the rest of the year on a crash course for the National Certificate in Business and Enterprise. The head has decided that the business course would be much easier for them and as they're only taking six subjects, there's officially no point in them aiming for a 'challenging'

EBacc subject like history. While the progress they have made in history over the past 18 months would apparently have been valuable if all their baskets were full, the head reckons that they could demonstrate more progress across the six subjects if one of them was 'more appropriately tailored to their abilities'.

Or would Nicola Adams be a better role model?

I think, dear, that the suggestion that history teachers need to be pugilists and choreographers is meant to be taken metaphorically. You must have been reading *Doing Justice to History* by Abdul Mohamud and Robin Whitburn. Their conception of doing justice to history is not only about fidelity to the demands of the subject discipline, it includes a moral commitment to social justice that means being prepared to challenge the omissions and distortions in established narratives that tend to exclude the histories of people outside the white world, especially Africa and its diaspora.

I think Daddy might have some insight into the idea of omission from the established narrative.

The idea of choreography captures the creative processes involved in crafting stimulating enquiries that recognise the agency both of the students (who need scope to pursue the questions that matter most to them) and of Black actors in the past. The third role that Mohamud and Whitburn suggest is needed in order to bring about a transformation of Black history in secondary schools is that of 'diggers'. While teachers themselves can sometimes play that role, it is a demanding one and they also need to rely on the work of others – pioneering scholars as well as community researchers – engaged in the fascinating but painstaking research needed to unearth the sources and stories that have been ignored or obscured by mainstream narratives.

Which of the three roles do you think Daddy would play best?

I think Daddy might be better left in obscurity. And I certainly don't want to be reminded of his dancing! Mohamud and Whitburn explore the three different roles of pugilist, digger and choreographer in relation to six different historical enquiries, deliberately constructed around stories that present challenges and ambiguities. In each case they consider aspects of the pugilism relevant to that curricular area and the preconceptions to be challenged, before tackling teachers' need for historical knowledge with an analytical summary of what they have learned from digging into the historical scholarship. Then also share with readers an account of their own creative design work – the enquiries that they devised and refined as they taught them in different London (and South African) schools. There now, you've got me going and it's time for bed. Run along now.

Mummy, why did Rosa Parks declare that the work of American Civil Rights activist Robert E. Williams should go down in history and never be forgotten? And why have we forgotten it?