

# Storying and Re-storying Indigenous Content, Perspectives, and Histories in Curricular Experiences

Karen Ragoonaden<sup>1</sup>, Margaret Macintyre Latta<sup>1</sup>, Kelly Hanson<sup>1</sup>, Rhonda Draper<sup>2</sup>, and Jordan Coble<sup>3</sup>

<sup>1</sup> Okanagan School of Education, University of British Columbia, <sup>2</sup> School District 23 Central Okanagan, <sup>3</sup> Sncəwips Heritage Museum

*As part of a larger study focusing on the interdependence of creative and critical curricula, this research examines how an arts experience in an elementary school was re-storied, with the guidance of local and place-based First Nation community members, as an exploration of decolonizing curriculum. A school-based musical theatre experience titled *Re-Storying Canadian History*, which intended to address concerns about Canada's 150th anniversary, served as a critical and creative medium for increasing awareness of the existing plurality of First Nation identities, cultures, and languages. Framed as a case study, the experiential narratives of elementary school students and their educators provided a space, a time, and a place to initiate and to discuss decolonization processes in elementary school curricula. Three interpretive devices, storying and re-storying, broadening, and burrowing, engaged educators and their students in reconnecting teaching and learning with Indigenous content, perspectives, and histories.*

*S'insérant dans le cadre d'une plus grande étude portant sur l'interdépendance de la criticalité et de la créativité des programmes d'études, cette recherche examine la réitération d'une expérience artistique dans une école élémentaire sous la direction de membres de la communauté locale des Premières Nations comme une étude de la décolonisation du curriculum. L'école a présenté une production de théâtre musical intitulée *Re-Storying Canadian History* (*Reprise de l'histoire du Canada*) dont le but était d'aborder des préoccupations quant au 150<sup>e</sup> anniversaire du Canada. La présentation a servi d'instrument critique et créatif pour mieux faire prendre conscience de la pluralité des identités, des cultures et des langues des Premières Nations. Présentés comme une étude de cas, les récits expérientiels des élèves de l'élémentaire et leurs enseignants offraient un espace, un moment et un lieu à l'initiation et à la discussion du processus de décolonisation dans les programmes d'études de l'élémentaire. Trois outils interprétatifs—la narration et la narration par réitération, l'élargissement et l'enfouissement—ont guidé les élèves et leurs enseignants alors qu'ils retissaient les liens entre l'enseignement et l'apprentissage et les récits, le contenu et les perspectives autochtones.*

“Stories remind us of who we are and of our belonging. Stories hold within them knowledges while simultaneously signifying relationships” (Kovach, 2010, p. 94).

In 2010, the Association of Canadian Deans of Education's *Indigenous Education Accord* (hereafter *The Accord*) formalized Canadian teacher education programs' moral and ethical responsibilities to inform prospective educators about the turbulent history of European colonization and its intergenerational impact on the Indigenous peoples of Canada. Consequently, faculties of education, adopting the role of allies and aware of limited institutional knowledge, instigated a collaborative stance inviting local and place-based First Nation communities to participate in the conceptualization, development, and integration of academic initiatives focusing on recognizing, and in some cases, introducing the diversity of Indigenous cultures, languages, and traditions to a new generation of Canadian teachers (Association of Canadian Deans of Education [ACDE], 2010). Across the nation, responses to *The Accord* varied from a required mandatory course to an infusion of Indigenous perspectives in a variety of academic and professional curricula (ACDE, 2011). This type of "conscientization" (Freire, 2013) provided foundational directions for the inclusion of culturally responsive pedagogy (Armstrong, 2005; Castagno & Brayboy, 2008; Battiste, Kovach, & Balzar, 2010; Gay, 2000; Ladson-Billings, 1995; 2000). As part of an emergent emancipatory process, the permutations of *The Accord* continue to serve as powerful measures and catalysts in the decolonization of educational systems mired in Eurocentric historical interpretations. Battiste (2013) and Tuhiwai Smith (1999; 2012) asserted that decolonizing education means transforming existing Eurocentric pedagogical frameworks by validating Indigenous knowledges and epistemologies. Specifically, this means referring to and recognizing the diverse cultures and languages of Indigenous peoples in content-based courses like Canadian history as well as in arts-based curricula.

In keeping with the *United Nations Declaration on the Rights of Indigenous Peoples, the Calls to Action* (2015a) authored by the Truth and Reconciliation Commission of Canada (TRC), emphasized the systemic responsibility that Canadian educational institutions have to recognize and mobilize local, place-based First Nations ways of knowing and being. An example of the emergent cultural consciousness in the area of Aboriginal Education within British Columbia is the curricular document, *First Peoples Principles of Learning (FPPL)*. Developed by the British Columbia First Nations Educational Steering Committee (FNESC), these principles of learning represent an attempt to identify common elements in the varied teaching and learning approaches that are prevalent in First Peoples communities. Acknowledging the diversity of First Nation, Inuit, and Métis (FNIM) peoples of Canada, the *FPPL* reflect a synthesis of values and perspectives about teaching and learning (British Columbia Ministry of Education and First Nations Education Steering Committee, 2008). In particular, FNESC's Principle 2 (2015) resonates with our experience with a large-scale musical theatre performance positioned as a creative and critical curricular enactment where culturally responsive knowledges move through art, metaphor, performance, heart, mind, body, nature, and spirit in ongoing ways: "Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place)".

We, the authors, within the context of our settler and First Nation identities, acknowledge and recognize the protocols and customs of the Syilx Okanagan People on whose unceded traditional and ancestral territory this research took place. The Syilx People of the Okanagan Nation are a trans-boundary tribe separated at the 49th parallel by the border between Canada and the United States. The Nation is comprised of seven member communities in the Southern Interior of British Columbia and in Northern Washington State. Considered a distinct and sovereign nation, all members share the same land, *nsyilxcən* language, culture, and customs

(Okanagan Nation Alliance, 2017).

Aware of our location on Syilx Okanagan Territory, the Truth and Reconciliation Commission of Canada's *Calls to Action* #62 & #63, referred to within the section on Education for Reconciliation, resonated with our intentions in three ways. First, we espoused to "make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade 12 students" (TRC, 2015a, p. 7). Second, we aimed to share "information and best practices on teaching curriculum related to residential schools and Aboriginal history" (TRC, 2015a, p. 7). Third, we endeavoured to build "student capacity for intercultural understanding, empathy, and mutual respect" (TRC, 2015a, p. 7).

Within the framework of storying and re-storying, the TRC (2015b) provided us with the parameters to introduce age-appropriate curriculum about residential schools in an integrated musical performance supported by the British Columbia Ministry of Education's, elementary social sciences curriculum. This embodied experience involved the rhythm of the mind, heart, body, and spirit as integral components of active and interconnected curricula. It was these self-confronting and self-challenging learning experiences that formed and informed the re-storying of the script and the re-storying for all involved. The script that shaped the final performances reflects the vibrant, often difficult, conversations entered into by teachers and students as they cohered process and product in their decolonization efforts.

This process was guided by a community partnership with members of the host nation of the Okanagan Nation Alliance (ONA), Westbank First Nation, as well as Aboriginal education advocates, leaders, and teachers from the Central Okanagan School District 23 school district, and the Artistic Director of the Okanagan Symphony Orchestra. Intersecting music, dance, visual, and performing arts, the intent was to include and add Indigenous content, perspectives, and histories into a school performance interpreting Eurocentric views of Canadian history. Specifically, in Syilx Okanagan territory, this conscientization (Freire, 2013) led to seminal acknowledgement of the presence of healthy, plentiful, and bountiful communities of Indigenous peoples prior to First Contact. Since the arts experience in and of itself is one piece of the whole of the learning story, we situated this paper in the theoretical framework of storying and re-storying as an act of reconciliation, restitution, and decolonization (Archibald, 1995; 2008; Armstrong, 2005; Donald, 2012; Kovach, 2010; Tuhiwai Smith, 1999; 2012).

As the preparatory phase of the arts experience progressed, we recognized that the process of decolonizing Eurocentric educational curricula required flexibility in thinking for all involved: principals, teachers, staff, students, and the university research team. This process challenged us to move away from the danger of the single story (Adichie, 2009) towards multiple ways of knowing and understanding, reflecting local and place-based Indigenous perspectives. We recognized Battiste's (2013) wisdom in the decolonization process and the importance of addressing a collaborative conscientization. Little Bear (2000) added a deeper awareness of this process by stating, "no matter how dominant a worldview is, there are always other ways of interpreting the world" (p. 77). As settler educators embarking on decolonizing curricula, we turned to Archibald (2008) and Kovach (2010) who shared that storywork captures our attention and asks us to think deeply about our actions and reactions.

In *Decolonizing Methodologies*, Maōri scholar Linda Tuhiwai Smith (1999; 2012) defined 25 research approaches that govern how Indigenous communities and researchers can approach the processes of decolonization. Created for international applications, her principles have been adopted by contemporary Canadian scholars like Battiste (2013) and Kovach (2010) as

foundational components of Indigenizing curriculum (Louie, Poitras Pratt, Hanson, & Ottman, 2017). In keeping with Tuhiwai Smith's Indigenous principles, Louie et al., (2017) identified storytelling as an Indigenous principle that transforms the classroom by shifting the relationships between teachers, students, and knowledge.

### **Storying and Re-storying**

One of the most significant sites of contestation for Indigenous peoples has been the ongoing challenge of storying and re-storying an educational system which has largely ignored and/or negated the plurality of the histories and cultural and linguistic mores of the First Nations, Inuit, and Métis (FNIM) populations of Canada (Armstrong, 2009; Battiste, 1998; 2002; 2013; Cajete, 1994; Cohen, 2010; Kitchenham, Fraser, Pidgeon & Ragoonaden, 2016; Kumar, 2009; Little Bear, 2000; TRC, 2015b).

Storying and re-storying is one way to approach reconciliation by recognizing local narratives and documenting authentic historical realities as a form of resistance aimed at revisionist history. In this way, storytelling emerges as a tool for reconciliation, linking and connecting land, family, and history (Corntassel, Chaw-win-is, & T'lakwadzi, 2009; Hare, 2011a; Ragoonaden, Cherkowski, Baptiste, Desprès, 2009). The practice of re-storying and re-acknowledging history, informed by Kirkness and Barnhardt's (1991) framework emphasizing the 4Rs (respect for First Nations, Inuit, and Métis cultural integrity; relevance to First Nations perspectives and experiences; reciprocal relationships; and responsibility through participation), supported our decolonization efforts as we engaged in transforming curriculum (Archibald, Pidgeon, & Hawkey, 2009; Pidgeon, Archibald, and Hawkey, 2014). For example, story work and re-storying offered numerous opportunities to decolonize education by learning and re-learning, again and again; while re-conceptualizing and co-conceptualizing active and dynamic curriculum planning and development involving Elders, knowledge holders, and community members (Archibald, 2008; Battiste, 2013; Goulet & Goulet, 2014; Hare, 2011b; Kovach, 2010; Tuhiwai Smith, 2012).

Within this context, as part of a larger study focusing on the interdependence of creative and critical curricula, this research examined how an arts experience in an elementary school was re-storied with the guidance of local and place-based First Nation community members and as an exploration of decolonizing curriculum (Macintyre Latta, Hanson, Ragoonaden, Briggs, & Middleton, 2017).

### **Mode of Inquiry**

Tuhiwai Smith (1999; 2012) characterized storytelling as a research method that transforms the classroom by shifting the relationships between teachers, students, and knowledge. The relational dynamic between self, others, and nature is central to this process. In particular, storytelling is recognized as a method that supports the decolonization of Western research approaches. Within the context of Indigenous methodologies, a decolonizing perspective provides a critical analytical framework with which to identify the power relations embedded in a research problem; in this case, integrating Indigenous histories, perspectives, and content in a Eurocentric arts-based musical theatre production. Indigenous researchers recognize storytelling, yarning, talk story, re-storying, remembering, claiming, connecting and conversations as important components of Indigenous methodologies supporting relational

conceptual models that move beyond problem identification to action (Drawson, Toombs, & Musquash, 2017; Kovach, 2010; Wilson, 2008).

Kovach (2010) advanced that while the Indigenous methodologies of storytelling and the conversational approach are similar to the method of narrative inquiry found in Western research, they are distinct in their relational approach and their purpose. Clandinin and Connelly (2000) suggested that as individuals construct their identities through their own and others' stories, they experience daily encounters and interactions as stories. Concurring with Dewey (1934; 1938) that the ultimate aim of research is the study of human experience, Clandinin and Rosiek (2007) stated that the story within narrative inquiry captures and investigates experiences as human beings live them in time, in space, in person, and in relationship. Storytelling, as an Indigenous methodology and as a qualitative research method, focuses on the relational complexities of individuals and settings in varied contexts. Due to these distinct benefits, storytelling can support a decolonizing process by emphasizing relationality and by ensuring that all participants are respected as equal partners in the uncovering of knowledge (Drawson, Toombs, & Musquash, 2017; St. Denis, 2007; Stuhldreier & Ford, 2009).

Dr. Jeannette Armstrong, Canada Research Chair in Okanagan Indigenous Knowledge and Philosophy, addressing learning as an everyday cultural experience (1987, p.14), asserted that "We must be able to restate the fundamental learning which incorporates the social mechanisms developed over the generations, specifically for each separate culture's need" (p. 19). Acknowledging the customs of the Syilx people, on whose territory this research took place, we recognized Armstrong's (2009) advocacy for *Chaptikwl*; also called "our stories," or passing down the cultural way of knowing orally through storytelling from one generation to the next (Okanagan Nation Alliance, 2010, p.12). We proposed that storytelling and the conversational approach were well-suited to this project's intents to engage teachers, students, and the research team in thinking narratively about Eurocentric curricula positioned in the traditional territory of the Syilx Okanagan People. Specifically, we stressed Kovach's (2010) focus on the distinctive characteristics of the conversational approach, which was

- linked to a particular knowledge situated within an Indigenous paradigm,
- relational,
- purposeful,
- involves particular protocol as determined by the epistemology and/or place,
- involves an informality and flexibility,
- collaborative and dialogic, and
- reflexive.

Within this context, we referred to Clandinin and Connelly's (2000) three interpretive devices, broadening, burrowing, and storying and re-storying, to provide parameters to this narrative inquiry as both phenomena and method. Specifically, this research examined the narratives of teachers and students by analyzing the conditions and supports that broadened the integration of First Peoples' perspectives into elementary curricula and an arts show. In this research, the participants' stories are those of educators and students. To fully animate the relating of these stories in a manner consistent with an Indigenous relational tradition, a conversational approach was used during meetings and in the classroom as a dialogic process to gathering knowledge with the participants.

Framed as a case study, the experiential narratives of students and teachers who re-storied their own learnings contributed to the documentation of the makings of this arts experience, which provided a medium to access these relations (Connelly & Clandinin, 1990). As Yin (2009) asserted, “the distinctive need for case studies arises out of the desire to understand complex social phenomena ... [and] allows investigators to retain the holistic and meaningful characteristics of real-life events” (p. 4). Our intent in this paper is to contribute to the on-going acts of decolonizing educational curricula by rejecting historical omissions of Indigenous perspectives. Collecting and reporting on the practices of a single elementary school is not intended to provide the standard from which others should operate. Our contribution to the field is to document an experience by offering pedagogical practices framed within decolonization principles founded on the work of contemporary Indigenous scholars (Battiste, 2013; Goulet & Goulet, 2014; Kovach, 2010; Tuhiwai Smith, 2012).

This research took place in an elementary school comprised of 631 students, 45 teachers, 12 Certified Education Assistants (CEAs), and one Aboriginal Advocate. Our interest in this particular school came from a performance of Canada’s 150<sup>th</sup> Celebration, which created some controversy in the community. Originally written by the school’s music educator, the script did not reflect the TRC’s *Calls to Action* (2015a) #62 and # 63, introducing Indigenous content, perspectives, and histories; and advocating for building capacity for intercultural understanding, empathy, and mutual respect.

We documented the experiential accounts of how educators and their students explored the ways Canadian history interprets the narratives and perspectives of First Nations, settlers, and allies. For the purposes of this study, the research explored the mini and meta-narratives that were at work as educators and their students integrated Indigenous Knowledges into a large arts-base performance marking Canada’s controversial 150<sup>th</sup> birthday.

### **Data Sources and Analysis**

Data sources included researcher field notes from the community advisory meetings with teachers and staff, observations in classrooms, in addition to all re-storied curricular materials and resources that contributed to the experiential whole. Researchers ensured the integration of data sources, methods of data collection, and analysis of procedures were interdependent and interconnected to the arts experience. As a case study, the documentation supported the examination of interdependent and interconnected relations between the diverse contexts and various participants of the project (Stake, 2005). As a component of the case study, storytelling and the conversational approach provided the frameworks upon which to collect data. By approaching data collection in a manner consistent with Indigenist principles of relationality and holism (Brant Castellano, 2000; Perkins, 2007; Tanaka, 2016; Wilson, 2007), each participant was prompted to seek out their own contextualized story burrowed within the complex relationships of their lived experiences. This prompting fostered opportunities to rethink the script as a whole, seeking ways to story and re-story it so that experienced learning significances were foregrounded. Recognizing the relational nature of holistic research, Kovach (2010) suggests making room for the unexpected and for the unbidden path that emerges. By creating space for the unanticipated and unrequested, the following three categories emerged from the research team’s notes, meetings with the community advisory group, observations in the classroom, re-storied curricular documents, and lunch hour meetings with teachers and staff:

- Broadening: Educators learning through community collaboration;
- Burrowing: Students reconsidering the fur trade in Canada; and
- Storying and Re-storying: Educators and researchers grappling with personal values, assumptions, and beliefs.

### **Broadening: Educators Learning Through Community Collaboration**

Seeking ways to productively respond, respect, and reciprocate, as well as honour the history of the Syilx Okanagan Nation, the research team invested in lunch-hour inquiry forums held at the elementary school. The bi-monthly meetings from September 2016 to February 2017 aimed at fostering professional learning as well as a sense of confidence in self-directed pathways. These forums were purposefully designed to invite all into the interplay of creative and critical thinking, inciting ongoing reflective practice relating to the curricular enactment being conceptualized. The interaction plus thoughtful and meaningful discussions were important features of these ongoing forums, which fostered an appreciation for the time spent creating the needed changes with participants. The inquiry meetings provided a space, time, and place where teachers and staff—including the Aboriginal Advocate educator and school administrators—could discuss the re-scripting of the arts show and the unfolding of a creative and critical curriculum.

In keeping with the conscientization (Armstrong, 2005; Battiste, Kovach, & Balzar, 2010; Castagno & Brayboy, 2008; Freire, 2013) of Indigenous histories and epistemologies, researchers worked alongside educators to find ways in which to infuse Syilx Okanagan Nation and settler experiences into an arts-based performance. The lunch hour inquiry forums prompted the principal and the music teacher to reach out to community members via the school district's Aboriginal Education department. The District Principal in Aboriginal Education responded by organizing a meeting in the Sncəwips Heritage Museum, *sncəwips i? sqilx<sup>w</sup> sncəx<sup>w</sup>ilx<sup>w</sup>tn*, on the traditional territory of the Syilx Okanagan Nation. This community advisory group, composed of twelve total participants from the research team, elementary school, school district, symphony, and the Syilx Okanagan community met and discussed the parameters of the *Re-Storying Canadian History Show* (Macintyre Latta, Researcher Notes; October 2016).

The focus of the meeting was to discuss the content of the performance, including a scripted narration that ran throughout the show describing Canada's history. As the meeting progressed, it became evident that the concerns surrounding the content of the script focused on the lack of references to the presence of First Nation peoples prior to colonization in the Okanagan Valley. Coming back to local and placed-based First Nation communities, members of the West Bank First Nation made a strong request to acknowledge the presence of the flourishing Syilx communities, who led peaceful and fruitful lives while supporting and helping the British and French colonists through harsh times. Based on recommendations from the community advisory group, additions to the script broadened to include realistic portrayals of the Syilx Nations (Ragoonaden, Researcher Notes; November 2016).

The musical show opened with the Okanagan Song, which was led by a member of the Westbank First Nation. Instruction began right away: Teachers, students, and the research team learnt that it is protocol to stand during the Okanagan Song, performed first in *nsyilxcən* then followed with an English translation "*ali kwu\_swiwi-numtax, ali kwu\_suknaqinx, ali axa/*

*L/tmxwula/xw*. We Are Beautiful, We Are Okanagan, Because Our Land is Beautiful” (Okanagan Nation Alliance [ONA], 2017).

As our conversations flowed in the meeting, the inclusion of the Okanagan song set the foreground for three adjustments:

- “We will look after you as long as you respect all living creatures. You will be beautiful as long as the land is beautiful” (Re-Storying Canadian History Show Script).
- “Our name and our history begin with the First Peoples of this Land” (Re-Storying Canadian History Show Script).
- “We were often sick. Thankfully, when we arrived the Peoples of this land treated our illness ...” (Re-Storying Canadian History Show Script).

In keeping with the insertion of the *nsylxcən* song, two examples of the original script with the revisions—shown in the article text by italics—demonstrated moving away from Eurocentric assumptions about the land and resources while heeding the *Calls to Action* #62 and #63. (Coble, Researcher Notes; November 2016):

- “We settled in colonies along the East Coast and at the mouth of the Saint Lawrence River and had our own farms. *The taking of the land created hostile relationships, issues we are still learning how to deal with*” (Re-Storying Canadian History Show Script).
- “We sold fur and hoped to become rich. *In doing so, we devastated animal populations and altered ways of being and respecting the land*” (Re-Storying Canadian History Show Script)

The next section will demonstrate how introducing the impact of colonial settlements and the fur trade from the Okanagan Syilx perspective provided opportunities for the elementary students to view the multiple knowledges that shape history, express empathy, and consider pathways that advocate for intercultural understanding and mutual respect between settlers and First Peoples.

### **Burrowing: Students Reconsidering the Fur Trade in Canada**

The re-storied lines from the script illuminated the reconsidering and grappling processes that were underway for teachers, students, and researchers. Subsequent to the meetings where the script was re-storied, a deeper and embodied understanding of the breadth and knowledge required to re-story the content emerged. Consequently, in consultation with the community advisory, one teacher—the Aboriginal Education advocate—and researchers collaborated to conceptualize a pedagogical activity based on the fur trade by referring to the goals of the school district’s Aboriginal Education Enhancement Agreement.

In British Columbia, Aboriginal Education Enhancement Agreements (AEEA) are five-year formal agreements between and among School Districts, local First Nation, Inuit, and Métis communities and organizations, and the provincial Ministry of Education. AEEAs address specific performance goals and outcomes for Indigenous learners. Ancillary objectives aim to support the mobilization and dissemination of Indigenous Knowledges and to broaden understandings of First Peoples’ history, culture, and contemporary contexts (Archibald & Hare, 2017; Kitchenham et al., 2016).

School District No. 23’s (Central Okanagan) AEEA (2014) reflected the collective teachings of the Medicine Wheel in addition to the local and place-based story of the Four Food Chiefs (ONA, 2010). Along with the story of the Four Food Chiefs, the Medicine Wheel provided

symbols and representations that expressed meanings that guide human understandings of life and land (Armstrong, 1987; 2009; Mazzola, 1988). The AEEA (2014) echoed the teachings of the Medicine Wheel and the Four Food Chiefs to enhance the learning of all Indigenous students, who will “make healthy choices that will enhance their physical well-being; achieve high academic standards from K-12; participate in Aboriginal teachings, traditions, culture and language; [and] attain a sense of belonging, self-respect and pride of heritage” (p. 6).

Recognizing that the Medicine Wheel is an overall worldview embraced within a wide scope of interpretations by multiple Indigenous nations, the four parts of its circle represent a range of concepts emphasizing a balanced position and focusing on self-volition to engage in experience (Bopp, Bopp, Brown & Lane, 1985; 2004; Pidgeon, Archibald, & Hawkey, 2014). Within the context of the school district’s AEEA (2014), the Medicine Wheel positions Creation through the story of the Four Food Chiefs—How Food Was Given. The chiefs include

- Chief *Siya* (Saskatoon Berry), who embodies the spirit of creative energy, vision and innovation that can be associated with Youth;
- Chief *Spitlem* (Bitter Root), who describes relationships, and the interconnectedness among Tmixw including but not limited to the people, the animals, the plants, the land, the air and the water;
- Chief *Skemxist* (Black Bear), who represents the traditions and cultural practices, the concept of reflection and contemplation on “what is” informed by an understanding of the past is how that is connected to the future; and
- Chief *Ntyxtix* (King Salmon), who exemplifies the process of preparing (readiness), determining the objective (aim), and then taking action (act) (Armstrong et al., 1993; Armstrong, 2008; Okanagan Nation Alliance, 2010).

In keeping with protocol, the teacher, as a settler, did not engage in the teachings of the Four Food Chiefs. Instead, the Aboriginal Advocate from the local territory of the Okanagan Nation Alliance led the lesson. Within the above parameters of the Medicine Wheel, as a curricular orientation in the school district’s AEEA (2014), students were given a circle divided into four quadrants. They explored, via artwork and circle discussions, the fur trade from the Syilx Okanagan perspective. An ancillary exploration included discussing the impact of the fur trade on the natural resources of the land and on the First Peoples of the Okanagan Valley (Hanson, Researcher Notes; December 2016).

After the lesson, during the circle discussions, students shared their reflections:

- “They [First Peoples] are different than the fur trader because they live only from the land, and trade only for items they need, and they travel in canoes”
- “I learnt that the Syilx people respect all the different elements wind, water, fire and earth”
- “The beaver is a peaceful creature that built dams and lived near the river with his family .... should I want to kill it, it didn’t do anything to me?”
- “I guess I could trade their pelts, if it was fair, for a blanket, but it would depend on the size of the blanket.”
- “I learnt that sitting in a circle means everyone is important because a circle never ends.”

After receiving the story of the Four Food Chiefs, students learnt about the impact of the fur trade by gaining an understanding of the experiences of the First Peoples of the Okanagan

Valley. The above student reflections, based on recognizing different perspectives, provided time and space for exploration, examination, and questioning. These examples demonstrated the tensions experienced by the elementary students as they wrestled with historical, social, economic, and ecological realities of the fur trade. The reflective exercise followed by the circle discussions eased some of this tension, allowing students to respond freely and creatively to historical omissions (Hanson, Researcher Notes; December, 2016).

The above example demonstrates how the community advisory, teachers, and the research team collaborated on a re-storied version of the fur trade, facilitating the inclusion of historical, social, economic, and ecological consequences of European colonization in the social studies content. In doing so, as Tuhiwai Smith (2012) revealed, this process provided an example of creative and critical curricular orientations embracing a decolonized, re-storied version of Canada's history. The reflective exercise followed by the circle discussions created a space where students explored by asking questions and responding freely to new knowledges about the Okanagan Peoples prior to First Contact.

The exploration of the fur trade with the elementary students demonstrated the principle of "looking closely, exploring possibilities and perspectives, and introducing ambiguity" (Ritchart & Perkins, 2000, p. 31). This move away from imparting knowledge to develop understanding and exploration of new learning terrain is time-consuming, requiring creative and critical efforts on the part of the teacher and the student. However, the risk of introducing new perspectives, histories and content is worth it. Through the introduction of ambiguity, we can go beyond the narrow confines of content to the broader exploration of ideas and problems, opening up the curriculum and the world for students. The ongoing examination of the disciplines, like the social studies curriculum, within a local and place-based Indigenous lens, encourages students to see jagged worldviews colliding (Little Bear, 2000). Within this context, the world becomes a place where learners are actively involved in change, constructing new meanings and new understandings of previously held assumptions about historical tenets and socio-economic implications of power and privilege (Ragoonaden & Mueller, 2017).

### **Storying and Re-Storying: Educators and Researchers Grappling With Personal Values, Assumptions, and Beliefs**

As previously indicated, the curricular room for students to generate ideas and locate questions that challenged their prior values, assumptions, and beliefs resonated with educators and researchers as they confronted this same challenge. A participating educator explained,

At first I was not aware I was not listening to a student's question. As I attended to why, I realized I was afraid of not being the expert, afraid of chaos erupting, and afraid that I was not going to be able to include multiple ideas into a polished show (Interview, Oct. 24, 2016).

Based on the above, educators searched to find new, inclusive language for their curricular practices. Curriculum and knowledge flourished as meaning-making processes liberating educators and their students away from fixed and certain understandings, pre-conceptions and assumptions. Another educator outlined:

I just do not know about Indigenous histories and, so, participating in the Blanket exercise [interactive learning experience that teaches Indigenous history] provided a way for me to really feel

how important it is. Even though I am confronting my ignorance and I feel ashamed, I need to find ways to grow students' thinking at the same time that I learn too. It is risky when I think about what this might look like in my classroom. But, I get that I must do so (Interview, Feb. 20, 2017).

The KAIROS Blanket Exercise™ is an experiential history lesson, co-developed with Indigenous Elders, knowledge keepers, and educators promoting truth, understanding, respect and reconciliation among Indigenous and non-Indigenous peoples (KAIROS, 2019). In this case, the Blanket Exercise was facilitated by the school district Aboriginal Education department and led by a group of Indigenous high school leadership students. All teaching staff was invited to participate in the interactive experience exploring relationships between Indigenous peoples and settlers in Canada. The teachers enacted a script which explored pre-contact, treaty-making, colonization, and resistance periods by stepping onto blankets that represented the land, Indigenous nations and their ancestral territories. By doing so, they embodied the roles of First Nations, Inuit, and Métis Peoples. As the story was narrated by the leadership students, blankets were removed, and the educators indicated that they experienced loss, grief, and powerlessness.

Risk is key. It was the Blanket exercise that positioned the educator (Interview Feb 20, 2017) to confront her long-held values, assumptions, and beliefs. The teacher recognized that she did not know about the history of colonization, the often-violent theft of traditional territories, or the infectious and deadly progression of disease that decimated the First Peoples of Canada. But, the risky terrain for educators and their students cannot be underestimated. Educators and their students needed to practice how making this risk visible to all can become productive fodder for complicated curricular conversations (Pinar, 2011). Another educator commented:

I resisted the idea of re-storying Canadian history a bit to begin with as I take pride in the script and I feel connected to it—it is my story. But, increasingly I get the huge number of stories that frame and shape the script and its interpretations. And, I have watched how students find pride and agency as they see themselves reflected in the script as it unfolds (Interview, Feb. 27, 2017).

As the community advisory group progressed through the year, the script did become more animated and invigorated through the complications participants brought, contributing to the collective sense-making. The practice of observing, doing, deliberating, and feeling of educators' voices gave expression to, and revealed how, self-knowledge is gained through the risking of selves, re-making selves, and the re-storying of false conceptions of history. As Dewey (1930) disclosed, it is the self-confronting and self-challenging terrain that formed and informed the re-storying of the script and the re-storying of all involved. The script that shaped the final performances of the Canada 150 event reflected a conversation entered into, cohering process and product, yet remaining open to more questions and more considerations. The coherence acquired reflects identities in-the-making for educators and students. It is room for identities to form that educators and students need to seek and seize within curricular enactment. To do so, researchers re-visited their initial expectations for this study, reflecting that

Research tended to be understood by educators and parents as something you do to others. Suspicion or cautiousness was the first response by many educators to the invitation to be part of the research. The needed trust in us as researchers to collaboratively engage educators in the inquiry with us was lacking at the onset. And, though, we clearly knew we needed to invest in relationship-building with participating educators, the needed broadening, burrowing, and storying and re-storying that this large-scale arts experience waded into, meant significant time spent investing in broadening all of our

understandings of the lived terms of this inquiry, and much ongoing patience as such broadening involved varying paces, patterns, and textures of sense-making. (Research Team Meeting, May 16, 2017)

### **Beyond Performance: A Way Forward**

As our own stories unfolded, we came to a deep appreciation of the importance of #62 and #63 of the TRC's *Calls to Action* (2015a): Education for Reconciliation. In particular, we focused on the meaning of the significant Calls from Indigenous scholars to decolonize educational curricula, and the value of following up on continued conversations and collaborative stances to develop and to integrate re-storied curricular versions of history focusing on recognizing, and in some cases, introducing the diversity of Indigenous cultures, languages and traditions to a new generation of students and educators (Armstrong, 2009; Battiste, 1998; 2013; Battiste, Kovach, & Balzer, 2010; Cajete, 1994; Little Bear, 2000 Chrona, 2015; Goulet & Goulet, 2014; Kovach, 2010; Tuhiwai Smith, 2012; St. Denis, 2007).

We, the authors, along with the students, teachers, staff and the community advisory group, experienced the act of re-storying Canadian history through the large-scale arts experience as representative of the rhythm and movement of a lived curriculum attempting to exist within the tenets of the TRC's *Calls to Action* (2015a). The decolonization processes that occurred fostered creative and critical learning communities for teachers, students, and the research team. As settler educators, we intend to sustain further opportunities, alongside local and place-based First Nation communities, for storying and re-storying by creating curricular interconnections reflecting Indigenous content, perspectives, and histories (Archibald, 1995; 2008; Brant Castellano, 2000; Bopp, Bopp, Brown, & Lane, 2004; Miller, 2007).

Ensnared in the various examples of teacher and student learning and collaborations, this experience represents the beginning of real promise for changing educative perspectives about Canada's history through student and teacher education. What is important to emphasize is that the curricular conversation has only been initiated—tentatively for sure. But, fostering the efforts of educators and students to enter into re-storying understandings of Canadian history entails much learning and re-learning for all of us. The project as a whole has provided opportunities to do so and the critical and creative thinking that has been generated will be pursued over the next few years. Continuing to converse and extending the conversation is key in order to enlarge and deepen the conversation already underway with students, educators, and the greater community (Macintyre Latta, Researcher communication; March 2017).

Our inquiries and reflections indicated that broadening, burrowing, and storying and re-storying ourselves, “intimately” and “necessarily” (Dewey, 1938, p. 20) engaged educators and their students in reconnecting Indigenous histories and teachings with curriculum, situating self and identity in the larger world, while relaying the interdependency between creative and critical thinking in action (Battiste, 1998; 2013; Battiste, Bell, & Findlay, 2002; Cajete, 1994; Little Bear, 2000 Chrona, 2015; Kovach, 2010; Tuhiwai Smith, 2012; Wilson, 2008).

At the heart of this experience in decolonizing curriculum is the recognition of the time, care, attention and intention necessary to explore diverse emergent learning opportunities. In this case, a large arts-based forum provided the context in which to introduce Indigenous perspectives into an elementary arts show marking Canada's 150<sup>th</sup> birthday. Long after the show ended, the learnings have continued to surface. In retrospect, as our own learning broadened and burrowed as settler educators, we grew uncomfortable with a celebration that storied a

version of Canadian history with minimal references to First Nation, Inuit, and Métis Peoples.

Increasingly, graduates of teacher education programs as well as in-service teachers are being charged with conducting curricular and case planning (respectively) that are inclusive of Indigenous perspectives (Archibald & Hare, 2017; Archibald & Steinhauer, 2015; British Columbia Ministry of Education, 2013; British Columbia Ministry of Children and Family Development, 2009; Macintyre Latta, Cherkowski, Crichton, Klassen, & Ragoonaden 2018; Ragoonaden et al., 2009; Saskatchewan Ministry of Education, 2011). Within a neo-liberal context, where curricular orientations are focused on predetermined outcomes and standardization, the keen attention given to processes of the decolonization of curriculum, teaching, and learning are worthy of deep attention and intense documentation.

Further, as the storying and re-storying continues to unfold, implications arise for professional learning opportunities, community and public forums, national and international deliberations, and ways to engage practitioners alongside policy-makers, researchers, and First Nation, Inuit, and Métis communities to productively reflect on the nature of critical and creative education as reconciliation.

Based on our collective relational and reciprocal experience with knowledge keepers from Westbank First Nation, input from the school district teachers, as well as staff and students from the elementary school, we intend to continue with provocations centered on storying and re-storying. Returning to the continuing conversations in contemporary curricular orientations around the 4Rs and First Nations, Inuit, and Métis Peoples—respect for cultural integrity, relevance to perspectives and experiences, reciprocal relationships and responsibility through participation (Pidgeon, Archibald, and Hawkey, 2014)—this research project highlights some of the challenges faced to find critical and creative pathways supporting and sustaining the decolonization of curriculum by attending to the TRC's (2015) *Calls to Action* #62 and #63, Education for Reconciliation.

### Acknowledgements

The authors would like to acknowledge support from the K-12 Innovation BC Ministry of Education. And, also, acknowledge the deep care and commitment of community members, participating educators and students undertaking this research project. We also acknowledge the reviewers who provided seminal guidance in the final version of this article.

This research was supported by the Social Sciences and Humanities Research Council of Canada. Cette recherche a été subventionnée par le Conseil de recherches en sciences humaines au Canada

### References

- Adichie, C. (2009). On the danger of a single story [Video file]. Retrieved from [http://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story.ht](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.ht)
- Archibald, J. (1995). Locally developed Native Studies curriculum. In M. Battiste and J. Barman (Eds.), *First Nations education in Canada: The circle unfolds* (pp.288-312). Vancouver, Canada: University of British Columbia Press.
- Archibald, J. (2008). *Indigenous storywork: Educating the heart, mind, body, and spirit*. Vancouver, Canada: University of British Columbia Press
- Archibald, J., & Hare, J. (Eds.) (2017). *Knowing, sharing, doing: Celebrating successes in K-12*

- Aboriginal education in British Columbia*. Vancouver, Canada: British Columbia Principals and Vice Principals Association.
- Archibald, J., Pidgeon, M., & Hawkey, C. (2009). *Aboriginal transitions: Undergraduate to graduate studies*. U2G Phase I Final Report. Department of Education, University of British Columbia.
- Archibald, J. & Steinhauer, E. (2015). Editorial: Teacher education and teacher education for Indigenous education. *Canadian Journal of Native Education*, 38(1), 1-4.
- Association of Canadian Deans of Education. (2010). *Accord on Indigenous education*. Retrieved from <http://csse-scee.ca/acde/publications-2/#indigenous>
- Association of Canadian Deans of Education. (2011). *Accord for Indigenous education: Progress Report 2011*. Retrieved from [http://www.csse-scee.ca/docs/acde/acde\\_indigenoussaccord\\_progressreport.pdf](http://www.csse-scee.ca/docs/acde/acde_indigenoussaccord_progressreport.pdf)
- Armstrong, J. (1987). Traditional Indigenous education: a natural process. *Canadian Journal of Native Education*, 14(3), 14-19.
- Armstrong, J. (2005). Okanagan education for sustainable living: As natural as learning to walk or talk. In M. Stone & Z. Barlow (Eds.), *Ecological literacy: Educating our children for a sustainable world*. (pp. 80-84). San Francisco, CA: Sierra Club Books.
- Armstrong, J. (2008). Reciprocities: Kindness and the land. (Grauer, Lally, interviewer). *Lake: Journal of Art and Environment*. Retrieved from [http://www.lakejournal.ca/archives\\_fall2008\\_reciprocities.php](http://www.lakejournal.ca/archives_fall2008_reciprocities.php)
- Armstrong, J. (2009). *Constructing Indigeneity: Syilx Okanagan Oraliture and tmixw centrism*, (Unpublished doctoral dissertation). University of Griefswald, Griefswald, Germany. Retrieved from <http://d-nb.info/1027188737/34>
- Armstrong, J., Derickson, D., Maracle L., & Young-Ing, G. (Eds.). (1993). *We get our living like milk from the land*. Penticton, Canada: Theytus Books Ltd.
- Battiste, M. (1998). Enabling the autumn seed: Toward a decolonized approach to Aboriginal knowledge, language, and education. *Canadian Journal of Native Education*, 22(1), 16-27.
- Battiste, M. (2002). *Indigenous knowledge and pedagogy in First Nations education: A literature review with recommendations*. National Working Group on Education and the Minister of Indian Affairs. Ottawa, ON: Indian and Northern Affairs Canada (INAC).
- Battiste, M. (2013). *Decolonizing education: Nourishing the learning spirit*. Saskatoon, Canada: Purich Publishing.
- Battiste, M., Kovach, M., & Balzer, G. (2010). Celebrating the local, negotiating the school: Language and literacy in Aboriginal communities. *Canadian Journal of Native Education*. 32, 4-12.
- Battiste, M., Bell, L., & Findlay, L. M. (2002). Decolonizing education in Canadian universities: An interdisciplinary, international, Indigenous research project. *Canadian Journal of Native Education*, 26(2), 82-95.
- Brant Castellano, M. (2000). Updating Aboriginal traditions of knowledge. In G. J. Sefa Dei, B. L. Hall, & D. G. Rosenberg (Eds.), *Indigenous knowledges in global contexts: Multiple readings of our world* (pp. 21-36). Toronto, Canada: University of Toronto Press.
- British Columbia Ministry of Children and Family Development (2009). British Columbia recognition and reconciliation protocol on First Nations children, youth and families. Retrieved from [http://www.mcf.gov.bc.ca/about\\_us/aboriginal/pdf/Recognition\\_Reconciliation\\_Protocol.pdf](http://www.mcf.gov.bc.ca/about_us/aboriginal/pdf/Recognition_Reconciliation_Protocol.pdf)
- British Columbia Ministry of Education and First Nations Education Steering Committee (2008). *English 12 First Peoples integrated resource package (2008)*. Retrieved from [http://www.bced.gov.bc.ca/irp/pdfs/english\\_language\\_arts/2008eng12\\_firstppl.pdf](http://www.bced.gov.bc.ca/irp/pdfs/english_language_arts/2008eng12_firstppl.pdf)
- British Columbia Ministry of Education (2013). Aboriginal education. Retrieved from [https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/aboriginal\\_education\\_bc.pdf](https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/aboriginal_education_bc.pdf).
- Bopp, J., Bopp, M., Brown, L. & Lane, P. (1985). *The sacred tree*. Lethbridge, AB: Four Worlds International Institute for Human and Community Development.

- Bopp, J., Bopp, M., Brown, L. & Lane, P. (2004). *The sacred tree*. Twin Lakes, WI: Lotus Press.
- Cajete, G. (1994). *Look to the mountain: An ecology of Indigenous education*. St. Durango, CO: Kivaki Press.
- Castagno, A. E., & Brayboy, B. M. J. (2008). Culturally responsive schooling for Indigenous youth: A review of the literature. *Review of Educational Research*, 78(4), 941-993.  
<https://doi.org/10.3102/0034654308323036>
- Chrona, J. (2015, October 9). Reconciliation through education workshop. *First Nations Education Steering Committee*. Prince George, BC: University of Northern British Columbia.
- Clandinin, D. J. & Connelly, M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.
- Clandinin, D. J. & Rosiek, J. (2007). Mapping a landscape of narrative inquiry: Borderland spaces and tensions. In D. J. Clandinin (Ed.), *Handbook of narrative inquiry* (pp. 35-75). New York, NY: Sage.
- Cohen, W. A. (2010). *School failed Coyote, so Fox made a new school: Indigenous Okanagan Knowledge transforms educational pedagogy*. University of British Columbia, Vancouver, Canada.
- Connelly, M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher*, 19(5), 2-14. <https://doi.org/10.3102/0013189X019005002>
- Corntassel, J., Chaw-win-is, & T'lakwadzi. (2009). Indigenous storytelling, truth-telling, and community approaches to reconciliation. *ESC: English Studies in Canada*, 35(1), 137-159. Retrieved from <https://journals.library.ualberta.ca/esc/index.php/ESC/article/view/20112>
- Dewey, J. (1930). Construction and criticism. In J. Boydston J (Ed.) *John Dewey: The later works, 1929–1930* (vol. 5; pp.127-143). Carbondale, IL: Southern Illinois University Press.
- Dewey, J. (1934) *Art as experience*. New York, NY: Capricorn Books.
- Dewey, J. (1938). *Experience and education*. New York, NY: Collier Books.
- Donald, D. (2012). Forts, colonial frontier logics, and Aboriginal-Canadian relations: Imagining decolonizing educational philosophies in Canadian context. In A. A. Abdi (Ed.) *Decolonizing philosophies of education* (pp. 91-111). Rotterdam, The Netherlands: Sense Publisher.
- Drawson, A. S., Toombs, E., Mushquash, C. J. (2017). Indigenous research methods: A systematic review. *The International Indigenous Policy Journal*, 8(2). Retrieved from: <https://ir.lib.uwo.ca/iipj/vol8/iss2/5>
- First Nations Education Steering Committee (2008). *Teacher resource guide: English 12 First Peoples*. West Vancouver, Canada.
- First Nations Education Steering Committee. (2015). First Peoples principles of learning poster. Retrieved from: <http://www.fnesc.ca/wp/wp-content/uploads/2015/09/PUB-LFP-POSTER-Principles-of-Learning-First-Peoples-poster-11x17.pdf>.
- Freire, P. (2013). *Education for critical consciousness*. New York, NY: Bloomsbury Academic.
- Gay, G. (2000). *Culturally responsive teaching: Theory, research, and practice*. New York, NY: Teachers College Press.
- Goulet, L. M., & Goulet, K. N. (2014). *Teaching each other: Nehinuw concepts and Indigenous pedagogies*. Vancouver, Canada: University of British Columbia Press.
- Hare, J. (2011a) They tell a story and there's meaning behind that story: Indigenous Knowledge and young Indigenous children's literacy learning. *Journal of Early Childhood Literacy*, 12(4) 389–414. <https://doi.org/10.1177/1468798411417378>
- Hare, J. (2011b). Learning from Indigenous knowledge in education. In D. Long and O. P. Dickenson (Eds.), *Visions of the heart* (3<sup>rd</sup> ed.; pp. 91-112). Toronto, Canada: Oxford University Press.
- KAIROS (2019) *Kairos blanket exercise*. Retrieved from <https://www.kairosblanketexercise.org/>
- Kim, J. (2016). *Understanding narrative inquiry*. Thousand Oaks, CA: SAGE.
- Kirkness, V. J., & Barnhardt, R. (1991). First Nations and higher education: The four R's—respect, relevance, reciprocity, responsibility. *Journal of American Indian Education*, 30(3), 1-15.
- Kitchenham, A., Fraser, T., Pidgeon, M., & Ragoonaden, K. (2016). *Aboriginal education enhancement*

- agreements: *Complicated conversations as pathways to success*. BC Ministry of Education. Retrieved from [http://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/aboriginal-education/research/aeaa\\_report.pdf](http://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/aboriginal-education/research/aeaa_report.pdf)
- Kovach, M. E. (2010). *Indigenous methodologies: Characteristics, conversations, and contexts*. Toronto, Canada: University of Toronto Press.
- Kumar, M. P. (2009). Aboriginal education in Canada: A postcolonial analysis. *AlterNATIVE: An International Journal of Indigenous Peoples*, 5(1), 42-57. <https://doi.org/10.1177/117718010900500104>
- Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory into Practice*, 34(3), 159-165. <https://doi.org/10.1080/00405849509543675>
- Ladson-Billings, G. (2000). Racialized discourses and ethnic epistemologies. N. Denzin and Y. Lincoln (Eds). *Handbook of qualitative research*. (2nd ed.) Thousand Oaks, California: Sage.
- Little Bear, L. (2000). Jagged worldviews colliding. In M. Battiste (Ed.), *Reclaiming Indigenous voice and vision* (pp. 77-85). Vancouver, Canada: University of British Columbia Press.
- Louie, D. W., Poitras Pratt, Y., Hanson, A. J., & Ottmann, J. (2017). Applying Indigenizing principles of decolonizing methodologies in university classrooms. *Canadian Journal of Higher Education*, 47(3), 16-33. Retrieved from [journals.sfu.ca/cjhe/index.php/cjhe/article/view/187948/pdf](http://journals.sfu.ca/cjhe/index.php/cjhe/article/view/187948/pdf)
- Macintyre Latta, M., Hanson, K., Ragoonaden, K., Briggs, W., & Middleton, T. (2017). Accessing the curricular play of critical and creative thinking. *Canadian Journal of Education*, 4(3) 1-28. Retrieved from <http://journals.sfu.ca/cje/index.php/cje-rce/article/view/2509>
- Macintyre Latta, M., Cherkowski, S., Crichton, S., Klassen, W., & Ragoonaden, K. (2018) Investing in communities of scholar-practitioners. *Teacher Learning and Professional Development*. 2(1) 32-44. Retrieved from <http://journals.sfu.ca/tlpd/index.php/tlpd/article/view/31>
- Mazzola, L. C. (1988). The Medicine Wheel: Center and periphery. *Journal of Popular Culture* 22(2), 63-73. [https://doi.org/10.1111/j.0022-3840.1988.2202\\_63.x](https://doi.org/10.1111/j.0022-3840.1988.2202_63.x)
- Miller, J. (2007). *The holistic curriculum* (2<sup>nd</sup> ed.). Toronto, Canada: University of Toronto Press.
- Okanagan Nation Alliance. (2010). *Okanagan/Syilx Nation health plan*. Retrieved from <https://www.syilx.org/wordpress/wp-content/uploads/2010/11/Okanagan-Syilx-Nation-Health-Plan-2010.pdf>
- Okanagan Nation Alliance (2017). *About us*. Retrieved from <https://www.syilx.org/about-us/>
- Perkins, U. (2007). Pono and the Koru: Toward Indigenous theory in Pacific Island literature. *Hulili: Multidisciplinary research on Hawaiian well-being*, 4(1), 59-65. Retrieved from [http://www.ksbe.edu/\\_assets/spi/hulili/hulili\\_vol\\_4/3\\_Pono\\_and\\_the\\_Koru.pdf](http://www.ksbe.edu/_assets/spi/hulili/hulili_vol_4/3_Pono_and_the_Koru.pdf)
- Pidgeon, M., Archibald, J.-A., & Hawkey, C. (2014). Relationships matter: Supporting Aboriginal graduate students in British Columbia, Canada. *Canadian Journal of Higher Education*, 44(1), 1-21. Retrieved from <http://journals.sfu.ca/cjhe/index.php/cjhe/article/view/2311>
- Pinar, W. (2011). *What is curriculum theory?* New York, New York: Routledge
- Ragoonaden, K., Cherkowski, S., Baptiste, M., & Després, B. (2009) Sntrusntm i7 captikwlh: Unravel the story, the Okanagan way. *Alberta Journal of Educational Research*, 55(3), 382-396. Retrieved from <https://journalhosting.ualgary.ca/index.php/ajer/issue/view/4402>
- Ragoonaden, K., & Mueller, L. (2017). Culturally responsive pedagogy in higher education: Indigenizing curriculum. *Canadian Journal of Higher Education*. 47(2), 22-46. Retrieved from <http://journals.sfu.ca/cjhe/index.php/cjhe/article/view/187963>
- Ritchart, R., & Perkins, D. N. (2000). Life if the mindful classroom: Nurturing the disposition of mindfulness, *Journal of Social Issues*, 56(1), 27-47. Retrieved from <https://spssi.onlinelibrary.wiley.com/doi/abs/10.1111/0022-4537.00150>
- Saskatchewan Ministry of Education (2011). *Core Curriculum: Principles, time allocations, and credit policy*. Retrieved from: <http://www.education.gov.sk.ca/core-principles-time-credit>.
- School District 23 Central Okanagan (2014). *Aboriginal Education Enhancement Agreement (AEEA)*.

- Retrieved from  
<http://www.sd23.bc.ca/ProgramsServices/AboriginalEducation/Publications/Enhancement%20Agreement%202014-2019.pdf?ID=22>
- St. Denis, V. (2007). Aboriginal education and anti-racist education: Building alliances across cultural and racial identity. *Canadian Journal of Education/Revue canadienne de l'éducation*, 30(4), 1068-1092.  
<https://doi.org/10.1111/0022-4537.00150>
- Stake, R. (2005). Qualitative case studies, In N. Denzin and Y. Lincoln. *The Sage handbook of qualitative research* (3<sup>rd</sup> ed.; pp. 443-466). Thousand Oaks, CA: Sage.
- Stuhldreier, M., & Ford, M. (2009). *Developing curriculum through integration of Aboriginal culture with educational theory and practice* [PowerPoint Slides]. Retrieved from  
[http://www.uquebec.ca/capres/Animation-09-10/Colloque-UQAT/Red\\_River\\_College.pdf](http://www.uquebec.ca/capres/Animation-09-10/Colloque-UQAT/Red_River_College.pdf)
- Tanaka, M. (2016). *Learning and teaching together: Weaving Indigenous ways of knowing into education*. Vancouver, Canada: University of British Columbia Press.
- Truth and Reconciliation Commission of Canada. *Calls to Action* (2015a). Retrieved from  
[http://trc.ca/assets/pdf/Calls\\_to\\_Action\\_English2.pdf](http://trc.ca/assets/pdf/Calls_to_Action_English2.pdf)
- Truth and Reconciliation Commission of Canada. (2015b). *Honouring the truth, reconciling for the future: Summary of the final report of the Truth and Reconciliation Commission of Canada*. Winnipeg, Canada: Truth and Reconciliation Commission of Canada.
- Tuhiwai Smith, L. T. (1999). *Decolonizing methodologies: Research and Indigenous peoples*. London: Zed Books.
- Tuhiwai Smith, L.T. (2012). *Decolonizing methodologies: Research and Indigenous peoples* (2nd ed.). New York, NY: Zed Books.
- Wilson, S. (2007). Guest editorial: What is an indigenist research paradigm? *Canadian Journal of Native Education*. 30(2). 193-195.
- Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Winnipeg, Canada: Fernwood Publishing.
- Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.). Thousand Oaks, CA: Sage

### Note

1. The terms Aboriginal and Indigenous are used interchangeably. In Canada, the term Aboriginal refers to Indian (First Nations), Métis, and Inuit Peoples as noted in the Canadian Constitution (Section 35[1]). Indigenous is a term that includes both local and international First Peoples that have an Indigenous language, culture, laws, and traditional territory. When referring to literature, the term cited in a specific reference will be used.

---

*Karen Ragoonaden* is a Professor of Teaching in the Okanagan School of Education, Faculty of Education, the University of British Columbia, Canada. Her academic publications and research span the breadth of scholarship of teaching and learning with a focus on Contemplative Practices, Culturally Responsive Pedagogy and Diversity Education.

*Margaret Macintyre Latta* is a Professor and Director of the Okanagan School of Education, Faculty of Education, the University of British Columbia. Her books, *Curricular Conversations: Play is the (Missing) Thing* (2013), *Teaching the Arts to Engage ELLs* (2011), and *The Possibilities of Play in the Classroom: On the Power of Aesthetic Experience in Teaching, Learning, and Researching* (2001), document and reveal the aesthetics of human understanding as integral within learning of all kinds.

Additional scholarship can be found in well-known journals in the field of education.

*Kelly Hanson* has spent two decades working as a Public Middle School Teacher in British Columbia and Ontario. She currently works as an Instructional Leader in Kelowna and is a doctoral candidate at the University of British Columbia. Kelly's PhD research explores intersections between Indigenizing curriculum theory, teacher education and the lives of teachers

*Rhonda Draper* is an Educator in School District 23 Central Okanagan

*Jordan Coble* is dedicated to working for his community through the creation of awareness and appreciation through collaboration and authenticity. Jordan ensures the voice of the Okanagan/Syilx people is acknowledged and understood as valuable to all in relation to past, present and future generations. Today, Jordan operates the Sncəwips Heritage Museum, which has received numerous awards and undergone many successful projects. Jordan takes pride in ensuring the Museum's foundation is based on the best interests of the community and its members by providing a safe and comfortable space for positive experiences for all visitors.