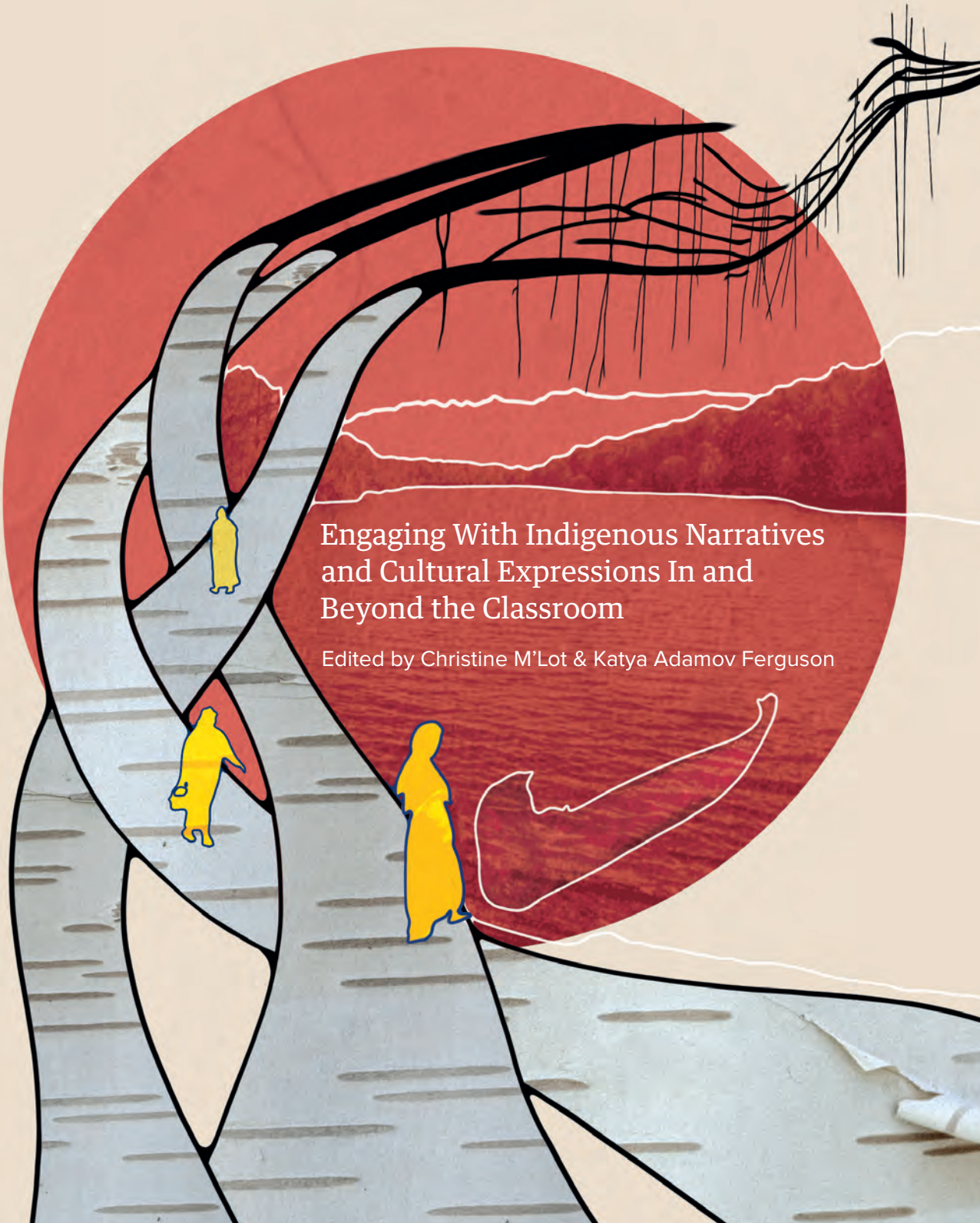
RESURGENCE



Engaging With Indigenous Narratives and Cultural Expressions In and Beyond the Classroom

Edited by Christine M'Lot & Katya Adamov Ferguson

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Portage & Main Press

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To my kookum, Vina Swain,
along with all the other children who attended
residential school. May this book be an attestation to your
power, strength, and resilience.
—C. M.

To the next generation.
May you find your powerful voice of resurgence
that lives within you.
—K. A. F.

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Acknowledgments

FIRST, WE'D LIKE to thank all the contributors! Without your voices, this project wouldn't have been possible. We hope we have found ways to support educators in bringing your dynamic voices into discussions while maintaining the integrity of your stories. We'd also like to thank Portage & Main Press for the powerful opportunity to learn from the contributors and each other. It's been a pleasure and an honour to work alongside everyone who had a part in the creation of this book.

We want to acknowledge that the Footbridge Series was the idea of award-winning poet and writer Garry Thomas Morse (Kwakwaka'wakw), who introduced us to each other and invited us to join in this project. The construction of the footbridge began because of Garry's relationships and connections, and we thank him for initiating discussions with this phenomenal group of Indigenous contributors. We are grateful for his brilliant vision.

Christine: I'd also like to thank my family, partner, friends, and especially my students, for inspiring me to keep learning so that I can be better for them.

Katya: Thank you to my family and learning communities, who have been so supportive. Thank you to Indigenous Elders who, despite the horrendous history, have generously guided and made space for settler teachers who want to learn from past mistakes. Thank you to Dr. Jeannie Kerr for your mentorship in learning through wholistic engagement with Dr. Jo-ann Archibald's storywork principles.

Introduction

CHRISTINE M'LOT (she/her/hers) is an Anishinaabe educator and curriculum developer from Winnipeg, Manitoba. She has experience working with children and youth in multiple capacities, including child welfare, children's disability services, and Indigenous family programming. She currently teaches high school at the University of Winnipeg Collegiate. To learn more about Christine's projects and initiatives, visit www.christinemlot.com.

KATYA ADAMOV FERGUSON (she/her/hers) is a mother, artist, researcher, and teacher. Katya currently works as an early years support teacher in several schools in Winnipeg, Manitoba, and is passionate about teacher professional learning in the area of Indigenous education. She sees potential in the arts to create ethical spaces to mobilize complex topics with both children and adults. Katya is also a PhD student engaging in curriculum redesign and place-based inquiries, and is working on branching her arts-based research into public spaces.

As educators, it is our privilege and responsibility to integrate Indigenous content and learning processes into our classrooms. We—an Indigenous educator and a non-Indigenous educator—chose to write this book together to show that the work of finding ways to include Indigenous voices and perspectives in our practice is for everyone. We are committed to learning, unlearning, and relearning what it means to honour Indigenous perspectives and ways of knowing, learning, and being, and we hope you will be motivated to take action by our insights and inquiries as educators and as individuals travelling the path toward reconciliation.

We have noticed that curriculum documents often have a long way to go in terms of meaningfully integrating Indigenous content in the K–12 classroom.

Indigenous representation is often included only as an extension or add-on or is, in many cases, nowhere to be found. There is a need for educational resources led by Indigenous voices and focused on Indigenous perspectives.

At the same time, Indigenous expressions are (re)surging in communities across what is now called Canada. The word *resurgence* means to "rise to prominence." It is a fitting title for this book, which is a celebration of Indigenous voices, featuring narrative, poetic, and artistic works. For simplicity, we refer to these various narrative and cultural expressions as *texts* throughout the book. The texts shared here represent an active movement that deserves attention—a movement of contemporary Indigenous stories that are also rooted in the past.

Mi'kmaw scholar Marie Battiste describes resurgence as a revival initiated by Indigenous activism that represents "the regeneration of the dignity and cultural integrity of Indigenous peoples where success has been found in affirming and activating the holistic systems of Indigenous knowledges, engaging Elders, communities, and committed individuals."[1] In contrast to reconciliation, which has been critiqued as "for the colonizers"[2] and for failing to offer the multilayered changes needed to support Indigenous communities, resurgence signals a shift in power that gives prominence to voices of Indigenous communities.

While working on this project, we became more attuned to a sort of "curriculum of resurgence" gaining strength, power, and volume around us. As we were reading and viewing the contributors' texts, we took note of resurgence within Indigenous communities across what is now known as Canada, from Mi'kmaw fishing rights being defended in the east to Wet'suwet'en communities protecting the land and waters from pipelines in the west. The Land Back and Idle No More movements continued to strengthen. In 2021, hundreds, then thousands, of Indigenous children's bodies were uncovered

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1 Marie Battiste, "Nourishing the Learning Spirit: Living Our Way to New Thinking," *Education Canada* 50, no. 1 (2010): 17, www.edcan.ca/wp-content/uploads/EdCan-2010-v50-n1-Battiste.pdf.

2 Andrea Landry, "This Reconciliation Is for the Colonizer," *Indigenous Motherhood*, June 13, 2017, indigenousmotherhood.wordpress.com/2017/06/13/this-reconciliation-is-for-the-colonizer/.

at former residential school sites. Indigenous communities responded with ceremonies, artistic tributes, and reminders about the unfinished Calls to Action of the Truth and Reconciliation Commission. This unearthing of tragedy led to actions such as the toppling of statues representing colonial figures in major city centres. In 2021, Canada declared a National Day for Truth and Reconciliation and appointed its first Indigenous (Inuk) governor general, Mary (Ningiukudluk) Simon. These pivotal stories of resurgence are changing society and what needs to be taught in schools.

Each text in this book is the deeply personal expression of the contributor, but together they make a statement, talking back to the many facets of coloniality. Battiste notes that the Eurocentrism of public schooling has contributed to an erosion of spirit that has created roadblocks for Indigenous people within education.[3] The texts presented here shift the focus from trauma-centred to culturally affirming and empowering stories. They share Indigenous voices from across what is now known as North America, including Manitoba, Saskatchewan, Alberta, British Columbia, Northwest Territories, Ontario, and Michigan. Engaging with these positive examples can encourage the cultural healing process and guide educators toward more equitable and sustainable practices in K–12 classrooms and beyond.

In this book, we aim to connect the living curriculum of resurgence that honours Indigenous-centred content and learning processes with classroom and educational practices.

You may have struggled with integrating Indigenous perspectives into your existing curricular plans. We propose that the process be reversed: start here, with the active curriculum of Indigenous voices, stories, and expressions, and listen openly to the curricular potential living within. *Resurgence* offers support in how to bring these texts into your own learning and your classroom. We treat each piece as a "living text" that acts as a springboard for engaging with Indigenous voices and pedagogies that you can use within professional learning communities and with students of all ages in multiple curricular areas.

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3 Battiste, "Nourishing the Learning Spirit," 15.

Each text in this book provides a gift that evokes critical reflection on past and current teaching practices and inspires new quests and questions. You can return to these texts again and again, continuing to learn from them over time. Like a footbridge connecting two lands, we hope *Resurgence* provides a path between Indigenous worldviews and your classroom, engaging differences, including tensions, and highlighting the importance of balance and diversity.

Indigenous Pedagogical Approaches

The term *Indigenous* refers to First Nations, Métis, and Inuit communities and peoples collectively. It is important to remember that Indigenous nations are distinct and diverse, and each nation has its own creation stories, languages, ceremonies, and histories. We encourage you to learn about the Indigenous nations whose traditional territories you live and work on. This will help you to avoid taking a pan-Indigenous approach (treating all Indigenous peoples as though they share a single homogeneous culture) when working with Indigenous voices and perspectives.

Having said that, we use the term *Indigenous* to refer to views of teaching and learning that are shared by many Indigenous cultures. In particular, woven throughout this book are pedagogical approaches that support Indigenous ways of teaching and learning: connecting to self, connecting to community, talking back/critical literacy, and inquiry. We've formatted these approaches to fit the trajectory of a unit plan or series of lessons in the Classroom Connections section that follows each text. We suggest beginning by encouraging students to engage with the text, then to personally reflect, reflect with others, engage with the text on a critical level, and finally, delve into an inquiry project to gain mastery or deeper understanding of the concept(s).

We encourage you to engage in these processes, either on your own or in a professional learning community, before bringing this work into your classroom. Once you are comfortable learning through each process, we encourage you to guide students through the same process.

RECONCILIATION

Through *Resurgence*, we are seeking to support educators' ongoing engagement with truth and reconciliation through an increased focus on Indigenous narratives and perspectives. Our work is guided by the Truth and Reconciliation Commission of Canada's Calls to Action, in particular the following:

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

- **i.** 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 Twelve students.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- **i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
- **ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
- **iii.** Building student capacity for intercultural understanding, empathy, and mutual respect.
- **iv.** Identifying teacher-training needs relating to the above.[4]

By learning about the past and committing to a better future, we can work towards reconciliation. We hope *Resurgence* challenges you to reframe your own past and current understandings to see the beauty and intellectual and creative resilience in Indigenous communities.

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4 Truth and Reconciliation Commission of Canada, *Truth and Reconciliation Commission of Canada: Calls to Action* (2015), publications.gc.ca/collections/collection_2015/trc/IR4-8-2015-eng.pdf.

How This Book Is Organized

This book is organized into four parts:

Part 1: Resistance addresses how Indigenous people have fought against attempts at erasure and assimilation.

Part 2: Resilience highlights the ongoing strength, power, and healing of Indigenous people.

Part 3: Restoring shows efforts to challenge harmful narratives while restoring Indigenous ways of knowing, thinking, and being.

Part 4: Reconnecting encourages and celebrates Indigenous futures.

The part titles emerged naturally from our collaborative reflection and sorting of our contributors' texts based on the topics and content they shared.[1]

Part Overviews: Becoming Story-Ready

Each of the book's four parts opens with an overview that prepares you for the journey across the footbridge that connects Indigenous worldviews and the classroom. The part overviews introduce you to the topics you will engage with; remind you to prepare to listen, read, and view with care; and encourage you to become "story-ready" for the texts that follow.

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1 Throughout this process, we came across a variety of relevant "R terms" used by writers and scholars, including the renowned Indigenous scholarship of Verna J. Kirkness and Ray Barnhardt, "First Nations and Higher Education: The Four Rs—Respect, Relevance, Reciprocity, Responsibility," in *Knowledge Across Cultures: A Contribution to Dialogue Among Civilizations*, eds. Ruth Hayhoe and Julia Pan (Hong Kong: Comparative Education Research Centre, University of Hong Kong, 2001).

The idea of becoming "story-ready" comes from Indigenous scholar Dr. Jo-ann Archibald Q'um Q'um Xiiem (Stó:lō and St'át'imc).[2] Archibald states that engaging with storywork and learning from stories as a form of pedagogy requires ethical considerations and a sense of their context.[3] While not all of the texts in the book are stories, they are all *storied* in that they provide a window into the contributor's experiences, and the part overviews will help you prepare for the serious work of engaging with them. In each part overview, we focus on four of Archibald's storywork principles for becoming story-ready: respect, responsibility, reverence, and reciprocity.[4] This means "readers must engage with Indigenous stories with respect, develop story relationships in a responsible manner, treat story knowledge with reverence, and strengthen storied impact through reciprocity."[5] As you engage with each text, either on your own or with a community of learners, keep these principles in mind.

In the part overviews, we encourage you to become story-ready in various ways: for example, by drawing attention to topics that may be triggering, offering notes on appropriate language, or sharing which nations contributors are from to help you activate prior knowledge, relationships, or connections. We offer suggestions and prompts to help you prepare your physical space and teaching methods and materials. We encourage you to consider the work you need to do to feel comfortable before approaching these sometimes challenging topics with your students.

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2 Jo-ann Archibald Q'um Q'um Xiiem, "On Becoming Story-Ready." *Indigenous Storywork*, no date, indigenousstorywork.com/1-for-educators/.

3 Jo-ann Archibald Q'um Q'um Xiiem, "Finding the Bone Needle Through Indigenous Storywork," in *Indigenous Knowledge Systems and Research Methodologies: Local Solutions and Global Opportunities*, eds. Elizabeth Sumida Huaman and Nathan D. Martin (Toronto: Canadian Scholars, 2020).

4 Note that these four principles are part of a set of seven principles, which also includes holism, interrelatedness, and synergy; Jo-ann Archibald Q'um Q'um Xiiem, *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit* (Vancouver: UBC Press, 2008).

5 Linda Tuhiwai Smith, "Foreword," in *Decolonizing Research: Indigenous Storywork as Methodology*, eds. Jo-ann Archibald, Jenny Lee-Morgan, and Jason De Santolo (London: Zed Books, 2019), 4.

The ideas and advice shared in the part overviews emerged from our collaborative discussions as we learned from each text, and the framework of becoming story-ready helped us connect these examples of resurgence together.

Archibald shares, "As the Elders say, it is more important to listen with 'three ears: two on the sides of our head and the one that is in our heart.'"[6] This reminds us that the texts included in *Resurgence* will evoke strong feelings in our hearts and minds—both positive and challenging. It is important to prepare to listen, so we are mentally, spiritually, physically, and emotionally ready to learn from these texts, and to create an environment where students can do so too. In taking care to prepare, you honour the contributors and the potential of their works to inspire students, ensuring that their texts are brought into educational contexts in ethical ways. Archibald's works remind us that becoming ready to engage with storywork takes time; it is not a checklist to complete but an ongoing journey. We hope these part overviews encourage you to take a purposeful pause after engaging with each text, instead of moving quickly from one to another.

As an educator, you will interpret these texts in unique ways based on who you are, where you come from, what you think and believe, and how you are situated within the power dynamics and problems that are being exposed. It is important to anticipate that your students will also have diverse reactions to the texts and will interpret them in different ways. We encourage you to have an open discussion with your students about what it feels, sounds, and looks like to respect a story. Ask yourself and your students if your own story has ever been retold in a way that did not respect you or your perspective. Consider how that felt and think of how the experience could have been more positive. We encourage you to have an open discussion with your students about how to create a safe space in your classroom for responding to and sharing personal stories. This will help students feel comfortable when participating in the Connecting to Community approach offered in each Classroom Connections section.

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6 Archibald, *Indigenous Storywork*, 8.

Contributor Biographies

Each contributor's biography is positioned before their text to emphasize that their work and perspectives are integrally connected to place, local knowledge, personal experiences (such as birth and relocation), and where their ancestors are from. Indigenous nations are diverse in their history, language, traditions, and customs, and so are the experiences of Indigenous community members. Read each biography with your class and locate the contributor's ancestral place on a map. They are inviting you into their life and story.

Contributor Narratives and Expressions

Resurgence includes essays, poems, and artwork. Each contributor has used the medium of their choice to communicate their message of resurgence. The many forms of expression used here have the potential to evoke emotions and provoke new possibilities for you to reimagine your professional practices. The table on pages 21–23 lists each contributor, their nation, and their text.

To engage with visual texts with your whole class, we highly encourage you to use a document camera or project them for all to see. Encourage students to record and share their noticings and wonderings as they view these pieces.

Educator Connections

The Educator Connections section presents our thoughts on each text and encourages you to engage in reflection before sharing the text and its topics with your students.[7] The inquiry questions provided here can be used for self-reflection or in discussions with your colleagues in a professional learning community.

PERSONAL CONNECTIONS

After each text, we explore our own personal connections to it in a conversational narrative that describes how the text relates to our lives, our understandings, and our teaching practice. This is an important first step in learning about Indigenous topics, as it forces us to position ourselves in relation to our learning. We ask ourselves the following big questions: How does this relate to me? Who am I in relation to this topic? We hope our responses serve as examples or starting points, and we encourage you to ask yourself these important questions too. Think of our sharing as the beginning of a conversation. Our own reflections are an invitation to you to share a raw response—how do you feel immediately after reading the text? Consider sharing your responses with your students or colleagues.

EDUCATOR INQUIRY AND ACTIONS

Here, we invite you to engage with each text on a personal and professional level. The texts included in the book are quite short, but are loaded with meaning that can encourage deep, rich conversations. We provide guiding questions for inspiration and make suggestions for collaborative inquiry with colleagues—for example, as an action for a professional learning community.

As Rita Bouvier states (p. 44), "calling oneself *teacher* assumes a relationship with the learner(s) and thus carries immense responsibility for

7 Although we use the term *educator* here and throughout the book, the Educator Connections section provides opportunities and entry points for any adult learner.

not only the content or knowledge passed on, but also *in practice*." This section guides you in taking on this responsibility, beginning with thinking about your own educational experiences and ongoing learning and then encouraging you to think and take action. It encourages you to ask the following questions of yourself: How am I bringing Indigenous perspectives and voices into my curriculum? What learning do I need to do to support my work with students? Your answers to these questions can be used to guide your actions as you introduce Indigenous voices in your classroom. In schools where we have taught, these questions have also been used to guide action plans for professional learning communities.

Classroom Connections

The Classroom Connections section provides guidance in how to bring these texts into your classroom, offering questions, prompts, and resource suggestions to direct student engagement. This section follows the trajectory of a unit plan, offering support as you encourage your students to move from initially engaging with the text toward a deeper understanding of its subject.

The Footbridge Framework shows how each of the Educator and Classroom Connections sections guides both you and your students toward meaningful engagement with Indigenous voices and texts. The approaches outlined here are steps on the path between your classroom and Indigenous worldviews. The final step in the framework, Beginning a New Journey, asks students to continue to reflect on what they have learned and to carry that knowledge with them as they move forward in engaging with new texts and topics.

Footbridge Framework

EDUCATOR CONNECTIONS

1 Preparing to Set Out

- **Part Overviews:** Think about the part's ideas and themes in relation to "becoming story-ready."
- **Contributor Biographies** and **Contributor Narratives and Expressions:** Focus on the contributor, their relationship to place, and their work.
- **Personal Connections** and **Educator Inquiry and Actions:** Reflect on your personal and professional engagement with Indigenous voices and content.

CLASSROOM CONNECTIONS

2 Leaving Shore

- **Connected Concepts:** Decide on your learning focus. Share the text and its themes with students.

3 Crossing the Bridge

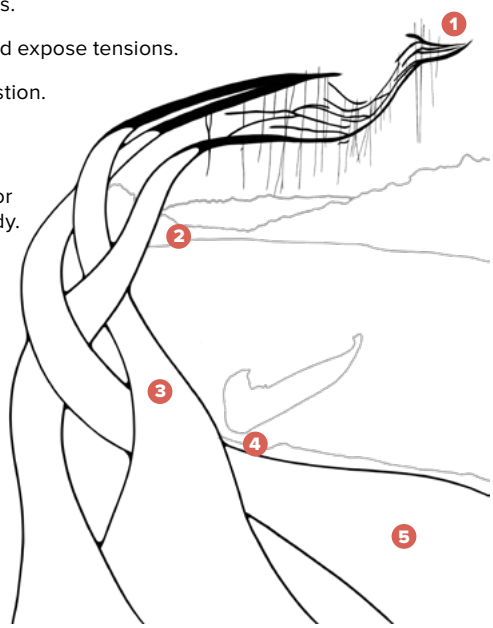
- **Connecting to Self:** Encourage students to engage in personal reflection.
- **Connecting to Community:** Initiate balanced conversations and deepen understanding through learning circles.
- **Talking Back:** Promote critical literacy skills and expose tensions.
- **Inquiry:** Guide students in investigating a question.

4 Reaching the Shore

- **Connections to Indigenous Resources:** Provide suggestions for additional resources or draw on these to support becoming story-ready.

5 Beginning a New Journey

- Encourage students to return to the text with a new lens or read a different text to initiate another journey.



BEGINNING, BRIDGING, AND BEYOND

We understand that your students will engage with the topics explored in the book at varying levels, depending on their own experiences, comfort level, and background knowledge. For this reason, we have indicated that the prompts and questions provided in the Classroom Connections are at a *Beginning*, *Bridging*, or *Beyond* phase. We have opted not to align this content with specific grade levels, which do not necessarily indicate experience with or knowledge of Indigenous topics. The Beginning, Bridging, and Beyond phases are described as follows:

- The **Beginning** phase encourages students who are starting out on their journey and have limited experience with or background knowledge of the topic. This phase is indicated by a crescent-moon icon.
- The **Bridging** phase is for students with some experience with or background knowledge of the topic. This phase is indicated by a half-moon icon.
- The **Beyond** phase is for students who have extensive experience with or background knowledge of the topic and are ready for more critical and challenging discussions. This phase is indicated by a full-moon icon.

CONNECTED CONCEPTS

This section provides two to four underlying topics that are present in the text. Each text provides many possible interconnections and directions for inquiry, but we have chosen to focus on specific big ideas, or Connected Concepts, for each text. For example, while the broad theme of residential schools is addressed in more than one text, we have highlighted multiple ways of taking up that topic. As you step onto the footbridge with students

as they begin their learning journey, share the text and topics you want to focus on with them.

Some of the texts deal with subjects and use language that may not be appropriate for younger students. For these learners, you can focus on exploring the Connected Concepts rather than engaging directly with the text. The broader themes and Connected Concepts are accessible and important to students of all ages. See the table on pages 21–23 for the suggested learner level (which refers to both content and reading level) and Connected Concepts for each text. Be sure to review each text before you introduce it to your students.

The Connected Concepts can also be addressed as stand-alone topics to complement other resources you are using. You can seek out existing provincial or territorial curricula to supplement and expand on specific topics. This will help you ensure that Indigenous voices and expressions are central, rather than an add-on. This approach can help create more meaningful engagement with Indigenous perspectives and knowledges.

CONNECTING TO SELF: PROMPTS FOR PERSONAL REFLECTION

In this section, we offer questions that encourage students to reflect on the text on both personal and academic levels. Here, students begin taking steps across the footbridge toward greater understanding of Indigenous perspectives. For this work to be relevant and to frame action steps, it is important that students consider their own identities. How students demonstrate their learning in this area is up to you; you may invite them to answer questions via written reflection, video reflection, or another mode of assessment. Depending on the topic, you might allow your students to discuss these questions with a partner—a less intimidating option than presenting their views in a whole-class discussion. Note that the questions in the Connecting to Self section are provided at the Beginning, Bridging, and Beyond phases.

One way to encourage self-reflection is to pick a prompt for students to consider when beginning to explore the topic, then to come back to it after some further learning and see if, and how, their thinking has changed over time. Using the frame of *learning* and *unlearning* can help with seeing

these changes.[8] Mi'kmaw scholar Marie Battiste calls for us to make a commitment to *unlearning*, which involves gaining awareness of what has unconsciously become the norm in order to "learn new ways of knowing, valuing others, accepting diversity, and making equity and inclusion foundations for all learners."[9]

CONNECTING TO COMMUNITY: PROMPTS FOR LEARNING CIRCLES

Once students have engaged in a process of personal reflection and introspection, the next step on the footbridge is to engage in conversation with community. This opens our eyes to the various ways in which people experience text. By connecting to community, students will learn about the diverse opinions, experiences, and worldviews of those around them.

One way to facilitate these conversations is through a learning circle, also called a talking circle or sharing circle. Talking circles are traditional processes used by many First Nations to ensure everyone has a voice in decision making, whereas learning circles are a reflective classroom activity that encourages respectful communication, active listening, and unity.

While sitting in a circle, everyone (including the adults in the classroom) is equal. In a learning circle, there is a topic of discussion, and speakers are encouraged to speak from the heart on this topic. Only the person holding a designated item, such as a talking stick, may speak, while everyone else listens. Speakers talk until they are finished, being respectful of time. Once the speaker has finished, they pass the stick to the person beside them and that person speaks. Not speaking in a learning circle is acceptable; the person simply says "pass" and passes the item on to the next person. The process is complete when everyone has had a chance to speak. If you want to use learning circles or a similar process with your students, we encourage

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8 Marie Battiste, "Nourishing the Learning Spirit: Living Our Way to New Thinking," *Education Canada* 50, no. 1 (2010): 14–18, www.edcan.ca/wp-content/uploads/EdCan-2010-v50-n1-Battiste.pdf.

9 Marie Battiste, *Decolonizing Education: Nourishing the Learning Spirit* (Saskatoon: Purich Publishing, 2013), 166.

you to invite a local Elder or Knowledge Keeper into your classroom to share related nation-specific teachings before you do so. Before trying a learning circle in your classroom, you may want to work through the process with colleagues to increase your comfort level and familiarity.

In the Connecting to Community section, we've provided prompts at the Beginning, Bridging, and Beyond phases that can be used in a learning circle. Choose the prompts that are appropriate for you and your students. If you are still getting to know your students, start with the Beginning phase prompts; although these may seem simple, you might be surprised at what surfaces in response! You can keep coming back to these prompts and make them part of your classroom routine. Learning circles are a great outdoor activity too.

CONNECTING ONLINE

To connect with other educators, use our hashtags #FootbridgeResurgence and #FootbridgeResurgenceBook. We encourage you to post reflections from your own learning or share how you take up these ideas in your educational setting!

TALKING BACK

Critical literacy is a key aspect of reading and understanding each text in relation to issues of power, sovereignty, and agency. We emphasize using the strategy of "talking back" when examining each text. This strategy supports Indigenous pedagogical approaches by drawing on critical and engaged pedagogies to critique and examine colonial power structures

surrounding the text or colonial impacts shared by the contributors.[10] Each contributor demonstrates their own unique voice and form of talking back in their text.

The practice of talking back connects to the persistent and ongoing actions and courageous creativity of Indigenous communities. One example is Idle No More's ongoing activism to "honour Indigenous sovereignty and to protect the land & water & sky."[11] We encourage you to discuss with your students oppressive Canadian structures, name the key issues that the contributor is in tension with, and be involved in *teaching back* the truths in ways that inspire further action. This process is an important part of the journey across the footbridge toward deeper engagement and understanding.

Throughout *Resurgence* we use two methods of talking back: problem exposing and juxtaposing. These methods support visual literacy skills and thinking critically and from multiple perspectives. Examples of each are offered for every text.

Problem exposing: This section provides an activity to help students expand their perspectives and deepen their understanding of the issues presented in the text. Here, we extend the idea of "problem posing" to focus on exposing the broader structures revealed within each contributor's piece.[12] We encourage you and your students to ask: What are the key issues and tensions that this piece is reacting to? Indigenous content is sometimes introduced in classrooms without naming how it is situated within broader

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10 For more on "talking back," see Linda Christensen, "Talking Back," in *Beyond Heroes and Holidays: A Practical Guide to K–12 Anti-Racist, Multicultural Education and Staff Development*, eds. Enid Lee, Deborah Menkart, and Margo Okazawa-Rey (Washington, DC: Teaching for Change, 2008); Linda Christensen, *Reading, Writing, and Rising Up: Teaching About Social Justice and the Power of the Written Word* (2nd ed.; Milwaukee, WI: Rethinking Schools, 2017); Peter Kulchyski and Frank Tester, *Kiumajut (Talking Back): Game Management and Inuit Rights, 1900–70* (Vancouver: UBC Press, 2008); Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (5th ed.; London: Zed Books, 2002).

11 Idle No More, "Home page," 2020, idlenomore.ca.

12 For more on "problem posing," see Literacy and Numeracy Secretariat, *Critical Literacy* (Special ed. no. 9). Capacity Building Series (Toronto: Ontario Ministry of Education, 2009).

social, historical, and cultural contexts. The "problem exposing" process invites students to name the problem or issue and develop language for talking about the different and increasingly complex ways education systems have impacted, and continue to impact, Indigenous communities. This process helps frame and inspire action-oriented and solution-based extensions and inquiries.

Juxtaposing: Juxtaposition involves pairing two texts (visual, oral, print, or digital media) alongside each other to reveal a new understanding as the texts converse with each other. The activities we have suggested here often begin with images, which can generate rich discussions of complex issues without the pressures of decoding a challenging written text. Juxtaposition can also work to expose a problem in a different way than analyzing just one text; for example: What does the conversation between texts A and B say? What new meanings can be interpreted from the space bridging these two texts?

INQUIRY

The final step in the learning process as students reach the other end of the footbridge is inquiry. In this cumulative step, your students will investigate a topic related to the text by planning, developing, and completing a research project they share with their peers or the wider community.

The inquiry process is compatible with Indigenous perspectives of learning, highlighting the importance of student voice, autonomy, and mastery. In this style of learning, the educator's role moves from content expert to facilitator of a student-directed learning process. Inquiry-based and student-centred approaches are an essential part of learning in the 21st century, helping students gain the ability to apply their knowledge to complex issues.

Students first brainstorm a question they have about the larger themes in the text. To help with this process, we have included examples of inquiry questions at the Beginning, Bridging, and Beyond phases. Students may choose one of these or use them as inspiration for their own inquiry question. Encourage them to choose an open-ended question that fits their experience and level of comfort with the topic. Next, have students find primary and secondary sources that will help them answer their inquiry

question. Finally, ask your students to interpret the information they learned and report on their findings. With each prompt, we have included some suggestions for how they might report their findings, but you should encourage your students to make the final decision. The Connecting to Self and Connecting to Community sections offer ideas and reflections that students could use as starting points for their inquiries.

Many of these inquiries are action oriented and focus on advocating for or making changes in the community. As a result, these questions and investigations build on the idea of resurgence as a movement that has momentum, rather than a static concept. Taking action helps keep this momentum going. These suggestions will get students curious and involved.

CONNECTIONS TO INDIGENOUS RESOURCES

Finally, at the end of each chapter, we've included a list of resources (that may include books, films, articles, and online materials) for further investigation and study. As students take their final steps on the footbridge and reach the shore, they may wish to extend their learning by engaging with these suggested works. The texts we've included may address similar topics or may have been created by the contributor or an author or artist from the same nation as the contributor. The suggested books are written by Indigenous authors.

If you think a specific piece in this book is too challenging for your students, but you'd like to teach one of the Connected Concepts, start with one of the age-appropriate resources provided in the Connections to Indigenous Resources section. The age and grade ranges provided for each children's and young adult book are based on the publisher's recommendations.

OVERVIEW OF NARRATIVES AND CULTURAL EXPRESSIONS

The following table provides an overview of each text, specifying the contributor's name and nation, and the title and type of text. Suggested learner level refers to the content and reading level of the text itself; as noted, the Connected Concepts identified for each text can be addressed with students of all ages with various levels of knowledge and experience.

CONTRIBUTOR(S)	CONTRIBUTOR NATION	TITLE OF TEXT	TYPE OF TEXT	SUGGESTED LEARNER LEVEL	CONNECTED CONCEPTS
PART 1: RESISTANCE					
Sara Florence Davidson	Haida	*Beyond Being Silenced*	Essay	Grades 5–12 and beyond	• Roles and responsibilities • Intergenerational learning • Worldview
Rita Bouvier	Métis	*Poetry as a Cultural Expression: if the land could speak*	Essay	Grade 12 and beyond	• Communicating and ways of knowing • Land-based teachings • Eurocentrism/ Indigenization
		"one morning after the rain"	Poem	Grades 5–12 and beyond	
Lucy Hemphill	Kwakwaka'-wakw	*T'seka Reflection*	Essay	Grades 10–12 and beyond	• Family and connections • Reciprocal relationships • Matriarchy
		"T'seka"	Poem	Grades 5–12 and beyond	
Louise Bernice Halfe	Cree	"Holy Eucharist"	Poem	Grades 8–12 and beyond	• Residential schools • Decolonization • Truth and reconciliation
		"miyo kisikaw"	Poem	Grades 8–12 and beyond	
PART 2: RESILIENCE					
David A. Robertson	Cree	*"Seen in a Good Way": Reading and Writing Through Mental Health Struggles*	Essay	Grades 5–12 and beyond	• Feelings • Representation • Mental health • Resilience
Wanda John-Kehewin	Cree	*Writing as a Therapeutic Medium*	Essay	Grades 10–12 and beyond	• Identity • Voice • Escapism and processing trauma

CONTRIBUTOR(S)	CONTRIBUTOR NATION	TITLE OF TEXT	TYPE OF TEXT	SUGGESTED LEARNER LEVEL	CONNECTED CONCEPTS
KC Adams	Cree/Ojibway	*Birch Bark Technology*	Artist's statement and artwork	Grades K–12 and beyond	• Decoding art • Symbolism in art and Indigenous knowledge
Lisa Boivin	Dene	*Images and Health*	Artist's statement and artwork	Grades 10–12 and beyond	• Body sovereignty • Consent • Systemic racism
PART 3: RESTORING					
Charlene Bearhead and Wilson Bearhead	Nakota	*Stories Are Resurgence*	Essay	Grades 10–12 and beyond	• Sharing stories • Oral storytelling • Telling your story
Sonya Ballantyne	Swampy Cree	*Why Am I Not on* Star Trek*?*	Essay	Grades 7–12 and beyond	• Representation in literature/ media • Role models • Counter-stories
Reanna Merasty	Ininew	*Indigenizing Spaces: Identity in the Built Environment*	Essay	Grades 11 and 12 and beyond	• Traditional and modern Indigenous architecture • Indigenous land acknowledg-ments • Places and spaces
Elizabeth LaPensée	Anishinaabe/ Métis	*Games as Resurgence*	Essay	Grades 11 and 12 and beyond	• Land-based education • Indigenous games • Technology
PART 4: RECONNECTING					
Nicola I. Campbell	Nłeʔkepmx/ Syilx/Métis	"alpine mountains"	Poem	Grades 5–12 and beyond	• Memories • Ancestral mem-ory, belonging, and place • Land-based teachings
		"frog whisperers"	Poem	Grades 5–12 and beyond	

CONTRIBUTOR(S)	CONTRIBUTOR NATION	TITLE OF TEXT	TYPE OF TEXT	SUGGESTED LEARNER LEVEL	CONNECTED CONCEPTS
Russell Wallace	Lil'wat7úl	*The Paths of Tradition*	Essay	Grades 8–12 and beyond	• Traditions • Fluidity of culture • Learning through metaphor
Victoria McIntosh	Anishinaabe	*Making a Comeback as an Artist*	Essay	Grades 9–12 and beyond	• Indigenous art/ creations • Role of play and joy in learning • Intergenerational stories
		Let the Children Play	Artwork	Grades K–12 and beyond	
Christina Lavalley Ruddy	Algonquin	*We Are Inherently Mathematical*	Essay	Grades 10–12 and beyond	• Beading • Ethnomathematics • Cultural appropriation • Cultural pride

PART ONE

RESISTANCE

THE FOOTBRIDGE SERIES

THE FOOTBRIDGE SERIES aims to bridge curricular outcomes with Indigenous-centred content and perspectives from a range of nations and places. Like a footbridge, this series provides a path between Indigenous worldviews and the classroom, engaging differences, including tensions, and highlighting the importance of balance, all while helping teachers integrate Indigenous perspectives into their own learning and multiple disciplines within K–12 education and beyond.

A thoughtful guide to critical engagement with Indigenous texts, perspectives, and teaching methods, as well as ideas and action steps for bringing them into the classroom.

With contemporary contributions of poetry, art, and narrative by kc Adams, Sonya Ballantyne, Charlene Bearhead and Wilson Bearhead, Lisa Boivin, Rita Bouvier, Nicola I. Campbell, Sara Florence Davidson, Louise Bernice Halfe, Lucy Hemphill, Wanda John-Kehewin, Elizabeth LaPensée, Victoria McIntosh, Reanna Merasty, David A. Robertson, Christina Lavalley Ruddy, and Russell Wallace.

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