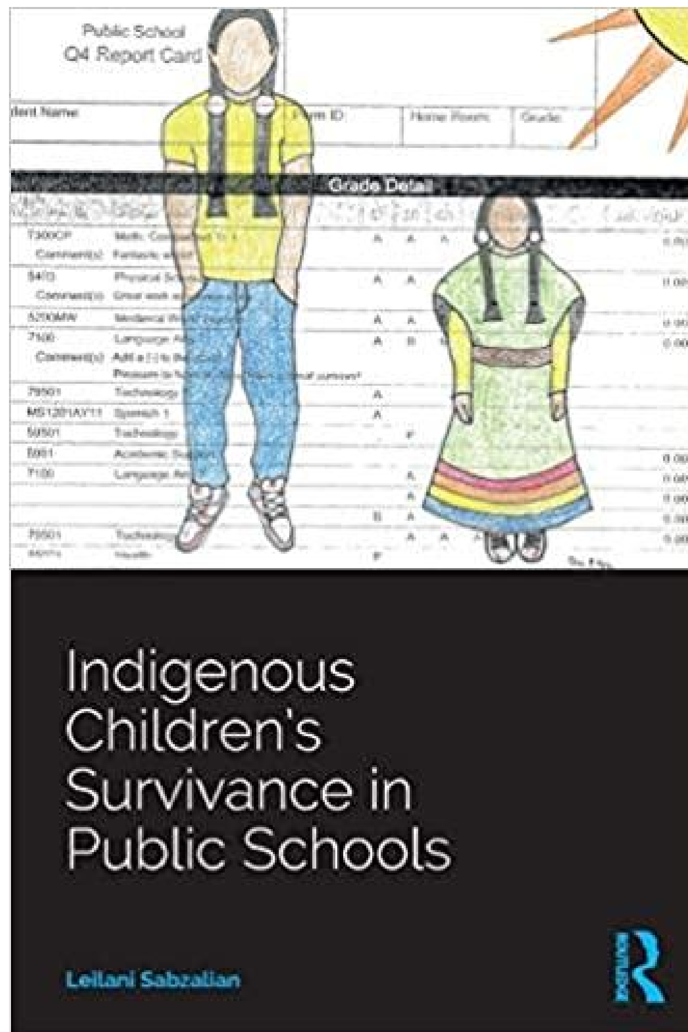
READING GUIDE FOR

Indigenous Children's Survivance in Public Schools

by Leilani Sabzalian



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WELCOME!

I am so grateful that you are here and leaning into your roles and responsibilities to counter colonialism and provide a more just and affirming education for Indigenous youth!

This guide is intended to foster critical reflection and facilitate your engagement with the book. In it, you will find:

- a list of core themes addressed in the text
- a pre-reading prompt for each chapter
- a brief recap and key points from each chapter
- a set of reflective questions to help you make meaning of the text in relation to your own life and practice as an educator
- several mapping activities that ask you to identify colonialism and survivance in the text and your local educational context

Ideally, you will read this book in community, whether that involves a group of teachers or administrators in your school, or just three of you who feel a sense of connection and shared responsibility around this topic. Dialogue and reflection in community are important ways to make meaning and deepen your engagement with the text.

As you design your learning community, consider:

- whether you want a facilitator or plan to share leadership and rotate the role. Remember, a facilitator does not need to be an expert but is responsible for holding space for discussion, guiding the discussion in a way that aligns with group values and agreements, and posing questions.
- identifying processes for cultivating a sense of community and shared values that can anchor your work and keep you accountable.
- developing protocols for listening and sharing with one another to ensure all voices and perspectives are heard and respected.
- implementing practices for addressing conflict and harm if they arise.

The practice of cultivating community rooted in respect and reciprocity is an important way to foster those same relations in your classroom or school.

POSITIONALITY AND RESPONSIBILITY

Before you begin, consider the ways your identity and positionality inform your reading and relationship to this text. Rather than inviting you to break down your identity and positionality into a matrix of privilege and oppression, reflect more holistically about who you are, where you are, and how the people and places in your life and work shape you and the way you show up and read this text. These questions are all deeply interrelated with systems and relations of power that shape your knowledge, experiences, and commitments, so reflect specifically on how power informs your perspective and practice as an educator.

Understanding your positionality also involves reflecting specifically on where you are and how you are positioned in relation to Indigenous lands. As Kanaka Maoli scholar Hōkūlani Aikau notes of kuleana, which loosely translates to responsibility in Hawaiian,

> Kuleana is not static, is not fixed; it is about understanding yourself in relationship to the place where you are. And you change places all the time. For instance, my kuleana changes the moment I leave my home and go to work; it's that fluid, and it can change that quickly. (pp. 86-87)

Kuleana also isn't about "rights" but "our individual and collective responsibilities, authority, and obligations, and how that changes based on who you are, where you are, and what you are doing" (as cited in Aikau et al., 2015, p. 87). How does your relationship to local Indigenous lands shape your responsibilities, authority, and obligations as an educator? These are questions I invite you to return to and revisit as you read the text.

READING RELATIONS

How we read and relate to texts matters. Too often, we engage in what Unangax̂ scholar Eve Tuck refers to as reading "extractively": reading a text like you are "panning for gold," mining and "sorting it by what is useful and what is discardable" (which are often ideas that challenge our worldviews, theories of justice, or make us uncomfortable). Drawing on Max Liboiron and Deondre Smiles project **#collabrary**, I invite you to engage in reading relations that are more "reciprocal, generous, collaborative, accountable, and humble." Pay attention to when you feel resistance or the impulse to read extractively. Pay attention to which ideas seem too challenging or impractical to you. Try to practice reading intentionally with humility, reciprocity, and a sense of responsibility to apply the ideas I have shared to your educational context.

CORE THEMES ADDRESSED IN THE BOOK

- Indigenous education
- research
- settler colonialism
- youth resistance
- survivance
- sovereignty
- Indigenous identities
- Eurocentrism
- racism
- whiteness
- marginalization
- Native nationhood
- teacher knowledge
- stereotypes
- microaggressions
- cultural appropriation
- responsibility
- anticolonial literacy
- K-12 curriculum
- social studies
- Halloween
- Thanksgiving
- Native American units
- Native Heritage Month

These are some of the themes addressed within the book, though there will be theories and ideas that aren't on this list that also resonate with you.

This guide doesn't offer a clear definition of these core themes. Instead, I invite you to spend time reflecting on them by asking:

- What is your working definition of each theme/term?
- Which themes do you feel like you understand? Which themes are you hoping to learn more about?
- What is your relationship to each of these themes?
- What images, ideas, and experiences does each theme bring up for you?
- What connections do you make between each theme, the context of schools, and your work as an educator?

PREFACE

Pre-Reading Prompt

This is a book of stories. Stories can evoke a range of emotions — sympathy, empathy, discomfort, urgency, rage, responsibility. The purpose of these stories is to compel a sense of urgency and responsibility to make change. Think of a time that a story compelled you to act and change something about yourself or the world. What was it about that story that impacted you?

> **Key Points:**
> - Indigenous peoples continue to engage in collective struggles to protect Indigenous lands and lives.
> - The colonial contexts and violence Indigenous peoples experience in society are linked to the colonial context of education.
> - Colonialism and survivance surface in epic and everyday ways
> - Storytelling is a way of bearing witness to Indigenous peoples' experiences of colonialism and practices of survivance.

1. This chapter provides context for the concepts of *settler colonialism* and *survivance.* Consider the quotes below, as well as the examples highlighted in the preface:

    - "Survivance describes 'Indigenous creative approaches to life beyond genocide, beyond the bareness of survival' (Morrill, 2017, p. 15), signifying 'a sense of native presence over absence, nihility, and victimry' (Vizenor, 2007, pp. 12–13)" (p. xv).

    - "Just as settler colonialism can operate in both extraordinary and ordinary ways, stories and practices of survivance simultaneously surface in the epic and the everyday" (p. xv).

    - How have you seen colonialism and survivance operate in *epic* and *everyday* ways in your own social or educational context?

2. In the preface, I want Indigenous educators, families, and youth to feel *seen* and *recognized*. I want them to know "I see you." Reflect on a time that you have felt seen and recognized. What was the context? How did it

make you feel? Describe a moment in your practice as a teacher/administrator where you helped someone else feel seen and recognized. How can your teaching help your students, in particular your Native students, feel recognized?

3. Just like writing, teaching often involves questions of intended audience. Who is your intended audience for your teaching? Who are you hoping that your teaching centers/serves?

INTRODUCTION

Pre-Reading Prompt

A key aim in this book is to counter damage-based and deficit narratives of Indigenous students and communities. Think of a time someone held a deficit narrative about you or your community. How did that narrative make you feel? Where do you think that view came from? If you are feeling brave and vulnerable, think of a deficit narrative you hold (or held in the past) about a student or a community. How do you think that narrative makes that student/community feel? Where does that narrative come from?

> **Key Points:**
> - Colonialism is endemic to society and schooling in the US
> - Survivance is a practice of Native *presence* over tragedy/victimry
> - Colonialism in education looks like:
>   - Indigenous erasure, Eurocentrism, and marginalization
>   - Objectification/exotification/commodification of Indigenous life and culture in curriculum
>   - Containment of safe/dangerous forms of difference
> - Survivance in education looks like:
>   - Quietly resisting or speaking up
>   - Indigenous youth asserting their knowledges
>   - Practicing our language/culture despite being devalued
>   - Creating space for Native presence and priorities
> - Each of us has a *shared responsibility* to counter colonialism

1. This chapter draws on the scholarship of Eve Tuck (Unangax̂) to forward survivance storytelling as a *desire-based* research method, a way of countering the *damage-based* narratives that circulate in society and schools about Indigenous peoples. In what ways can this theory of desire inform your own work?

2. This chapter answers three questions posed by anticolonial scholar Leigh Patel in relation to educational research: Why this? Why me? Why now and why here (pp. 13 – 28)? Consider a research or educational project you are working on, preferably one that involves Indigenous issues, and answer these three questions in relation to your work.

3. What might “locally responsive research” look like in your own educational or professional context (p. 26)?

4. Native students are often a statistical minority in K-12 schools and universities; nevertheless, public schools and universities should be accountable to Native students and communities (p. 27). Practice articulating why Native programs and services are important in public schools and universities, even when there are few students.

5. A central method in this book is the use of *disruptive daydreaming* forwarded by Susan Dion (Lenape/Potawotami) and the question *“What if?”* posed by Adrienne Rich (p. 8). Both are used in an effort to imagine “what would have to be done for things to be otherwise?” *What if* a teacher had taught... *What if* a school had done... Consider ways that *disruptive daydreaming* and the question *what if* might help you consider new educational possibilities in your own context.

CHAPTER 1: PILGRIMS AND INVENTED INDIANS

Pre-Reading Prompt

Think of a time you spoke up to someone up in a position of power. Perhaps you were a child speaking up to an older kid or a caregiver, a student in class speaking up to a teacher, or a teacher/employee speaking up to your administrator/employer. Why did you speak up? How did you feel? How were you viewed by others? Were there consequences to speaking up?

> **Key Points:**
> - Zeik, a 2nd-grade student, objects to images of "Indians" in a book about Pilgrims that his teacher read to the class. The story highlights how Zeik navigates colonialism in the text and from his peers. However, the chapter unpacks subtler ways Eurocentrism permeates curricula, including:
>   - Curriculum that "faces West" and naturalizes settler perspectives and histories
>   - Benign portrayals/passive language about conquest
>   - The erasure of Indigenous agency and resistance
> - Eurocentric curriculum harms Native children and miseducates *all* children.
> - Educators should question the direction curriculum faces (East/West) and who curriculum centers or humanizes.
> - Teachers have a responsibility to teach more accurate, complex, and honest histories—to teach from Indigenous standpoints.

1. This chapter includes a discussion of terminology and the quest by teachers for the "correct term." As noted in the preface, this quest for the correct term is a challenge because, "As Cherokee author Thomas King (2012) writes, 'the fact of the matter is there has never been a good collective noun because there never was a collective to begin with (p. xiii)" (p. xvi). In your own words, talk about why it is important to use accurate and respectful terminology while also recognizing the limits of such a task.

2. Read the quote below, and consider ways that an "affinity" or "adoration" with white/settler characters has been cultivated in your

own educational context. Why might this affinity/adoration be dangerous? What steps can you take to disrupt this adoration/affinity?

> The danger in this narrative, echoing Wahpetunwan Dakota scholar Waziyatawin Angela Cavender Wilson's (2006) critique of *Little House on the Prairie*, is that
>
> > ...the whites in the story are glorified. One of the most dangerous aspects of the book, therefore, is the extent to which the reader develops an affinity with and adoration of the white characters in the story (p. 72).

3. This chapter illustrates the ways that curriculum often "faces West"—narratives of discovery, exploration, expansion, or settlement, for example. In what ways does the curriculum that you teach "face West"? How might you reposition your curriculum so that it "faces East" (pp. 52-53)?

CHAPTER 2: HALLOWEEN COSTUME AND NATIVE IDENTITY

Pre-Reading Prompt

Think of a time you inadvertently harmed a student (or friend/colleague). How did you find out about the harm or hurt you caused? How did you repair the harm? How did that moment impact your teaching moving forward?

> **Key Points:**
>
> - After feeling empowered to critique Native Halloween costumes, Celeste, a Native high school student proposed a class project on cultural appropriation, but was shut down by her teacher who didn't understand "what the big deal was."
> - The chapter also unpacks:
>   - micro/macroaggressions Native youth experience
>   - the stubbornness of colonial discourses
>   - stereotypes and representations of Indigenous people
>   - the need for critical anticolonial literacy
>   - the complex terrain of Indigenous identity, which often includes questions of authenticity and belonging
>   - "missed moments" and our responsibilities to them
> - Teachers have a responsibility to listen and learn from Indigenous students, question the knowledge and discourses we inherit, and engage with Indigenous studies

1. One of the Native students in the youth group was excited to bring her critical analyses of cultural appropriation to her teacher, but her teacher had a hard time understanding why this issue was such a "big deal" to this student. In education, important moments are often "missed" or "dismissed." Consider a time that you tried to raise a concern to someone and were misunderstood or dismissed. Conversely, think about a time someone might have raised an issue that was important to them, but you had difficulty understanding/empathizing with their concerns. Reflect on the ways power impacts this dynamic (e.g., a student being dismissed by their teacher, a worker being dismissed by their supervisor). What would you do differently if you could replay this moment again?

2. "Racial and colonial microaggressions, though often jarring in the moment, are a familiar feature of Indigenous students' educational experiences, and accumulate as an expected part of school and classroom climates" (p. 71). For this reason, counterspaces can offer Indigenous students a space for respite, healing, storytelling, and community amidst the harm they often experience in schools/universities. Counterspaces can reflect, affirm, and hold space for the struggles, experiences, needs, and aspirations of communities that are marginalized. What counterspaces exist in your educational context? How can you cultivate counterspaces? Discuss the tensions between finding respite/healing/communities on the margin and not wanting to remain marginalized. Said differently, in what ways might counterspaces be counterproductive or used by schools/universities to avoid the harder work of creating a sense of belonging and affirmation throughout a school/campus?

3. This chapter suggests that "anticipating, interrupting, and responding to such microaggressions becomes an unfortunate, yet necessary, aspect of supporting Indigenous students" (p. 71). Unfortunately, while microaggressions are often clearly hurtful to those who experience them, they are also often subtle, even invisible, to those who inflict them. Think about a time you experienced a microaggression, and the person who inflicted it was unaware. Or think about a time you learned about a microaggression you had unwittingly committed. What strategies can you use to anticipate microaggressions? What strategies can you use to recognize the subtle ways you might unwittingly harm someone? What strategies can you use to respond to someone (a teacher, a colleague, a parent) who takes part in racial/colonial microaggressions?

CHAPTER 3: NATIVE SHEROES AND COMPLEX PERSONHOOD

Pre-Reading Prompt

How we express our identities is complex and often shifts depending on who we are with and where we are. Think about aspects of your identity that might change depending on the community you are in or your location. When do you feel most free to express yourself? When do you feel that parts of your identity are invisible or misunderstood? What context/conditions do you need to be able to express yourself fully?

> **Key Points:**
> - Ms. Carter, a 5th-grade teacher, attempts to create space in her "wax museum" social studies unit for a Native student, Erin, to research a contemporary Native leader. In the process, Ms. Carter learns about the complex negotiations some Native youth make while asserting their identities in a context of whiteness.
> - This chapter also unpacks:
>   - the importance of recognizing Native presence
>   - whiteness as an unmarked backdrop to curriculum
>   - Indianness and the burden of authenticity that can impact Native students, particularly those with light skin
>   - complexities of culturally sustaining pedagogy
> - Teachers have a responsibility to recognize the complex terrain in which Native youth are developing their identities and provide Native youth with a range of contemporary, diverse, and positive representations in curriculum

1. Even young children are aware of dominant discourses of Indianness, the deep-seated ideas of what "real Indians" should look like, which often involves dark skin, long hair, and cultural markers like feathers or regalia. Discuss ways you can counter the one-dimensional representations of Indianness. How can you create an educational context that reflects and affirms the diversity and complexity of Indigenous identities?

2. As Paris and Alim document, "...youth enact cultural and linguistic dexterity, fashioning fluid identities and cultural expression that embody

traditions, while also extending them" (p. 101). However, Alim reminds us that youth can also revoice or reproduce "racist, misogynistic, homophobic, and xenophobic discourses" (p. 102). As teachers, how can we create affirming spaces that honor youths' cultural literacy while also cultivating critical literacy? How can we "productively create space for students to identify with as well as critically reflect on particular cultural expressions and practices" (p. 101)?

3. Avery Gordon uses the term "complex personhood" to describe the diverse range of human experiences that exists in each of our lives, a range that is "simultaneously straightforward and full of enormously subtle meaning" (p. 109). Read the passage on pages 108-109 and consider the ways you embody complex personhood. Consider the convictions and contradictions that exist in your life. Consider ways that you can recognize the complex personhood of others. What would a classroom look like that recognized the complex personhood of each student?

MAPPING COLONIALISM AND SURVIVANCE IN THE CLASSROOM

Activity: In the box below, map the dynamics of colonial oppression and survivance you have witnessed in the book so far.

Colonialism:
Survivance:

CHAPTER 4: LITTLE ANTHROPOLOGISTS

Pre-Reading Prompt

This chapter unpacks settler society's exotification of and fascination with Native cultures. Think of times and places you have learned, witnessed, been subject to, or perhaps even participated in these dynamics. What impacts do you think this exotification and othering of Native cultures has on Native peoples? What impacts do you think this way of seeing Native communities has on the viewer?

> **Key Points:**
> - Ms. Whitman, a 5th grade teacher, was praised by her principal for her "great work building on Native culture" in curriculum. This chapter critically reads her "Native American Unit" for the ways it exotifies and objectifies Native life.
> - This chapter also unpacks:
>   - the colonial legacy of anthropology, discourse of the vanishing race and the continuum of civilization/savagery that often frames Native life
>   - the commodification of Native culture in curriculum
>   - the consequences of exotification and objectification
>   - curricular alternatives that emphasize Native presence and sovereignty
> - Educators should refuse to objectify Native life in curriculum and, instead, ground curriculum in more humanizing and respectful representations.
> - Students deserve to learn *from*—not just *about*—Native people.

1. Highlighting the widespread popularity of "Native American Units" in elementary social studies, this chapter argues that Indigenous peoples are often positioned as "objects of study" in curriculum. Drawing from the chapter, discuss why society and schools seem to be so invested in these multicultural frameworks and activities.

2. Reflecting on the possibilities and limits of Indigenous representations in museums, Paul Chaat Smith (2009, pp. 132-133) ultimately questioned the goal of creating more accurate or respectful representations. After

reading the quote below, which questions whether Indigenous peoples should even be in museums at all, consider other goals that may need to be questioned/reframed/upended:

> A few years ago, I had the chance to visit a number of museums, interpretive centers, and heritage centers in the Canadian province of Saskatchewan. I was fortunate enough to get a backstage tour of the redesigned Natural History Museum in the capital city, Regina. The staff had completely rethought and redesigned the wing of the museum dealing with Indians. They consulted with Native people and hired Indians to paint and construct exhibits; I was especially impressed with a beautiful display of a modern canvas sweat lodge. Another had Indians in a tipi with a dog sled out front, and next to that, there were Indians in a cabin with a snowmobile out front. In these exhibits we managed not to be extinct.
>
> I left the tour with nothing but respect for the efforts of a staff that obviously had thought long and hard about how to represent Indian culture. At the same time, for me the nagging question remained: *Why are we in this museum at all?* (p. 24, emphasis added)

3. To counter the objectification of Indigenous culture, this chapter argues that curriculum should instead be grounded in recognition and respect for Native nations. How can you incorporate a grounding of recognition and respect for Native nations into your curriculum/educational context?

CHAPTER 5: NATIVE HERITAGE MONTH

Pre-Reading Prompt

This chapter is about the promise and pitfalls of heritage months. Think of a powerful moment or experience you had participating in or leading an activity for a heritage month (e.g., Native Heritage Month, Black History Month, Women's History Month). What made the moment special or impactful? Think of a time that a heritage month failed to live up to your expectations or perhaps even caused harm. What made the moment, activity, or month problematic?

> **Key Points:**
> - An elementary school formally recognized Native Heritage Month for the first time in the school's history. The principal invited a Native dancer to perform at a schoolwide assembly. Although the dancer creatively anticipated and negotiated potential stereotypes, the assembly did little to disrupt dominant narratives about Indigenous peoples.
> - The story also unpacks:
>   - the history and value of heritage months
>   - performances and their varied and conflicted meanings
>   - the continuum of erasure and hypervisibility that Indigenous peoples navigate and Dead/Live/Legal Indians
>   - "safe" vs. "dangerous" forms of cultural difference
>   - sovereignty as an alternative framing for heritage month
> - Educators have a responsibility to center Indigenous youth and their experiences during Native Heritage Month and commit to a year-long affirming curriculum beyond November.

1. Advocates for Native Heritage Month have argued that they offer an important placeholder to teach about Native issues, experiences, and curriculum that might otherwise be erased or ignored during the school year. However, some argue that Native Heritage Month can absolve educators of their responsibilities to address Native issues and curriculum year-round, marginalizing the very people, issues, experiences, and curriculum they are seeking to center. What possibilities

do you see for Native Heritage Month? What tensions or limits do you see in this approach to social and curricular change?

2. In this story, Mr. Barry thoughtfully mediated the ways he anticipated being read by students at the assembly. His assertions—"I don't wear this outfit every day. I don't live in a tipi or in the mountains. I didn't come here on a horse. I drive a Honda. I get asked those three questions every time"— were an expression of what DuBois refers to as "double consciousness," or sense of seeing himself "through the eyes of others" (1961, p. 17). What experiences do you have with double consciousness? How do you think educators could have prepared students to see Barry the way Barry sees himself?

3. Drawing on Lomawaima and McCarty's (2006) theory of the "safety zone," a paradigm of "safe" and "dangerous" expression of culture (see p. 149), describe the types of cultural expression and differences that are allowed and encouraged at your school, versus those that may be framed as threatening, dangerous, and restricted.

4. The discussion of Yakama students involved in the dance club and the Rock-Your-Mocs assembly at Warm Springs illuminated the possibilities of centering Native students during this month rather than educating the broader public. Discuss the limits and possibilities of this frame.

CHAPTER 6: EDUCATION ON THE BORDER OF SOVEREIGNTY

Pre-Reading Prompt

Who are some of your favorite Indigenous artists and musicians? What work of theirs stands out to you and why? How have you incorporated Indigenous artists and art in your curriculum and teaching?

> **Key Points:**
>
> - Despite a critical discussion about Native art and artists, two educators continued to rely on narrow definitions of art/culture in their curriculum. However, through engagement with a tribal liaison for their mural project, they learned about tribal sovereignty and representation.
> - This story also unpacks:
>   - narrow and rigid definitions of Indigeneity and authenticity that confine Native art and artists
>   - the agency and advocacy of Native artists who often use art to advance material struggles for decolonization
>   - cultural appropriation and appreciation
>   - the Indian Arts and Crafts Act
>   - the process and promise of tribal consultation
> - Educators have a responsibility to foreground expansive understandings of Indigenous art, culture, and creativity.
> - Schools have a responsibility to foster meaningful and mutually beneficial partnerships with Native nations/organizations.

1. Consider the following quote, and discuss what it means to think of Indigenous peoples as subjects rather than objects:

    > Sharon's requests were continually rooted in desires to learn *about* Native people, but we continued to reflect back ways that she could learn *from* Native people. She asked for cultural objects (flute music or NW coast style designs); we gave her pedagogical subjects (contemporary musicians and artists who spoke against their objectification). (pp. 189-190)

2. One teacher involved in the mural project said she was frustrated because “we wanted [the mural] to honor Native American people, but we didn’t want it to just be a ‘bland nature scene’” (p. 189). Discuss how the mural, despite its lack of Native representation, did honor Native peoples.
3. Cultivating partnerships and sharing power with tribal nations is one strategy offered in this chapter to enhance Indigenous education. Describe ways you think tribal nations and the school/institution you work at could meaningfully partner and share power What possibilities might this generate? What challenges do you anticipate?

MAPPING COLONIALISM AND SURVIVANCE IN THE CULTURE OF SCHOOLS

Activity: In the box below, note the dynamics of colonial oppression and survivance you have witnessed in the book so far.

Colonialism:
Survivance:

CONCLUSION: INTERVENTIONS FOR URBAN INDIGENOUS EDUCATION

Pre-Reading Prompt

This chapter identifies key recommendations that I take from the stories. Before reading, what are some of the key takeaways you have gained from the stories? What implications do these stories have for what you should know and be able to do as an educator? What values and commitments feel important for teachers, schools/districts, and teacher education programs to embody/enact?

> **Key Points:**
> - This chapter provides recommendations geared toward individuals, institutions, educational policy, and educational research, including recommendations for teachers, schools and districts, teacher education programs, educational policies, and research practices to better support Indigenous students and to support educational self-determination and sovereignty.
> - Educators can embody a practice of *care, commitment, courage,* and *connectedness.*
> - Recognize the ongoing marginalization and erasure of Indigenous peoples.
> - Move beyond individuality to a relational understanding of subjectivity.
> - Complicate narrow conceptions of culture.
> - Learn from rather than about Indigenous peoples.
> - Understand that Indigenous identities are complex.
> - Recognize and nurture Native survivance.
> - Recognize and affirm sovereignty and self-determination.

1. The conclusion highlighted Nick Thompson's discussion of Apache storytelling, in which he used a hunting metaphor—"stalking with stories"(Basso, 1984, p. 41)—to capture the power, methods, and purpose of stories. Drawing on this metaphor, this book was offered as "a practice of research that has stalked the mainstream educational practices in public schools that continue to underserve Indigenous students and

undermine Indigenous self-determination and sovereignty" (p. 200). What mainstream educational practices do you think need to be stalked in public schools and universities?

2. A variety of recommendations were offered to support teachers, institutions, educational policy, and educational research. Choose a recommendation that you think you could implement, and discuss how you might do so. Choose a recommendation that you think is challenging, and discuss why it may not feel feasible to you. If you were to add a recommendation to the list after reading the book, what would it be?

3. The final story, Native Love, offers an example of a project that sought to counter violence against women yet also seemed to "crumble under the lived and real violence it was supposed to address" (p. 228). Discuss the tensions between enacting projects of hope and possibility amidst the reality that we cannot always protect our students and communities from the harm we are trying to address and prevent. What power do symbolic projects offer? How can we maintain hope as educators despite the hardship that we face, and that we know our youth and families face as well?

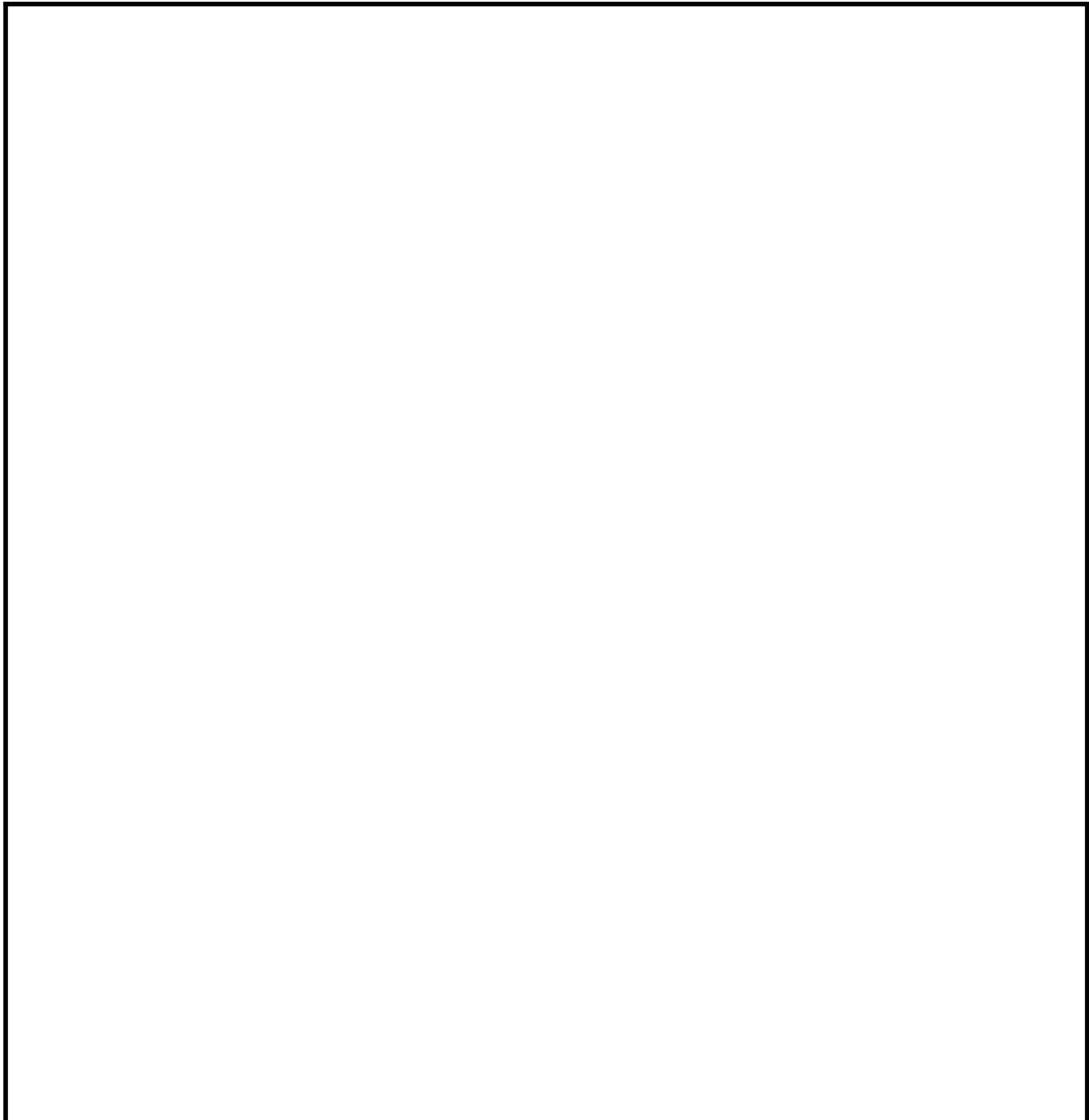
MAPPING COLONIALISM AND SURVIVANCE

Activity: In the box below, reflect on your school and map the specific dynamics of colonialism that you can challenge, as well as the stories and practices of survivance that you can affirm/amplify.

Challenging colonialism:
Affirming and amplifying survivance:

MOVING FORWARD/EMBODYING MY RESPONSIBILITIES

As Yakama educator Elese Washines reminds us, knowledge is not only power; "*knowledge is responsibility…*" (Ayer, 2021), a responsibility you, as a reader, now share alongside other Indigenous and anticolonial educators. Aside from the strategies in the last mapping activity, what are some of the other responsibilities you plan to embody and enact after reading this book?



COLLECTIVE CAPACITY

The work we do as individual educators matters deeply, but transforming education to better respect and reflect Indigenous students and peoples will require more than the efforts of committed individual educators alone—it also requires building capacity for the work ahead and engaging in collective reflection, organizing, action, and struggle. As Rodríguez (2019) notes, "using the movement language of struggle allows us to include failure as part of our pedagogy. Liberatory progress requires struggle, and struggle means that we can't be afraid of failure" (p. 9).

In many places, there are already committed educators and collectives engaged in the struggle to support Indigenous students and teach Indigenous studies more responsibly. Or perhaps you are the seed to grow a movement in your school, district, or region.

As you think about taking a collective approach to the work ahead, ask yourself:

- What anticolonial/Indigenous educational efforts already exist where I live or work, and how might I become involved?
  - e.g, Title VI/Indian Education Programs, Native educational organizations, Indigenous studies curriculum initiatives, in-person/virtual professional development opportunities hosted by Tribal Nations or an Office of Indian Education, critical educator organizations/associations/conferences with committees/workshops on Indigenous studies, etc.
- What challenges, interventions, and priorities have people identified and sought to address?
- What gifts/skills/experiences do I bring that can support these efforts?
- Who are people in my building, district, grade level, content area, etc. that I can build capacity with?
- What is an area of growth we can identify and address as a collective?
- Who is our work accountable to, and how will we know we have made a positive impact?

GRATITUDE

I am grateful that you have read this book, and I hope that the ideas have been useful to you in your work moving forward. I could not have written this book without the help of my family, friends, mentors, and colleagues. I have named several of them in my acknowledgments section, but gratitude is an ongoing practice, and I continue to feel and express gratitude to the teachers in my life.

Who is someone who has impacted your understanding of the themes and ideas in this book? Who is someone in your community that you have seen do work that aligns with the themes and practices in this text? Who might you want to express gratitude to in your journey to better support Indigenous students and teach Indigenous studies?

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The contents of this resource were developed under a grant from the Department of Education. However, the contents do not necessarily represent the policy of the Department of Education, and you should not assume endorsement by the Federal government. This work has been created in partnership with the Region 16 Comprehensive Center.