

The Needed Messy Practice Ground for Curricular Un/Decolonizing and Indigenizing

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Abstract

In this five-year co-curricular-making project, participants individually and collectively engage in the messiness of ongoing meaning-making. Such curricular terrain acknowledges the particulars of individuals and place to provide the needed context as 100+ practicing and 140+ prospective educators seek un/decolonized and Indigenized co-curricular pathways. The documentation of educators' increasing cognizance of the relational interdependency of seeing with acting in classrooms reorients and furthers learners and learning. Modes of being with associated habits and practices emerge, revealing potential within the capacity of reciprocity for education's reparation and renewal, forming the necessary messy practice ground for long-term investment in curricular un/decolonization and Indigenization.

Introduction and Context

What does Indigenizing curriculum entail and how does such a stance position the roles of educators? What are the relationships to un/decolonizing¹ and how do these shape the lived terms of teaching and learning? What are the significances for educators and their learners? Are there short- and long-term consequences for extended communities including parents and the greater public? These are the kinds of questions drawing individual/collective attention over the first years of a five-year co-curricular-making project situated on the territory of the Syilx Okanagan Nation. And, indeed, educators are taking up the challenges and opportunities these questions present. In doing so, participants engage in partnership, collectively pursuing pathways for designing co-curricular-making experiences that are educatively responsive to the particulars of contexts.

To respond adequately, educators and their students participate in *co-curricular-making*: that is, navigating curricula not as a predetermined guide to follow, but rather as meaning-making paths that ask educators and their students to individually and collectively adapt, change, and build understandings. Such curricular terrain acknowledges that the particulars of place and individuals provide the needed context for un/decolonizing and Indigenizing co-curricular pathways. Participants include 100+ practicing and 140+ prospective educators with community partners from the local school district, Indigenous community members and organizations, plus community cultural institutions. Working alongside educators and partners, a team of researchers from the local university with representation from campuses across Canada seeks to reconceptualize education in ways that honor local Indigenous histories with pedagogies responsive to the relational connections to land, culture, and understandings of self in the world.

Un/Decolonizing is entailing scrutiny of pedagogical stances and beliefs that limit what educators see and respond to in classrooms, challenging values, assumptions, and beliefs. Indigenizing moves into meaningful, embodied responsive practices. But, in striving to embrace these tasks, many educators are confronted by not only the lack of Indigenous content knowledge but also a significant lack of practice in negotiating the curricular complexities of holding such curricular conversations with their students, colleagues, and extended communities. Attention to process from within process as the project unfolds is key to un/learning and insists on ongoing contact and communication with all involved. Modes of being and associated habits and practices emerge, revealing potential within the capacity of ongoing reciprocity for education's reparation and renewal, orienting toward individual/collective growth and well-being and away from predetermined control and competition.

The first year of partnered work with educators has made clear that such practice-engaged efforts are a needed catalyst for sustained embodiment of the needed habits and associated ways of being, entering confidently into the ensuing "messiness" of co-curricular-making. It is messiness that arises through attending on an ongoing basis to the strengths and particularities of students, the specifics of context and content, and the resources of place, orienting curricular enactment accordingly.

Over Years 2 and 3, participating educators across multiple disciplines and interests increasingly share their attempts at co-curricular-making, concretely negotiating responsive pedagogies, un/decolonizing and Indigenizing curricular enactment. In doing so, the intent is to draw attention toward the significances for teachers/teaching and learners/learning, gaining more visibility and tangibility, explicating and inspiring transformation and reconciliation given the particulars of their educative sites/situations. Varied sharing forums are intended to serve as a platform for continued dialogue as educators return to their classrooms and build on these efforts in their school and community sites, further mobilizing un/learning across all involved. Thus, the discourse structure of sharing forums is intentionally designed to promote continuous communication, foster collaborative participation and relational accountability, ensure substantive guidance and facilitation from (local First Nations) Elders/Knowledge Keepers, and mediate challenges and problems as they arise. Collectively, Indigenous and non-Indigenous educators, partners, and researchers are understanding this to be the task of un/decolonizing and Indigenizing curricular enactment—working alongside each other, learning with, from, and through each other, fostering community and trust-building. These forums act as an integral catalyst for unpacking and making visible how co-curricular-makings emerge, unfold, and hold significances. Most importantly, multiple opportunities to engage in shared sense-making experiences afforded within these forums invests further in mobilizing educators' un/decolonizing curricular habits and practices.

Increasingly, over Years 4 and 5, this project reveals reconciliation efforts integrally tied to particular relationships in particular places and concomitantly reveals reconciliation in action nationally. In particular, the focus on knowledge of local Indigenous laws, customs, protocols, and principles that define and inform rights and responsibilities to the land and culture provides access to the needed concrete co-curricular-making ways of being and practices for local educators and their students. This place-based approach holds potential for transforming the educational landscape not only locally, but also as an operative guiding approach more broadly.

Perspectives

The curricular opportunities to learn from Indigenous peoples' experiences and perspectives offer transformative understandings that embrace the primacy of investing in classrooms as sites for disrupting colonial relationships and promoting relationship-building with Indigenous peoples (Archibald, 2008; Donald, 2009; Hare, 2016; Lowan-Trudeau, 2014; Ragoonaden & Mueller, 2017). So, attention is turned to classrooms and, in particular, toward educators, as curricular enactment in classrooms is at the heart of what matters. Enfleshing kinships between Indigenous ways of knowing and being within curricular enactment assumes a pedagogical stance that is watchful—mindful of situation, relations, and action. Such mindfulness demands presence within the moment, taking in, receiving, and acting as situations arise. Thus, a found attunement orienting toward learners/learning's sake, deliberately seeking the well-being of others, characterizes the ongoing watchfulness. Worldwide, Indigenous connections to land, culture, and the relational self convey the need for such pedagogical attunement (Haig-Brown, 2010; Kanu, 2011; Styres, 2017). And, it is within seeking such attunement that the kinship of Indigenous commitments to interconnectedness, reciprocity, relationality, reverence, and respect emerge and offer the needed learning conditions, supports, and participation (Atleo, M. R., 2010; Atleo, E. R., 2011; Archibald, 2008; Battiste & Henderson, 2009; Cajete, 2015; Cohen, 2010; Cohen & Chambers, 2021; Four Arrows et al, 2010; Restoule et al, 2013).

As the multi-partner team—including Central Okanagan Public Schools, Okanagan Nation Alliance, IndigenEYEZ, the Kelowna Art Gallery and the Kelowna Museums Society—seeks to learn from the lands on which we live and teach, participants (mostly non-Indigenous educators) begin to unlearn their colonial patterns and re-learn what it means to live better in this place. New ways of being emerge through participation in Syilx Okanagan teachings, local ceremony, and *storyways pedagogy*—the Syilx term for learning which is provoked through traditional stories connected to places, resources, and practices within the Okanagan territory. Participants became familiar with *captikʷ*—a collection of teachings of the Syilx Okanagan used in various ways including governance, decision-making, and relationship-seeking—coming to better understand the Nsyilxcn term *tmixʷ* (all living things). This is described in the work of local Elder Jeannette Armstrong (2009) as a concept of life force involving “many strands which are continuously being bound with each other to form one strong thread coiling year after year always creating a living future” (p. 3). The life forces of *tmixʷ* include all that is living—water, land, plant, animal—human and non-human. These teachings guide and support modes of thinking as participants unlearn and relearn, coming face to face with interconnectedness, reciprocity, relationality, reverence, and respect as orienting learning and living very differently.

Unlearning colonized ways entails the conscious shifting of pedagogical stances away from those delimiting educator beliefs which prevent educators from seeing and responding to opportunities to orient curricular enactment as an adapting, changing, and building process alongside others. Drawing on the body of work by curricular theorists that have understood curriculum to be lived and experienced, reliant on attention to the given situational and relational ground of sense-making (Aoki, 1991; Pinar 2011), co-curricular-making values relational complexities. The relationality is understood as

forming the unique particulars within all learning encounters that ground and shape the un/learning ventures ahead. Making visible these given relational particulars of students, context, and subject matter entrusts the curricular situation and ensuing interactions to hold worthwhile learning directions. It is the continual trust within the unfolding process of meaning-making that opens room for students'/teachers'/communities' narratives of experience, curiosities, and suggestions, comprising the messy materials of co-curricular-making. Thus, the materials of co-curricular-making live within the experiences of students, teacher, subject matter, and the relationships experienced within context. Recognizing these given materials and finding ways to build relationships connecting students, teacher, subject matter, and context is the un/learning terrain of co-curricular-making. Such curricular enactment comes into being through a manifesting, provoking, and transforming movement. Co-curricular-making is not applied or imposed, but rather, entails a knowing-in-action that can never be fully anticipated.

Mode of Inquiry: Reciprocity's Potential for Reorienting Education

Educators' narratives of curricular enactment, field notes across project experiences, focus group and individual conversations, and artifacts gathered throughout the project from the research team, partners, and educators serve as the primary data sources. Reflexive analysis shapes the scrutiny of these, guided by the literature from the research that frames this study—curricular embodiment and enactment, decolonizing, Indigenizing, culturally responsive pedagogy, and inquiry. The sense-making that takes place as our reflexive process unfolds in conversation with each other and through our engagement offers additional insights for further enfleshing and strengthening understandings. Together we confront, negotiate, articulate, and re-consider these evolving understandings. Drawing across this evolving data set throughout, researcher flexibility and responsiveness are valued, offering methodological reflexivity and openness. Researchers' attention is continually drawn to key methodological features, including the following:

- 1) A recursive relationship between data collection and analysis with reflexivity operating both inductively and deductively throughout, making visible the learning significances
- 2) Remaining open to the learning experiences throughout the project with ongoing contact and communication
- 3) Regular opportunities to examine the evolving data as a research team and alongside all participants, with tentative analyses furthering efforts and guiding the process

Working alongside each other, the authors—a director of a school of education and project researcher, an Indigenous educator and scholar, and the project manager—attend to the participating educators' accounts of co-curricular-making, experienced as concomitantly entailing active searching alongside an intensely receptive activity. It is this receiving and acting interchange that enfleshes un/decolonization in action, becoming mediums for educators (and in turn, students) to continually situate themselves and their developing identities in relation to the given contexts. These mediums shape the data documentation that arises from our multi-year project 1) exploring a healthy diversity of cultures and

ecosystems, a pedagogy and praxis of dynamic balance between human lifeways and natural world ecologies; 2) exploring differences and diversities, appreciating the gifts from the water, earth, plant and animal life forces; and 3) exploring connections among others and to place, positioning all involved more responsibly to each other and the future.

The intent is for educators to gain enlarged and deeper understandings of curricular un/decolonizing and Indigenizing on an ongoing basis. It is the reflexive/receptive character within educators' seeing and acting that holds the messy makings of knowledge that orient the direction of thinking away from being imposed to an agency coming from within the unfolding inquiry of engaged students and teachers. And, it is a reflexive receptivity that is not instrumental or applied, but must be practiced within the interplay of given conditions. Elucidating this curricular terrain is critical to further seeing and acting for all participants. Project experiences are deliberately designed to recursively visit and re-visit this terrain as we encourage individual and collective dialogical multi-voiced curricular conversations in classrooms, unmask diversities, concretely practice the creation of fluid, purposeful learning, negotiate difficult knowledge, and recover trust, pleasure, and pride within learning engagement. In doing so, interrelated modes of being are fostered, gaining a "practiced receptivity" (Davey, 2006) with curricular enactment's inherent relationality, generativity, need of other(s), temporal/spatial agency and interdependency with imagination (Macintyre Latta, 2013). Documenting and explicating accounts/moments in which educators become aware of this capacity of reciprocity (and increasingly attuned to it), repairing and renewing what educators see and concomitantly act upon, forms the ongoing search. One such representative account from an educator's classroom over many weeks vivifies such a reflexive interchange, as presented in the next section.

Representative Account: Receiving and Acting, Co-Curricular-Making

An (un)learning experience in a Grade 6 classroom over extended weeks takes shape through selected songs and associated interpretive dance, drama, music, and poetry, as points of entry into the many stories comprising Canadian history. "Drill Ye Tarriers" is a work song referring to the construction of the railroads in the mid to late 19th century. The French word for a drill is *tarière*, and the tarriers identified the Irish workers drilling holes in rock to blast out railroad tunnels. It is a song that tells a Eurocentric tale of settler appropriation of the land, and it is intended to be sung with an upbeat rhythm infused with pride and victory, giving expression to a formidable heroic tale. Students are not simply memorizing the words of the song and rehearsing the melody, though. The context of the song starts to get unpacked, as students and educators seek connections across multiple disciplines.

One activity involves guided art instruction to support students in drawing a pencil sketch of a stanza from the song. Black and white archival photographs of the railway construction serve as fodder for generating ideas. Students are tasked with recreating lines of the song, organizing into groups of their choosing, and determining ideas or images to illustrate with a pencil sketch. A visiting animation artist enables students' efforts by providing some large-group instruction regarding the art of illustration. As the visiting animator seeks input from students, he draws the characters from the song "Drill Ye Tarriers" on the board. A focused energy permeates the room as the students mimic the think/sketch aloud with their

bodies. They puff up their chests as the animation artist describes the broad chest of Pat McGann, the foreman, and they squint their eyes as he shows them how different line angles show different emotions. Students are laughing and their imaginations are taking hold. One student decides that the “foreman [being drawn on the board] is so grumpy because he cannot grow a good beard.” As the song comes to life, students begin asking questions such as, “What would the drills looks like?” The teacher searches for responses to the students’ questions as the conversation about the song unfolds. The teacher posts images of the tools, the value of a dollar in that historical time period, and the extent of the railway building underway at the time.

It becomes clear that students have been singing “Drill Ye Terriers” for some time, and there are those who like the song while others do not. Many have never visualized the song and decide they like it better now that they are giving it some deliberate thought. During the drawing process one group is sketching directly on the photocopies of the archival pictures. Their sketches depict injuries, with associated markings all over the pictures. They fear they are in trouble, and so they cover up their play with the images. But, instead, the group is encouraged to engage the ideas forming in their markings. A growing silence stills the room as more and more group conversations tentatively consider the reality of the tarrier deaths and start naming the consequences from varied perspectives (see cross-section of student drawings-in-the-making below).

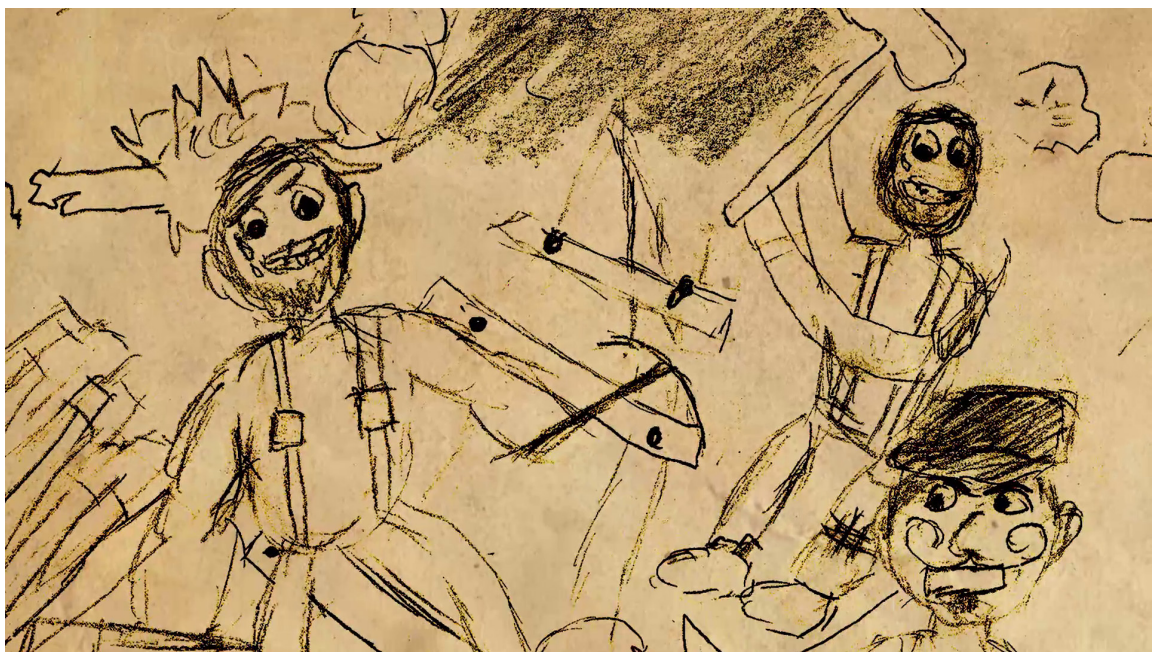


Fig. 1: Student drawing in the making

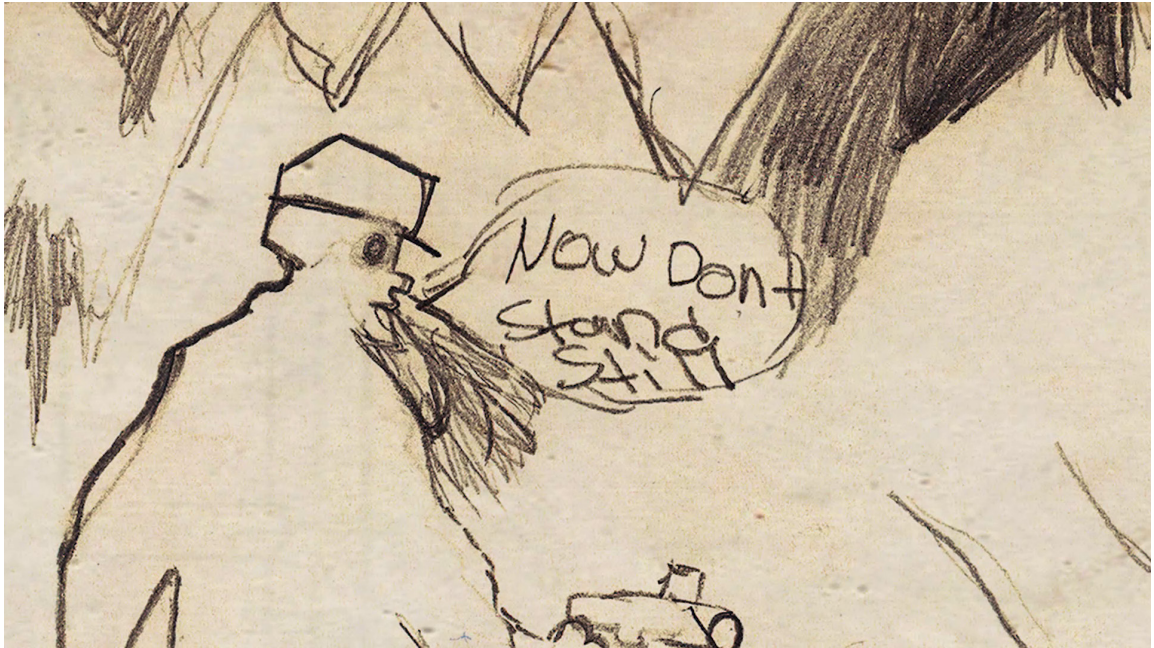


Fig. 2: Student drawing in the making



Fig. 3: Student drawing in the making



Fig. 4: Student drawing in the making



Fig. 5: Student drawing in the making

The time taken to think about the words and context for the song raises questions, issues, and reflections that complicate everyone's interpretations throughout the week. And, there are varying levels of comfort with these complications and the consequences, shaping individual and collective thinking. It is clear that students are entering into an enlarged and deepening relationship with the subject matter. The

receptive interplay engages students in situating their personal understandings alongside attending to others' understandings. The increased visibility and tangibility of these understandings informs the evolving account.

As the knowledge-building evolves further, it opens into ethical considerations. The assumed underlying notion of the railway workers as a "formidable tale" is scrutinized: Why the heroic assumption? Why were the men in Canada in the first place? Who were these men? Why was death a reality for many? Why was the railway being built? What and who was it disrupting, and what were lived consequences from multiple perspectives? One student explicates how the injustices identified make the song difficult to sing without thinking about all of these matters. Several other students agree, reflecting on how the song seems "light and fun" and yet it is "super serious."

The terrain of such inquiry-guided curricular conversations is necessarily contingent, but it is clear that individual and collective understandings of the song expanded and, in some cases, totally changed. Acceptance of this moving terrain as the sustenance for inquiry allows for the messiness to surface the unfamiliar, allowing for vulnerability, allowing for partial ideas, allowing for emotions, and allowing for personal experience, to critically and creatively locate self within this ongoing movement of thinking. It is only through traversing this moving terrain that learning's strength and vitality will take shape and sustain the individual/collective movement. Seeking direction from within the movement continually calls understandings into question, articulating tentative thinking, and re-configuring self in relation to others. The individual/collective empowerment gained assumes an attitude Dewey (1916) terms "intellectual hospitality" (p. 175), actively welcoming what each learner brings, prompting further growth. Messiness is increasingly accepted as the necessary contingent terrain of sense-making.

In a follow-up activity, the teacher recounts how "Drill Ye Tarriers" portrays five men working on 700-pound iron rail, ten men to a pair of rails. Thirty seconds is allowed for each pair of rails, two rail lengths every minute, three blows to each spike, and ten spikes to the rail, which students translate to 400 rails, 4,000 spikes, and 12,000 hammer blows for a single mile of track. The realities of the immense labor involved are increasingly embodied by a group of sixth-grade students that initially resisted all associations with the un/learning experience.

The opportunity to work with a hip hop dancer to convey the physical toil of the tarriers instilled connections that sustained as they proudly show their dance over and over again. The act of re-creation here evidences critical and creative thinking as students enthusiastically work with the dance teacher to create meaning together, and concomitantly, enlarged understandings of self. The dance movements continually position otherness as an operative construct to negotiate. It is the tarriers that calls their efforts critically into question. It is the tarriers that asks them to see/feel/hear/touch within specific moments. It is the tarriers that incites turns toward self-understandings. The dance form takes life with knowing experienced as in need of other(s) and inseparable from response/action. Pinar (2011) describes such movement as the experience of arts "pull(ing) us into the world as it refracts the world through our subjectivity; the educational undertaking involves inhabiting the middle while grounded in, attentive to, and engaged with both self and society" (p. 100). "Drill Ye Tarriers" becomes such middle ground for this

pulling and refracting movement, with all involved remaking selves. It is within this movement that the individual/collective pulls and refractions reflect critical and creative thinking's potential. It is the pulls and refractions that provoke individual/collective considerations of the impacts of the railway on First Nations families, beliefs, and daily life, the devastating introduction of small pox, and the changes experienced in First Nations communities that resulted from residential schools separating children from their families, intermarriage with settlers, changes in living spaces, changing economies, and changes in diet. The short- and long-term consequences of these impacts shape the ensuing messiness of critical and creative thinking, getting thicker, complicating conversations ahead, and, yet, bursting with un/learning potential.

(Educator/Researcher reflective conversation, October 2024)

Discussion

Entering into and sustaining complicated curricular conversations across all involved best characterizes the five-year research project. The primacy of such conversations being deeply connected to place acknowledges that this is highly localized, culturally specific work. Conversation is understood as entering into and engaging with context and all involved. It is both a way of thinking and also a type of relationship with surroundings—perpetually emergent—increasingly multiplex, as more perspectives are taken and more relationships fostered. Over the years, educators and local community partners, alongside the research team, enter into shared learning, inciting conversations that insist on openness and listening—remaining faithful to the messy intricacies and intensities of the experiences, seeking responsive ways that are fitting given the particulars of individuals and situations. A confidence in process is required, denoting not conscious trust in the efficacy of one's powers but rather faith in the possibilities within the relational situation. Key interrelated features of the conversations underway and developing draw attention to the primacy of complicated conversations understood as embodying the following characteristics:

Discursive in nature: The dialogues entered into suggest links to individual/collective sense-making. The responsibility of educators and students to enter, nurture, and sustain this moving terrain foregrounds expectations to bring expertise, narratives of experience, and resources into collective conversation to inform the conduct and outcomes of inquiry on an ongoing basis. An individual/collective movement of thinking ensues. This movement always turns sense-making back toward the self, assuming awareness of personal complicity as integral within the parts-to-whole of sense-making.

Inquiry guided: Interaction, debate, and deliberation result from foregrounding relational complexities, thus valuing co-constructing knowledge, respecting distinct forms of expertise, and fostering trusting relationships and action-oriented practices, manifesting an organizing and reorganizing venture that positions all involved to embrace the (un)learning journey-in-the-making.

Narrative in form: Varied traditions, perspectives, and approaches are revisited and become catalysts for enlarging and deepening thinking. Individual and collective narratives of experience reflect documentations of learning. These stories from individual classrooms, professional inquiry groups, and community involvement and supports shape the larger story that comprises the tasks of reconciliation.

Inherently and necessarily relational and collaborative: Bringing students, educators, and community members together into ongoing conversations from across disciplines and interests invests in the elemental and formative nature of knowledge as the needed groundwork toward reconciling pedagogies.

As noted above, these interrelated key features of complicated curricular conversations need to be embodied in action. Such investment in process is integral and a commonly held Indigenous ethic worldwide (McKinley & Tuhiwai Smith, 2019). Documenting and analyzing the lived individual/collective curricular, programmatic, contextual, and ethical consequences for students, educators, and communities, articulating the significances and implications for learners and learning, repairs and renews the nature and roles of education within the project over the five years. This storying and re-storying conversation allows for an attentive and inclusive gaze, responsiveness to multiple voices and perspectives, seeking and articulating intersections that are continually woven into sense-making, rather than being controlled by predetermined ways. Making these intersections as visible as possible to further the conversation insists on reciprocal interdependency with ongoing contact and communication across all project participants. Educators (and, in turn, students) come to value these spaces found between self and other(s). Pulling and refracting demands are experienced. The back-and-forth movement between self and the larger context opens a space where understandings are reached. This space is increasingly valued as catalytic, and *in-between* is the term that arises. Navigating in-between entails surrendering to process as being reciprocal, grounded in the life world of self–other relations, and requiring dwelling in situations to become conversant.

The richness of this in-between space of reciprocity for learning is evident in the representative account of the tarriers, with time taken to think about the words and context for the song, eliciting questions, issues, and reflections that complicate everyone's interpretations. As they acknowledge that there are varying levels of comfort with these complications, participants are increasingly cognizant that these relational complexities suggest purpose, shaped both individually and collectively by all involved. It is therefore through these reorganizing and reconstructing complexities that curriculum is experienced as a continuous movement of thinking. Educators encounter how critical and creative curricular negotiation incite students to enter into relationship with subject matter. The receptive interplay of critical and creative thinking engages students in situating their personal understandings alongside attending to others' understandings. The articulation and accentuation of these understandings informs the evolving conversation. An educator explains:

I think it is so good for teachers to tread into these conversations. They begin to trust themselves and trust their students. They discover a vulnerable ground that must be entrusted. We need these conversations to gain practice. I am already taking more pauses today in my teaching. Making spaces to mine the thoughts and wonderings, connections and dreams of those I am teaching. Funny how we need reminders of such important things... (Personal communication, October 2024)

Another educator explains:

I was awake for 2 hours last night ... wondering how a learning experience will all go, wondering how I can take part, how I can make sure to keep myself in this experience. This happens to me when I am keeping a big vision in place but can't envision all the moving parts. I have to practice long, slow deep breathing as the experience unfolds. I also look for the things for which I am grateful in this process. I know I will lose sleep as I meet challenges. In this profession, it is easier to just close our doors and teach as we always have. Opening them is symbolic of opening ourselves to this invitation to renew, reinvigorate, and co-create. (Personal communication, October 2024)

Educators, students, and researchers begin to story and re-story their learning experiences as ongoing dialogue. The conversational makings do not ever disappear; they are an ongoing given that must be embraced. It is the discourse entered into and generated that keeps forming the intents of the learning experiences. There is always room to engage and ponder, furthering the conversation with the community at large. It is individual and collective attention to the following up and linking movement, that such knowledge-building encounters and navigates. The inquiry-guided curricular enactment that transpires embraces temporality and growth as interrelated features that instill an order that is dynamic. In other words, order or direction is found within the time taken to experience the knowledge-building movement itself.

Such order-finding entails receptive practice by all involved, as it is a counter experience to the more typically predetermined order or direction set entirely in advance. Davey (2006) terms this human tendency to plan for what is to happen, the "will to method," holding colonizing tendencies that are reductionary (p. 21). Mapping out a preconceived order closes off differences found through ongoing attention to others, which Davey describes as an "impervious insensitivity to other voices" reducing "the complex variety of human experience to its own terms" (p. 21). Complicated curricular conversations assume the risks and opportunities of differences as critically and creatively productive for all learning.

It is key that participants' thinking is tangibly present in the narratives that are generated. It is thinking that can be retraced as educators and students discuss their mediations as reciprocal, cumulative, and continuously instrumental to each other. The experience that is evolving, weaving "Drill Ye Tarriers" into a larger tale re-storying Canada's history, takes shape through the discourse that participants enter into, suggesting inquiry-guided directions to pursue, relational connections, and narrative forms. The movement fostered is not a "piecing together ... of disconnected experiences, but rather ... the expansion of a given experience through suggestion, into a larger and richer whole" (Dewey, 1934, p. 197).

Conclusions

As a whole, this partnership project elicits and accentuates capacities for building educators' and students' confidence to keep investing in co-curricular-making as a medium for learning, fostering ongoing communication, awareness, and responsibility. In doing so, it reorients how all involved come to understand education, reframed toward a "more humane experience in which all share and to which all contribute," holding long-term significances (Dewey, 1939). One striking significance that draws our attention is the way the project houses textured, complex, and conflictual accounts of Canadian history that resist assimilations, denials, and set conclusions. Rather, it engages all involved in storying and re-storying self in relation to the world attending to complications and tensions as productive. It is such productive movement through reciprocal attention to the creation of meaning, concomitantly critiquing its ongoing creation, that is revealed to be deeply educative. We see and feel it fostering inspired curriculum, creating meaning, creating self, breathing life into learning, and moving into new, enlarged, and deeper learning.

It is this movement that the "Drill Ye Tarriers" learning experience invites and fosters. Educators and students become curious and invest in making sense of their world, drawing out ideas and images from the song, alongside other art forms shaping the learning experience. Sketching the stories through their own lens demands increasingly complicated engagement by all involved. Meaningful inquiry begins as educators and students ask for more detail and explanation of the song. As they draw, students engage dialogically with the text of the song itself, their peers, and their teachers. It is a relational stance where all involved relate their learning back to themselves and, in doing so, realize what is absent, unknown, and to be questioned, finding potential in these realizations. Such potential frees individual/collective learning away from right and wrong toward growth and well-being. The needed curricular vision and enactment is educators' responsibility. The learning experience underway provides a medium to reveal and examine how the critical and creative thinking en-route elicits and accentuates the individual (the whole being) in relation to the world (the all-inclusive whole).

For educators and their students, ongoing practice with complicated conversations facilitating critical and creative thinking as learning companions is key to instill the embodied curricular habits and modes of being integral within co-curricular-making. It is concrete practice with the associated habits and modes that instills faith in the messiness to be embraced in co-curricular-making. These habits and modes embody much potential as a powerful medium for reconceptualizing education as individual/collective growth and well-being; they also contribute to flourishing communities and strengthen education's roles concerning identity formation within all institutions, society, and beyond. The primary importance of growing a language for educators and their students to articulate and embody the ongoing needed reciprocity between seeing and acting, orienting their practices accordingly, addresses a significant knowledge gap, attending to educators' professional knowledge, confidence and capacities toward un/decolonizing and Indigenizing curricular enactment. The development of this lived language, articulating what educators (and their students) are orienting their practices toward, away from, and why, manifests as interdependent with acceptance of the messy curricular terrain that unfolds as being productive for all learners/learning:

- Making visible and tangible individual curricular efforts to enable everyone's understandings of the learner/learning significances
- Accessing curricular examples, as generative for others and for the greater community
- Sharing in safe, small professional groups the complexities and challenges encountered alongside the significances
- Creating the needed curricular spaces and habits that foster and support complicated curricular conversations
- Explicating the needed attention to context and process, valuing the search
- Building trusting relationships across local Indigenous communities with educators, heightening learning's relevance alongside capacities to see global connections
- Mobilizing inter/intra disciplinary "pathways" (Styres, 2017) for decolonizing education, engaging practitioners with researchers, and holding much promise for productively impacting what constitutes education—locally, nationally, and internationally
- Leveraging the ways university–school–community partnerships might collaborate to live better in the world with others toward fostering interdependent, caring relationships between humans and the natural world, and between diverse individuals and communities

Such practice ground empowers educators and their students, holding much hope for dismantling colonial patterns and injustice in school and community settings, and investing in developing more just societies. Through co-curricular-making, educators increasingly find kinships with long-held beliefs and modes of being embodied within Indigenous wisdom traditions, instilling the hope and sustenance that the world needs to think and act together.

Notes

1. The project brings together Indigenous and non-Indigenous educators working alongside each other. Drawing on the research of Tuck & Yang (2012), decolonization is understood as necessarily including land repatriation. Rodriguez (2020) builds on this notion and asserts that decolonization is for Indigenous people only. Non-Indigenous educators/settlers are urged to consider using the term "uncolonizing" when referring to processes of detaching and disconnecting from colonial vestiges.

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