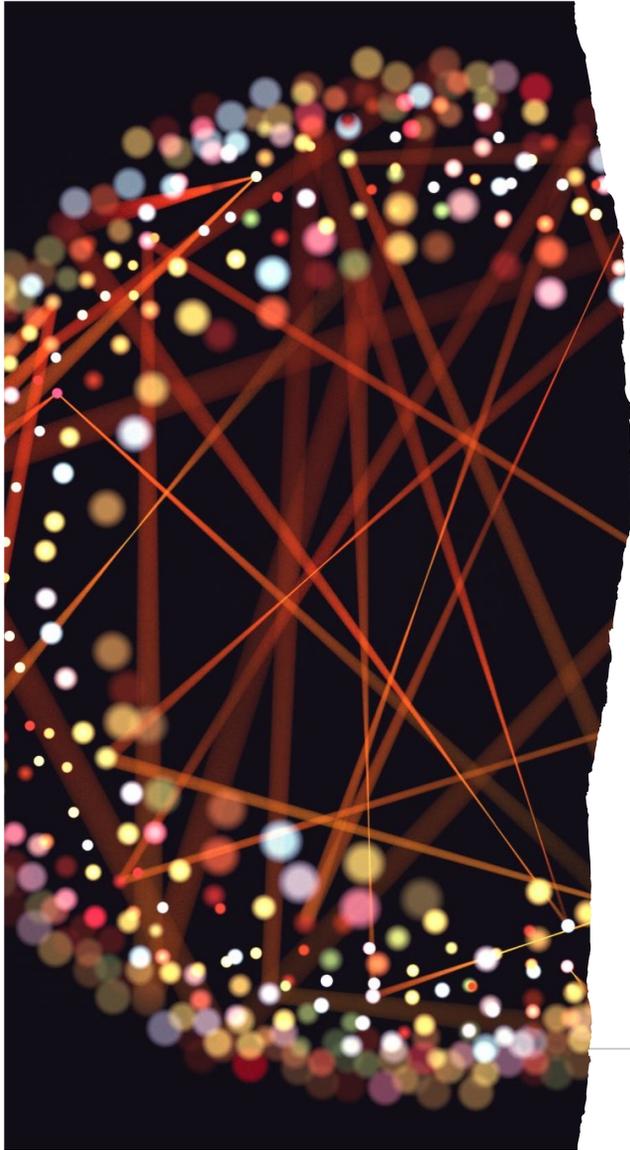




ha7lh skwáyel

**CAROLYN ROBERTS**

My mother Janet Baker comes from the Thevarge Family from N'quatqua Nation and my late father Ed Kelly comes from the Kelly Family from Tzeachten, Under the Indian Act I belong to the Squamish Nation.



## The 4 R's Kirkness & Barnhart

*What First Nations people are seeking is not a lesser education, and not even an equal education, but rather a better education — an education that **respects** them for who they are, that is **relevant** to their view of the world, that offers **reciprocity** in their relationships with others, and that helps them exercise **responsibility** over their own lives. (Kirkness & Barnhardt, p.14)*

*First Nations and Higher education: The Four R's- Respect, Relevance, Reciprocity, Responsoblity Verna Kirkness & Ray Barnhardt 1991*

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In small groups think about what a definition of culturally responsive classroom would be?

1

What does it mean?

2

What actions make it culturally safe?

3

How do you as an educator create that safety?

Culturally responsive pedagogy (CRP) grew out of the civil rights movement in the USA, when there were concerns about the educational achievement of African American students (Ladson-Billings 1995). At the time, CRP was developed to address the deficit theorizing (Berryman et al. 2013) about African Americans that was characteristic of White American teachers.

...culturally responsive education recognizes, respects, and uses students' identities and backgrounds as meaningful sources for creating optimal learning environments. Being culturally responsive is more than being respectful, empathetic, or sensitive. Accompanying actions, such as having high expectations for students and ensuring that these expectations are realized, are what make a difference (Gay, 2000). (Klump & McNeir, 2005, p. 3)

# Culturally responsive classrooms



Blackstock, C. (2011). The emergence of the breath of life theory. *Journal of Social Work Values and Ethics*, 8(1), 1-16.

Jones Brayboy, B. M., & Maughan, E. (2009). Indigenous knowledges and the story of the bean. *Harvard educational review*, 79(1), 1-21.



## What does Culturally Responsive Practice look like in practice?

- Students need to feel like they matter in a classroom with an educator
- There must be a wide range of curricular content
- Multiple ways of engaging with knowledge and learning



## Culturally Responsive Practice

- Encourage listening to listen, not listening to respond, being a witness
- In what ways are we engaging in small connecting conversations?
- In what ways are we bringing in joy?
- In what ways do we bring in students culture and world view?
- How are we asking students to show up? Are we asking the same of ourselves?

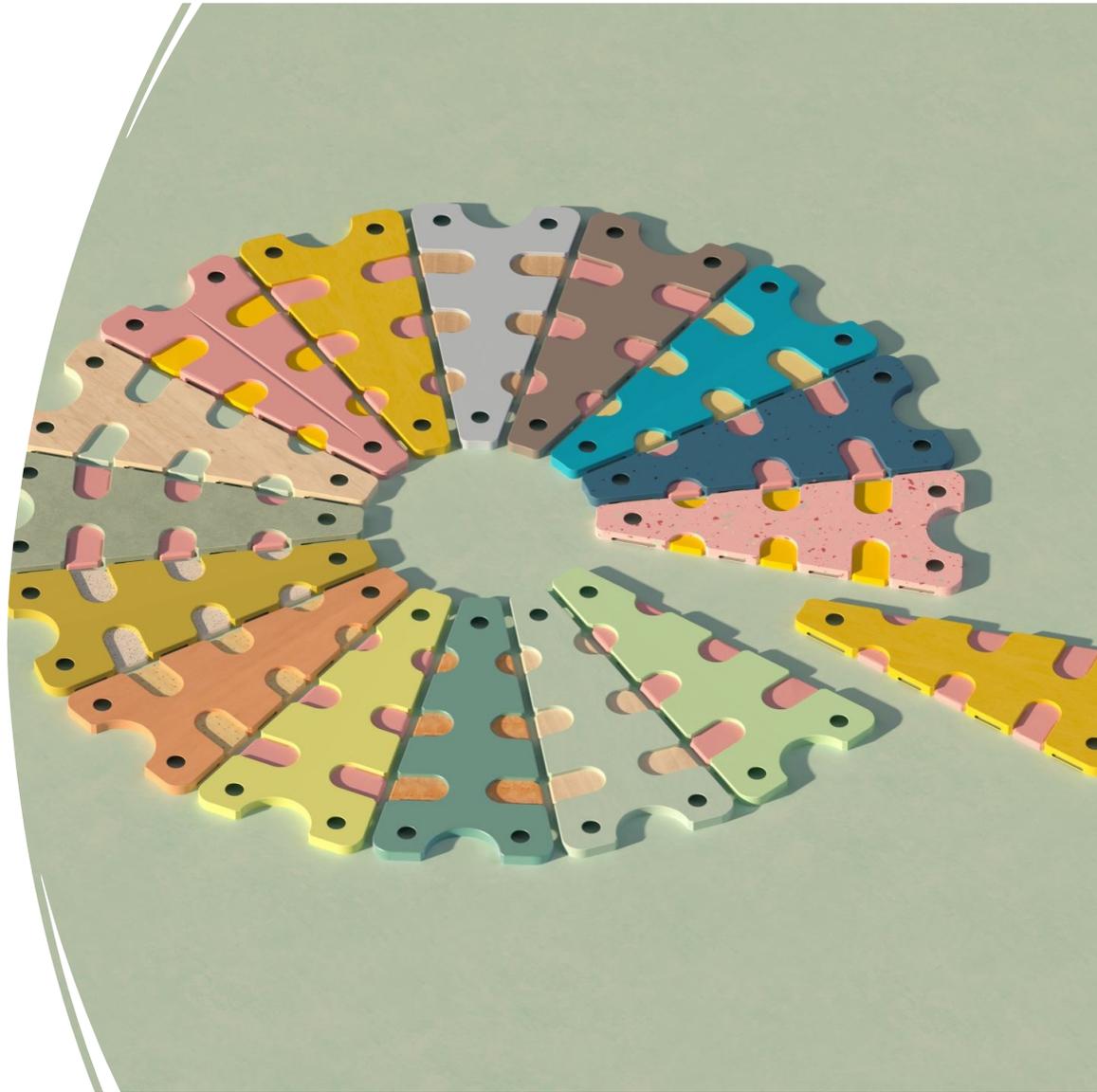
In what ways do you build community in  
your classrooms?

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# Ways to engage

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- No one strategy will work for all students
- Making connections to the real world your students are living in
- Collaboration with learning
- Different entry points into the learning, games, jig saws, creating artwork, sharing books, media from different cultures and backgrounds
- Making sure all images/stories/texts we are showing in class are from multiple different backgrounds
- Encourage student agency over their work and learning



# Culturally Responsive Teaching

## Humanize

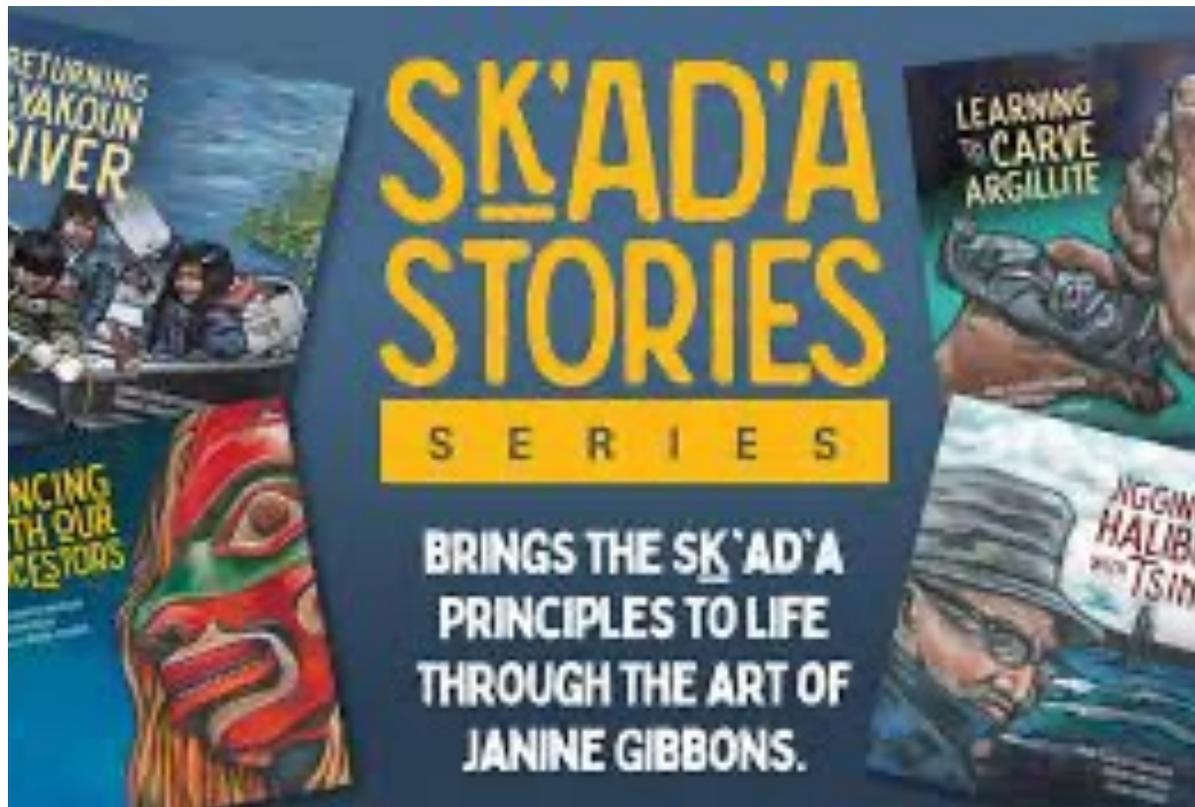
- Humanize content

## Center

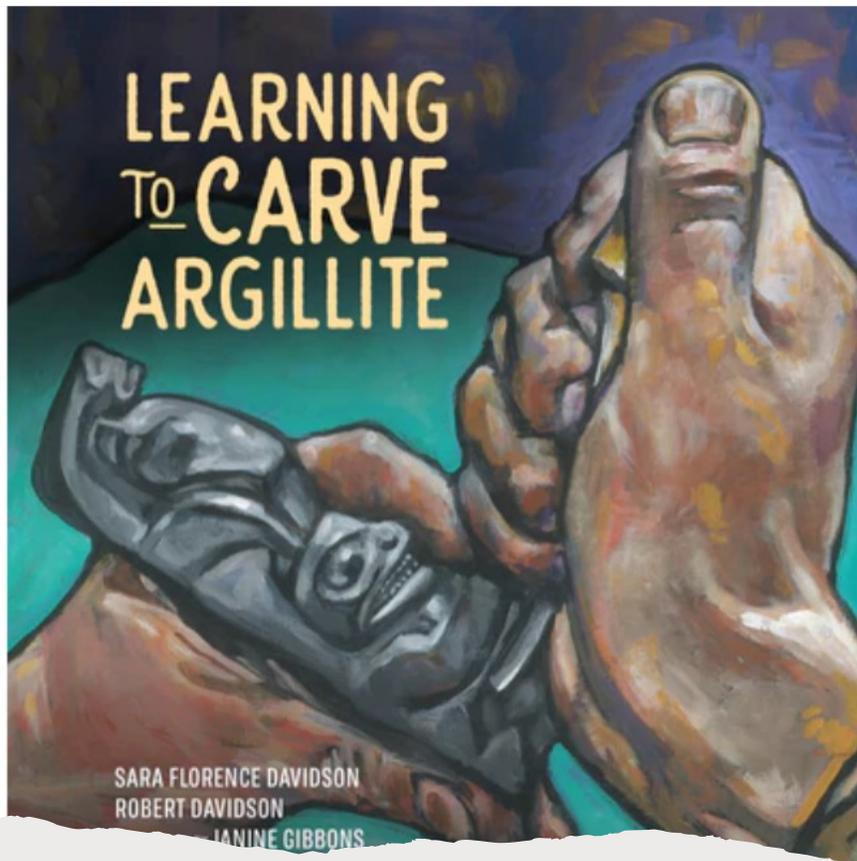
- Center identities

## Honour

- Honour student voice



Culturally  
responsive in  
practice



How we teach through story

A close-up photograph of a person's hands writing in a notebook. The person is holding a pencil in their right hand and has their left hand resting on the page. The notebook is open, and the person is writing on the left page. The background is blurred, showing a desk and a chair.

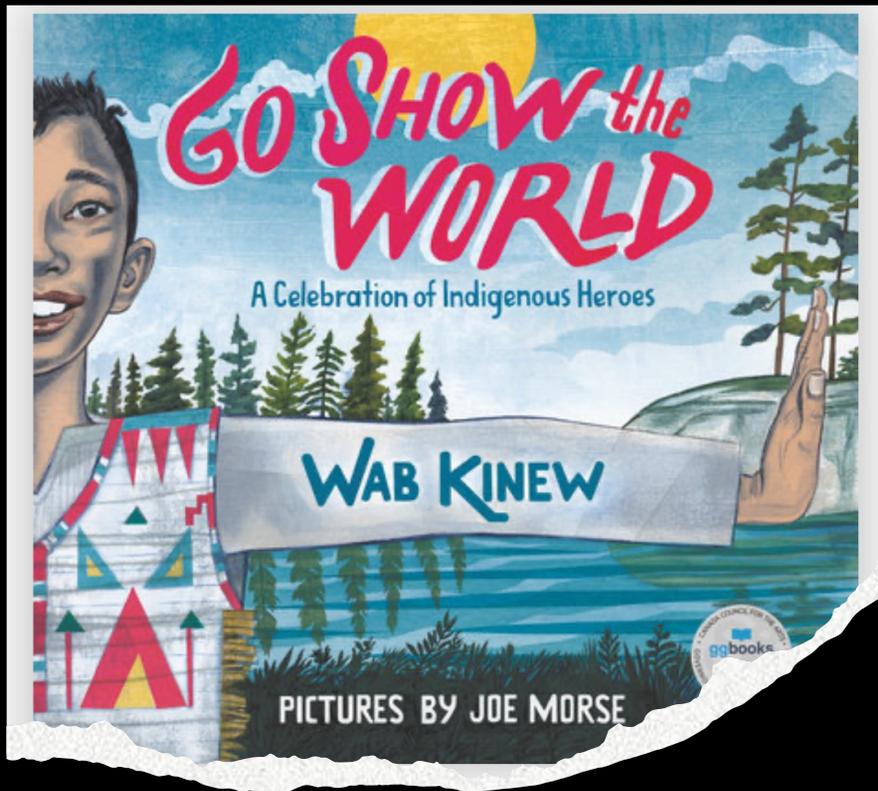
## Creating a story together

- With an elbow partner tell them a time when you learned a new skill?
- Or tell them a story/memory about when you were little and learned a new skill?
- As a listener, be present to really listen, after the story is told, wait to ask questions after the story is done, for clarification, and share what you heard from the storyteller.
- Switch roles and repeat the process.

## *Thinking through the practice*

- I connected with an Indigenous resource
- Shared how one culture teaches their next generation
- Engaged the group with thinking about their own learning/ culture and how these skills are passed down to reflect who they are
- Connected with the student, their identity and background, using a pedagogical tool from an Indigenous perspective





# Indigenous Change Makers

Looking at your own  
culture, who are or have  
been the change makers?



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# Science

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In physics, students can explore concepts in sound and energy through learning about musical instruments in various cultures, and how they employ the principles of sound to create music.

lessons about sustainable ecosystems, look into multiple ways and perspectives cultures from around the world engage in this work?

Students can investigate human adaptations to hot or cold climates, such as metabolic rate or sweat production, and make connections to cultural adaptations such as clothing design and technology development. This can also apply to housing & shelter

2018

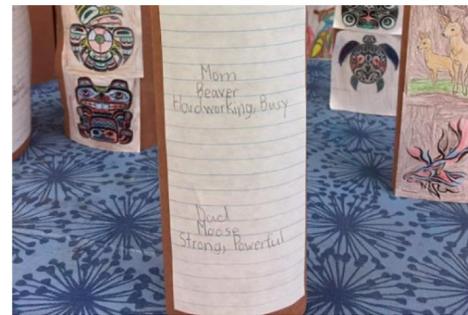
Adrienne Gear

# We Are All Connected

Exploring Self, Family, Community  
and Land through Aboriginal  
Picture Books

# Resource review

- Using a rolled cylinder of brown construction paper, students will make their own family totem pole that tells the story of their family – matching animal with each family member
- Make copies of the Aboriginal animal sheet. Students select, cut and glue the appropriate animals onto the cylinders
- On the back, students can write the names, character traits and animal for each family member on their totem pole.



1. Within the lesson, it is starting off by separating Indigenous people and culture and with this, the educator is "othering" Indigenous people and culture

Sometimes I feel Like a fox is not an authentic resource.

3. Missing from this lesson, is the background information about the culture and Indigenous groups who Totem Poles are from. She is just taking some artwork from some group and making no connections to the people who have totem poles within their culture.

#### Lesson

- Read **My Family Tree and Me**. Discuss the fact that in Western culture, a family tree is a way people can track their family history and tell the story of their family.
- Students create their own family tree with members from their immediate family. Students can use the frame or create their own. (see example)
- The next day, show a picture of a totem pole. Discuss that in aboriginal culture, family history and stories are told by carving animals that represent different family members
- Read *Sometimes I Feel Like a Fox*. Explain that First Nations people believe that animals are connected to people through their behavior and personality: each animal represents different traits.



- On the Family Totem Pole plan, students make a list of their immediate family members, including themselves. (limit to 6). Beside each name, list the animal and character trait that they believe is the best match for each family member



## How to do this differently

- 1. Find authentic resources that talk about totem poles, from the communities who have totem poles.
- 2. Honour the culture and research about a totem pole and the carver. Understand why the pole was made and what it represents.
- 3. Have the students explore some other carvers and their totem poles and what they represent.
- 4. Have your students think about their own culture and background. What are some ways your own families tell the stories of their ancestors? Through the students culture have them share how their culture represents them and what it means for them.

## Eat a variety of healthy foods each day

Have plenty of  
vegetables and fruits

Eat protein foods

Make water  
your drink  
of choice

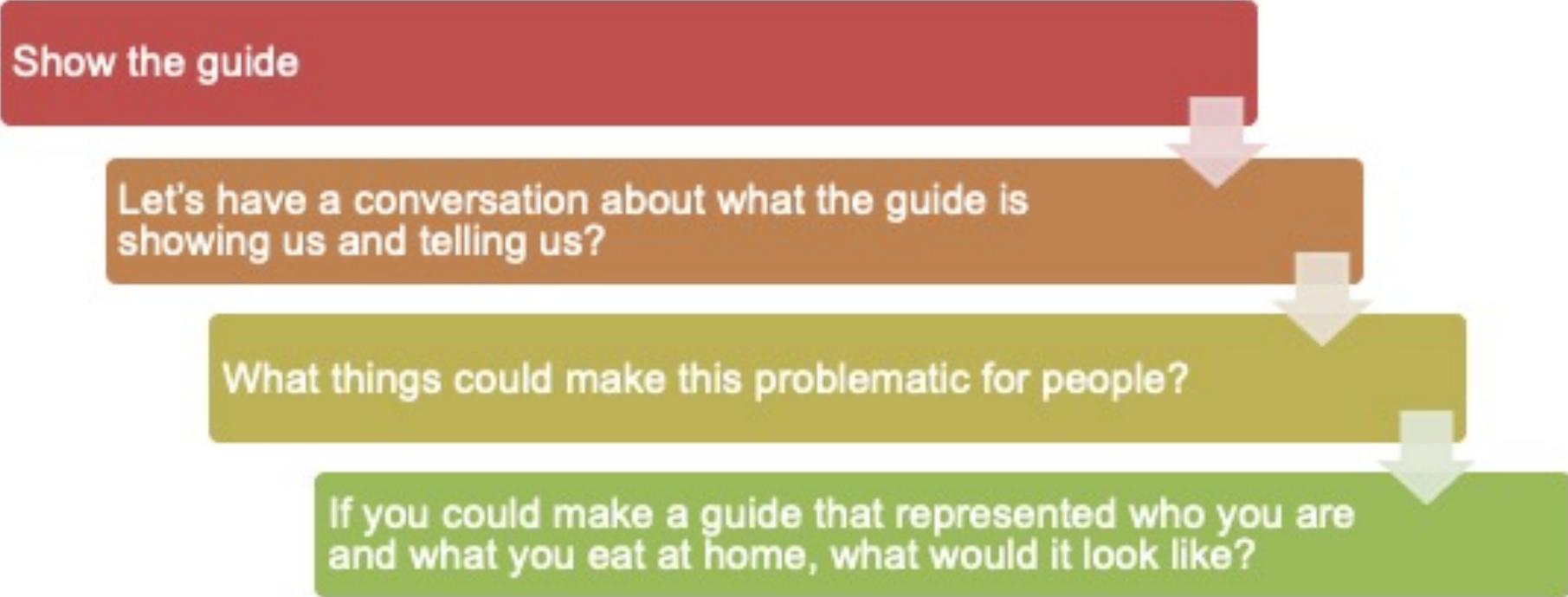
Choose  
whole grain  
foods

- Whose worldview does this teach students?
- Does this honour all students in my classroom?
- Does the food in the guide represent the cultural foods that the students in my classroom would eat?
- Do my students live in a remote community that makes having the food on the guide challenging to find or buy?
- Do the students in my class live in poverty and the food on the guide is not affordable for them?



## How can we approach this work with a critical lens?

Show the guide



```
graph TD; A[Show the guide] --> B[Let's have a conversation about what the guide is showing us and telling us?]; B --> C[What things could make this problematic for people?]; C --> D[If you could make a guide that represented who you are and what you eat at home, what would it look like?];
```

Let's have a conversation about what the guide is showing us and telling us?

What things could make this problematic for people?

If you could make a guide that represented who you are and what you eat at home, what would it look like?



- What else do we need to know?



# When designing and creating

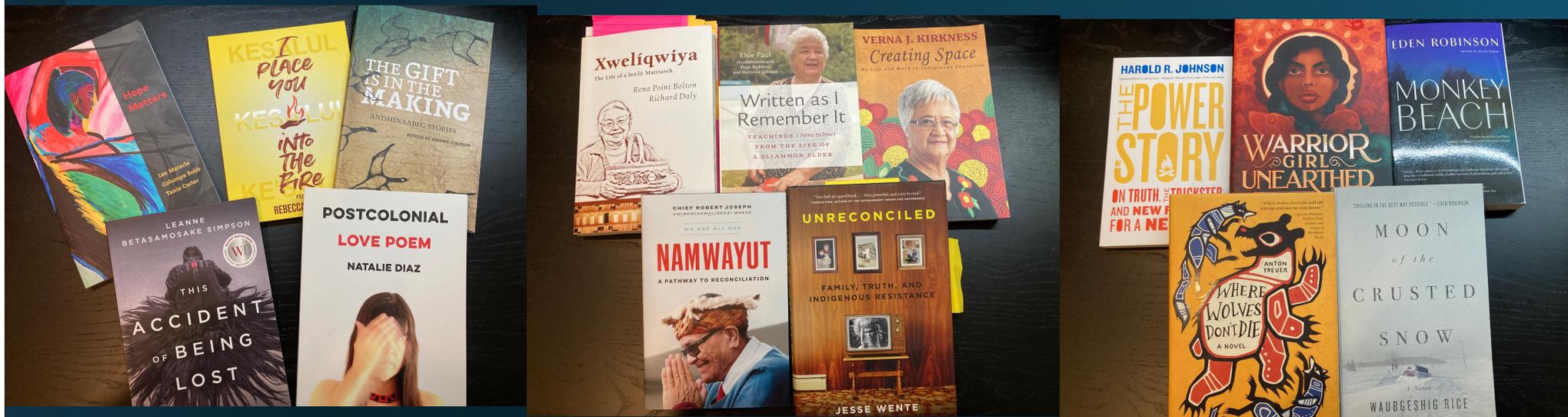
- What is the story here?
- How can I include Indigenous Brilliance?
- If this is a trauma story, how can I balance it next text?
- How do I set up the work in a good way, so that trauma isn't the only focus?





- Engage
- Reflect
- Plan/act
- Reflect
- Repeat

# Share how we tell stories



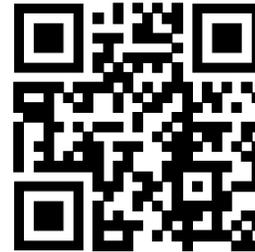


# Oral Stories





V↑FW





Mary Two Axe Early



Murray Sinclair



Autumn Peltier



Alanis Obomsawin



Cindy Blackstock

# Indigenous Change makers



Jody Wilson Raybold

Wab Kinew



Elijah Harper



Verna Kirkness



Pam Palmater



Joann Archibald

# More change makers



Ellen Gabriel

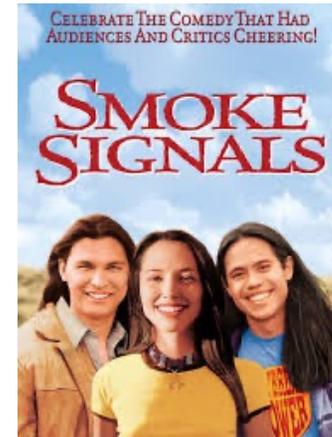
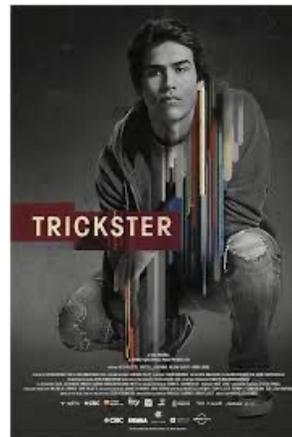
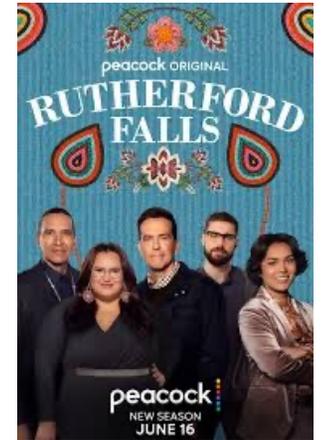


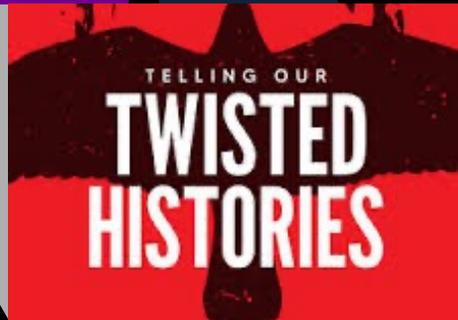
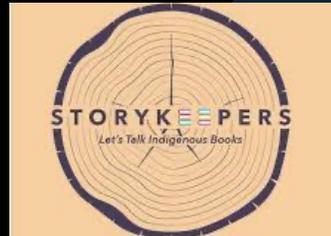
Snotty Nose Rz Kids  
Aysanabee  
William Prince  
Tanya Tagaq  
Iskwe  
Fawn Wood

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# Indigenous Musicians

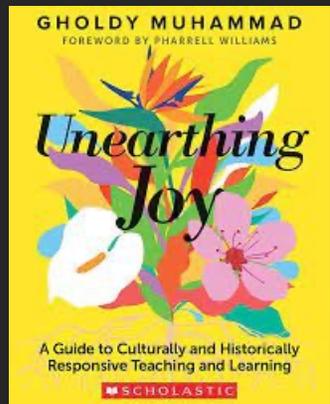
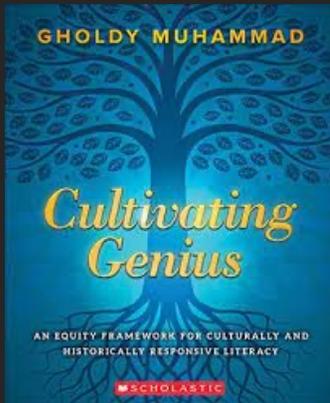
# Tv & Movie





Land Back  
The Secret Life of Canada  
Twisted Histories  
Storykeepers  
Walking in Relation

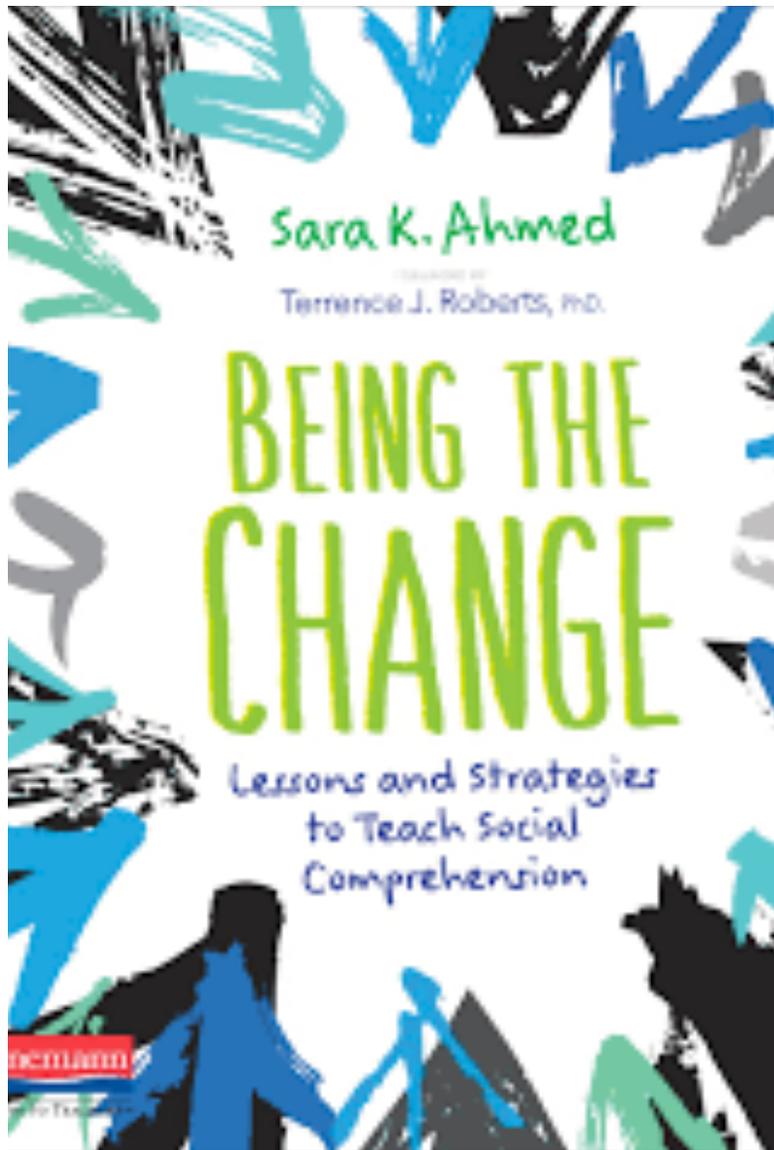
## Podcasts



# Dr. Gholdy Muhammad

*Restoring Excellence to Literacy Education*

Historically Responsive Literacy Framework is essential for all students, especially youth of color, who have traditionally been marginalized by learning standards, school policies, and classroom practices.



## Sara K. Ahmed

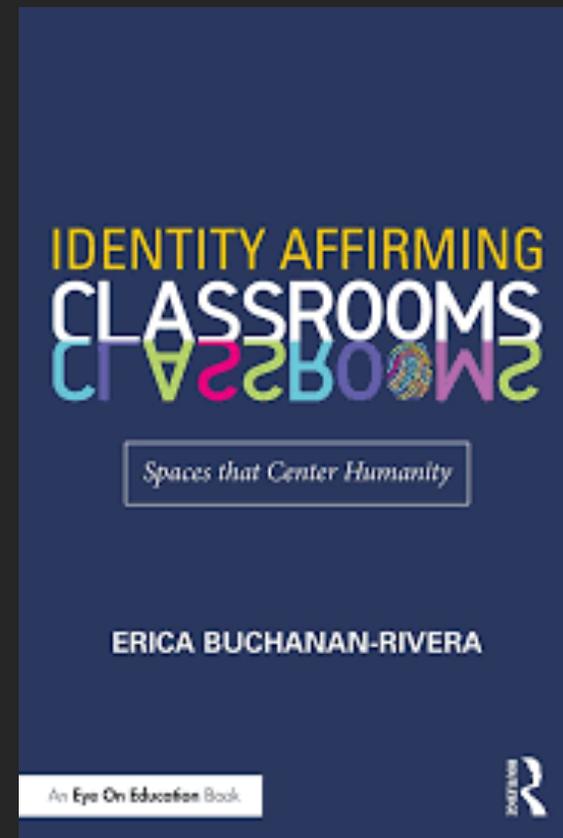
*Being the Change* is based on the idea that people can develop skills and habits to serve them in the comprehension of social issues. Sara K. Ahmed identifies and unpacks the skills of **social comprehension**, providing teachers with tools and activities that help students make sense of themselves and the world as they navigate relevant topics in today's society.

# Identity Affirming Classrooms: Spaces that Center Humanity

**Erica Buchanan-Rivera**

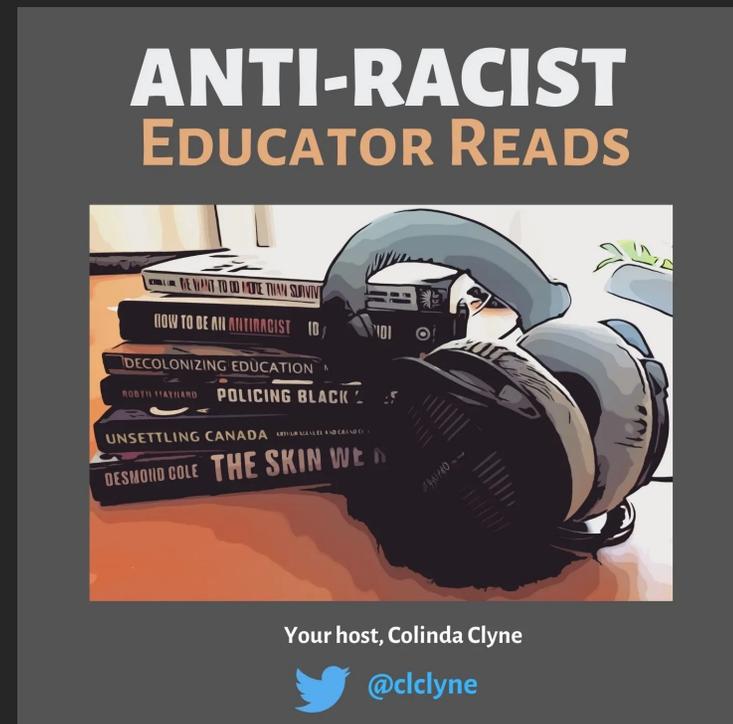
Learn how to create identity affirming classroom environments that honor the humanity of students.

Although schools have potential to be spaces of inquiry and joy, they can also be the source of trauma and pain when educational equity is not a foundational element. With a race-conscious lens, Dr. Erica Buchanan-Rivera explains how to actively listen to the voices of students and act in response to their needs in order to truly activate equity and make conditions conducive for learning. She also offers insights on how we need to do anti-bias and antiracist work in efforts to create affirming, brave spaces.



Colinda Clyne reads through so many important books for education and speaks to educators who are doing this work in education!

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# carolynroberts.net

6-part Podcast Walking In Relation  
[www.walkinginrelation.com](http://www.walkinginrelation.com)  
Apple Podcast

## Featured Guests



Sara Florence Davidson  
AUTHOR / ASSISTANT PROFESSOR  
SIMON FRASER UNIVERSITY



Justin Wilson  
INSTRUCTOR  
CAPILANO UNIVERSITY



Margaret Kovach  
PROFESSOR / ASSOCIATE DEAN OF INDIGENITY  
FORMERLY UNIVERSITY OF BRITISH COLUMBIA



Aaron Nelson Moody  
ARTIST / CARVER / TEACHER  
LANGARA COLLEGE



Michelle Pidgeon  
ASSOCIATE DEAN OF INDIGENITY,  
SIMON FRASER UNIVERSITY



Monique Gray Smith  
AUTHOR / EDUCATOR



Ramona Elke  
FACULTY ASSOCIATE SFU



Leona Prince  
DIRECTOR OF INSTRUCTION,  
INDIGENOUS



Chas Desjarlais  
ACTING DIRECTOR OF INSTRUCTION,  
INDIGENOUS



Michelle Andrew  
EDUCATOR



Shelly Niemi  
DIRECTOR OF INDIGENOUS  
EDUCATION



Tandiia Van Ry  
VICE PRINCIPAL

*Globe and Mail* Bestselling  
Canadian Non-Fiction

## Re-Storying Education



Decolonizing Your Practice  
Using a Critical Lens

CAROLYN ROBERTS



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