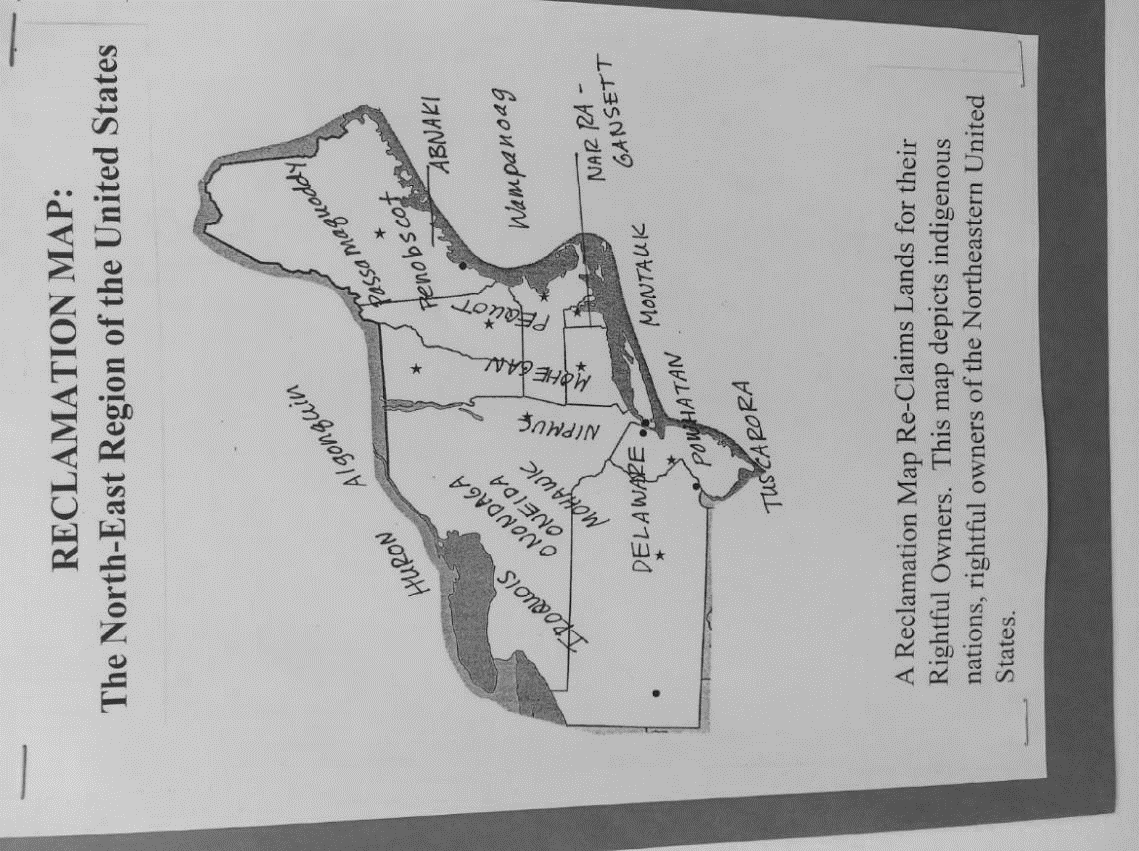
**Appendix A**

**Data Sources and Sample Responses**

|  |  |  |
| --- | --- | --- |
| **Method** | **Sample Prompt** | **Sample Response** |
| **Interview 1**  Interview questions focused on developing an overview of the teacher’s identity, pedagogical approaches, curricular resources and supports. | Question 2. Please describe your teaching experiences (the school or schools that you have taught at) and how Indigenous/Native students, communities and knowledges were represented within those schools.  [also relates to Question 3. What does Indigenous pedagogy or teaching mean to you?  How would you define it?  How have you learned about it?]  (See Protocol 1 below) | Interviewer: Then can you tell me about your teaching experiences? Like the different schools that you've taught at?  Julie: [describes first school and teaching many Native students, then moving to a new school] There was not much of a Native population at all. In fact, a real sort of hippie, artsy white population, but they were interested in Indigenous people in that kind of hippie way that entitled white people have.  Interviewer: And you were saying that within the white hippie idea, how were Native folks represented within the school?  Julie: It was the whole romanticized thing. I was really lucky [then describes a Native student teacher who joined her class] That was incredible. That was my big [names school] experience. I realized there's not great curriculum, there are simply great Indigenous voices, and we have to listen and find them. Wherever they are. Whether they're one of the 65 million refugees wandering the world stateless from some Indigenous community, whether they're the Roma people, we just have to find them and listen to them, and give them a voice in our classrooms. It's not like we're going to pick up curriculum. We're going to pick up voices, we're going to pick up stories, and then figure out lesson plans around them. All you can do is find testimony. Find voices.  That's why I love manifestos. So many Indigenous groups are all about their manifestos. The Zapatistas, and I mean, every Indigenous group in Latin America that's working on water rights and land rights, has some awesome manifesto that's really poetic and really political. And I just think- Kids, the more they read manifestos, the more they start to hear people making history: I would say that's my curriculum. I collect manifestos. I keep returning over the course of the year to that UN document [the United Nations Declaration of Human Rights]. Are Indigenous people being honored by this particular move, by this event in history, how did this fit in? Whenever we study a new country- Ok, so, I teach Holocaust studies and I teach Rwandan genocide, and so much of the Rwandan genocide is based on what happened to indigenous people, right, and colonialism.  So that's always the subtext for everything that we teach, but you have to make it explicit, obviously, with eighth graders. Yeah, I would say that when you're teaching world history, you teach the impact of colonialism on Indigenous people, and that's how you get kids to understand what justice is and what injustice is. Why are countries poor? Why are countries rich? It has nothing to do with intelligence or worth. Kids don't get that necessarily, you know: Why are African countries poor?  (December 14, 2017) |
| **Observation 1**  Teacher-selected lesson in the classroom related to Indigenous peoples and history. | Sketch classroom layout.  Record number of students, visible classroom demographics, any documents or curricular materials used.  Focus field notes on:   * Observed teacher actions * Teacher speech: to whole class and with small groups near researcher * Observed patterns of student engagement in and responses to the lesson * Classroom culture and routines   Take photographs of all assignment materials, classroom layout, posted learning goals, and related classroom resources (e.g. books, posters). | *20 students sit in a circle of desks for a Socratic Seminar discussion of three manifestos: the 1969 Black Panther Party platform, the 1993 Zapatista movement, and the 2013 Idle No More movement of First Nations. Julie briefly explains the norms of the seminar, the goal of self-directed conversation, and asks everyone to hold up their documents. Then she asks, “Who reading these documents has a really good definition of a manifesto? [Be] clear and concise.” Julie leans in eagerly towards each contribution, balancing her clipboard on her lap.*    *S4: I think manifestos are a way to express feelings about a problem. There are different formats: lists and non-lists.*  *S2: I also think that a manifesto, it says: Please join us in creating this vision. And it seems like generally it’s asking people to help achieve their goals.*  *Julie: And that’s a call to action. A* great *manifesto (she emphasizes) is not just a list of demands, but a call to action.*  *S2: They have to join us in our battle.*  *S1: The Black Panther one is also talking about specific rights they deserve, like #3 [decent housing]. They’re saying that they don’t have the rights they should, like in restaurants, schools, travel, housing [counts each issue off on his finger]. It talks about #36, the right to change the government. And they’re being denied that right.*  *Teton: I think a manifesto is almost like a flyer to tell people what you need. The Canada one [Idle No More] isn’t so violent.*  *Next to him, S11 looks his way and silently mimes knocking: I’m guessing the class signal for agreement.*  *Up until this point, Teton is the first non-white-presenting student to participate. All have been male-presenting students. The pace of the conversation is fast, and students are watching each other closely and thoughtfully.*  Field notes excerpt (February 9, 2018) |
| **Interview 2**  This interview protocol focused on the teacher’s planning process for the upcoming second observation, and more depth on their classroom and community context, personal commitments and how they influence curriculum planning. | Question 7. What is a lesson or unit you’re planning next that would be a good example of centering Indigenous ways of knowing and learning?   1. Can you talk me through your planning of it? 2. How did your knowledge of students, community and context shape your thinking? 3. What resources helped you most?  Why? | Interviewer: So eventually I was hoping that I could see, try to get inside your brain in terms of how do you actually plan an upcoming lesson that deals with Indigenous knowledges.  Teacher X: [pulls up materials including Nahui Olin image on computer]… So while, I mean, we have looked at Native culture, Native experience. But while the [Indigenous] content hasn't been consistent, the way the class is structured, it’s rooted in Mesoamerican Indigenous - what would you call it? Methodology, I guess? The Nahui Olin, yeah, Mexican American, that whole paradigm. So yeah, just trying to- I think I'm getting a more clear picture of how that looks like, of how that's done throughout the year. But also, I mean, cycles are- I mean, this whole cycle [points to Nahui Olin image] is a lesson, right? So it's like, I have to remind myself of that framework, you know?  Interviewer: Yeah.  Teacher X: I think my biggest challenge, my biggest challenge is that second part, right? Because a lot of times, we- as educators, we just get stuck in this, right? [points to knowledge and reflection sections of Nahui Olin] And then students give a regurgitation of the knowledge that they developed, right? But I think because of logistics, of funding, of all of this stuff, a lot of times, often, not all of the time and I think that's what differentiates good teachers from great teachers. A lot of the times it's the action piece missing, right? [points to action section] It seems like most often it's juniors and seniors who tend to engage more with the action piece that I've seen… [describes ELL-specific examples from colleagues]  So for me, I think that's the big challenge, I think, to really think about what does positive action look like for these [ELD] kids? What's appropriate for these kids? Logistically what can we do that is feasible? So I think the Huitzilopochtli is big. [points] Now in terms of this larger narrative project that me and my colleagues are working on, I mean, that certainly speaks to Huitzilopochtli, right? Being able to give the dramatization to their families, to their parents, both in their native language and in English, you know? Make it multi-lingual. That's going to be huge, right? So maybe *that's* what that action needs to be. So just, I mean, there's still a lot of questions with regards to this mode of teaching. So I'm really excited. I'm really excited going into this second semester. I feel a lot stronger.  (February 4, 2018) |
| **Observation 2**  Teacher-selected lesson in the classroom related to Indigenous peoples and history. | Sketch classroom layout.  Record number of students, visible classroom demographics, any documents or curricular materials used.  Field notes focused on:   * Observed teacher actions * Teacher speech: to whole class and with small groups near researcher * Observed patterns of student engagement in and responses to the lesson * Similarities and differences from prior observation with patterns of student engagement, responses, and classroom culture   Take photographs of all assignment materials, classroom layout, posted learning goals, and related classroom resources (e.g. books, posters). | *I open the door to smiles from the students. Nine are seated at tables arranged in a circle, with Teacher X’s desk at the front and the class altar in the center. A shiny beaded purse and currency unknown to me peek out, alongside a small urn with a wooden tool I don’t remember from last time. Six students from my last visit are present today: S1, S2, S3, S4, S5, S6. Teacher X is in the middle of reciting the call-and-response opening poem in Spanish & English, “In Lak’Ech.” I find a seat at the back, checking with S1 if it’s ok to sit next to him (yes). Their voices patiently repeat as Teacher X, with closed eyes, recites the final lines:*  *Si te amo y respeto,*  *If I love and respect you,*  *Me amo y respeto yo.*  *I love and respect myself.*  *Teacher X then shares the daily agenda and announcements. He points to and reads the learning goals for the day from the board: We will be able to pre-read a text by defining terms. We will be able to answer narrative questions. He explains that the learning objective on narrative questions has to do with three topics: “why we left our country,” arrival in the U.S., and “what it’s been like here.” Then he directs students to start a vocabulary assignment with a reading jigsaw. Four student groups (both individuals and partners) focus on different sections of a Newsela article, defining 4-6 words in context.*  *As Teacher X circulates among the groups, I hear him say,“Ok, give me a moment” when looking for something, and “Is that cool?” to confirm pairings for the student work. Students address him using his first name.*  *I notice the same quiet focus with students as my first observation. S2 and S3 seem to be talking the most, but only occasionally, and quietly. Student-student interactions are mostly confined to table partners, and show clear attention to the task at hand. Student-teacher talk was generally brief, focused on the task. Calm is the word that comes most readily when visualizing the space and people here: quiet, focus, patience seem valued.*  Field notes excerpt (March 12, 2018) |
| **Observation 3**  Participant-observation of field trip experiences (3-7 hours). | Record number of students, visible classroom demographics, any documents or curricular materials used.  Audio-recording to capture teacher and students’ speech during whole group and small group history activities (not logistically feasible for Teacher X).  Field notes focused on:   * Stated learning goals for experience, utility/relevance of experiential learning and/or Indigenous knowledges * Observed teacher actions, guidance, and physical positioning relative to students * Teacher speech to whole group and smaller groups: mentions and connections to Indigenous knowledges * Observed relationships between place and history: in teachers’/students’ speech and positioning * Observed patterns of student engagement in and responses to different activities and locations   Take photographs of all assignment materials, physical artifacts referenced, and locations visited. | *We gather in the school cafeteria, chaperones and 69 students from multiple classes, before we head out to the field trip. “I need your attention,” Teacher X explains, raising his voice to be heard as he stands in the middle of the group. The group quiets down. “Thanks for giving me the respect that I hope you would give me. I know I have sensitive students who act thoughtfully.” He reminds everyone of the basic plan for the day and explains that if they don’t love their assigned group, “It’s only one day.” And they are mature enough to handle that as high schoolers, he says.*  *“When we leave here,” Teacher X gestures outside, “we’re representing our school. And also our families.” Our actions reflect on those groups, he adds, so “It’s ok to tell [a student doing something else] that we’re supposed to be showing respect.”*  *He continues, “In Lak’Ech isn’t just in the classroom.” I wonder if the students from other classrooms joining us are familiar with this poem/concept as well. He anticipates this: “When I say In Lak’Ech, that means show respect for yourself and other people.”*  Field notes excerpt (March 30, 2018) |
| **Focus Student Interviews**  Audio recording of interviews with four students from each class aimed to capture their learning, engagement and reflections on history and Indigenous topics (see Protocol 4). | Question 2. So I noticed that \_\_\_\_\_\_\_ [teacher] has used guest speakers and writings by people involved in historical events while teaching, but I haven’t seen [her/him] use textbooks or lecture about history.  What do you think about that?  Note: Because Valley High students were emergent bilinguals, I adapted the protocol to include options for drawing and/or speaking, and visuals to accompany the think-aloud task.  (See Protocol below) | Interviewer: I noticed that [Julie], she often has guest speakers or people directly involved in the event, like with the manifestos, telling the history. But I haven't seen her lecture or use a textbook. What do you think about that?  Student4: Honestly, I like it and we've used textbooks before. But honestly, not that much in this school year. We used them last year for Greece, and at my old school we used them a lot. But I like it [now] because we actually get to go off the rails and do this and it actually makes it more enjoyable than just reading out of a textbook.  Interviewer: Could you say more about off the rails? What is that?  Student4: We can kind of relate this to other stuff instead of just keeping it from the textbook because with the textbook, you're kind of just limited to what's on the paper, whereas you do it how [Julie] does it, you can mention different things and relate stuff to the present and the past, giving up more thought into this.  Julie’s Student 4 (March 30, 2018) |
| **Interview 3**  The final interview asked teachers to reflect on the field trip and their teaching practice this year in terms of their instructional goals, student engagement, Indigenous knowledges, and family or community accountability. | Question 4: What have you learned about how to support students in validating multiple forms of knowledge, especially when one might really contradict their prior knowledge?  (See Protocol below) | Interviewer: What have you learned about how to support students in validating those multiple forms of knowledge? Especially when one might really contradict their prior knowledge. Your students now might be really different than, like, say doing this same thing with students at [names his former school].  Teacher X: You know, I've done this [tableaus] with both ELL students and non-ELL students. And I have yet to come across students who-who were like against this particular strategy of learning, right?  Interviewer: Mm-hmm.  Teacher X: I haven't, and I think for those that were maybe a little hesitant, because it was something new, it's not quite the norm. I think it forces you to, I think for some students it forces them to reflect on personal experiences. But, I mean, even with my refugee students, I mean, they've done tableaus that talked about being forced out of country, you know? Fleeing in the boat. Leaving family behind. So, I haven't come across- In some ways, I think this way of story telling is really liberating, because the students have done it so well. Theater of the Oppressed was a little different. It was something new, so it was a little more messy. But, just the tableaus in general, I haven't come across. I haven't had very much resistance by students. In fact, I think they like it. From what I’ve seen.  (April 25, 2018) |
| **Colleague interview**  Semi-structured interviews (25-45 minutes) with one colleague of each teacher participant. | Question 2:  Please tell me more about school, its history, and:   * 1. Cultural backgrounds of students and families served   2. Native and Indigenous students [including refugees in Teacher X’s context]   3. School programs supporting Indigenous/Native youth, and/or other students marginalized in education   (See Protocol below). | Interviewer: What are the supports or resources for teachers trying to support Native students and families here? Are there tensions in that work?  Colleague: We’re trying to make sure that we’re meeting the needs of the Native community and the non-Native community. Honoring Native cultures and traditions, knowing that’s plural not singular. Shifting with the new knowledge that we get. I know that is a struggle for our teachers who are not Native to teach without appropriation: to teach with cultural sensitivity without avoiding being in the muck. We also have a Racial Equity team. We meet 5 or 6 Saturdays throughout the year, to look deeply at equity issues in our school and the district. It’s a team of 4 or 5 teachers.”  (February 9, 2018) |
| **Archived Documents** | Lesson materials: readings, in-class assignments, long-term assignments, reflections  Other documents collected:  Student work  School and district curriculum documents  Teacher planning documents  Published curricula referenced  Classroom book titles | “A Reclamation Map Re-Claims Lands for their Rightful Owners. This map depicts indigenous nations, rightful owners of the Northeastern United States.”  Julie’s assignment directions (December 14, 2017)  Her sample North-East Region of the United States version shows these Indigenous nations: Huron, Algonquin, Passamaquoddy, Penobscot, Ab[e]naki, Wampanoag, Pequot, Mohegan, Onandaga, Oneida, Mohawk, Iroquois, Delaware, Powhatan, Tuscarora, Montauk, and Narragansett.  See photo below. |



**Appendix B1**

**Teacher Interview Protocol 1**

1.  Please describe for me your teacher preparation (if you went through a specific program) and how Indigenous/Native students, communities and knowledges were presented within it.

2. Please describe your teaching experiences (the school or schools that you have taught at) and how Indigenous/Native students, communities and knowledges were represented within those schools.

3. What does Indigenous pedagogy or teaching mean to you?  How would you define it?  How have you learned about it?

4. Why is centering Indigenous peoples and knowledges important in your teaching?  Why is that a focus or value for you?

[Probe: Are there any particular moments or relationships or experiences that spurred you towards this value?]

5. You teach at a racially diverse middle/high school. Does this influence how you apply Indigenous teaching in social studies?  How?

6. Can you tell me about a recent unit or lesson in which you incorporated Indigenous pedagogies, histories, ways of knowing or perspectives?

[Probe/follow up: Can you walk me through one example in detail?]

7. What are important issues, challenges or limitations you face when planning and teaching with Indigenous teaching goals?

8.  What kinds of support could help you more deeply incorporate Indigenous histories, ways of knowing and perspective in your teaching?

**Appendix B2**

**Teacher Interview Protocol 2**

1. Have any challenges and resources for your world history curriculum emerged since we last talked?  Have you noticed any patterns about student engagement with different ways of knowing?

[*Explain: I’m thinking about your context and [give brief context-specific examples of both supports/resources and challenges from Interview 1 or Observation 1*]

2. Last time you explained some resources that you’ve found helpful as you develop history curriculum that challenges Eurocentrism and that seeks to highlight Indigenous ways of knowing, like [*insert a brief example*]. When you think about your ongoing lesson planning practice, what resources have been most important and how have you used them?

[*Listen for: resources as people, organizations, websites, texts, teaching methods, tools, places, political or activist movements, etc.*]

Probe: To what extent, if any, do students and the communities they are part of serve as resources for your teaching?

3. What does this focus on Indigeneity [centering or privileging Indigenous pedagogies or epistemologies] enable for your teaching or for your students, short term and long term?

Probe: What are some of your year-long or big-picture goals for student understanding of this topic?

Probe: How have the climate of the school and broader community shaped your curricular goals in history this year?

4. What are some key outcomes or understandings that you want students to take with them from studying world history?

[Probe: What are some of your year-long or big-picture goals for student understanding of this topic?]

5. How have the political climate of the school and community shaped your curricular goals in world history this year?

6. Since you aim to center Indigenous ways of knowing, would you call your curriculum decolonizing?  Why or why not?

Probes:  Does your curriculum intend to support sovereignty or anti-colonial activist movements?

If yes:  What have you learned about enacting this more political element of Indigenous curriculum in your context?  Do you have advice for other teachers based on your experience?

7. What is a lesson or unit you’re planning next that would be a good example of centering Indigenous ways of knowing and learning?

1. Can you talk me through your planning of it?
2. How did your knowledge of students, community and context shape your thinking?
3. What resources helped you most?  Why?

8.   What kind of field trips are you considering this year that connect to your world history curriculum?  When you think about crafting a non-classroom world history learning for students, what do you try to include or create?  How do you want this experience to be different for students?

**Appendix B3**

**Teacher Interview Protocol 3**

1. Thank you so much for letting me come with you on the field trip. Can you reflect on how it went, especially thinking about your goals for learning and student engagement?

              What did being at [\_\_\_ site] offer your students in terms of learning about history and Indigenous knowledges?

1. When you think about the work you’ve been doing this year to center not just *content about* Indigenous people’s history but teaching students through and about Indigenous ways of knowing history, what have you done well and what do you want to keep improving?
   1. What supports or resources help you keep learning in ways that are especially useful in the classroom?
   2. Do you think your identity plays a role in these strengths and areas of improvement?  How?
2. Can you think of a lesson this year that got students engaged with multiple cultural knowledges simultaneously, where they had the chance to see multiple ways of knowing in history as valid or true?  (pause)

OK, please tell me about this lesson: If I had been there, what would I have seen happening and what kind of student talk would I hear?  Describe the classroom and help me see what happened as students worked and interacted.

1. What have you learned about how to support students in validating multiple forms of knowledge, especially when one might really contradict their prior knowledge?
   1. Do you notice any variation in students’ responses to this (based on cultural identities or other factors)?
2. You’ve mentioned trauma as an important ongoing context for many students.  I’m wondering if you could tell me more about how you navigate the patterns or types of trauma you notice for different student groups, and if learning history can lessen and/or increase this trauma.
3. You’ve mentioned some challenge with teaching students the concept of sovereignty.  And we haven’t gotten to talk about decolonization movements, but that might be another challenging topic. What opportunities or resources do you wish you had to keep learning about Indigenous knowledges and history in order to teach topics like these?  Feel free to think “ideal world” here, outside the box.
4. When you think about your colleagues and other teachers, what would they need to teach about Indigenous knowledges effectively and respectfully?
   1. What supports might other teachers benefit from when starting?
5. As a teacher who serves students from a wide range of racial, ethnic and cultural backgrounds, how do you think about being committed or accountable to students’ communities?  What does that mean or look like for you?
   1. Is community accountability shaped by your identities, do you think?  If so, how?

**Appendix B4**

**Focus Student Interview Protocol**

1. Which of these history activities did you like the most?  Could you rank them for me? [Gives handout listing four activities/assignments specific to the class from interviews and/or observations. For Teacher X’s students, these included images related to the assignments.] If you can think of an “other” option, please add that and rank them 1-5, from most to least interesting.
   1. What do you like about that [activity]?
   2. Why did you choose that \_\_ [activity] first?

1. So I noticed that \_\_\_\_\_\_\_ [teacher] has used guest speakers and writings by people involved in historical events while teaching, but I haven’t seen [her/him] use textbooks or lecture about history.  What do you think about that?
   1. Would you prefer a different way of learning?
2. I’m also curious about your family’s history and how you identify.  Can you tell me about your cultural background or ancestors?  For example, I am a white or European-American person and my family originally come from Ireland, Germany, England, and Eastern Europe.
3. Have you seen connections to your family background or culture in school history classes, like \_\_\_’s class?  How do/did you feel about that?
4. Have you seen connections to your family background or culture in school history classes, like \_\_\_’s class?  How do/did you feel about that?
5. Can you think of a moment when you felt really interested while learning about history this year?  Maybe you felt excited or worried or like you wanted to share something you knew, or something else.
   1. [when ready]  Can you walk me through what you remember?
   2. How did you feel?  What was going through your head?
6. Is there anything I should have asked you, or anything you want to add?

**Appendix B5**

**Colleague Interview Protocol**

1. How long have you been at [school name] and how have the school community, demographics, or programs changed?
2. Please tell me more about school, its history, and:
   1. Cultural backgrounds of students and families served
   2. Native and Indigenous students [including refugees in Teacher X’s context]
   3. School programs supporting Indigenous/Native youth, and/or other students marginalized in education (e.g. ELL program in Teacher X’s context)
   4. Community-based organizations
   5. The school culture and community goals
3. Do teachers here work with families, communities, or organizations to develop curriculum? If so, how?
4. What types of learning and/or resources are most important to students, families, or teachers here?
5. How would you describe what kind of history your colleagues, families, and administration want to see in classrooms?
6. Are there any resources you’d recommend besides the school and district websites to help me learn more about [school name]?
7. Is there anything else I should know about [school name], or anything you want to add?

**Appendix C1**

**Analysis Plan**

These semi-structured interviews with teachers and students were recorded and transcribed verbatim, with member checks to ensure their accuracy. I also shared field notes of observations with teacher participants. Participants noted no inaccuracies and requested no changes. I analyzed interview transcripts and field notes using an iterative process consistent with research methods focused on emic perspectives—descriptions of participants’ behaviors or beliefs in their own language (Emerson, Fretz, & Shaw, 2011).

I developed an original codebook based on three cycles of coding using Atlas.ti qualitative analysis software. First, I worked chronologically to open code all teacher interview transcripts and observation field notes using in vivo and descriptive codes of teachers’ practices with Indigenous knowledges and historical inquiry. Codes in this iteration included “Narratives,” “Elders, Family,” “Sensory/Experiential,” and “Art.” In the second iteration of coding, I included student interviews and documents to identify themes of repetition (Ryan & Bernard, 2003) and codes of contrast (Coffey & Atkinson, 1996) across sources and cases. From these patterns, codes evolved to include contrasts such as “Re/Interpretation,” “Voice/lessness,” “Eurocentric Knowledges and Indigenous Knowledges,” and “Humanizing Pedagogy,” that named non-examples of “dehumanizing” pedagogy. After transferring larger patterns and questions to thematic cross-case memos, the third round of coding sought evidence of desettling expectations and/or engaging multiple epistemologies, including in student interviews and document analysis. Codes associated with this category included “Contesting History” and “Knowing Through Place.” The full codebook and examples of the transcription coding process are presented below in Appendix C2.

To develop claims about the data, triangulating between teacher interviews, classroom observations, and other data facilitated the identification of patterns and themes cutting across sources and cases (Merriam & Tisdell, 2016). I tested representativeness for themes by searching for supporting and disconfirming evidence across sources and cases (Miles, Huberman & Saldaña, 2014). For example, colleague interviews offered important triangulation for “Systemic Obstacles” and “Curriculum Resources” alongside teacher participants’ descriptions. Student interviews and written work offered corroborating evidence for teacher practices not directly observed in classroom visits. From this process, three teaching practices emerged as themes across contexts for challenging settled expectations of historical inquiry. First, teachers strengthened students’ contextual knowledge of Indigenous knowledges, sovereignty, and historical perspectives to counter “settler logics” of erasure and mis/representation (Calderón, 2014). Second, teachers critically interpreted dominant Western/colonial sources or historiography, and offered counter-narrative sources. Third, teachers offered experiential learning through Indigenous knowledges of place.

Next, I pursued reliability checks within multiple “communities of friendly critical informants” (Fine, 2000, p. 80) to strengthen interpretation and counteract potential researcher distortion or selectivity (Symonette, 2000). Each group reviewed evidence and findings, ranging from low to high inference themes. First, I returned to a Native elder familiar with the research sites, who helped nominate participants and worked in Indigenous teacher education. Next, I shared with seven colleagues working in equity-based and/or critical multicultural education research. Based on his interest, Teacher X then represented the third layer of reviewers. Finally, I reviewed with a younger Indigenous scholar in learning sciences, familiar with research on desettling expectations (Bang et al., 2012). In each case, queries and notes were exchanged, reviewed, and discussed to ensure a unified interpretation and understanding of data and thematic meanings.

**Appendix C2**

**Codebook**

|  |  |
| --- | --- |
| Knowing through Place | Description by participant of knowing through place (lands, waters) as valid or significant |
| Elders, Family | Description by participant that positions community members as knowledgeable teachers |
| Students as Knowers | Description in which participant positions students as capable of directing or shaping shared learning |
| Courage | Description in which participant references fear or the need for courage when teaching or learning Indigenous knowledges |
| Empathy | Description by participant of importance of cultivating empathy in historical inquiry and/or when working across ways of knowing |
| Colonized Mindsets | Description by participant of curricula, resources, colleagues, and/or expectations shaping typical Indigenous representation and/or learning aims in schools |
| Narratives | Description by participant of stories as a way of knowing history, and/or challenging dominant history |
| Art | Description by participant of art as a way of knowing history and/or challenging dominant history |
| Sovereignty | Description by participant of Indigenous nationhood, nation-building, or self-determination |
| Indigenous Knowledges | Description by participant that names a specific resource or practice as an example of Indigenous knowledge or epistemology |
| Eurocentric Knowledges and Indigenous Knowledges | Comparison of participant’s practices or goals with dominant historical inquiry |
| Indigenous Knowledges and Multicultural Education | Comparison of participant’s practices or goals with multicultural teaching aims |
| Contesting History | Description in which participant challenges assumptions or norms of dominant/Eurocentric history, textbook history, and about how history can be known, shared, or written |
| Hidden Histories | Description by participant of historical knowledge or perspectives that have been suppressed, hidden, or misrepresented |
| Re/Interpretation | Description by participant of the role of perspective in historiographical interpretation and re-interpretation |
| Context | Description by participant of the role of context in historical inquiry and/or the need to strengthen students’ contextual knowledge with Indigenous perspectives on history |
| Critical Literacy | Description by participant of critical approach to texts and sourcing, transformative or emancipatory goals for historical inquiry |
| Humanizing Pedagogy | Description by participant of learning goals or experiences that promote norms of mutual respect, reciprocity, and kindness between all stakeholders in a school, sometimes in comparison to dehumanizing pedagogy |
| Wholeness | Description by participant of learning goals or experiences that promote wholeness for students and educators, by integrating social, emotional, sometimes spiritual elements into school experiences |
| Collective | Description in which participant emphasizes collective benefits or outcomes of learning experiences, rather than individual benefits |
| Choice | Description in which students are given authentic, non-forced choices for participation and/or outcomes of learning activities |
| Circles | Description of teaching practices or learning experiences that use a circle formation |
| Ritual | Description by participant of learning experiences that include healing and/or purifying elements |
| Sensory, Experiential | Description by participant of learning experiences that include sensory and/or experiential elements |
| Gender | Description by participant of the impact or relevance of gender to a learning experience or outcome |
| Teacher as Model | Description in which participant positions their own journey and experiences with Indigenous knowledges as an example of a concept for students |
| Reflective Knowledge | Description by participant of knowledge or insights gained through personal reflection with Indigenous peoples, knowledges, and lands |
| Positive Action | Description by participant of knowledge influencing action with positive communal outcomes beyond the classroom |
| Trauma | Description by participant of experiences of intergenerational and/or historical trauma for students and their communities |
| Pride/Asset-Based | Description by participant of learning experiences fostering cultural pride as a tool or asset for knowledge-building, particularly with marginalized and/or Indigenous students |
| Transformation | Description by participant of learning experiences that promote restoration, healing, and/or transformative outcomes |
| Isolation | Description by participants of teaching experiences and/or marginalized students’ experiences of social isolation in schools and society |
| Systemic Obstacles | Description or reference by participant to challenges for teaching with Indigenous knowledges based on policies, practices, and structures related to institutional roles, responsibilities, and norms |
| Curriculum Resources | Description or reference by participant to resources for curriculum engaging Indigenous knowledges |
| Curriculum and Lands, Place | Description in which participant names a particular place as a curriculum and/or learning resource, location of Indigenous knowledge, and/or a place-specific relationship |
| Voice/lessness | Description by participant of Indigenous voices and representation, or lack thereof, in history and historiography |
| Harkening Back to Roots | Description by participant of ancestors, ancestral knowledges, or familial roots as meaningful for historical inquiry |
| Diaspora and Migration | Description by participant of the role of diaspora and/or migration in history, student experiences, or learning goals |

**Appendix C3**

**Sample Transcription Coding**

**Participant: Teacher X**

**INTERVIEWER: Why is centering Indigenous pedagogies and knowledge important to your teaching? Why is that a focus or a value?**

You know, even though it’s socially constructed, I think there’s an authenticity about it. And a more holistic essence to it, or a holistic aspect to it, where it’s going beyond ‘This practice you know will allow a student to be able to...’ Or ‘This practice in your teaching will allow us to close the opportunity gap.’ This practice is gonna help you become a better person, a more stable person, and that’s gonna help your students to become, or start the journey to become a more stable person. Emotionally, socially, physically [emphasizes] hopefully (**Wholeness**). For me, it’s less about meeting standards as it is about sort of meeting your humanity, you know?

**INTERVIEWER: Yeah.**

And in Indigenous cultures, I think that’s generally through the various rituals (**Ritual**). I want to go back to like rituals. Rituals remind us that we’re human, you know. I think it reminds us that we feel and that we make others feel (**Sensory/Experiential**). You know, it keeps us human. I think once we forget about rituals, once they’re not incorporated into our lives anymore, it’s like I think we’re so susceptible to so many distractions, and a lot of negative distractions. Like we forget that we’re human (**Humanizing Pedagogy**). I mean, I have a really close friend who jokes around that he’s too busy to feel. And he’s a guy, too, so you know, it’s like, he hasn’t been taught how to feel, you know? (**Gender**) But I think rituals help us to feel (**Sensory/Experiential**). Rituals remind us that we have a heart, you know? (**Ritual**) So I think in various Indigenous cultures and communities they maintain humanity through ritual.

And that’s what this type of epistemology, pedagogy, whatever you want to call it -way of being, that’s what makes it so unique, what makes it so special: it preserves our humanity (**Humanizing Pedagogy; Indigenous Knowledges**). This isn’t just Native, right - North American, Middle American, Turtle Island culture - you know. If you go to various Indigenous cultures around the world: Central India, West and East African Indigenous peoples, I mean, there’s Indigenous cultures in the northernmost parts of eastern Europe, and central Europe. You know, in Scandinavia, you have quote on quote white people living in teepees. They’re Indigenous people. So I think Indigeneity in general has components within it that help us, remind us of our humanity (**Wholeness**). And you need to bring that into a school because public schools more or less deprive us of our humanity, from the principal down to the custodian, you know. It deprives us, in my estimation (**Humanizing Pedagogy**).

**Participant: Julie**

**INTERVIEWER: And you were talking about this too, being in a racially diverse school, how does that impact how you teach about Indigenous issues? I think your [earlier] Horn of Africa example is great.**

Yeah. Well, I think, for example, this year, I have African American kids and we always teach - during the U.S. history unit - this unit on African Americans, slavery, and the making of America. It's an old PBS show that's really great (**Curriculum Resources**). It always gets African American kids interested in Angola because you start reading that, ‘Oh, the leaders of the runaway slaves and the leaders of the slave resisters were from Angola. The white plantation owners were particularly frightened of the Angolans because they were big and they were organized. They were former soldiers.’ Just if an African American boy hears that much, he's interested (**Pride/Asset-Based**). He's going to go back and look at his roots (**Harkening Back to Roots**).

A lot of this [teaching Indigenous perspectives] is that. It's finding out for African American kids what Africa was really like. Looking at Harlem Renaissance draw-, you know, paintings of Africa, by Aaron Douglas, looking at how the greatest artists of the Harlem Renaissance portrayed Africans in diaspora.

Yeah, and as soon as kids realize, Oh, this is diaspora. Okay, where did we come from? (**Diaspora and Migration**) What was it like there and what were we like there? And what did we lose? I think that's always a focus, unfortunately, when you're teaching about Indigenous people is this tremendous sense of loss (**Trauma**).

I know that, for example, teaching Native history, so much of the teaching has to be about not what is lost, but what has been preserved and what is being recovered (**Pride/Asset-Based**). It's like Native rappers say, "We're not dinosaurs, we're not extinct." The worst beef they have really with U.S. historians is that we- Native people are portrayed as extinct (**Narratives; Art**). They don't exist anymore, right? It's the same with global Indigenous people, they're portrayed as extinct. You think of them as the dodo (**Hidden Histories**).

That's why it's so important to get these [Indigenous] manifestos out there (**Narratives**; **Curriculum Resources**) and every time there's one of those conferences where Indigenous people get together to fight for water or something, you've got to make sure that's in your classroom (**Sovereignty**; **Curriculum Resources**). When the UN hosts something like that, you've got to make sure. When the Zapatistas get together everybody in Central America, it's a huge deal, and you've got to make sure that kids see it (**Curriculum Resources)**. They've got to see how Indigenous people are with us: they're organizing, they have political leadership, they have urgent voices (**Voice/lessness**).