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## **Related Resources**

### **Annotated Bibliography Introduction**

The research articles included here were chosen to reflect and support a variety of topics and themes relevant to a writing workshop for Indigenous women. Some were chosen so that I could get a more comprehensive idea of myself, my own biases, biases in curriculum, activities, language, and dominant culture. Others were chosen to support the creation, formation, and implementation of a writing workshop that respects and employs Indigenous culture and traditional teaching methods.

There are two sections included in this annotated bibliography. The first section includes research and journal articles. It must be acknowledged that there is a “paucity of peer-reviewed research” (Mckeough, 2008, Pg.148) and a “dearth of information” (Offet-Gartner, 2011, Pg. 1501) in the area of Aboriginal (women’s) education. This was a challenge when seeking research that aligned with the methods and objectives of workshop.

The second section includes the texts that have been used to guide me through the setup, creation, and implementation of the workshop, itself. These texts provided concrete inspirations, ideas, and examples that have become daily writing activities and processes.

It should also be noted that the terms Aboriginal, First Nations, Native, and Indigenous are used interchangeably when referring to the first peoples of Canada and include all people identifying as First Nations, Metis, Inuit, and beyond. I recognize that these labels are a misrepresentation of the numerous geographical, linguistic, and cultural groups in existence across the continent.

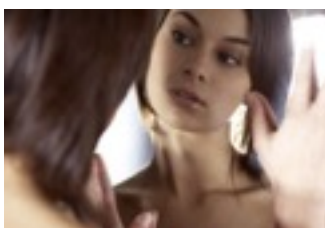


Photo credit: <http://www.oprah.com/spirit/>

<p><b>Article reference:</b> McHugh, T., Coppola, A., &amp; Sabiston, C. (2014). I'm thankful for being Native and my body is part of that: The body pride experiences of young Aboriginal women in Canada, 11(3), 318–327. doi:10.1016/j.bodyim.2014.05.004</p>	<p><b>Purpose of the study:</b> To better understand the experiences of body pride among young Aboriginal women living in urban centres in Alberta, Canada.</p>
<p><b>Method summary:</b> Qualitative description method Eight young Aboriginal women between the ages of 15 and 18. Participants provided self-descriptions. The research team included three authors and two community members. Participants were selected through a known sponsorship approach One-on-one interviews Exploratory questions and inquiry Narrative task Gift giving (\$20 honorarium), Content analysis: preparation, organization, reporting</p>	<p><b>Outcomes &amp; Key Words:</b> Content analysis of interviews revealed that participants believed that body pride is: (a) <u>accepting</u> everything about your body (b) <u>who you are and how you show it</u> (c) connected to <u>culture</u> (d) being <u>healthy</u> and (e) being <u>thankful</u> to be Native.</p> <p>Findings from this study highlight the unique role that body pride may play in addressing the health of young Aboriginal women.</p> <p>When women display body pride, they are more likely to be happy, hopeful, and healthy.</p>
<p><b>Questions:</b> How would the results have changed with a broader group base?  Rural women instead of urban women? Older women instead of younger women?</p>	<p><b>Implications for project:</b> Workshop activities aim to explore and celebrate Aboriginal identity, including the issue of body pride. This research and methodology indicates that positive health outcomes can be a result of our work in this area.</p>



Photo credit: <http://sese-ecce-educ376.blogspot.ca/2011/03/first-nations-literacy-practice-oral.html>

<p><b>Article reference:</b>                  Mckeough, A., &amp; Et. (2008). Storytelling as a foundation to literacy development for Aboriginal children: Culturally and developmentally appropriate practices. <i>Canadian Psychology</i>, 49, 148–154.</p>	<p><b>Purpose:</b>                  The importance of oral narrative in Aboriginal (First Nations, Inuit, Metis) children’s literacy instruction.</p>
<p><b>Method summary:</b>                  Review a representative sample of research on the outcomes of early literacy instruction with Aboriginal children                  Document successes and challenges                  Describe Aboriginal epistimology, highlighting oral tradition                  Recognition of a “paucity” of Aboriginal research                  Turn to narrative’s universality across cultures                  Then linking this into Aboriginal narrative thought by describing a current, ongoing study aimed at supporting early literacy development through a developmentally and culturally appropriate oral storytelling instruction program</p>	<p><b>Outcomes:</b>  <u>Oral narrative</u> (storytelling) fits with Aboriginal epistemology-the nature of their knowledge, its foundations, scope, and validity                  Storytelling is a <u>traditional</u> Aboriginal teaching tool                  Storytelling is familiar and <u>culturally relevant</u> to children                  Aboriginal learners face challenges due to the <u>intergenerational effects</u> of residential schools                  When oral stories are written by children they begin to think deliberately about the story's structure, verbal expression is transformed into composing a text.                  Memories, language, and culture come together in the creation of a personal narrative</p>

<p><b>Questions:</b>          Would storytelling have the same effect on adult learners and their writing?          Do non-Aboriginal teachers have the “right” to tell traditional stories?</p>	<p><b>Implications:</b>          Storytelling is at the heart of workshop. There is a focus on telling our own stories, rewriting our own stories, and changing the story that has, until now, been told. Although focused on children, this review and discussion indicates that traditional storytelling could have a positive effect on writing and the creation of a personal narrative.</p>
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Photo credit: <https://creativecanada.wordpress.com/2011/01/>

<p><b>Article reference:</b>          Offet-Gartner, K. (2011). Rewriting HerStory: Aboriginal women reclaim education as a tool for personal and community health and well-being. <i>Procedia</i>, 30, 1499–1506. Social and Behavioural Sciences.</p>	<p><b>Purpose:</b>          The purpose of this study was to examine the role that education could play in the lives of Aboriginal women.</p> <p>This study examines what the experience of education has been in these women’s lives to better understand the role that counsellors/psychologists, educators, and other helping professionals can have to encourage retention and completion of educational pursuits.</p> <p>This study focused on the educational and career development experiences of nine First Nations women to address the question: How do experiences of education influence career development for First Nations women?</p>
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<p><b>Method summary:</b> Philosophies of oral history tradition, feminist research practices</p> <p>Qualitative method called: Aboriginal Research (Kenny, 2000)</p> <p>Research conducted by a series of rituals and story sharing.</p> <p>Nine women, known to the researcher, shared their stories of how they navigated the demands of academia to overcome the barriers of previous abuse, racism, poverty, and hopelessness to experience mental, physical, emotional, and spiritual well-being.</p> <p>Used a series of rituals and protocols that the researcher had to participate in.</p> <p>The model reflects holistic traditions, values, and beliefs commonly found amongst most Aboriginal groups—the importance of relationships, interconnectedness, balance, inclusion of Elders, storytelling, and modeling.</p> <p>The research process focuses on hearing and creating a story, with context, characters, beginnings, middles, and ends that change and grow with each telling.</p>	<p><b>Outcomes:</b> Women return to school to create a <u>better life</u> for their <u>children</u> and to contribute to the <u>well-being</u> of their <u>communities</u>.</p> <p>Education is a tool for <u>healing</u> and <u>strength</u></p> <p>Helping professionals can contribute to this process by: Using positive and effective helping strategies that consider the <u>socio-political</u>, <u>historical</u>, and <u>cultural factors</u> that directly affect the lives of Aboriginal women Being prepared for, and open to, discussing the impact of historical <u>trauma</u>, <u>cultural differences</u>, and <u>privilege</u> Acknowledging, and preparing for, <u>themes</u> of <u>residential schools</u>, <u>funding</u>, <u>racism</u>, <u>abuse</u>, and <u>words of wisdom</u> Displaying personal traits and a willingness to examine <u>one's own cultural biases</u> and beliefs Providing <u>positive role models</u> and focusing on helping First Nations women attain <u>higher levels of education</u></p> <p>This could lead to increased self-esteem, a sense of accomplishment, and increased career and occupational exposure for women, as well as other members of their families and communities.</p>
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<p><b>Questions:</b>                  What cultural challenges did the researcher observe in her attempt to be the Raven?                   Has she employed this style since?</p>	<p><b>Implications:</b>                  This study might be the most relevant to workshop. It’s goals, methods, and outcomes are at the very root of what workshop hopes to achieve. There is a consistent effort to use this study’s findings and spirit in workshop with the acknowledgment “that women hold the reins for the well-being of the family and the community” (1501). The ripple effect of successes in “education” could be profound.</p>
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Grade 3 Totem Poles Photo credit: <https://www.pinterest.com/pin/155233518376432565/>

<p><b>Article reference:</b>                  Iseke, J. (2009). Cultural mirrors made of papier-mâché: Challenging misrepresentations of Indigenous knowledges in education through media. <i>Alberta Journal of Educational Research</i>, 55(3), 365-381.</p>	<p><b>Purpose:</b>                  How to include Indigenous perspectives to be beneficial to students, meaningful to Indigenous communities, and to reflect Indigenous knowledges meaningfully.                   How can native [Indigenous] children grow up proud if native [Indigenous] people and knowledges are not respected?                   This article suggests possible approaches to aid students and institutions to understand their own cultural bias and begin to challenge this bias.                   It also suggests approaches that challenge dominant knowledge systems and how to open these to Indigenous knowledges.</p>
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<p><b>Method</b></p> <p>Inquiry and discussion.</p> <p>Questioning inclusion of papier-mâché totem poles and other misrepresentations of Indigenous knowledges in the education of children.</p> <p>Questioning mainstream misrepresentations of Indigenous peoples and knowledges in mass-produced objects - children's sticker sets, art sets, and a key holder.</p> <p>Create a cultural mirror for the papier-mâché totem poles in a Christian framework, the most prominent Christian symbol, the cross.</p> <p>Use a papier-mâché cross to focus attention on the misuse of symbols and to educate about the problematic representational practices of papier-mâché totem poles and crosses.</p> <p>Many sites of public education and schooling serve to provide stories about Indigenous peoples representing dominant viewpoints through dominant pedagogies.</p> <p>These stories, viewpoints, and pedagogies subjugate Indigenous knowledges and pedagogies</p>	<p><b>Outcomes</b></p> <p>Colonizing processes suppressed Indigenous knowledges.</p> <p>Curriculum activities continue to <u>misuse and misrepresent Indigenous knowledge and belief systems</u>.</p> <p>When this is repeated and goes unchallenged, <u>Indigenous knowledge is stereotyped</u>.</p> <p><u>Aboriginal perspectives, histories, traditions, and interests</u>, are <u>denied</u> students in the formal school system.</p> <p>Educational institutions need to change to accomplish <u>inclusion</u> of Indigenous knowledges by:</p> <p>Increasing numbers of <u>Indigenous faculty</u> and students in the academy;</p> <p>Ensuring that <u>Indigenous authors</u> are read and engaged respectfully</p> <p>Reflecting Indigenous knowledge in the history taught</p> <p>Engaging in <u>Indigenous pedagogies</u> linked with <u>Indigenous theorizing</u></p>
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<p><b>Questions:</b> How have Indigenous communities responded to this inquiry? Does the researcher have a relationship with Indigenous communities?</p>	<p><b>Implications:</b> Though it is imperative that I use traditional ways and stories in workshop, I have been concerned with my own potential biases (European/dominant culture).  I am terrified that I might inadvertently misrepresent Indigenous knowledge and story.  This article was very helpful as it offers steps for the respectful inclusion of Indigenous knowledges.  The following steps have been undertaken in workshop:  Indigenous faculty - Deb, our resident elder, and positive role model Indigenous author - Beatrice Culleton, <i>April Raintree</i> (Reader's Choice) Indigenous knowledge - Identification of "our" language (Anishinabe) with the plan to think and write using this language. Indigenous pedagogy: Storytelling, personal autonomy</p>
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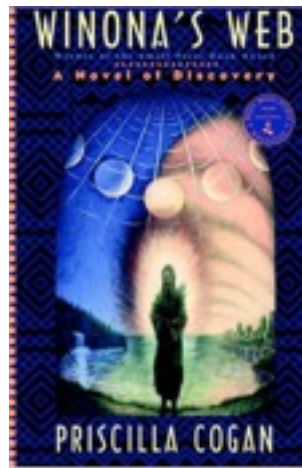


Photo credit: <http://www.wxicof.com/Books/Indian/indian1.htm>

<p><b>Article reference:</b>          Kelly, B. (2011). Reflecting the lives of Aboriginal women in Canadian Public Library collection development. <i>The Canadian Journal of Library and Information Practice and Research</i>, 5(2).</p>	<p><b>Purpose of the study:</b>          Arguments for developing a core collection of work for, and about, Aboriginal women in Canada that explores and celebrates the diversity and complexity of Aboriginal women's lives.</p>
<p><b>Methods:</b></p> <p>Discussion, inquiry, and identification</p> <p>Identifying bias and Eurocentrism in public library collections</p> <p>How can libraries move from exclusion to inclusion?</p> <p>Identifying the strategies that do not work and the strategies that do.</p>	<p><b>Outcomes:</b></p> <p>A public library has a <u>role</u> and <u>responsibility</u> in rewriting the narrative that represents the lives of <u>Aboriginal women</u>.</p> <p>Work dealing with Aboriginal women has tended to be highly <u>problem-focused</u>, this creates stereotypes and may not reflect women's lives.</p> <p>Aboriginal people perceive that:          Community libraries are not for them          Libraries will not contain materials relevant to their lives, their history, or their contemporary concerns          The library <u>neither seeks nor welcomes their presence</u></p> <p>Librarians must commit to the creation of more <u>relevant collection</u>          More <u>respectful</u> and <u>welcoming</u> library environments.</p> <p>Librarians need to seek out publishers, reviewers, and cultural news sources that are Aboriginal in their perspective to collect titles that reflect the <u>diversities</u> of Aboriginal women's lives</p>

**Questions:**

What, exactly, does the author mean by a more welcoming and respectful environment for Indigenous visitors? Physical? Emotional? Treatment of women by library staff? How will libraries go about creating this space?

**Implications:**

One component of workshop is to create a connection between the women and the local library. We will discuss both the environment and collection and compare our experience to the results of this article.

Photo credit: <https://www.pinterest.com/pin/56717276530856786/>

<p><b>Article Reference:</b></p> <p>De Milliano, Van Gelderen, A., Slegers, P. (2012). Patterns of cognitive self-regulation of adolescent struggling writers. <i>Written Communication</i>, 29(3), 303-325.</p>	<p><b>Purpose of the study:</b></p> <p>This study examines the relationship between patterns of cognitive self-regulatory activities and the quality of texts produced by adolescent struggling writers.</p> <p>The following questions were studied:</p> <ol style="list-style-type: none"><li>1. Which cognitive self-regulation activities are adolescent struggling writers most frequently engaged in prior to and during text production?</li><li>2. What are the relationships between frequency of different cognitive self regulation activities and text quality for adolescent struggling writers?</li><li>3. What sequential patterns of cognitive self-regulation discriminate adolescent struggling writers who write texts of highest, average, and lowest quality? (Page 308)</li></ol>
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<p><b>Summary of methods:</b></p> <p>A think-aloud study was conducted involving analyses of self-regulatory activities concerning: Planning, formulating, monitoring, revising, and evaluating</p> <p>Adolescent struggling writers, between 13 and 15 years old (M = 14.7)</p> <p>Lowest 30th percentile of general academic skills as measured by an academic aptitude test in language, reading, and mathematics</p> <p>A sample of 51 students (22 girls and 29 boys) from 10 eighth-grade classes</p> <p>Across nine ethnically mixed schools students were between</p> <p>Students diagnosed with a learning or behavioral disorder were not included in the sample</p> <p>High interest think aloud and writing cue</p> <p>Verbalized and non-verbalized self-regulation were considered</p>	<p><b>Outcomes:</b></p> <p>Adolescent <u>struggling writers</u> who put more effort in <u>planning</u> and <u>formulation</u> succeed in writing better texts than do their peers.</p> <p>Within this group of struggling writers, self-regulation does make a difference for the <u>quality</u> of texts produced.</p> <p>The following are particularly important in supporting struggling writers:</p> <p><u>Writing processes</u></p> <p><u>Writing strategies</u></p> <p><u>Knowledge telling</u></p> <p><u>Think-aloud</u></p>
<p><b>Questions:</b></p> <p>Were students asked to identify, think about, and record their own thinking/creating/writing processes?</p> <p>Were they given a prescribed process to follow?</p> <p>There are many examples of the creative/writing process. Was this reflected in the study?</p>	<p><b>Implications:</b></p> <p>This study's findings of self-regulatory behaviours is important to workshop because participants have been "away" from writing for an extended time. They are unsure of "what" and "how" to write. Workshop will support writers by providing opportunities in process, strategies, knowledge telling, and think-aloud. Knowledge telling and think-aloud work very well with Aboriginal pedagogy.</p>

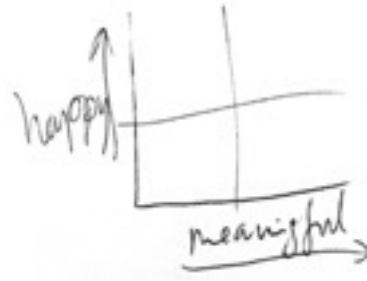


Photo credit: <http://www.progressfocusedapproach.com/some-key-differences-between-a-happy-life-and-a-meaningful-life/>

<p><b>Article Reference:</b></p> <p>Schutte, N., Searle, T., Meade, S., &amp; Dark, N. (2012). The effect of meaningfulness and integrative processing in expressive writing on positive and negative affect and life satisfaction. <i>Cognition and Emotion</i>, 26(1), 144–152.</p>	<p><b>Purpose of the study:</b></p> <p>Meaningfulness and integrative processing of expressive writing may influence the effect of expressive writing.</p>
<p><b>Summary of methods:</b></p> <p>222 participants  Both male and female  Responded to a poster  Asked to write  Post writing questionnaire  Participants completed measures of positive affect, negative affect and life satisfaction before and after an expressive writing intervention.</p>	<p><b>Outcomes:</b></p> <p><u>Meaningfulness and processing in expressive writing</u> is important to the eventual outcome. Meaningfulness and integrative processing instructions had significant effects in increasing <u>positive affect</u>. There was a significant interaction between meaningfulness instructions and integrative processing instructions. Participants in the <u>high meaningfulness</u> and <u>high integrative</u> processing instruction condition showed the <u>greatest increase</u> in positive affect. Meaningfulness had a significant effect in decreasing negative affect. The intervention did not influence life satisfaction.</p>

**Questions:**

What were the socio-economic conditions of the participants?

Would the results change if the participants had experienced trauma?

**Implications:**

Expressive writing will be used outside of workshop as a way to confront past/present issues and build resilience. This study implies that the place that we write from should be meaningful to the writer and time must be given to reflect on and integrate thoughts about what comes up in expressive writing sessions. Sadly, it is possible that expressive writing will not affect the life satisfaction of participants.



Photo credit: <http://www.innovationmanagement.se>



<p><b>Article Reference:</b></p> <p>Sinatra, R., &amp; Eschenauer, R. (2012). Results of innovative and supportive learning programs for homeless children and adults. <i>Learning Environments Research</i>, 15(3), 403–417.</p>	<p><b>Purpose of the study:</b></p> <p>Four-week summer academy programs served homeless children and adults in two contiguous innovative learning programs.</p>
<p><b>Summary of Methods:</b></p> <p>Participants were:          Children and adults          Disadvantaged          Predominantly of colour          Homeless/sheltered          Highly skilled teachers          Programming in physical activity, writing, computers and technology          Several academic assessment instruments (before and after)</p>	<p><b>Outcomes:</b></p> <p>Academy children did not experience gains in “<u>norm-referenced vocabulary, spelling, or behavioural tests</u>”          Demonstrated highly significant gains in <u>writing ability</u> based on “state rubric criteria”          Significant increase in <u>vocabulary</u> understanding based on eight books read and in tennis skills.          Adults significantly increased in keyboarding fluency based on their computer training.</p>
<p><b>Questions:</b></p> <p>Were the stories used culturally relevant and meaningful?          Why tennis?          Would a longer academy time span affect research outcomes?</p>	<p><b>Implications:</b></p> <p>Though the women in work shop have homes, they have all referred to being home insecure and having to move often. This study represented the basic idea of working with people, in a variety of areas (including writing) to prepare them for a more secure future.</p>

Photo credit: <http://www.nationalreadingcampaign.ca/first-nations-metis-and-inuit-students-in-ontario-schools/>



**Article Reference:**

Kanu, Y. (2007). Increasing school success among Aboriginal students: Culturally responsive curriculum or macro structural variables affecting schooling? *Diaspora, Indigenous, and Minority Education*, 1(1), 21–41.

**Purpose of the study:**

This study addressed three specific questions:

What are the most effective ways of integrating Aboriginal perspectives into the curricula of urban public high schools?

How does such integration affect academic achievement, class attendance, and school retention among urban Aboriginal students in the public high school system?

What are the critical elements of instruction that appear to affect academic achievement, class attendance, and school retention among urban Aboriginal students?

<p><b>Summary of Methods:</b></p> <p>Over 1 academic year (September 2003-June 2004)</p> <p>Principal investigator and Cree and Ojibway research assistants</p> <p>Large inner city school (Winnipeg), selected for its mix of Aboriginal and non-Aboriginal students and predominantly dominant culture teachers (mainly Anglo and Euro-Canadian). Close to 33% of the 1,100 students in this school are of Aboriginal heritage.</p> <p>Data collection occurred in two Grade 9 social studies classrooms</p> <p>One was enriched by the integration of Aboriginal content, resources, and instructional methods and interaction patterns identified as successful with Aboriginal students (the enriched classroom)</p> <p>One was not (the regular classroom)</p> <p>To document, analyze, and describe educational outcomes (in terms of academic performance, class attendance, and school retention) among Aboriginal students in a classroom where Aboriginal perspectives were consistently integrated and in one where no such integration occurred</p>	<p><b>Outcomes:</b></p> <p><u>Integrating Aboriginal cultural knowledge and perspectives</u> into all aspects of “general” education leads to <u>positive outcomes</u>.</p> <p>This alone <u>cannot reverse</u> current <u>educational trends</u> for <u>Aboriginal students</u>.</p> <p>Ensuring that all Aboriginal students, particularly those who are <u>socioeconomically disadvantaged</u>, are in <u>regular attendance</u> to receive this education remains a struggle and a barrier to academic success.</p> <p><u>Chronic absenteeism</u> and <u>dropout</u> among Aboriginal students is a significant factor affecting educational goals.</p> <p>Implications for policy and practice: Further exploration of micro and macro level variables Meaningful and lasting <u>intervention</u> requires <u>systematic, holistic, and comprehensive approaches</u></p>
<p><b>Questions:</b></p> <p>Why Grade 9 social studies? Would similar results arise across academic content areas? Grade levels? What results would occur if this research began earlier? Later?</p>	<p><b>Implications:</b></p> <p>Regular attendance is quickly becoming the greatest barrier to the women’s workshop success. This requires me to be malleable and bendable. I must stretch myself and work from several places at once to counter this barrier.</p>

Photo credit: [http://oels.byu.edu/student/idioms/proverbs/the\\_pen.html](http://oels.byu.edu/student/idioms/proverbs/the_pen.html)

<p><b>Article reference:</b>  Kliwer, W., Lepore, S., Farrell, A., Allison, K., Meyer, A., Sullivan, T., &amp; Greene, A. (2011). A school-based expressive writing intervention for at-risk urban adolescents' aggressive behaviour and emotional liability. <i>Journal of Clinical Child &amp; Adolescent Psychology</i>, 40(5), 693–705. doi: 10.1080/15374416.2011.597092</p>	<p><b>Purpose of the study:</b>  This study tested the efficacy of 2 expressive writing interventions among youth living in high-violence urban neighbourhoods.</p>
<p><b>Summary of methods:</b>  Quantitative Analysis  School-based, randomized, controlled trial  Early adolescents exposed to high levels of violence  Students wrote, no one would read  Seventeen classrooms (<math>n = 258</math> seventh graders; 55% female; 91% African American/Black)  3 public schools  Students wrote 8 times about a nonemotional topic (control condition)  Or, about experiencing and witnessing violence  Followed either a standard or an enhanced expressive writing protocol.  Outcomes were assessed 1 month prior and 2 and 6 months post-intervention  Included teacher-rated emotional liability and aggressive behavior  And child-rated physical aggression  Intent-to-treat, mixed-model analyses controlled for pre-intervention measures of outcomes, sex, race, and family structure</p>	<p><b>Outcomes:</b>  Expressive writing has <u>short-term benefits</u> on <u>aggressive behaviour</u> and <u>emotional upheavals</u>.  Two months post-intervention, students were rated as less aggressive.  Six months post intervention, lessened aggression was not maintained.  Expressive writing as intervention shows promise but can be improved.  Recommendations &amp; Findings:  <u>Writing is an effective way</u> to help students cope with the <u>stressors</u> they experience.  Expressive writing may particularly help <u>aggressive victims process emotions</u> related to their victimization and gain more control of their emotions  This could lead to less aggression aimed at peers, staff, and others.  <u>Booster sessions</u> are required to maintain lower levels of negative emotion.  Expressive writing should be integrated larger <u>prevention</u> and <u>intervention</u> strategies.</p>

<b>Questions</b>	<b>Implications</b>
<p>Was teacher bias/objectivity considered in the results?</p> <p>Were expressive writing cues meaningful and relevant to students lives?</p>	<p>Many of the women in workshop have referred to experiences with violence, neglect, and abuse. Expressive writing and journalling will be used as a strategy to build resiliency and combat recurring negative emotions.</p>

### **Workshop Texts**

Along with research articles, I needed to investigate and explore texts that would guide the creation of this particular writing workshop. The following texts represent further study, preparation, and inspiration guiding the implementation of my project for change.

Charleyboy, L., & Leatherdale, M. (2014). *Dreaming in Indian: Contemporary Native American Voices*. United States: Annick Press.

*Dreaming in Indian* is my exemplar, or inspiration, text. It is an anthology of “stories” told through poetry, artwork, remembrances, dreams, photography, verse, and protest. Emerging and established artists from across North America contributed to the collection by sending in examples of their art forms and stories. This was then woven together by the editors to create a visually and intellectually stunning publication.

According to the editors, the book stemmed from “a desire to showcase the real life of Indigenous people” (Pg. 11). In an attempt to replace the narrative told by the mainstream media and Hollywood, the collection provides a “fresh perspective on what it means to be Native in North America” (Pg. 11). This perspective is told through the voices of young indigenous artists,

a voice that has “often been overlooked” (Pg. 11) or gone unheard. *Dreaming in Indian* has given artists “a chance to tell their stories, their way” (Pg. 11).

The themes and issues in the anthology are organized into roots, battles, medicines and dreamcatchers. Roots “shape who we are today - from the homes we grow up in and our experiences as children to the memories we carry of our past and our ancestors” (Pg. 13). This section includes verse and imagery influenced by home, family, growing up, and moving to urban environments.

Battles focuses on the struggles that Native American youth face in their lives. Some of the issues that are addressed in this section include racism, stereotyping, gender identity, equality, abuse, addiction, and poverty.

Medicines “give us strength and allow us to heal” (Pg. 67). In this section, artists, activists professionals, politicians, and youth “talk about how music, art, sports, and traditional practices like dancing and hunting give them the power to act in strength” (Pg. 67).

The anthology concludes with a look towards a bright and infinite future. In Dreamcatchers, through art and activism, education and entrepreneurship, “Indigenous people across North America turn their dreams into realities” (Pg. 90).

**Implications:** This text is an example of what our “finished product” might look like.

Pennebaker, J. & Evans, J. (2014). *Expressive writing: Words that heal*. United States: Idyll Arbor.

## **Part 1: The Essentials of Writing for Health**

This section of the book poses and answers the question: Why write about trauma or emotional upheaval? The research here suggests that expressive writing can positively affect our biology, psychology, and behavior.

Specifically, that expressive writing has positive **biological** effects on the immune system, chronic health problems and/or illness, and physiological indicators of stress (Pg 9-10), that expressive writing has positive **psychological** effects on both short and long term mood changes (Pg. 10-11) and finally, that expressive writing has positive **behavioral** effects on work and school performance and on dealing with our social lives (Pg. 11-13).

### **Part 2: Experimenting with Writing**

This section of the book poses and answers the question: What are the basic writing techniques? It provides instruction for a four day expressive writing experience with corresponding before-and-after questionnaires.

### **Part 3: Transform Your Health: Writing to Heal**

This section furthers and extends the four day expressive writing experience. It covers topics and exercises like: shifting perspectives, writing and editing a story, changing contexts, creative writing, poetry, storytelling, and affirmative writing.

**Implications:** Workshop participants will explore expressive writing using the method provided by this text.

Early, J. (2006) *Stirring up justice: Writing and reading to change the world*. United States: Heinemann Educational Books, U.S.



This text has shaped some of the drafting, workshopping, and peer review strategies that will be used as process by the group. In particular, we will be using the Peer Review Guide found on Page 23.

**Sayback:** Say back to me in your own words what you hear me saying in my writing.

**Pointing:** Which passages, words, phrases, or features do you like best? Do not say why.

**Center of Gravity:** What do you sense as the source of energy, the focal point, the seedbed, the generative center for this piece?

**What's Almost Said or Implied:** What's almost said, implied, hovering around the edges?

What would you like to hear more about?

**Implications:** Process is important for struggling writers. In my opinion, this text offers, a really supportive, verbal technique for sharing and workshopping a draft.

Miller, J.R. (1996). *Shinguak's vision: A history of Native residential schools*. Toronto, Buffalo, London, Canada: University of Toronto Press Inc.

In my opinion, this text should be required reading for all educators, professionals working with Aboriginal peoples, and Canadian citizens.

The first chapter, "The Three L's: The Traditional Education of the Indigenous Peoples" offers a comprehensive explanation of the universal and divergent educational philosophies and methods of Indigenous groups spanning the continent. Of particular importance to my writing workshop, is the reliance on storytelling and an almost sacred respect for personal autonomy. As noted in the aforementioned research studies, traditional Indigenous ways of knowing, being, teaching, and learning should be considered, honored, and employed when working with

Indigenous peoples. This chapter is a keystone for anyone wishing to learn about the ways in which Indigenous peoples approached education in their communities before the creation of Canadian residential schools.

**Implications:** Workshop will consider traditional Aboriginal education and philosophy.

Popoff, G., Lansana, Q. A. (2011). *Our difficult sunlight: A guide to poetry, literacy, & social justice in classroom & community*. United States: Teachers & Writers Collaborative.

This text has shaped some of my thinking and practice in the area of creative writing (poetry) within the women's writing workshop.

The book is a conversation about:

- The art and craft of poetry
- The relevance of poetry to culture and society
- The power of language to motivate or provide impetus for change on the personal level, as well as the grand scale
- The opportunity to promote poetry as a creative art, a learning tool, and an imaginative experience in public schools and community based programs
- Poetry as literature - inventing with language to create windows into worlds and culture's other than one's own (Page 22)

It has also provided meaningful writing cues for thinking and writing about identity. The *Six-Word Memoir Self-Portrait* (Pg. 92) offers writers "an opportunity for self-reflection and expression of emotions, sensibilities, and beliefs" by "writing a five or six stanza poem that

reflects effective writing practices, economy of language, deliberate word choice, understanding of poetic elements, and improved vocabulary” (Page 92).

Finally, the text poses the question: How do we change things? The answers are not simple but they may be effective.

- Stop judging others
- We are all equally human
- Stop the violence
- Discuss the problem
- Research history
- Stay educated
- Share your knowledge

Implications: In a nut shell, this is exactly how workshop is trying to “change things”.

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### **Take Action**

#### **Writing Workshop Activities**

The following is a list and brief explanation of writing workshop activities. They are listed in order of appearance in workshop.

#### **Vision**

By the end of workshop, each participant will have created three pieces of published writing.

#### **Introduction: A Complicated Journey**

Draw your journey to today's writing workshop on the paper provided. What would you like the group to know about you and your experiences? Where have you been? How did you get to where you are today? What are the major markers of your life?

**Discussion**

Sharing and the discussion of our writing has been a key component of workshop. We agreed to support one another in our thoughts, writing, and experiences. We agreed to offer and share our thoughts and wisdom in positive and constructive ways. We agreed to not pass judgement or share our stories outside of group unless express permission had been given.

**Workshopping a Draft**

We will read our writing with pride.

We will not preface the sharing of our writing with excuses or apologies.

After sharing a piece of writing, we will say, "I am a writer."

Review and comments: See Annotated Bibliography

Peer Review Guide (Page 23)

Early, J. (2006) *Stirring up justice: Writing and reading to change the world*. United States: Heinemann Educational Books, U.S.

**What's in a Name**

What is your name? What does it mean? Does its meaning reflect elements of your identity?

Who gave you this name? What do you think they wanted for you? Where does it come from?

What culture is represented in your name? What culture is forgotten in your name? Why? What does this mean to you?

**Balloon Ride**

The Balloon Ride was a visualization technique meant to connect writers with the power of the mind, language and experience. With their eyes closed, they went on a journey in their mind's eye. When they came down, the person who had named them was waiting for them. We wrote about and shared this experience with the group.

**Reclaiming Language**

While researching and writing about our names, participants discovered that their names were, for the most part, of European and/or biblical roots. They recognized that their Aboriginal heritage and language had been ignored, forgotten, or lost. We would like to reclaim some of this language by using it in our writing.

**Photo-narrative**

The photo-narrative used imagery to convey messages about identity.

Choose three images or photographs that represent who you are.

Arrange your three photos on the table close to one another in the form, shape, and chronology of your choice.

As a group, view the photographs on the table.

Choose one that is not your own. Sit at the table and write in response to this image. What does it say to you? Why do you think the owner chose it? What do you think it says about them?

What does it mean?

Share your thoughts with the group.

Word from the owner.

### **Painting a Picture with Words**

Painting a Picture with Words continues and extends the use of imagery in writing.

Bring a photo or image that you have a deep reaction to. The image may cause feelings of love, hate, empathy, solace, fear, whatever.

Pair up with another participant.

Using only your words, paint (describe) this image.

Your partner will draw what you make them see.

Share. Discuss. Switch roles. Repeat.

### **Intro to Expressive Writing**

Expressive writing was completed off site at the discretion of individual writers.

See Annotated Bibliography

Pennebaker, J. & Evans, J. (2014). *Expressive writing: Words that heal*. United States: Idyll

Arbor.

### **What is the True Story of Your Life?**

List. Extend. Develop. Reform. Write. Share.

### **Truisms**

Truisms, based on the art of Jenny Holzer, extends the writing of “What is the True Story of Your Life”. Writers were asked to list ten adages, song lyrics, warnings, or wisdom that they know to be “true”. For example, “love hurts” or “you reap what you sow” or “let the sunshine in”.

### **Six Word Memoir Self-Portrait**

See Annotated Bibliography

Popoff, G., Lansana, Q. A. (2011). *Our difficult sunlight: A guide to poetry, literacy, & social justice in classroom & community*. United States: Teachers & Writers Collaborative.

Who are you right now?

Who were you this morning?

Who will you be when you lay your head on your pillow tonight, just before you drift off to sleep?

Who were you when you made your biggest mistake?

Who were you at your happiest moment?

Who were you faced your biggest challenge?

Had your greatest success?

Regret?

When you did something special?

When you showed someone else the real you?

### **Mother’s Milk**

What did your mother want for you? What were her dreams and wishes for you, for herself?



We are all mothers here. What are your hopes, dreams, and wishes for your children? What about for yourself?