The Unessay as Native-Centered History and Pedagogy

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In 2017, historian of religion Christopher Jones began tweeting up a storm about a new type of assignment in his classroom: the unessay.[1] The unessay asks students to choose their own topics, develop their own research questions, and present them in a compelling format.[2] Jones was drawing on an innovation first promoted by his colleague in the field of religious studies, Emily Suzanne Clark, who herself credited digital humanists Daniel O'Donnell and Ryan Cordell with the idea.[3] Cordell was frustrated with how ineffective digital humanities assignments were in the undergraduate classroom.[4] This frustration, where students felt little autonomy in the development of final course assignments, is not just a feature of digital humanities classrooms. Indeed, this is a common complaint in many courses that meet general education requirements, and which require students to articulate their proficiency in discipline-specific formats. Enter the unessay, which allow students agency in demonstrating their knowledge.

Unessay products can include creative work like digital documentaries, social media essays, and digital visualizations. History Twitter (it's a thing, trust me) lit up with those delighted by Jones's advocacy for an approach that allowed students to select the format in which they could share what they had learned. Still others lamented a shift away from the final essay?[5] Don't historians need students to understand the five-paragraph convention of essay writing if most of our historical scholarship utilizes an extended form of that as a product? While essay writing matters, in the digital age, historical thinking doesn't just appear in written five-paragraph essay forms.[6] An instructor does not need to teach an explicitly digital history class to consider the unessay as an alternative assignment format. Historical thinking and information dissemination also appears in infographics, maps, digital collections, multimedia essays, and on and on. Each of these should be understood as potential types of assignment that students could complete in a history classroom.

Historian Cate Denial uses the unessay assignment in her introductory undergraduate course as a substitution for the final course paper because it enables students to embrace their own interests in topics that might otherwise seem unfamiliar or even alienating.[7] Her students propose their unessay topic and they establish a set of grading standards by which they will be judged. Grading can include items like use of historical sources, connections to course materials, utilization of citation formats, grammar and style, and the like.[8] For Denial, and those who adopt these methods of assessment grading is fundamentally about student

[1] Portions of this essay are reproduced from Jennifer Guiliano, *A Primer for Teaching Digital History: 10 Design Principles* (Duke University Press, 2022), Chapter 3.

[2] Emily Suzanne Clark, "The Unessay," *Emily Suzanne Clark* (blog), August 2, 2016, https://emilysuzanneclark.wordpress.com/2016/08/01/the-unessay/.

[3] Clark, "The Unessay."

[4] Ryan Cordell, "How Not to Teach Digital Humanities," *Ryan Cordell* (blog), accessed June 13, 2020, https://ryancordell.org/teaching/how-not-to-teach-digital-humanities/.

[5] Lucinda Matthews-Jones, "Assessing Creatively, or Why I've Embraced the #unessay," *Lucinda Matthews-Jones* (blog), September 11, 2019, https://lucindamatthewsjones.com/2019/09/11/assessing-creatively-or-why-ive-embraced-the-unessay/.

[6] Serge Noiret, Mark Tebeau, and Gerben Zaagsma, eds., *Handbook of Digital Public History* (De Gruyter Oldenbourg, 2022), https://doi.org/10.1515/9783110430295. Jennifer Guiliano, *A Primer for Teaching Digital History: 10 Design Principles* (Duke University Press, 2022).

[7] Cate Denial, "The Unessay," *Cate Denial* (blog), accessed June 13, 2020, https://catherinedenial.org/blog/uncategorized/the-unessay/.

[8] There are multiple approaches to grading and assessing unessays including individual rubrics developed by students, collective rubrics developed by a class, criteria developed by the instructor and on. A good context for considering alternative approaches to grading unessays is the movement towards ungrading, which is a method of moving away from letter grades and towards more holistic evaluation metrics. See Susan D. Blum, *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)*, 1st ed., Teaching and Learning in Higher Education (West Virginia University Press, 2020).

learning outcomes rather than alignment to strict letter-based grades. This is illustrated by Denial's approach where she iterates with the students back and forth until they've finalized both the scope of their unessay and the grading standards. In her words, "students get to set their own bar."[9] That bar also requires them to complete a three-page self-reflection on what they learned, including providing a bibliography that supported their work. Denial's students, like O'Donnell, Cordell, and Jones, have produced a wide variety of types of unessays. Some of my favorites include a Monopoly game where the goal is to gain tribal recognition, a cross-stitch sampler of same-sex-loving women from the nineteenth century, a meal investigating the multiethnic origins of southern foodways, an artistic rendering of W. E. B Du Bois's concept of "double consciousness," and a historical documentary short about the Salish Indians in their homeland in Montana's Bitterroot Valley. Since 2017, the unessay has only expanded in history classrooms. Historian Maureen MacLeod's students in her course on the French Revolution built their own guillotine.[10] Since 2013 Victorianist Lucinda Matthews-Jones has had students in her class about Victorian cities create board games, interactive children's books, and more. These are the results of what she terms "a quiet radical act" in the classroom that dismantles structures that privilege the written word, empowers students in their learning experiences, and allows students to experiment with way to demonstrate expertise to future employers.[11]

In Spring 2018, I adopted the unessay as the culminating assignment in Introduction to Native American History course, a two-hundred level undergraduate course that is open to undergraduates throughout the IUPUI campus. IUPUI is a primarily white institution located in the urban city of Indianapolis drawing students from throughout Indiana. I seek to provide students with a broad understanding of Native American history, prepare students for more advanced course work in Native studies, and enhance students' understanding of colonialism and American history. The course is organized in the form of an introduction module, six learning units, and a final unessay module. At the core of my pedagogy in Native American history is centering the lived experiences and contemporary effects of history on Indigenous peoples in the US. In the selection of course content, this means complimenting colonial records with visual, aural, and contemporary reflections from Native peoples on events like the Sand Creek Massacre, Indian Removal, and colonial expansion and violence more generally. Linda Tuhiwai Smith in her work, *Decolonizing Methodologies: Research and Indigenous Peoples,* articulates an excellent model of how the fundamental notion of what constitutes research and how research takes place is different within indigenous communities.[12] Within many indigenous contexts, information (or history parlance "evidence") does not exist as something separate from the community. It can only be accessed, shared, amended, and remembered by community members in their specific cultural roles.

For my students, they are often troubled by the notion that knowledge is tied to specific communal, familial, and tribal relationships. They struggle in the first few weeks of our course as we discuss non-written forms of evidence and how oral histories, arts, and ritual are themselves important forms of historical evidence. For many, the notion that their own identity limits their access to "the truth" is troubling; in part, this is because their experience with history has been dominated by factual memorization brought to them by standardized testing and narrative histories that emphasize singular points of view. In my classroom, the unessay offers the opportunity for them to demonstrate that they have understood the importance of non-written and non-white sources. It also encourages a holistic application of their learning where how they engage is as important as the results of that engagement—something that scholars like Smith and others continually reinforce for non-Indigenous researchers.

[9] Cate Denial, "The Unessay."

[10] Maureen MacLeod (@DrMMacLeod). 2019. "Dr. Maureen MacLeod on Twitter post." Twitter, December 9, 2019, 8:43 am. https://twitter.com/drmmacleod/status/1204230087337480193?lang=bg

[11] Matthews-Jones, "Assessing Creatively, or Why I've Embraced the #unessay."

[12] Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (Zed Books Ltd., 2013). Portions of this paragraph related to Smith are duplicated from Jennifer Guiliano and Carolyn Heitman, "Difficult Cultural Heritage and the Complexities of Indigenous Data," *Journal of Cultural Analytics* 4, no. 1 (2019): https://doi.org/10.22148/16.044.

Students throughout the course grapple with how Indigenous experiences and memories are framed differently than white colonizers. They are forced to confront how terms like "settler," "settlement", "founding," "discovery", and "civilizing" are all part and parcel of a large project of white supremacy that would dramatically impact Native communities. Students appreciate the inclusion of content on Boarding Schools, for example, because they not only engage with the records from the schools and the memoirs that have been written but also spend time looking at the contemporary Boarding School remembrance and recovery efforts.[13] Rather than attempting to cover every period, geography, or tribal community, the course covers six historical themes and events to explore why the history of Indigenous peoples matter and how our understandings of Native history shape contemporary discussions of issues important within tribal communities and families.

Disrupting Forms of Knowledge

The unessay serves as a form of disruption in the history classroom by asking students to consider alternative forms and formats of knowledge as equally valid as the five-paragraph essay that dominates academic history. The unessay offers students the opportunity to make connections beyond the course content. Through further research, they study tribal communities we have not explored; study how specific historical events have shaped contemporary images, music, movies, and popular culture; and develop educational units for younger students to counter the positive narrative of colonization and founding of Indiana seen in textbooks throughout the state.

To facilitate the independent research inquiry beyond course content that the unessay promotes, I offer students the following guidance:

> For this course, I've selected ten major events that highlight the history of Native Americans and the challenges Indigenous peoples are currently experiencing. There were hundreds of potential events. I selected those that would offer us a variety of questions that Indigenous history explores and brought together digital media, music, and culture to communicate the questions. For your unessay, you are allowed to select your own topic in consultation with the instructor. You may elect to build off one of our topics we studied this course, or you might select an entirely different topic that intersects with a question we explored. You need to associate your topic with the subject matter of the course. You can take any approach; you can use as few or as many resources as you wish; you can cite all kinds of source content (e.g., games, music, Wikipedia, books, articles, films, art, etc.). The only requirements are that your treatment of the topic be *compelling* and *effective*: that is to say presented in a way that leaves the reader thinking that you are being accurate, interesting, and as complete and/or convincing as your subject allows.[14]

Students are then provided more than two dozen example unessays drawn from previous classes both at IUPUI as well as other history classes at other institutions. The Twitter hashtag #unessay provides ever-expanding examples that I can sort through and link to each semester.

Following best practices in connecting learning outcomes to course assignment logic,[15] I also explicitly

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[13] On boarding schools generally, please see: David Wallace. Adams, *Education for Extinction: American Indians and the Boarding School Experience, 1875-1928* (Lawrence, Kan.: University Press of Kansas, 1995); John Bloom, *To Show What an Indian Can Do: Sports at Native American Boarding Schools* (University of Minnesota Press, 2000); B. J Child, *Boarding School Seasons: American Indian Families, 1900-1940* (University of Nebraska Press, 1998); Wade Davies, "How Boarding School Basketball Became Indian Basketball," *American Indians and Popular Culture: Media, Sports, and Politics* 1 (2012): 263–78; Rachael Renee Johnson, Washington State University., and Department of History., *The Navajo Special Program in the Pacific Northwest Educating Navajo Students at Chemawa Indian Boarding School, 1946-1957* (Pullman, Wash.: Washington State University, 2010), http://www.dissertations.wsu.edu/Thesis/Summer2010/r_johnson_081310.pdf; Andrea Smith, "Boarding School Abuses, Human Rights, and Reparations," *Social Justice*, 2004, 89–102.

[14] Jennifer Guiliano, "Getting Started Thinking about the Unessay," Introduction to Native American History, Spring 2018.

[15] Richard Arum, Josipa Roksa, and Amanda Cook, *Improving Quality in American Higher Education: Learning Outcomes and Assessments for the 21st Century* (John Wiley & Sons, 2016); Orly Calderon and Charu Sood, "Evaluating Learning Outcomes

state the motivation for students in doing this culminating assignment:

> The unessay may be quite different from what you are used to doing in a standard class. If so, a reasonable question might be whether I am wasting your time by assigning it. If you can write whatever you want and present it any way you wish, is this not going to be a lot easier to do than an *actual* essay? And is it not leaving you unprepared for subsequent instructors who want you to right the real kind of essays? The answer to both these questions is no. Unessays are not going to be easier than "real" essays. There have fewer rules to remember and worry about violating (there are none other than those that meet the student code of conduct e.g., plagiarism). But unessays are more challenging in that you need to make your own decisions about what you are going to discuss and how you are going to discuss it. And you are not going to be left unprepared for instructors who assign "real" essays. Questions like how to format your page or prepare a works-cited list are quite trivial and easily learned. You can look them up when you need to know them and, increasingly, can get your software to handle these things for you anyway. But even more importantly, the things you will be doing in an unessay will help improve your "real" ones: excellent "real" essays also match form to topic and are about things you are interested in; if you learn how to write compelling and effective unessays, you'll find it a lot easier to do well in your "real" essays as well.[16]

Collectively, students then developed a short one-page proposal, submitted drafts, the final unessay, and a short reflection which asked them to clearly identify how the unessay met the goals of the course, what they learned in completing the assignment, and provided suggestions for what they thought I should pay attention to when I graded the assignment.

This is coupled with guidance I give the students when I introduce the unessay to them. They are reminded that the unessay requires both a compelling and effective format that draws explicitly on the approaches that we've covered in class (oral tradition, arts, alternative histories, etc.) as well as additional research they've completed that center Native voices and experiences. Their proposal, where they are asked to provide a short overview of what they intend to do and to identify the research and resources they wish to incorporate allow me an early intervention point to help guide them to appropriate materials to assist in their final product.

The unessay assignments have resulted in short documentaries, creative writing, teacher's guides for teaching Native history for fourth grade elementary students, poetry, music lyrics, posters, websites and blogs, and artwork. Additionally, several students elected to complete a standard research essay on a topic of their choice.[17] Offering students the choice to complete an essay helps alleviate student resistance to assignment formats that are unfamiliar. It also mitigates potential impacts of student evaluation bias where students view instructors who use alternative formats as less rigorous in either their academic expertise or their pedagogical approach.[18] By allowing them to opt out, students (especially history majors) who feel proficient in academic essay writing can leverage their own strengths. I questioned students about their decision to complete a

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of an Asynchronous Online Discussion Assignment: A Post-Priori Content Analysis," *Interactive Learning Environments* 28, no. 1 (2020): 3–17; Tara MacPherson, *Innovative Uses and Unexpected Outcomes - Digital Learning*, accessed June 3, 2011, http://digitallearning.macfound.org/site/c.enJLKQNlFiG/b.2146243/k.EE75/Innovative_Uses_and_Unexpected_Outcomes.htm.

[16] Guiliano, "Getting Started Thinking about the Unsay."

[17] Cheryl Hanewicz, Angela Platt, and Anne Arendt, "Creating a Learner-Centered Teaching Environment Using Student Choice in Assignments," Distance Education 38, no. 3 (September 2, 2017): 273–87, https://doi.org/10.1080/01587919.2017.1369349; Robert Kowalski, "Some Implications of Student Choice of Course Content for the Processes of Learning, Assessment and Qualification," in Assessment & Evaluation (Routledge, 2019), 73–80; Lynette Pretorius, Greg P. van Mourik, and Catherine Barratt, "Student Choice and Higher-Order Thinking: Using a Novel Flexible Assessment Regime Combined with Critical Thinking Activities to Encourage the Development of Higher Order Thinking," International Journal of Teaching and Learning in Higher Education 29, no. 2 (2017): 389–401.

[18] Frederic Fovet, "Universal Design for Learning as a Tool for Inclusion in the Higher Education Classroom: Tips for the Next Decade of Implementation," *Education Journal* 9, no. 6 (2020): 163–72; Richard M. Gargiulo and Debbie Metcalf, *Teaching in Today's Inclusive Classrooms: A Universal Design for Learning Approach* (Cengage Learning, 2016); Tracey E. Hall, Anne Meyer, and David H. Rose, *Universal Design for Learning in the Classroom: Practical Applications* (Guilford press, 2012).

standard research essay about when they submitted their final materials. Students noted that they felt "more comfortable" with the research essay because it did not require innovation and creative thinking. Some noted that they were too stressed to spend time trying to come up with an original approach; still others noted that they had limited time to complete the assignment (even with multiple weeks of time set aside in the class) and felt they could be most successful with a format they already understood.

In the four years since this first experiment, this pattern of student choice has largely continued. Roughly seventy-five percent of students elect to use the unessay format to align their products to their own interests. Notable submissions from students included an art major who sculpted a paper-mache woman inspired by the conflicts between stereotypes of Indigenous women displayed in Disney films and mass media and the Missing and Murdered Indigenous Women's movement; a student in computing interested in video games who built a design document for a game based on colonial violence associated with Native removal in the 1840s; a botany major who developed a guide for Native plants and their traditional uses in Indiana; a geography major who built dynamic maps of Native movement and migration; an education major who developed a supplement for use in social studies education classrooms on Indigenous social justice movements; and a health sciences student who developed a digital site for those interested in Indigenous healthcare.

Lessons Learned

For all these successes, though, there are several challenges that have arisen that point to my own deficiencies in incorporating the unessay in my classroom. As noted above, some students find the flexibility of the unessay exciting; others find the relative lack of guidance stymying.[19] For these students, I often suggest that they ground their unessay in one of the units we have completed so that they have both a contextual familiarity but also a starting point for identifying what they might wish to expand upon.[20] This results each semester in a fair number of projects that take as their starting point content provided in the course content modules. In some cases, this can result in a student augmenting the provided content with new research, remixing the content in interesting ways (e.g., turning historical materials into music and lyrics), or undertaking a comparison and contrast approach that brings the content I've selected into conversation with materials from their other courses. These students generally do well on the assignment because they demonstrate how their unessay have moved beyond what we've discussed in class to interrogate the meaning and experiences specific Native peoples had in relation to the event they are studying.

In other cases, though, students demonstrate a marked unwillingness to either completely new research or to in-weave content from other courses into something that truly takes advantage of the unessay format. To a student, these individuals generally chose one of two paths: they directly reproduce the content provided to them in the course in the form of a summarized five-paragraph essay or they turn to internet-based research where many of their sources are drawn from popular press and personal internet sites and where the essay quality itself suffers. When students lean towards reproducing course content, I guide them to new sources and gently push that they move beyond the content I've provided, if they have submitted their proposal as required. This encourages them to demonstrate critical thinking skills and to reveal how they've thought about the topic beyond merely reproducing my logic as the instructor. Sometimes this strategy is successful; other times, the essays I receive are close copies of the course content. In grading these close copies of course content, I am often frustrated because I can see glimpses from the students of where they had opportunity to expand their

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[19] Gargiulo and Metcalf, *Teaching in Today's Inclusive Classrooms*; Kelly A. Hogan and Viji Sathy, "Structuring the Classroom for Inclusive Teaching | The Center for Faculty Excellence," *Center for Faculty Excellence* (blog), accessed May 30, 2022, https://cfe.unc.edu/initiatives/structuring-the-classroom-for-inclusive-teaching/; Sarah L. Eddy and Kelly A. Hogan, "Getting under the Hood: How and for Whom Does Increasing Course Structure Work?," *CBE—Life Sciences Education* 13, no. 3 (2014): 453–68; Terrell L. Strayhorn, *College Students' Sense of Belonging: A Key to Educational Success for All Students* (Routledge, 2018).

[20] Karl Maton, "Cumulative and Segmented Learning: Exploring the Role of Curriculum Structures in Knowledge-building," *British Journal of Sociology of Education* 30, no. 1 (January 1, 2009): 43–57, https://doi.org/10.1080/01425690802514342.

work and instead chose to avoid taking on additional research. In my comments to these students, I will often highlight that their synthesis of existing content is well done but that the assignment asks them to challenge themselves to incorporate new research and evidence. Rarely do I hear more from these students who instead take the B (if the essay is well-written) or C (if it is less well-written) and move along to another class.

The latter students, who rely on popular press and personal websites, though, are more problematic as they require further education in digital literacy around Native topics.[21] With few exceptions, when I query their research process, students tell me that they've plugged keyword terms into Google and then cherry-picked the resources they like best. Rarely do they dig more deeply into who the journalists are, what venue/publication they are writing in, and/or how someone's personal site relates to tribal identity and authority. As with many underrepresented communities, the internet age has made it possible for anyone who wishes to populate their evidence, theories, and perspectives to others.[22] Within Indigenous studies, though, this proliferation has spawned opportunities for fictionalized accounts of historical events, "authorized" takes on tribal communities and events written by those outside the community, and many examples of hobbyists who proliferate harmful anecdotes, stereotypes, and images.[23] Often, these students will return proposal drafts that unknowingly replicate erroneous historical information or reproduce stereotypical depictions. Often, their unessay proposals are framed using language of "Native peoples" or "Natives" rather than specific tribal contexts.

Despite my reminding students frequently that students are not allowed to produce an unessay about "Native peoples" or Indigeneity, but instead must be grounded in a specific tribal community and context, I see a fair number of unessay drafts that ignore this prohibition. I then remind them that they should be looking for sources and evidence that is from that tribal community and its members; it also allows me an easy way to intervene in draft unessay projects that rely on problematic sources and generalities. One example highlights these opportunities for intervention built into the proposal-draft-feedback mechanisms. Students often wish to produce art projects that rely on popular "Native" arts such as dreamcatchers. I ask these students to research dreamcatchers as an artistic tradition which pushes them into understanding how the Ojibwe developed these as spiritual objects and how from the 1960s on, dreamcatchers became popular craft activities for white hobbyists.[24] They also discover that dreamcatchers have been adopted by other communities and have alternative spiritual and communal meanings. My goal for the student choosing this unessay topic, then, is not actually to study the dreamcatcher but rather to reflect on cultural appropriation and how their effort to make a dreamcatcher is itself an act of cultural appropriation. Given my students are primarily white, suburban, or rural, and from Indiana, many of the creative arts that students might elect to develop for their unessay unwittingly lead to them realize their own indoctrination into cultural appropriation.[25] Beading, weaving,

[21] Catherine D'Ignazio and Rahul Bhargava, "Creative Data Literacy: A Constructionist Approach to Teaching Information Visualization," *Digital Humanities Quarterly* 012, no. 4 (n.d.); Tona Hangen, "Historical Digital Literacy, One Classroom at a Time," *Journal of American History* 101, no. 4 (March 1, 2015): 1192–1203, https://doi.org/10.1093/jahist/jav062; Jeff, "Digital History and Undergraduate Digital Literacy," *Techist* (blog), December 6, 2008, http://mcclurken.blogspot.com/2008/12/digital-history-and-undergraduate.html; Daniel M. Ringrose, "Beyond Amusement: Reflections on Multimedia, Pedagogy, and Digital Literacy in the History Seminar," *The History Teacher* 34, no. 2 (February 1, 2001): 209–28, https://doi.org/10.2307/3054280.
[22] Judy M. Iseke-Barnes and Deborah Danard, "Indigenous Knowledges and Worldview: Representations and the Internet," chapter, Information Technology and Indigenous People (IGI Global, 2007), https://doi.org/10.4018/978-1-59904-298-5.ch003.
[23] Devon A Mihesuah, *American Indians: Stereotypes & Realities* (Atlanta, GA: Clarity, 1996); Arianne E. Eason, Laura M. Brady, and Stephanie A. Fryberg, "Reclaiming Representations & Interrupting the Cycle of Bias against Native Americans," *Daedalus* 147, no. 2 (2018): 70–81.
[24] Philip Joseph Deloria, *Playing Indian* (New Haven: Yale University Press, 1999); Jami C. Powell, "Creating an Osage Future: Art, Resistance, and Self-Representation" (Ph.D., United States -- North Carolina, The University of North Carolina at Chapel Hill), accessed June 2, 2022, https://www.proquest.com/docview/2059260997/abstract/DF42EFE868E49BDPQ/1.2022, https://www.proquest.com/docview/2059260997/abstract/DF42EFE868E49BDPQ/1.","plainCitation":"Philip Joseph Deloria, Playing Indian (New Haven: Yale University Press, 1999
[25] On conservativism, whiteness, and the American Indian Studies classroom, see Caskey Russell and Angela M. Jaime, ""Tolerance and Diversity Cut Many Ways": Conservatism and the American Indian Studies Classroom", in Interrogating Critical Pedagogy:

bonnet making, music and lyrics and more have all offered a powerful moment of intervention in which I can guide students towards considering their complicity in appropriating Native arts, sounds, and appearances. This, after all, is something I grapple with myself as a white woman teaching Native history.

A second way I counter the reliance on problematic sources is to ask students to align their unessay to a specific Native author, researcher, or group. This is a lightweight way to align my student's research processes to Indigenous research methodologies that center respectful relationships, researcher responsibility, and reciprocity.[26] By asking them to evaluate their sources for declarations of relationships, responsibilities, and reciprocity, students quickly realize that many sources available through the internet fail to meet most or even all these criteria. Having students identify, for example, the tribal and communal ties of an author allow them to consider the complicated identity politics of many authors. It also urges them to remember that as researchers we must defer to tribal and communal expertise even when it contradicts the colonial record.

Ultimately, the unessay then allows students to understand knowledge production outside the traditional five paragraph essay. It encourages them to be agents of their own learning by centering student choice; but it also allows me to highlight for them how complicated Indigenous history can be when it meaningfully engages with non-colonial methods and sources. For those who take the opportunity of the unessay to push their learning, the longer-term benefits are undeniable as they are not only engaged but often deeply dive into areas of information and tribal history that they would not otherwise. For those who struggle, they are still able to produce a form of scholarship they are familiar with. But at the end of the day, I still try to push these students to broaden their source base and to integrate Native voices and experiences in meaningful ways.

The Voices of Educators of Color in the Movement, eds. Pierre Wilbert Orelus and Rochelle Brock (Routledge, 2015), 253-266.
[26] Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Fernwood Publishing, 2008).