Illumi Nation: Indigenous World View Through Relating of Story

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ABSTRACT

Look around you through the Indigenized eyes of a First Nations worldview. Is something holding you back from being able to see through an Indigenous lens?   This inquiry is to better understand the complexity in relating of knowledge through the traditional First Nations educational construct of vocational and experiential learning. Integrative education is meant to combine vocational training and experiential learning to create immersive environments for learners to become active participants. To better understand First Nations culture you need to create a shared experience. The main inquiry of this paper is: What are the dynamics of story? What can be used to create impact in the re-telling or relating of story, imprinting a *Participant* with Indigenous worldview?

ii/ Meegwetch/Nya weh/Thank You

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Foreword

In connection with family, tribal lineage and the auto-ethnographic nature of this inquiry, the researcher will be referencing examples of lexical terminology, custom, traditions and stories based on and connected to the Anishnaabeh (Ojibway) and Kaienkahaka (Mohawk of the Six Nations).

To maintain continuity, all ethnic English terminology for the original people of this continent will fall under specific referential terms. First Nations will be used in reference to tribal, clan, family, and/or national affiliation. This term will not be used in reference to Inuit/Inuk and/or Metis People. Indigenous will be used in reference to original people of Woodland/Algonquin region of Eastern Canada. Modifications will be made to wording if specific teachings or cultural inclusion is particular to a First National affiliation (i.e.- this teaching is from, originating from, etc.). Although under statutes set out by Aboriginal Affairs Northern Development Canada which defines Indigenous peoples as Indian, this term will not be used unless in context to quoted historical research (Government of Canada, 2017). More specifically First National affiliation will be referred to in the traditional language of the group, and/or person being referenced in this inquiry.

FIG 1.ShamanZen Theatre Group, Thunder Bay On. April 9, 2016. Photo by Kirvan Photography

Introduction: Entering the Storytelling Lodge

Close your eyes. Good. Now breathe.

Look above you at the roof of the lodge. Your nostrils fill with the sweet smell of the damp earth, bark and boughs. You breathe in the soft aroma of cedar and wood chips. A smoke hole in the roof allows light from the sun to illuminate the interior. We are inside a dome made of rail thin poles bent and secured to create a lattice armature supporting the outer husk. A hand drum sits beside the fire. *Grandmother* is warming up to sing. The storyteller picks up the drum, taking their medicine and rubbing them gently on the surface of the of the drum's skin. The ceremony is about to begin.

Inner walls obscured by shadow.

Sun moves through the sky.

Revealing changes in the day, seasons, and life.

The circle of ground is centred by a fire pit.

Crackling with warmth and light, the presence of one of Mother Earth's elements.

One beat of the drum signals the beginning of the story.

Beh!

Storytelling implemented in First Nations culture has been culturally supported and used as a pedagogical praxis in passing mythology, legend, and original histories of *Mshiikenhminising*/ Turtle Island (appendix F); territory now known as North America. A place where Indigenous cultures with an illustrious history of bardic speakers continue to weave tapestries of words in the recount of stories in order to pass on Indigenous traditional knowledge and culture. Stories are narrative paradigms of culture, that set standards for social structure and regulation in building history and a greater sense of cultural identity. In the book Indigenous Storywork, Jo-Ann Archibald discusses the connection of the individual, their place in the world and connection as *Holism.* Archibald relates that identity or knowing of oneself is represented by the equal balance of the intellectual, spiritual, physical, and emotional. She goes on to say that these are supported in concentric circles radiating from the individual, or her reference of 'oneself.' The support system include family, community, and nation (Archibald, 2008, p.11). Since storytelling becomes such an intrinsic aspect of interaction it can lead to preserving culture.

To go to that lodge, we need to understand the trail to get there.

Traditional language, culture, and the world around us are all tied together and symbiotically connected through living language (R.Hopkins, 2019). The teaching lodge is a place to go and learn, *Akinoomaage Gamig*.

In traditional Indigenous languages, the translation is not as blunt and succinct as an English translation. Akinoomaage references *teach* or *to teach*. *Gamig* is the place, house, or shelter. Looking at the word, akinoomaage, in its parts we can better understand the basis of storytelling or the place we go when we are learning. *AKI* is defined by two portions. Aki or *ki* is a reference to the Earth. '*A*' in *Aki* is a reference to *life* or the *breath of life.* Combining the meaning, we can see that our learning and/or teaching are interwoven. The implication is made that we learn from the earth, that our breath and life go into the transference of teaching. That teaching extends back in time to the first breath of life in a type of cosmology. We follow that trail to akinoomaage gamig for akinomaage, a demonstration from the Earth in the shelter/place of learning.

Beh!, a drum beat echos out.

A story has marks of inclusion regarding specific knowledge that needs to remain as it is passed on for the posterity of the culture. When First Nations maintain histories, stories and cultural attributes it is important to understand there is an ethnological way in which this is done.

To best understand the connection between Indigenous culture and sociology, we need to reference the use of traditional language. Ojibway/Odawa master linguist Rhonda Hopkins (April, 2019) stated that to better understand the connection of culture to who First Nations are as a People you need to reference the language.

Ojibway Traditional Elder James Fox said in relation to using the language, when we talk about doing things in our way as Indigenous people the phrase he shared was Esh-chigeng. This term translated to English means roughly 'the way we do things/way things are done' (J.Fox personal communication, 2019). Artist/Historian Elizabeth Doxtater related, "As custodians, we are responsible for retelling stories to give

the best possible recount. The fluidity within the culture allows for the speaker to be able

to elaborate or embellish the narrative, at times with a sense of theatricality for greater

impact on the audience" (E. Doxtater, personal communication, 2019). The truth within

the story and main identifying knowledge points must be adhered too and maintained (R.

Hopkins, 2019).

Every narrator, teacher, storyteller has their own style of storytelling and when

they retell a story, whether it is using anishnaabemowin (Ojibway language) terminology

or English. This style of re-telling refers to *aandisokanaan*. Translated this phrase

means, t*he way I speak/ tell a story in my own words.*

When you start to add the intrinsic meaning to these phrases, they begin to

represent a connection to the axiological connection between being and learning in First

Nations culture. Leanne Simpson's book *Dancing on a Turtle's Back* (2011) reflects on

the use of stories, Creation Stories, stating that, "these stories set the "theoretical

framework" giving us the ontological context from within which we can interpret other

stories, teachings, and experiences." (Simpson 2011, p.31)

This type of sharing is referred to as Debaajimowinan. This word is directly

connected to the Indigenous world view. In translation this means *Our way of being in*

the world (Simpson 2011, p.40). At first inclination this seems like an attachment to self-

actualization but is more closely related to Jo-Ann Archibald's holism definition

(Archibald, 2008, p.11).

Storytelling cultural phenomena has a methodology interrelating different types of

interaction to produce a story into a working educational construct developed specifically

to inform an individual and/or group. In the article, *Pedagogical Praxis as a Process of*

Developing Professional Competencies in University Education of Future Teachers by

Mariana Sirotová

      (2016) the author discusses the interrelationship between pedagogy and praxis.

This relates to Indigenous teaching philosophy since the storyteller/ narrator,

Elder/Knowledge Keeper (appendix c) needs to be able to integrate the practical

application of storytelling combined with the sensitivity of First Nations philosophy and

intrinsic Indigenous or cultural shared knowledge. Sirotova states, "Pedagogical praxis

as a form of experience-based and professional learning enables the students of the

teachings (the trainees) to develop their professional as well as personal competencies."

(Sirotova 2016, p.530) This idea relates to akinomaage or the teacher/student being able

to learn and reflect the transferred relationships outlined in the aandisokaanan. This

creates space and fluidity for the storyteller to adapt their personal connection to the

work. Sirotova goes on to say pedagogical praxis, "Creates a base for the development

of their own teaching style and it develops the skills for studying the quality and

efficiency of pedagogical activity through the process of self-knowledge, self-evaluation

and self-reflection." (Sirotova 2016, p.530)

      The storyteller's translation of the story is one practical teaching tool in relation to

Indigenous knowledge. Through that transference is a holistic understanding and

connection to people and the world around us. This interconnection is the Indigenous

First Nations lens that relates world view and perspective of culture. Akinomaage is not

just about the academic dissemination of knowledge through education. It is a

multimodal teaching construct directed toward the individual, culture and cosmology of

Indigenous knowledge. First Nations Indigenous culture has a symbiotic relationship

within an individual of mind, body, and spirit that is holistic. Metaphysical connection,

holistic healing and self-actualization are inherent within traditional First Nations culture

and is in-contrast, harder to qualify in westernized academia due to Indigenous

knowledge's tenuous connection to empirical methodology. The concepts of Indigenous

knowledge and stories and are not widely shared because of two factors sacredness

and westernized critical thinking.

In the book, *Research is Ceremony,* Shawn Wilson (2008) cites that one of the

first stages in the Development of an Indigenous Paradigm that, "Indigenous scholars

situated themselves solidly in a western framework. There is little evidence that they

attempted or even considered that this 'western' way could be challenged." (Wilson,

p.52) Wilson states the active belief, "that empirical evidence is sounder than cultural

knowledge permeates through western thought but alienates many Indigenous

scholars." Later he adds that for the contemporary scholar, "empirical knowledge is still

crucial, yet it is not their only way of knowing the world around them." (Wilson, 2008,

p.58) Where the traditional Elder or Knowledge Keeper fits in, the Individual must walk

the line between being an educator or traditional knowledge scholar and giving up the

sacredness of First Nations knowledge.

Judy Iseke wrote in *Indigenous Storytelling as Research* that, "Thomas King warns us

that "once a story is told, it is loose in the world. So you have to be careful with the

stories you tell."(Iseke ,p.560) Iseke adds that, "some stories, because of their

sacredness, should not be revealed because this strips them of their spiritual and sacred

elements...and ultimately may serve to deactivate them."

Six Nations artist and *knowledge keeper* (appendix c) Elizabeth Doxtater says

that, "One main difference is that our stuff (traditional stories), as corny as it sounds, it's

all based on love. It has to be based on love or there is no reason for it." Doxtater goes

on to share about all the facets of our everyday life being an act of love toward others

adding, "when you learn stories, when you share stories...anything. It becomes a

baseline, right, and it's a part of how we live our lives." (E.Doxtater personal

communication, April 2019) This viewpoint integrates the metaphysical, spiritual, and

holistic health of an individual and their continued learning.

      The holistic nature of education is a spiritual connection related to culture that

has a symbiotic connection to land and the universe (cosmology) that is signified in the

concept of akinoomaage.

      The inclusion of the prefix *BEH* within anishnaabemowin. Beh is not just a sound

added to the beginning of a phrase but a representation of an existential connection

between individual and spirit. Beh can be the representative of a cosmological

connection in the same way yoga meditation uses Ohm. It is not a coincidence that the

beat of a drum is 'beh'. When a storyteller uses the drum as a mnemonic, it is a call to

spirit to assist and reach the participant. It is implied that this call to spirit transcends

time and goes back to the first people and the original breath of life.

      The Incorporation of these different traditional language connections is called

Enaabiyin. Wikwemikong Elder Georgina Fox-bah (appendix e) (G.Fox-bah, personal

communication, May 2012) described this phrase to mean:, *How I see things*. She

explained that the phrase was not just about seeing things with your eyes but seeing

how it fits into an individual's schema. Elder James Fox (J,Fox, personal communication,

April 2019) added that the phrase was from an older dialect and translates to *how you*

see it. Intrinsically both meanings have a direct connection to experience and an

Indigenous worldview. Enaabiyin is the individual learning and taking the knowledge,

applying it to themselves. It is the wisdom to see through the Indigenous lens.

Beh!, a drum beat echos out.

Throughout the evolution of theatrical presentation, *ShamanZen Theatre Group*

production planning has engaged with relating of story. There are many examples of art

or information based education performance models where there has been the

separation between who is looking and what they are looking at. Teacher/ students,

movie screen/audience, painting in gallery/arts patron; even you sitting on a couch

watching t.v. There is separation. *ShamanZen Theatre Group* began to facilitate the

experience of performance with a variety of stage setting and synesthetic environmental

planning, such as the addition of low tech lights and lasers. Included were props that

were meant to be interactive with the crowd but did not work as an integrative feature.

Where upon completion it was determined that there was still the separation between

audience and performers/performance. In popular culture entertainment there is the

concept of, "the fourth wall." The Lionheart Theatre had a concise explanation of the

inclusion of the 4th wall in performance. This illusion in performance is breaking the

suspension of disbelief by having the actors/performers relate in some way with the

audience (Lionheart, 2019). This version of the fourth wall is closely related to the

ShamanZen productions with one alteration, the actors are not breaking the 4th wall.

The re-categorizing of the audience as Participants makes the breaking of the 4th wall a

lateral interaction on their part. The audience participation becomes the integral part of

the production with elements being altered by the audience inclusion. ShamanZen

Theatre Group uses theatrical presentation in an active participatory way to gain the

audience attention with the hook of Indigenous storytelling relating mythologies, stories,

legends and true history of Turtle Island (appendix f). Production planning methods will engrain performance with signifiers to impress Indigenous worldview through interaction.

Deficiencies

Deficiencies in storytelling are not necessarily that of the storyteller.

Two deficiencies that can be attributed to the individual viewer or audience group are: Identifying an individual in an audience by a singular definition that relegate them to a specific role. Secondly, isolating an individual creating a definitive separation by overwhelming their ability to comprehend Indigenous ideological subject matter.

Going back to the experiential learning environment of akinoomaage gamik, we need to redefine who the people are that are experiencing the teachings by using an indigenized discourse for a change in narrative. The individual in the role of viewer or audience need to brought into the shared experience as an active *Participant*. Elder Curtis Hopkins(bah)(appendix e) referred to this as part of the experiential and vocational learning construct of traditional Indigenous education (C.Hopkins-bah, personal communication, January 2010).

If you change the role of an individual into a participant then they end up with different role and responsibilities to the interaction. When the educator has a good understanding of this process it can then be added into the design of the performance or sharing of knowledge. During any theatrical performance, if an audience member is integrated with stage production, then their role has changed. The individual has now become a performer. As a result the performers in turn now have an unrehearsed responsibility to the performance. This defines the experience, the individuals understanding of the performance and what they take away from the interaction.

Second, a social deficiency of Participant is the inability to comprehend the dimension of knowledge, concept, and/or philosophy connected to the relating of subject matter. For the purpose of this inquiry, the focal point is on relating of Indigenous theory and story.

Deficiency is divided into two corresponding areas. There is a strong historical disconnect between opposing worldview from Indigenous and non-Indigenous people. This social conditioning experienced in modern education was part of the original inception of the Residential Schools Act following the confederation of the nation of Canada and implementation of the Indian Act (Canada, 1996). This was meant to counter cultural education, changing the knowledge base of Indigenous children who went through the residential school process. This included the purposeful attempt at removing the North American First Nations cultural and spiritual beliefs system from formative education while mainstream education relegated *Indian* history to reflect early exploration and colonization. (Ontario Ministry of Education 2018)

This is counter to Indigenous integrative education of vocational and experiential learning and the metaphysical connection to spiritual understanding. Shawn Wilson argues this integrates different academic philosophies such as epistemology, axiology, ontology and methodology under his concept of the research paradigm (Wilson, 2008). This blockage of understanding extends to many cultures and people who have not been exposed to the complexities of Indigenous worldviews as viable knowledge systems within culture. The concept of and theory of cognitive dissonance was introduced by Leon Festinger (1957). Dissonance is a word to be interchangeable with "inconsistency" and the individual strives for consonance or "consistency" which ties into one of his main hypothesis, "The existence of dissonance, being psychologically uncomfortable, will

motivate a person to try and reduce the dissonance and achieve consonance."
(Festinger, 1957, p.3)

Indigenous worldview cognitive dissonance (IWCD) is a way to think of cognitive dissociation between Indigenous knowledge and western academics. This First Nations perspective is a direct articulation of the Indigenous experience when relating worldview to an individual that is not ready to hear it. The psychological effect is for that individual to disregard, dispelled, or ignore what is being shared. In the case of hearing and/or experiencing Indigenous philosophy, mythologies, legends and true history, an individual who can not or will not try to understand these concepts as real, will try to dispel them, corroborating their own beliefs over First Nations Indigenous worldview.

It would be wrong and unethical to say that this relates to only non-Indigenous people. There are Indigenous peoples who have been acclimatized, assimilated, or enfranchised into contemporary culture with no basis or connection to traditional Indigenous philosophy, knowledge or understanding. IWCD allows for individuals (both non-Indigenous and Indigenous) affordance for maintaining conformity to dominant contemporary culture. IWCD nullifies openness to understanding by categorizing Indigenous theory as antiquated. In some instances, Indigenous culture is represented as a pastoral representation of a visual and artistic culture or falling under stereotypes maintained by popular culture representation. Latency by the storyteller as a facilitator of knowledge can be curbed by redesignation of their audience as *Participant*. This can be accomplished with effort for more inclusive design and multi-modal integration in akinomaage. The veil covering the Indigneous lens needs to be recognized as that lack of openness to understanding Indigenous theory caused by a systemically imposed social dyslexia to the comprehension of Indigenous worldview.

Literature Review

The fundamental concepts behind storytelling fall into two different categories. Traditional First Nations Indigenous language identification and academic terminology of areas of research study and design. A main connection to best understanding the fundamentals of story are the relationships to cognitive semiotics. Umberto Eco elaborates on the concept extensively in his 1979 book, *A Theory of Semiotics.* Eco has a hyper awareness of the connection in the relating of information and asserts concepts of connection between semiotics and semiology. Eco talks about how humans communicate through a series of signs and significations (Eco, 1979). The signs relate information through both verbal and non-verbal information allowing for individual to be able to learn on different levels. In relation to traditional First Nation culture, signs and signifiers are ever present and dictate feelings on connectedness used to incorporate the sharing of Indigenous knowledge. Where Eco's views begin to connect to the storytelling experience is between individuals in the storytelling environment. This concept relates to the social nuance of individuals meeting and becoming acquainted. In a scenario between an individual knowledge seeker and a traditional Elder or Knowledge Keeper (appendix c) the use of signs and significations are part of the evaluation and assessment of the Elder/knowledge keeper *sizing up* the other person to be able to identify if the individual is ready or even worth the effort to be given knowledge. The second attribute is in the communication practice of the knowledge during the storytelling process. Intent is to reflect this in relation to expression of the language and pantomime used to elaborate meaning through storytelling.

While Roland Barthes (Barthes 1964) expounds about the use of language in semiotics. Both Eco and Barthes discuss in length the connection between people and the complex system of signifiers and signs used in the social nuance of communication. Both citing Barthes fits as validation of the diagram structure (Fig 2, 3, 4) used by the researcher in order to create a visual for the connection of the language and learning models being described. Barthes created his own visual representation based on Charles Pierces work. Pierce's theory is that regarding the human mind and sign boundaries, the three-dimensional system (triadic/trichotomy) and the relativity regarding the three typologies or taxonomies of signs include icon, index and symbol. This theory is relevant to both the learning triangle and mnemonic inclusion in the teaching environment.

Halina Yakin and Andreas Totu define and review both Ferdinand de Saussure and Pierce's contributions. De Saussure said that semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence. De Saussure's writes that besides language there are many other sign systems that exist in the world of mankind. The theory of signs gives more emphasis to internal structure devoted to cognitive thought process or activity of human minds in structuring the physical (material) or intangible (abstract) signs of their environments or surroundings. Ideology supports the traditional teaching characteristic of an Elder of Knowledge Keeper (appendix c) being able to read signs and signifiers in akinomaagegamig. De Saussure's theory is compatible to best interpret the metaphysical connection between the teacher and learner as it relates to interpersonal communication.

Interestingly enough, Marianna Sirotova (Sirotova 2016) introduced the concept

of taking the two concepts of pedagogy and praxis to inform pedagogy praxis. In a

lexical format the definition of pedagogy relates to the methodology of teaching.

Whereas praxis is the philosophy of the subject and relates to spirituality and/or

theology. Cross referencing and qualifying Indigenous knowledge with western

academic philosophy has been challenging but this phrasing of the two terms as a

conjunction create a readily accessible term which relates to the First Nations education

construct of akinomaage. Since akinomaage can be identified as being the teacher, on

the other hand being the learner, while a third meaning is the synthesis as

teacher/learner. Pedagogypraxis relates to the experiential learning of the

teacher/learner. This is also inherent to akinomaage. This addition is meant to explain

and support the cross-cultural integration of knowledge theory in this inquiry.

Another contributing feature of this investigation was the writing of Leon Festinger. This

is probably one of the highlights of this investigation process and helps support one of

the key points in this entire inquiry. Festinger came up with the theory of cognitive

dissonance. This is the psychological connection to an individual's capability to

understanding new information. If a person is in an experience and there is a response

to the stimuli that disallows the individual from comprehension this is the cognitive

dissonance (Festinger, 1957). First Nations people can readily identify with experiencing

discrimination in the adaptation of Indigenous knowledge as education. This is mainly

due to the relegation of Indigenous knowledge as being culturally based and

ethnocentric by both western academics and contemporary culture.

One underlying goal of this inquiry is to be able to support traditional knowledge,

promoting its viability and highlighting the First Nation culture as representative in

contemporary society. Writers like Basil Johnson that, have a vast body of work and express a viewpoint and understanding that knowledge is in the stories and a reflection of culture (Johnson,1990). This is also in collected works trying to create a well rounded lens of the Indigenous perspective like the use of the stories in *American Indian Myths and Legends* by Richard Erdoes and Alfonso Ortiz (Erdoes & Ortiz, 1984). These collections refer to the ancient knowledge attributing to the sociology and cultural anthropology of the traditional belief systems and culture. Erdoes, Ortiz, and Johnson support the naturalism and ontological tie into First Nation story. Their research distinguishes a connection to the natural elements of flora,fauna and connection to the land. Peter Knudtson and David Suzuki, go over a lot of these issues in *Fate of The Earth Voices of the Elders, Wisdom of The Elders* (Knudtson & Suzuki 1993). There is an ongoing symbiotic quality of the connection between people, the Earth and traditional teachings, referencing the connection to the Earth and breath defined by akinomaage.

This ties in with Leanne Simpson's definition of aandisokaanan while also reflecting the connection to her theory of a Theoretical framework to give us the ontological context from within which we can interpret other stories,teachings, and experiences (Simpson, 2011). Simpson goes on to associate these teaching with a modern context in terms of representation in modern society like books, computers, art, whereas Indigenous cultures engage in processing of acts to create meaning. Indigenous cultures understand and generate meaning through engagement, presense and process.This is a great example of how this ties in the storytelling process. Simpson mentions that any endeavor of the storytelling requires the support of the Spiritworld. In this respect, ShamanZen theatre group supports the culture and maintains the

performance tradition of experiential education, "this creation aligns us with our ancestors" (Simpson, 2011).

Storytellers skilled in specific Indigenous cultural traditions weave narratives together in a particular way based on the audience, and their response to presence.

Aman Sium and Eric Ritskes support this argument in *Speaking truth to power: Indigenous Storytelling as an Act of Living Resistance* (Sium & Ritskes 2013). Sium and Ritskes say how the stories also proclaim that Indigenous peoples still exist, that the colonial project has been ultimately unsuccessful in erasing Indigenous existence. It is this inherent right to sovereignty that motivates this inquiry. While in regard to tying into the stories of the land and the spiritual connectedness mentioned by Knutdson and Suzuki, Sium and Ritskes add that the land is more than a backdrop, space, or a location; it is a sustainer, speaker, and archive for Indigenous stories. The land remembers and constructs relationships with those who live on it. One of their most important points is that "Our [Indigenous] story remains unwritten. It rests within the culture, which is inseparable from the land."

Shawn Wilson (Wilson, 2008) brings forward the connection and integration of epistemology, ontology, and cosmology and methodology. He points out that these conceptions help to define the overall understanding of the investigative process when researching Indigenous theory constructs. These traditional First Nations influenced views combined with academic research support the inclusion of defining the overall axiology. It reveals that an Indigenous worldview or Indigenous philosophy does not need to be referred to by axiology, because the inherent values are already understood when actively participating in the traditional spiritual culture of the First Nations. (In

particular to this study of the Anishnaabek/Ojibway/Odawa and the Onkwehonwe/Six
Nations.

Esh-Chigeng: Way We Do Things/ Way Something is Done

In discussion with traditional Elder and Storyteller Gerry Martin, he relates that
"gathering traditional knowledge and receiving knowledge are similar areas of learning."
(G.Martin personal communication 2019) Although seemingly straightforward, the
complexity of interaction between two individuals within Indigenous culture is nuanced.
In a discussion about language, both Elder Fox (J.Fox, 2019) and Hopkins (R.Hopkins,
2019) talked about the layering of language and its spiritual connection. Esh-chigeng are
a recognized part of traditional culture. Esh-chigeng translated comes across as *the way
we do things/way something is done*. The phrase is intrinsic to anishaabemowin. As it
relates to storytelling, the concept has more to do with the manners, protocols, and
pleasantries of socialization. Extended translation and understanding of this lexical
terminology has more to do with the psychology of understanding in the storytelling
process, where conceptual and practical application are integrated. Esh-chigeng is the
way we do things but it also relates to how we do it. To be more specific, it is the way we
receive knowledge in the process of learning. As Rhonda Hopkins explains an alternate
or extended translation esh-chigeng refers to *"a moment of peace, to watch with peace,
quietly and observe"* (R. Hopkins, 2019). Hopkins goes on to say that this is meant to be
contemplative in both relating and understanding. Her example is from her knowledge of
the Ojibway language and the historical social nuances. Hopkins recounts, "You can tell
that language was more contemplative when you used to hear how the old people would
talk. They would speak very deliberately pronouncing each syllable, ah-kih-noh- maa-

geh. You would have to listen and understand the meaning of the phrase to understand

what they were talking about."

Now apply this concept to the practice of sharing in a storytelling forum. Whether

being in the role of storyteller or participant, there is an active way to get to the

storytelling part of sharing. Social nuance follows an order especially working in a

traditional protocol situation with traditional Indigenous people and more importantly with

Elders/*Knowledge Keepers* (appendix c). First Nations people have a sensibility that

there is a need to have a sense of familiarization between individuals before opening up

to discussion, storytelling or sharing. Traditionally, there is a sharing or a giving of a

small gift. For individuals that follow the traditional First Nations spiritual culture, 'Red

Road' (Neihardt, 2004, p.180), Traditional Elder Curtis Hopkins(bah)(appendix e) said

"there is an exchange of semaa/tobacco. For others that follow traditional practical

application First Nations culture there could be an offering of a small gift (i.e.-cloth,

food,household item)." (C. Hopkins-bah personal communication, 2010)

It is important to point out that in reference Indigenous First Nations tradition of

gifting is relative to their personal belief system. Not all Indigenous peoples follow a

traditional spiritual ideology and ceremonial observances. There are some that only

follow practical applications of culture in connection to living off the land or having

different gradients between the two lifestyles.

In the case of Elders and/or Knowledge Keepers (appendix c), contact begins

with the introduction of ideas, leading to communication or dialogue. This also gives the

Elder/Knowledge Keeper a chance or opportunity to assess their guest as to their intent

and goals of interaction. Should the guest fail to impress their host, the whole

interchange could be stopped. Subtleties in this interaction usually signify a dominant

speaker. Once the Elder/ Knowledge Keeper has evaluated their audience, they decide

what subject to discuss and how to tell a story. This precursory discussion serves the

purpose of contact and discussion to build up any prior knowledge and evaluation.

Umberto Eco addresses this in *A Theory of Semiotics* (1979) that interaction is ruled by,

"a sort of interdeterminacy principle: in so far as signifying and communicating are social

functions that determine both social organization and social evolution, to 'speak' about

speaking, to signify signification or to communicate about communication." (Eco, 1979)

In the social nuance of meeting a traditional Knowledge Keeper (appendix c) or Elder for

the purposes of learning there is a pantomime for the interaction to be initiated and the

sharing of knowledge to be transferred. Eco's description is a more fluid description

closely related to First Nations sensibility to two things happening at once. Talking but

evaluating at the same time. Evaluating to familiarize. Familiarization to gain trust. Trust

to share knowledge. This is all done through the "the communicative process as the

passage of a signal.. from a source… to a destination." (Eco,1979, Loc 208 of 8507)

Traditional Elder Edna Wigwas (Wigwas, personal communication, 2008) from Gull Bay,

Ontario related in personal communication that, "an Elder will share with you only what

they feel like you are ready to learn. Anytime they feel you are not ready or if they feel

like you are not treating them properly they have every right to stop and leave."

    The process ends up being:

1. Introduction: Social protocol of meeting someone for the first time.

2. Making of acquaintance: Opening remarks and greetings. This could
   include the offering of gifts, either traditional (i.e.-semaa) or practical (i.e.-
   household item.)(C. Hopkins-bah, 2010)

3. Familiarization: Dialogue and discussion to find commonality.

4. Evaluation of prior knowledge: Visual assessment and evaluation of preparedness/openness to learning by educator through signification and signs. (Eco,1979, Loc 208 of 8507)

5. Disclosure of role as Storyteller: The storyteller will engage the listener with a socially verbal mnemonic to start a story. Elder Gerry Martin spoke about this in personal communication stating, "When going into a story I use a phrase like did you ever hear of this..." indicating the lead into a story narrative. He goes onto say that a storyteller will listen to a learner and take cues from them of how to proceed adding an alternate viewpoint such as "I don't quite know about that but I can tell you about this." (G, Martin, 2019)

6. Aandisokaanan

This list of communicative nuances is the basic structure that leads into the first portion of the learning experience. Corresponding to work by Roland Barthes in Elements of Semiology, he relates connection between the signifier and the signified by way of the sign. This communication attributes are related through *value*, having more weight and "more important," even in the work of Ferdinand de Saussure who originally introduced the concepts (Barthes, 1964, p. 54). The value in this interaction in connection to traditional First Nations culture, finding truth that leads to understanding, trust, and friendship. Leanne Simpson refers to this type of truth seeking as "heart knowledge" or "(o)Debwewin is "the sound of my heart." (Simpson, 2011 p.59)

Theorizing Storytelling: Aandisokaanan

In the traditional art of storytelling, there is a technique used in Aniishnaabek cultural tradition as an active tool used by Elders or *Knowledge Keeper*s (appendix c) to relate information in a storytelling format. This narrative format is considered one of the oldest forms of passing down information and knowledge to future generations. There are many ways that stories can be told.

To better understand the storytelling process, we can recognize that the Elder/Knowledge Keeper or narrator needs to be able to relate specific information while still maintaining the context of the story within the particular zeitgeist of the First Nations/Indigenous culture. Since culture and history span such an immense amount of world history, language, style and imagery of the story are both reflective and representative of era the story originated. This is more representative in the comparison between mythology, legends, and true historical accounts from pre-contact Mshiikenhminising (appendix f) and post-European contact North America. It also pertains to cultural changes and evolution regarding language use as a cultural identification over a longitudinal timeline. More specifically, language needs to be used that can be more easily understood in a contemporary setting. Linguist Rhonda Hopkins said this construct of Aandisokaanan when translated into English means, *Way I tell a story* or *Way I make a story my own*. (R. Hopkins,personal communication, 2019)

Due to the complexity of the language, aandisokaanan also relates to the teacher or storyteller. This individual is to be able to tell a story in their own words without overt influence by vernacular or personal style. Use of vernacular by narrator should not include slang, or misuse of language in relating of story. The exception would be if

artistic license is taken in a retelling and reformatting as adaptation of an original story.

Following a traditional story construct in the way original legends or mythologies are told,

there are efforts to maintain the original narrative with as much detail in the original

story. This verbal recount is something that has to be understood by the learner and is

passed from one storyteller to the next. In Jesse J. Cornplanter's version of Legend of

Sky-Woman, he says, "I am quoting my father's version… as it seems everyone who

knows about this has his own version which differs with the others."(Cornplanter, 2011,

p.13) Master Linguist Hopkins explanation of Aansokaanan relates directly to taking

liberties in the retelling of a story that is particular to the culture (R. Hopkins personal

communication, April 2019). Shawn Wilson adds that only the trained, tested and those

given permission by an Elder or mentor are allowed to tell these stories (aandisokaanan)

which are sacred and contain the history of People (Wilson, 2008).

Fig. 2 Educational Construct Map diagram depicts teaching connection using English

language. Basic model premise incorporates concepts involved in learning and

understanding worldview. In comparison to the Fig.3, there is no inclusion of

spiritual/holistic inclusion to learning.
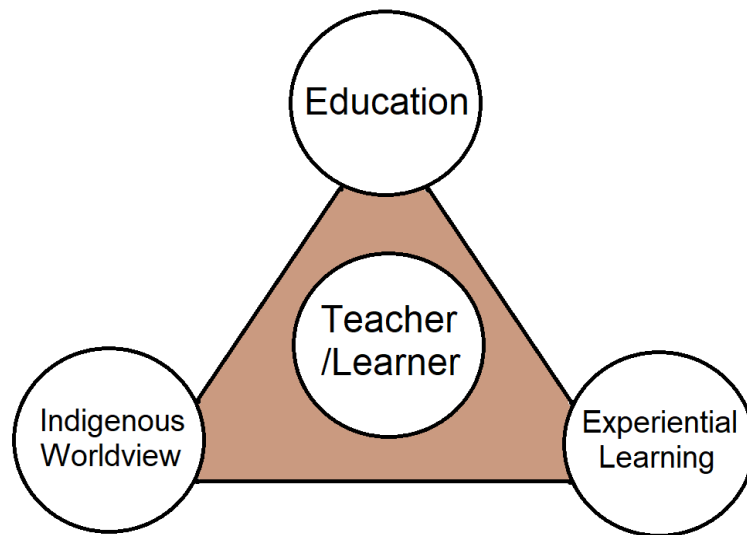
FIG. 2 Educational Construct Map

The researcher has developed this model reminiscent of the semiotic relationship of relating information developed by Charles Sanders Pierce and translated visually by Umberto Eco (Eco, 1979 Loc of 8507).

Diagram FIG.3 references the interrelationship of the identified terms in the Anishnaabek education philosophy. The centre point represents the individual.

FIG.3,Anishnaabek Learning Triad (appendix k)
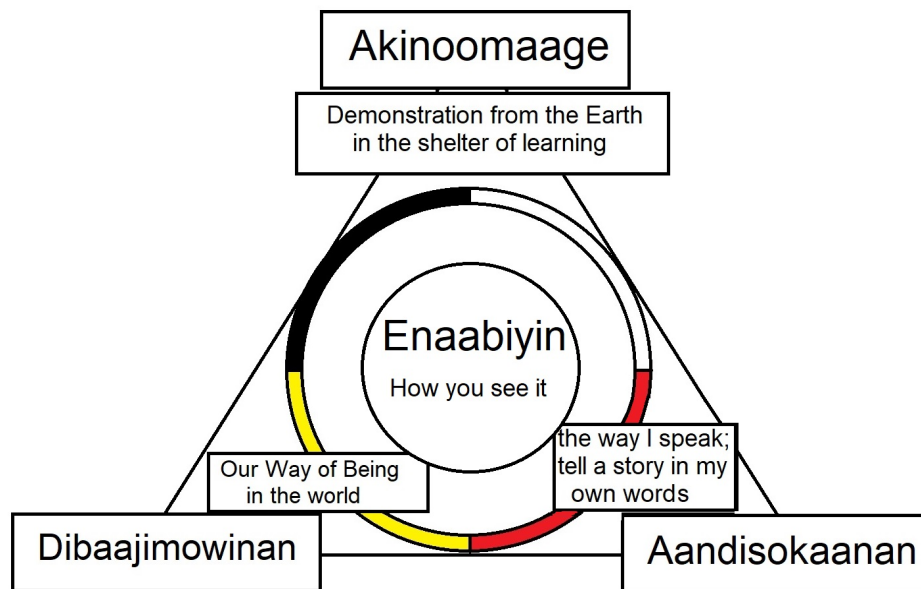
Akinoomaage (R.Hopkins, 2019) is in short the teaching. While the aandisokaanan is the stories or we could call it information. While Dibaajimowinan is the Indigenous First Nations worldview. This visual translation is set up in a triangular format in connection to the traditional numerology connected to the number three. Elder Edna Wigwas related in conversation that, "whenever you see four of anything, it represents the directions; while three represents change." (Wigwas, 2008)

Experiential Learning in Storytelling

Traditional First Nations culture has used two main educational constructs for the basis of learning which are experiential and vocational. Experiential learning (Ontario Ministry of Education, 2016) has the same definition in Indigenous culture as it does in contemporary education, learning through experience. Vocational learning is the education construct that facilitated learning in the vocation of the individual. This meant individual was given affordance to focus on a career path they displayed the most

interest and aptitude. Vocational learning in Indigenous cultural education has more to

do with practical application and social anthropology. This vocational learning extends to

the storyteller and the vocation of their knowledge base. Stories are a narrative

recounting a specific set of facts arranged longitudinally to guide listening participant.

Recount can take the form of oral translation, use of gesture/pantomime, theatrical

presentation, and more recently post contact use of print and writing (i.e.- Oji-Cree

syllabics) If the arrangement is strong enough and factual enough the participant will

remain focused on outcome.

There is a spiritual quality and connection in First Nations culture that is in the

use of language. When we converge the concepts of the Fig 2. and Fig. 3 we start to

superimpose the academic framework over the spiritual experiential education

philosophy. Both diagrams have the centre representing the individual as learner/teacher

(Fig.2) while the other represents their understanding (Fig. 3).

The following diagram (Fig.4) shows the integration of all of those attributes

connected to the experiential learning through storytelling. The centre triad (appendix k)

(Doxtater-Wynn, 2019) includes the **storyteller, participant** and **story**. The triad does

not have directional lines so we can connect the inclusion between the individuals in any

direction that sharing may take place. This ties in to the concept of akinoomaage

(R.Hopkins, 2019) and that the educator and learner are one inside all of us, we are

active participants in the learning environment. The second triad (Doxtater-Wynn, 2019)

gives a conceptual definition regarding the connection during storytelling. The

perception of the storyteller of how to tell the story deduced by their keenness to

observation of signals from the participant (Barthes,1964). The way in which the

educator shares through experience is the manifest **expression** of the knowledge in

whatever capacity it is being shared. Whether the sharing is verbal or non-verbal, or with mnemonic, gesture, performance, or a contemporary technological media platforms (i.e.-digital media). For the participant to take anything away from the experience they need to feel **emotion** to connect there heart to the learning.

Third or external triad (C.Hopkins-bah 1993) depicts the holistic connection of an individual. The **spiritual, mental,** and **physical** aspects of the individual also coincide with their counterparts depicted in the inner triads. When we correlate it then we can see connection toward understanding a personal growth of the learner.

- **Mental: Storyteller** uses **Perception** to understand what needs to be shared in order to support the participants cognitive growth and development.
- **Physical: Story** is the **Expression of knowledge being shared.**
- **Spiritual: The Participant** feels **Emotion through the experience.** This facilitates personal growth and development.

The inclusive quality of the experiential learning environment accesses different sensory inputs identify the main senses based on the physical (visual/sight, audio/hearing, olfactory/smell, tactile/touch, gustatory/taste). If an individual is accessing other areas of the metaphysical for holistic development, then the attributes of the triad begin to create synesthetic senses incorporating not only the physical but the mental, and spiritual. The outer circle depicts the synesthetic inclusion of the storytelling experience but also relates the overall development of the individual in the learning process. The researcher's synthesis in this model has been able to delineate and define sensory inclusion pertaining to the mental and spiritual in addition to the recognized sensory inputs of the five physical senses.

The researcher has developed this model reminiscent of the semiotic relationship of relating information developed by Charles Sanders Peirce and translated visually by Umberto Eco (Eco, 1979 Loc of 8507).

FIG.4: Multi-dimensional Inclusion Triad
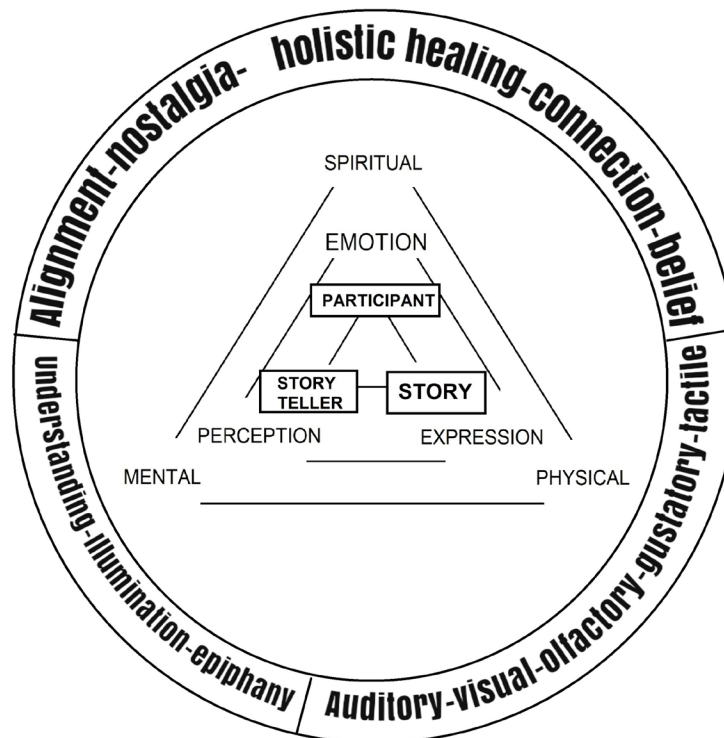
Jasmine's Fishbowl: Understanding the Layers to Story

First there is text or textual layer which is reference to the visual or visualization of the subject matter or narrative. In Jasmine's Fishbowl (appendix g) the visual is the *fish in a bowl inside of a cage*. In a spoken narrative of theatrical performance this text relates to the script or visual information given to viewing participants in a presentation being depicted.

Second dynamic is context. This relates to topical placement of setting and how the finished work interrelates on a social level. In Jasmine's story our discussion of her "in studio" experience contextualizes her inspiration for what would become her finished work. This is directly related to theme. In a theatrical format, connection is made between the style and theme of the presentation and its connection to the society it is referencing. An example would be ShamanZen Theatre Group is overtly First Nations in its theme, style and connection to Indigenous culture. In storytelling we can see that context gives a sense of place in both setting of the narrative but also its social connection to contemporary culture.

Next is subtext. In Jasmine's story subtext is related by talking about her emotional experience in the narrative. The fish bowl imagery reflects the experience Jasmine shared about feeling trapped in the printmaking studio and the isolation of being alone while working there.

The visual in this case represents the emotional state of the main character and underlies the overall implication of the end result. Identifying the core concept of the main visual mnemonic (i.e.- fishbowl print) relates moral and conceptual connection to the story. Emotion is the key concept to take away from this.

There is a fourth layer to both the story and the audience/participant. It is personal experience and connection to the individual and their belief system. In the story Jasmine was the only one who would have known the true connection to the imagery had we not visited during its creation. She is the fish swimming in the glass fishbowl representing being caught inside her thought and invisible mental block. The cage is the studio she cannot leave until she was finished. The viewing participant determines their connection to experience and connection to the finished work. In a theatrical setting this would be connection to the performers and immersive environment. Meaning can either be relatable or at the very least understandable.

If viewing participant feels they do not connect to the story, as in Fig.4 then fault is within the story narrative, becoming the responsibility of the storyteller or narrator.

1. Storytelling was not compelling enough to captivate audience/participant. This is connected to use of language, description, and /or mnemonic device to impact performance.

2. Complexity; The story needed more of a prior knowledge build up to better understand one of the story layer conceptual dynamics (i.e.- text, context, subtext).

A shortcoming of audience/participant is lack of social lens to understand worldview. Stating deficiency as a 'lack of social lens' relates to the participants openness to comprehending (perception) intrinsic feeling or theme (emotion) in the presentation (expression) (Doxtater-Wynn, 2019 Fig. 4, triad 2).

Dynamics and Socialization: Grampa's Apple

When I was little my Grandfather, or *Grampa,* would call me over. I would be outside playing. He would come outside, walk down the step and call to me. When he would call over he would say, "Come over its time to check the garden." This was a seemingly arbitrary activity involving the outdoors and myself, and maybe any other grandchildren who were visiting. We would walk to the garden or around the perimeter of the property. My Grampa would find a nice spot under a tree and ask us to sit down with him. He would proceed to pull out an apple and his pocketknife. We would sit and talk. He would talk about whatever was on his mind. Sometimes it was about family, others it was about our community, and other times it was about the world around us. All the while he would be cutting up the apple one slice at a time. This apple would last the whole time we sat. There was always enough apples for everyone to get a piece, sometimes even more.

The social nuance in this experience are encoded with a number of synesthetic and mnemonic device that lead the learner through an experiential education process to help engrain the lessons, teaching, and emotion. The following is an example of the prior knowledge and situation/environmental set up when looking at the social attributes of Grampa's Apple story. This is the breakdown of the experience up to (but not including) the story/knowledge/sharing that my Grampa would facilitate.

1/ Grandfather/Grampa comes out of the house carrying something.

2/ Grandfather/Grampa calls for the learner (me) to come over and see him.

3/ We meet and greet each other; defining what our current status is.

4/ We discuss a course of action. In this case a walk around the yard.

5/ Consensus on the location for aggregation

6/ Create sense of comfort

7/ Sharing Food

8/ Sharing Time

The strength and importance of this experience is that the content of the story is not as important as the environment of the setting. Ingraining synesthetic with a multi-modal approach to interaction adds another dynamic to education. In this case, *Grampa* was using the experience to add more to socializing while each of the eight dynamics were planned by *Grampa* to create an experience that worked to encompass a different type of knowledge base.

Haven and the Ducks

Haven and the Ducks (appendix h) is an exemplar of storytelling used as a contemporary portrayal of Indigenous legend. Story is in an urban setting and told in English language and codified with Indigenous traditional knowledge. This story in particular is set in an urban setting to represent the recount of a "modern" legend. This is in comparison to First Nations legends and stories that the average person is use to hearing. For the most part myths, legends and true history stories are set in a time long time ago or historical setting. It is important to relate these types of new stories to best represent that culture continuing to grow.

In andisosokaanan there is a relating of fact and a maintenance of the original story. Complexity of the story comes from the cross referencing of overlapping themes from Indigenous culture and true history.

During the telling of this story characters are introduced and given a context of their everyday lives and experiences. Narrator relates connection between characters and context of their relationship. As a form of cultural literacy inclusion of the socialization between the father and the son illustrate the intrinsic quality of family connection inherent in the traditional culture. This becomes a cultural example of axiology relating value on a traditional sociological construct. Incorporating this as a literary device is also meant to draw in the listener, or reader in this case, with a recognizable and associative point of reference.

As the story progresses momentum builds with the recurring visits to the ducks, repetition adds anticipation to narrative. There are key inclusions that may seem innocuous but are related to First Nation *enaabiyin* (Fox, 2008).

This encourages the learner to visualize what is happening in the story and project themselves into the role of the Dad. One of the overall points is the integrative inclusion of all the dynamics in the story symbolizing Indigenous knowledge and learning. Each portion of the story can be broken down and associated with a direct expanded ethnocentrically rooted knowledge base. Fig.5 illustrates detail from the story and how they connect to both traditional cultural knowledge and contemporary academic discipline.

FIG. 5 Haven & The Ducks

Story Detail	Enaabiyin	Debaajimowinan
Beh!	Knowing the start of story, calling 'Spirit	Akinomaage/ Cosmology
"at-home-Dad"	Indigenous family structure	Sociology
walks	Mapping	Experiential Learning/ Land Based learning
winter migration	mnemonic of seasonal transition and Spring ceremony	Pedagogy
talking to ducks	Connect to First Nation Mythology: when animals talked to humans	Naturalism
when the duck have something	Connect to First Nation Legend/True History:Tradition story of Handsome Lake, (Six Nations)	Sociology
ducks flick their heads	Traditional knowledge connection/communication with nature	Naturalism
finding the sash	Connect to First Nation Mythology: Quest	Sociology
water clan belt	Traditional teaching strand	Epistemology
Haven will be a good hunter	Connection to traditional teaching	Akinomaage
Respect ducks by not eating them	Connection to traditional teaching	Akinomaage

Mshiikenh: Traditional Representation

Delaware /Lenape Elder Curtis Hopkins described it to me as, "the First People of Turtle Island (appendix b) who existed in a fully functioning culture with versions of everything we have in our modern world." (C.Hopkins, 2010) In the Indigenous cultural phenomena of story recount, character and animal create a tapestry synthesizing mythology, legend and history. Social anthropology of traditional culture includes this

type of animism as a cosmology to enrich the cultural worldview of cross integration between the spiritual world and living reality of the everyday. In the cultures of my home community and territory, this continent was referred to as Turtle Island. To describe it would be like saying, "It happened this way." It becomes the listeners prerogative whether or not the recount is farfetched or supported. The listening participant is the metric determining the extent of belief in the narrative as a teaching tool.

Turtle is emblematic as a symbol and iconic to mythology. Anytime it is included there is a connection between the turtle's visual appearance and 'turtle' attributes being associated with the narrative. Its representation is a metaphor for the structure it resembles. In the Sky-Woman story (Cornplanter,2007) turtle represents the concept of the physical plain and connection to the land. Turtle is not only a prop in the story but a character. It is representative of the animals and beings on the earth. Traditionally Turtle is one of the original water clan animals. It is of the four-legged clans and its power is that of both water and land.

In the traditional culture the turtle is recognized as a very powerful emblem, with many representations in both mythology, legend and true history of First Nations people. Saying this creature is "four-legged" or citing that it lives on "both water and land" is very factual in nature. This is another exemplar of the multimodal variance in the relating of terms and knowledge in First Nations ideology. The term "four-legged," is an inherent connection to clan, clanship organization and traditional teaching and socio-political structure. Where "both water and land' refer to the naturalistic connect between the natural elements and relation to holism (Archibald, 2008, p.11).

Mshiikenh Mapping Model

Turtle is emblematic in a numerous traditional Indigenous stories. This mapping modality is connected to the ontological belief systems governing First Nations philosophy by arranging epistemological data. This model arranges data to augment qualitative practise during the planning stage of project development. These stages include inception or ideation to practical application of a finished work in the pertinent discipline. Through communication and shared experience individuals are able to learn through implements and mnemonic devices. Encoding things in the world around us with knowledge. This mapping model premise has three of these teachings.

First, Turtle as a model is reflective in itself as a culture phenomenological symbol. The second attribute is Turtle as original story of how the lodge was brought to the people. Third, Turtle representative in practical application in architecture based on the turtle shell. Traditional cultural structure called a wigwam or lodge, and hexagonal polygons represent turtle shell carapace segments.

Turtle, in the original Anishnaabek story, is the keeper of the Earth and lived with human beings. Turtle disappeared to keep the heart of the Earth alive and unharmed by humans. Upon the re-emergence, Turtle taught the people how to create a healing lodge that would be strong based on it's own structure. Since it is also connected in the story as the protector of the heart of the Earth it comes to symbolize the heart (R Hopkins, 2016). This point in its brevity is encoded with Indigenous mythology substantiating its cultural relevance and social implication. Turtle is a respected character in tradition; a cosmological entity with a direct connection to the Earth as our Mother. Turtle also represents the origin of the lodge which is key to early survival and spirituality of early

Indigenous people inhabiting Turtle Island (appendix b), known in contemporary culture as North America.

The opening of the lodge represents the physical, the head of the turtle. While the tail, or back of the lodge, represents the metaphysical/ spiritual doorway. The heart at the centre represents our Mother Earth. Lodge/wigwam is a teaching mnemonic representative of the original story. It is important to note that lodge is also a symbol of not only shelter but of community and healing.

This planning model has been developed from First Nations/Indian constructs to emulate two of the following dynamics. This structure is meant to embody evolution of progress from metaphysical conceptual planning point of ideation to concrete practical application.

FIG. 6: Representation of a traditional healing lodge in comparison to a hollow turtle carapace.

FIG.7 Mshiikenh map template

Tail portion of a turtle is representative of the back enclosed wall of a

traditional lodge structure. In a traditional lodge it is a spiritual doorway while in this

model represents metaphysical or conceptual. This representation is analogous to

ideation and/or inception of initial theory.

As in traditional lodge teachings you move from the spiritual and emerge into

the physical. To akin this to turtle shell analogy the inside or back end of the turtle is

enclosed, whereas emergence of head is a physical relation of the creature

interacting with its environment. The turtle head emerging from the shell is the

metaphor for project completion represented by emergence from the lodge into the

physical world. Another addition to the design planning is contemporary mind

mapping model or right-brain/left brain psychological theory. Although largely

dispelled as a modern myth of medicine as in the Kendra Cherry article *Left Brain vs.*

Right Brain Dominance: The Surprising Truth Understanding the Myth of Left and

Right Brain Dominance. Cherry write, "Like many popular psychology myths, this one

grew out of observations of the human brain that were then dramatically distorted and

exaggerated." (Cherry 2019) Even after that she goes on to support additional

findings that, "Generally speaking, the left side of the brain tends to control many

aspects of language and logic, while the right side tends to handle spatial information

and visual comprehension." (Cherry, 2019) Mshiikenh mapping model is naturally

divided by the separating spine ridge section of the shell. So for planning purposes

this model is divided into left and right side. Left is for logical implementation of

project planning, while the right side is for artistic and "spatial information and visual

comprehension".

FIG.8 Sub-division of Mshiikenh Model
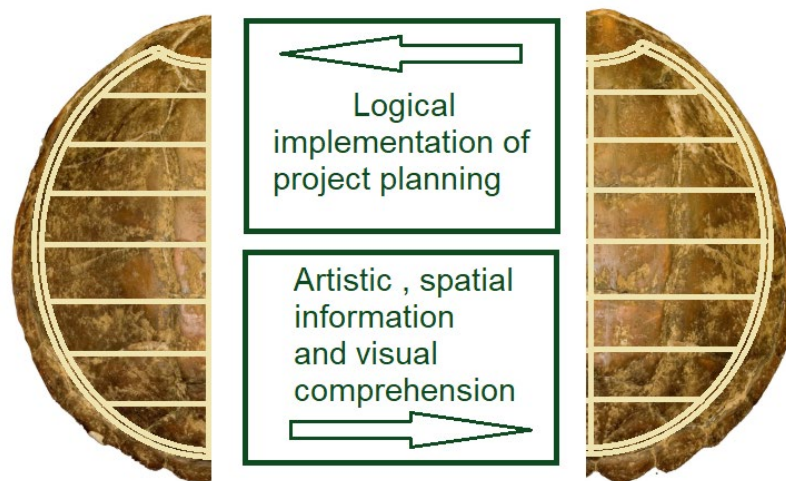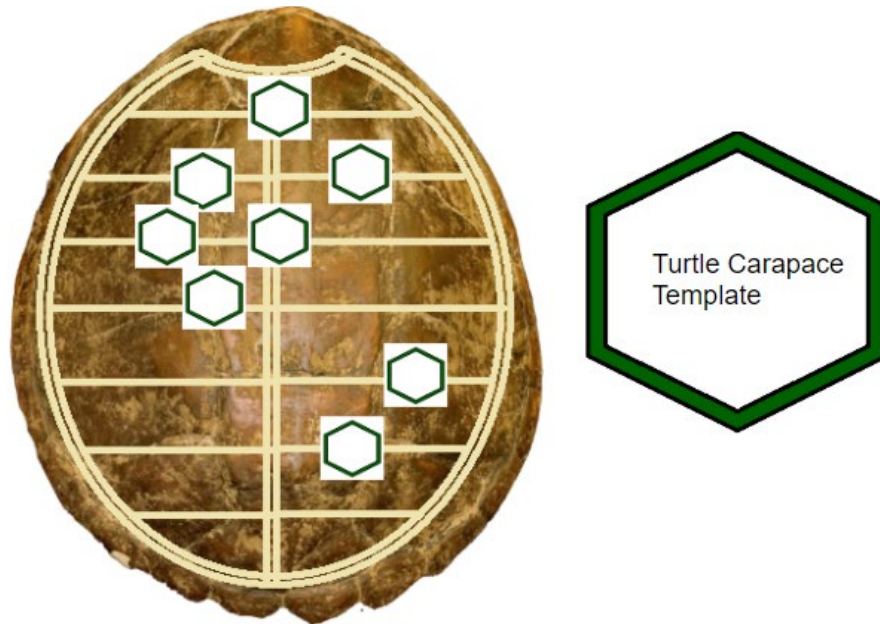
FIG. 9. Mshiikenh Map in use, right one shell marker can be used as marker on map. Any information or notation can be made on the turtle carapace template and made adaptable for data entry.

ShamanZen: Attributes and Prior Production

Currently there has been an ongoing resurgence in the last 20 years to better explain the complexity of the Indigenous culture, and/or First Nations culture of Turtle Island (appendix b) focusing on the upper geographical portion of Turtle Island recognized as Canada. Reinvigoration of interest in the Canadian Indigenous culture has introduced a number of cylos of education and knowledge-based inquiry that have gained wide enough recognition that both Indigenous and non-Indigenous people are willing to participate and learn about traditional cultures in their region. This being the hook, it is easier to muster interest or bait the audience into watching a performance that is elaborately based on First Nations culture and identity.

ShamanZen Theatre Group will use this as an introduction.

(FIG 10. above:ShamanZen,performance April 2016, Thunder Bay, ON.)

(FIG.11 ShamanZen Theatre Group,performing 'ShamanZen' Thunder Bay Art Gallery, June

2017)

ShamanZen Year One: 2016

ShamanZen Theatre group began production with the premise of bringing two dimensional Indigenous art into three dimensional space. The newly created figural work would take archetypical First Nations characters and place them in a setting as living installation sculpture. These living auto-erotica would be the live interacting works that would define the evolution of modern Indigenous installation. Design elements taken into consideration were partially inspired by Japanese Kabuki theatre and music. The figures became a synthesis of Six Nations cornhusk doll icon and the kimono clad characters of Japanese theatre. Next step was to balance performance with First Nations traditional music inclusion. Drum and rattle was accompanied by shamisen guitar. Although this may seem like cultural appropriation the shamisen guitar was an accompaniment by a musical artist of asian decent skilled in playing in the style of. Resulting cross-collaboration and synthesis changed shamisen guitar to ShamanZen. A play on words but also a new contemplation on the evolution of Indigenous art. This is in relation to the reimagining of production and themed performance art encapsulating high art theatre, First Nations content, and sculptural design. In future production and iterations of the performance work the shamisen guitar would be omitted. The creation of the term ShamanZen was more intrinsically powerful on its own and representative of the mission and production of the theatre group and performance.

As for the character depictions, figures were based on the Six Nations cornhusk doll. Direct cultural teaching about the cornhusk doll refers to a beautiful Onkwehonwe (Original/First people) woman that became overcome by her narcissism. Cost of her

arrogance was to lose not only her beauty but also her face. She became a spirit, as such she chose to help children as a type of medicine doll. (E. Doxtater, 2018)

Character development was based on the figural design of works completed by First Nation artist Elliott Doxtater-Wynn. These two-dimensional fine artwork initially based on the cornhusk doll. Traditional corn husk doll icon is meant to not have a face so that the caretaker of the doll can project the visage of whomever they wish onto the face of the figure or representational fetish. Design also implicitly connects the viewer to be able to project their emotion and empathy toward the character. Exemplar, if a child is feeling sad and their doll is happy it could trigger negative feelings. If a child has a doll with no face then the child can project their emotion and the doll can empathize. It becomes a working culture artifact for healing.

In the first incarnation of the production story revolves around a forest or celestial being summoned through use of a traditional drum and rattle travelling song. A hunter appears, follows the being and shoots it down. Realizing his mistake he goes and begins trying to heal her from being mortally wounded. Thematically the production was allegory on interrelationship and conflict between humans and nature. Poetic, powerful and captivating to the audience. Performance began as a stage production then developed into a theatre in the round format to increase contact and experiential immersion.

Inclusive Design:

Olfactory use of cedar (m'keezhig) boughs and aromatic nontoxic natural medicines such as sage (m'shkahdawashk).

Auditory; Traditional First Nations music.

Visual was the theatrical performance.

Affordance for accessibility for persons with individual needs was wheelchair accessibility.

At this point the production was so well received that there were offers for future presentations and performance. ShamanZen became the ad-hoc name of the theatre group.

ShamanZen Version 2: 2017

Second production was thematic to reflect setting of northwestern Ontario northern lights. ShamanZen Theatre Group was now formalized under its new name. The performance was entitled 'Stone and Light'. A play on words referencing heaviness and weightlessness but also to stone of the Earth and the light of the northern lights.

(FIG 12.ShamanZen Theatre Group performing 'Stone & Light' April 2017,photography C.Kirvan)

This production had the cornhusk dolls dressed in colours associated with First Nations symbol of the medicine wheel. Environmental inclusion extended to low tech addition of a vinyl record audio. Portable laser light was used in stage design. While the

figure carried illuminated eagle feathers as a beacon metaphor. As in ShamanZen, 'Stone & Light' was performed in the round. This was meant to make the performance accessible and integrative. Performance narrative started with the vinyl record playing traditional First Nations Grandfather or Mshoomis drum indigenous social music. Performance singers started to sing as the figures stood and began dancing. One performer then introduced a socio-political presentation done in 'slam-poetry' style on the human rights and ethics of Indigenous people in relationship to contemporary governance.

Inclusive Design included:

Olfactory use of cedar (m'keezhig) boughs and aromatic nontoxic natural medicines such as sage (m'shkahdawashk).

Auditory was the music and narration (slam-poetry).

Visual: theatrical performance, choreographed traditional dance

Tactile inclusion was the logs, cedar boughs and props being held by performers.

There was no gustatory inclusion due to health codes regarding accessibility to food in a public place.

Affordance for accessibility for persons with individual needs was wheelchair accessibility.

The performance was well received and highlighted in local news and media publications. Imagery of the performance has since recurred in publication to promote local art and presentation in Thunder Bay. Although the production was successful in design the undertone of socio-political commentary was challenging for the audience to fully comprehend in both audio quality and subject matter. Although the commentary reflected current affairs themes around Indigenous rights it was hard to evaluate the

knowledge base the audience had. In addition, the production design still did not fully incorporate the audience as active participants. The main point being, it looked good and sounded good but the subject matter and meaning were harder to relate to the audience. You could infer Indigenous worldview cognitive dissonance (IWCD) in the expression of the audience response bu there is no data to substantiate that supposition.

ShamanZen Version 3: 2018

Third production was entitled *Star People*. The story was based on a traditional cosmological mythology of first contact between Indigenous people and beings from the sky. It was said that these beings travelled to Earth and related information and knowledge to the people of Mshiikenhminising (appendix f). Production design had singers and narrator positioned upstage. As the singers began a narrator described the origin of the legend. During the performance a child performer moved across the stage area until an egg shaped/oval screen representing the Star People's arrival moves to centre stage. Presentation is non-verbal accentuated by lights, music, audible sound effects and chant style vocalizations. Star People figures proceed to emerge from the screen and produce balloons illuminated with suspended LEDs which they throw/pass out into the audience. The balloons represent eggs or orbs of knowledge being given to the child representing the maturing Anishnaabek. The child is then transformed into a faceless figure symbolizing the evolution into a sentient being.

(FIG.13,ShamanZen Theatre Group performing 'Star People'; January 2018, photography

S.Ehman)

Inclusive Design included:

Auditory: music and narration .

Visual: theatrical performance, choreographed traditional dance, musical

performance, laser lights (Starlight/ Northern LIghts/Water), illuminated LED fitted

balloons

Tactile: Illuminated balloon (representing eggs/orbs of knowledge)

Affordance for accessibility for persons with individual needs was wheelchair

accessibility.

Although Star People was the largest production with the most technological

inclusion and active audience participation there were a number of deficiencies. Due to

the complexity of the subject matter and its intrinsic connection to Anishnaabek

cosmology the icons and symbolism of the narrative was lost on the viewing audience.

This included reference and prior knowledge of Indigenous culture and the mythology of

the Star People history. On the side of practical production value, the figures did not

translate the story any better. Since the figural design is so specific to the artist and the

context of corn husk dolls, this too should have been contextualized.

The venue site of the performance was not optimal either. Technology inclusion of lights, lasers, and LED illuminated balloons was not effective. The house lighting was too bright, reducing the intensity of the production lighting. This took away from the meaning of the lights as an active nuance intrinsic to the storytelling.

Incorporating all of these flaws a major factor was the lack of prior knowledge to the subject matter. Aside from having no formative understanding or knowledge of the Star People story; if an audience participant even missed the beginning or was not listening, the entire context of the performance was negated. This relegating it to an artistic performance piece. This mismanagement in the pre-production planning incited Indigenous worldview cognitive dissonance. This was the fundamental catalyst to undertake this inquiry.

Final production: The Story of Kwa'yen:'a yeksa:'a (Scene 1)

The following is a pre-production plan designed with multimodal technological and sensory based inclusion for theatrical performance. In this production breakdown there is reference to technology outlined in the *Projected Prototypes and Production Forecast* section of this paper. This includes *Cellphone Ball application (CPBA) (Matulis 2019), Illumination Gauntlet (IG)* (Doxtater-Wynn/Matulis 2019)*, and Movement Followe*r (MF)(Doxtater-Wynn/Matulis 2019).   The inclusion of the CPBA will allow for audience to be included as participants. All CPBA and MF integration will be modified for tele-interaction/ teleperformance through remote cast web-link. Remote access will also facilitate connection to IG technology.

Preface:

This theatrical depiction of the "Sky-Woman" creation mythology is meant as a contextual narrative segueing the start of a larger story involving 3 fictional characters. Sky-Woman will also be depicted as the main character of this opening scene. All the characters will be designed to meet the concept art used in ShamanZen performance.

Sky-Woman is an iconic character that is synonymous with the creation story for Onkwehonwe (The real people) People of the Six Nations. Using this as a connection point to the traditional culture, the viewer is subjected to a multi-level inclusionary Indigenous representation of symbology. The main visual representation in these production notes are based around the theatrical production of a version of the Legend of the Sky-Woman story. (Cornplanter, 2007)

The other figures in this scene are Grandmother, Daughter, and Baby. The baby is named Kwa'yen:'a yeksa:'a, the Mohawk phrasing for Rabbit Girl. These characters are a fictional narrative to give context to the relating of the Sky-Woman story. This inclusion is meant to tie in the viewing participant with a more understandable representation outside of the supernatural mythos of the Onkwehonwe legend. Grandmother, Daughter, and Baby represent archetypal characters representing change, age, and life. Additionally connecting to the viewing participant as relatable characters.

FIG 14   FIG.15

(Fig. 14 Spiritworld People; E. Doxtater-Wynn 2019 Fig.15 Sky-Woman Falling to Earth,

E.Doxtater-Wynn 2019)

1/ Grandmother: "Once a long time ago there was a Spiritworld. Beings that lived there were powerful, having knowledge beyond our understanding, including a thriving culture of balance between spirit and the world around them.Then something happened, a discord, an altercation, what seemed to be a tragedy."

Stage blocking: Not applicable. No visual imagery. No Stage lighting.

Multi-sensory Inclusive design:

Smell/Olfactory:Wet cedar, damp earth

Sound/Auditory:Muffled voices mixed with Thunder sound effects

Touch: Cool air blown toward viewing participants

Visual: No Lighting, the entire stage is black.

Movement: Integrate use of CPBA, MF, and IG

Taste/Gustatory:N/A

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind. CPBA integrating tactile sensation from audio signals in performance. (i.e.-thunder)

Technical Application: The stage is black with only the sound of voices muffled mixed with the sound effects of rumbling Thunder. This is overlapped with narration.

2/ "That was until Sky-Woman fell through a hole from her home into the sky of our world.   Slipping through the ground clawing as she fell, She managed to grab tobacco and strawberries."

(FIG 16, Sky-Woman Emergence, Production sketch,E.Doxtater-Wynn 2019)

Stage blocking: A hole opens up in upper wall to reveal a circular white portal. There are grabbing hand in behind the figure of Sky-Woman as she steps to the opening to prepare for her decent.

Multi-sensory Inclusive design:

Smell/Olfactory: Wet cedar, damp earth;

Sound/Auditory: Muffled voices mixed with Thunder sound effects; Large Drum beat when "Sky opening is revealed.

Touch: Directional fans pan across participants. And hits in short blasts to simulate wind gusts.

Visual: Stage lighting illuminating figures in circular "Sky" opening.

Movement:Light attribute of moveable lights follows tracking with CPBA. Lights will track directionally to illuminate area that audience choses. Integrate use of CPBA, MF, and IG

Taste/Gustatory:N/A

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind. CPBA integrating tactile sensation from audio signals in performance. (i.e.-thunder, drumbeat)

Technical Application: The stage is black with only the sound of voices muffled mixed with the sound effects of rumbling Thunder. This is overlapped with narration.

3/ As Sky-Woman fell. She was guided down to the waters of our Earth and placed on Turtle's back by a flock of geese.

Stage blocking: Four bands of Aerial silks are dropped down from opening in upper wall. Three are pulled off to the sides to represent beams of light. As aerial dancer moves down the silk Aerial performance is based on the length of the musical composition.

(FIG.17 Sky-Woman Descends to the Water; production sketch E.Doxtater-Wynn)

As the 'dancer moves slowly down light silhouettes of geese illuminated. These shapes are lit from backstage through translucent goose shaped forms on the backdrop.

Multi-sensory Inclusive design:

Smell/Olfactory: Wet cedar, damp earth

Sound/Auditory: Goose sound and water effects, traditional hand drum song plays accompanied by ambient musical composition.

Touch: Use of fans to simulate wind directed toward audience

Visual: Cascade of light projections with silhouette geese images on back drop done.

Movement: Integrate use of CPBA, MF, and IG

Taste/Gustatory:N/A*

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind.

CPBA integrating tactile sensation from audio signals in performance. (i.e.-drumbeat). CPBA interactive with connection to stage lighting.

Technical Application: *CPBA* integrating tactile sensation from audio signals in performance. (i.e.- drumbeat). *CPBA* interactive with connection to stage lighting with *Movement Follower (MF).*

4/ Cold, alone and pregnant, the animals of this world took pity on her and agreed to help her.

Stage blocking: On the floor, there is endless water. A great Turtle surfaces and allows Sky-Woman to rest on its back. The aerial silk strand is pulled back to match the other beams of light coming from the hole in the sky. She kneels and cradles her baby belly.

Multi-sensory Inclusive design:

Smell/Olfactory: Fresh water, damp earth

Sound/Auditory: Water effects, quiet rippling of the waves

Touch: Use of fans to simulate wind directed at audience

(FIG.18 Sky-Woman on a Turtle's Back, production sketch, E.Doxtater-Wynn 2019)

Visual: A projection of a giant turtle surfacing from the depths of water (floor)

Movement:Integrate use of CPBA, MF, and IG

Taste/Gustatory: N/A*

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind.

CPBA integrating tactile sensation from audio signals in performance. (i.e.- rumble of Turtle surfacing from water).

 CPBA interactive with connection to stage lighting with *Movement Follower.*

Technical Application: The stage remains black, only the opening in the sky illuminates Sky-Woman resting on the turtle's back. The turtle is projected on the stage flooring, surfacing from the depths of the water. The light from the sky opening changes from moonlight to morning hues of purple, pink and red. CPBA integrating tactile

sensation from audio signals in performance. (i.e.- rumble of Turtle surfacing from water). Multi-camera projection lighting use for floor illumination.

5/ "Different animals of the water clans came to help her. Otter, Beaver, Muskrat."

(FIG 19, The water clans arrival, production sketch, E.Doxtater-Wynn 2019)

Stage blocking: The hole in the sky and its beams of light remain, the light colour changes from early morning purple and pink hues to afternoon oranges and yellows. While still on the Turtle's back, Sky-Woman is approached by the water animals, Otter, Beaver and Muskrat.

Multi-sensory Inclusive design:

Smell/Olfactory: Fresh water, earth and animal musk

Sound/Auditory: Water effects, animal chitters, muffled voices as Sky-Woman speaks with the animals

Touch: Fans will be directed at the audience to simulate a breeze coming off the water. Characters in this scene can move in from off stage and through audience.

Affordance of outfits that characters interact and allow for participants to touch artifacts on costume.

Visual: The turtle remains, acting as a raft for Sky-Woman and the water animals.

Movement: Integrate use of CPBA, MF, and IG

Taste/Gustatory:N/A *

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind. CPBA integrating tactile sensation from audio signals in performance. (i.e.- drumbeat). CPBA interactive with connection to stage lighting.

Technical Application: *CPBA* integrating tactile sensation from audio signals in performance. (i.e.- drumbeat). *CPBA* interactive with connection to stage lighting with *MF.*

The water animal actors emerge from the unlit areas of the stage surrounding Sky-Woman and crawl into view, and onto the turtle shell. The sky changes colour from morning hues to midday light - bright yellow and orange. Multi-camera projection of floor imagery.

6/ "Their task was to swim to the bottom of the water and bring back soil to help build up the land."

Stage blocking: Sky-Woman waits on the back of the turtle, each of the water animals take their turn diving into the water to attempt to retrieve a bit of soil. As each animal appears she looks in their paws to see if they were able to find anything. Sky-Woman character starts move frantically from side surveying the water for the final diver. She motions her arms to the air for the birds to fly in search of Muskrat. Animal character move as if consulting with her, the dive back into the water.

Multi-sensory Inclusive design:

Smell/Olfactory: Fresh water, animal musk, damp earth

Sound/Auditory: Water effects, water rippling and splashing as the animals dive into the water, birds flying in the air.

Touch: CBPA interactive technology see Inclusive Design* and Technical application* section

Visual: Turtle remains projected on the stage floor. The colour of the sky light changes slightly, signifying time has passed.

Movement: Interactive application CPBA to directional lighting with Movement Follower; Application would also include sound integration with CPBA for accentuation of sound onstage. Integrate use of CPBA, MF, and IG

Taste/Gustatory:N/A *

Inclusive Design (for People with Individual needs): Interactive application CPBA to directional lighting with Movement Follower; Application would also include sound integration with CPBA for accentuation of sound onstage.

Technical Application: *CPBA, Movement Follower*. The turtle remains projected on the stage floor. The background sky lighting coming from the hole changes slightly.

Multi-camera projection of floor imagery.

7/ Only muskrat emerged hold a small pawfull of dirt.

Stage blocking: Sky-Woman and Muskrat are at centre stage. Muskrat opens their hands to reveal something glowing. The glow represents dirt/soil from under the water. Sky-Woman lays Muskrat down as if putting them to sleep. She takes the glowing object from muskrat's hands. All the other creatures/characters move to stage

left and right framing the two figures. All characters off centre stage are in the shadows.

Stage is darkened with no projection imagery.

Multi-sensory Inclusive design:

Smell/Olfactory: N/A

Sound/Auditory: All sound subsides with only a heartbeat. Sky-Woman sings

traditional First Nations lullaby.

Touch: CPBA integration see Technical Application*

Visual: Lighting only illuminates Muskrat and Sky-Woman. Light radiates from

hands of Muskrat and transferred to Sky-Woman. The sky is illuminated with stars.

Movement: CPBA integration/Movement Follower to illuminate lights in

background representing stars. Integrate use of CPBA, MF, and IG

Taste/Gustatory: NA

Inclusive Design (for People with Individual needs):Headsets with described

audio for people with visual impairment and for the blind.

CPBA integrating tactile sensation from audio signals in performance. (i.e.-

drumbeat). CPBA interactive with connection to stage lighting.

Technical Application: *CPBA* integrating tactile sensation from audio signals in

performance. (i.e.- heartbeat). *CPBA* interactive with connection to stage lighting with

Movement Follower.

8/ 'Sky-Woman rubbed the dirt on the shell of Turtle. She used her 'Spiritworld'

magic to make Turtle grow and grow to the land we now see around us.'

Stage blocking: Sky-Woman crouches down in the centre of the stages and

begins to rub her hands on the floor. Turtle is illuminated. Sky-Woman rubs the soil onto

the turtle shell. The dirt representation begins to grow. Colour flows from Sky-Woman

illuminating the floor, revealing Turtle again. Colour cascade up the walls of the stage

and theatre. Projected images are of water and trees. Then the whole stage goes dark.

Multi-sensory Inclusive design:

Smell/Olfactory: NA

Sound/Auditory: Musical score, First Nations Traditional song, rumble of growing
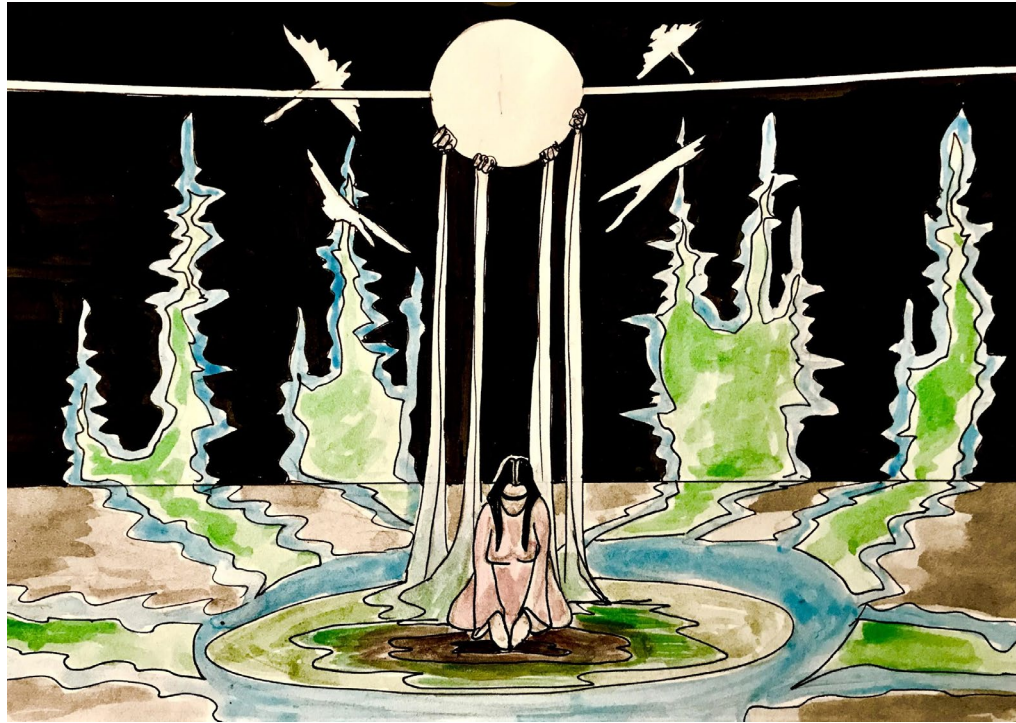
landscape

Touch: Vibrate setting of cellphone will be calibrated with the light and

performance movement.

Visual: Multi-camera projection of floor imagery.

Movement: Interaction through use of *CPBA*

Taste/Gustatory:N/A

Inclusive Design (for People with Individual needs): Headsets with described

audio for people with visual impairment and for the blind.

(FIG. 20, Turtle Island, production sketch, E.Doxtater-Wynn, 2019)

CPBA integrating tactile sensation from audio signals in performance. (i.e.-drumbeat). CPBA interactive with connection to stage lighting.

Technical Application: *CPBA* integrating tactile sensation from audio signals in performance. (i.e.- heartbeat). *CPBA* interactive with connection to stage lighting with *Movement Follower.* Multi-camera projection of floor imagery.

Multi-camera projection of floor imagery.

9/ "This is only one part of the story," Grandmother recounts to her daughter as they sit together.

"And she had a girl ...just like you had me." the Daughter adds.

"Just like you had Kwa'yen:'a yeksa:'a". Grandmother smiles."

Stage blocking: The lights come back on directed at three figures standing at stage right talking to each other. The Grandmother and Daughter sing a traditional First Nations travelling song. As the projection lights of the landscape illuminate the stage.

Multi-sensory Inclusive design:

Smell/Olfactory: Sweet fragrance and strawberries

Sound/Auditory: Nature sounds (i.e.-birds)

Touch: N/A

Visual: Multi-camera projection of floor imagery.

Movement: Interaction through use of *CPBA*

Taste/Gustatory: Characters from story and attendants offer strawberries to the crowd

Inclusive Design (for People with Individual needs): Headsets with described audio for people with visual impairment and for the blind. CPBA integrating tactile sensation from audio signals in performance. (i.e.- drumbeat). CPBA interactive with connection to stage lighting.

Technical Application: *CPBA* integrating tactile sensation from audio signals in performance. (i.e.- heartbeat). *CPBA* interactive with connection to stage lighting with *Movement Follower.* Multi-camera projection of floor imagery.
Multi-camera projection of floor imagery.

(Fig.21 left: Daughter and Kwa'yen:'a yeksa:'a, FIG.22 Centre: Daughter, Kwa'yen:'a yeksa:'a & Grandmother, FIG.23 right:Grandmother and Kwa'yen:'a yeksa:'a; production sketch by E,Doxtater-Wynn)

Projected Prototypes and Production Forecast

These are prototype ideations set for production for ShamanZen Theatre Group. These design concepts were part of the original MRP inception to help with impacting visual and interactive performance between performers and participants.

To facilitate impact during performance presentation the storyline can be accentuated. This is either done through explanation of lexical terminology, traditional language use or by impact of story narrative by introduction of character or situational nuance. As seen in a number of Indigenous ethnocentric stories there is reference pertaining to the use of light. This can be seen in the Legend of the Sky-Woman (J. Cornplater 2007). There is a direct connection to light, radiance and illumination, to accentuate the action within the storylines. Use of light is singular in its modality as a visual mnemonic it can be employed and manipulated. In correspondence to future

ShamanZen Theatre Group production this will be used to emphasize energy,

connection, and illumination of understanding.

   *These designs are currently in Stage 1 prototype stage and not in public

use at this time. These concepts are for future development and are not engaged

or employed.

Illumination Gauntlet

(https://youtu.be/kOLYcPE22DU)
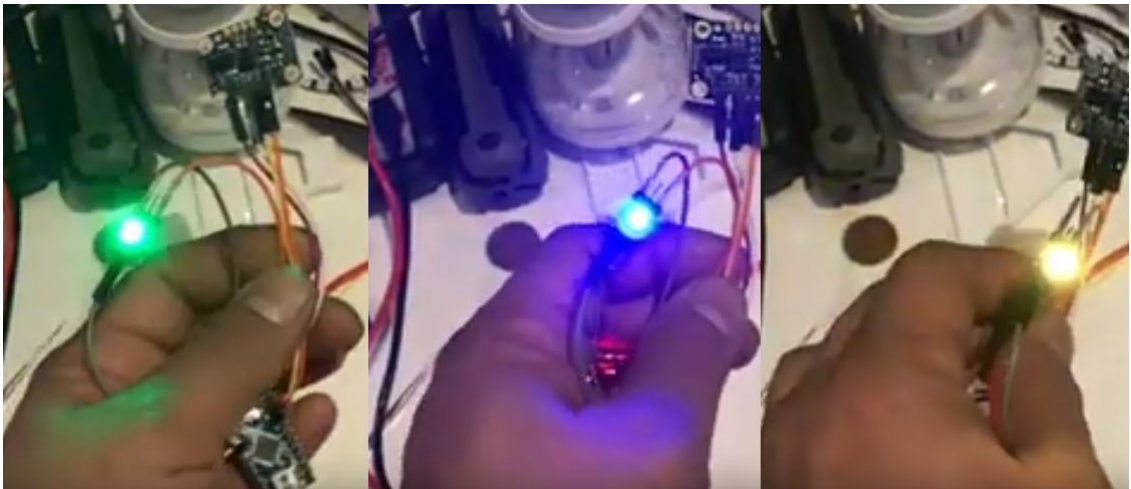
(FIG.24 Illumination Gauntlet first prototype November 2018.)

   Illumination Gauntlet is designed to be a device worn by a performer to

accentuate impact during a performance. Basic design is Arduino based with a power

source and built using colour LED lighting. The microcontroller sensor is a *BNO055 - 9-*

axis Absolute Orientation Sensor, motion alters LEDS through physical manipulation. It

is programmed so that hand tiled down is the off position. When the hand is moved

upward the LED lights are set to turn on and get brighter the further they are tilted by

degree from the off position. If 'off' is straight down, then level to the ground if 90

degrees from off and would be half intensity. Tilting the hand 180 degrees from off

position would activate LEDs to full intensity. Gauntlet design scope has a secondary

feature of changing LED colour dependant on a radial axis designed into the program

code. Configuration is controlled by orientation sensor so that colour change shifts by

tilting incrementally off 90 degrees to either left or right. Although there are only 5

colours depicted in the corresponding video. It was entitled as gauntlet since the first

ideation was to be worn on the hands to be actuated as a hand prop. Interplay between

performers passing light had been done in a low-tech manner but with this design and

proper receptors this device could be sensor based. This would mean that performers

would be able to interact with each other's costuming to accentuate performance. This

could also be combined with digital application to include audience/participants to shape

performance by activating costuming and or LED colouring. In comparison the

performers could also manipulate the performance by interacting outward to participating

audience through digital application and activation of light and light intensity on a mobile

device.

Movement Follower: Directional Light Application

(https://www.youtube.com/watch?v=VmWgK9qG79k)

This is a co-design prototype fabrication with Henrique Matulis. An original

design ideation was to have performers be able to manipulate direction of the production

lighting. In the design planning stage device oriented sensors for interaction were all

planned to be worn this included development of bracelets, headbands and leg/ankle

sensors. Design was meant to facilitate body movement of performance and/or dance.

Scope of design is now to be able to produce interactive technology that would allow

audience participation with directional lighting as outlined in the production summary of

The Story of Kwa'yen:'a yeksa:'a as well as in conjunction with IG technology.

Cellphone Ball Application (CPBA)

(https://codepen.io/hmatulis/full/MRpLJr)

Over the course of this inquiry there has been an active effort to better

understand viewer participation. Two separate categorization of participation affected the

development of this prototype. The first being integration of technology inclusion for
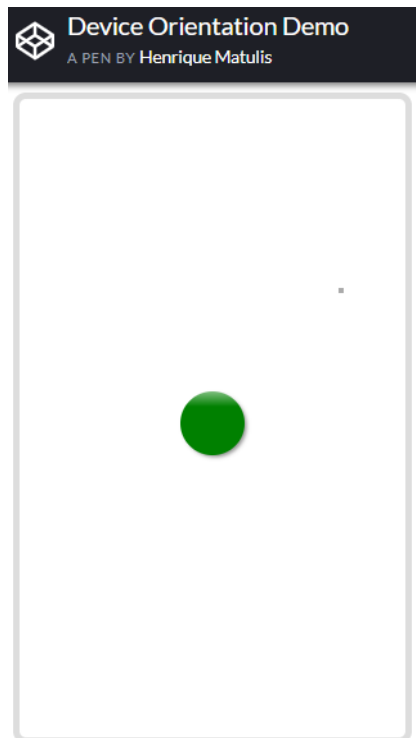
(FIG.25 Digital application viewscreen designer H.Matulis/E. Doxtater-Wynn.)
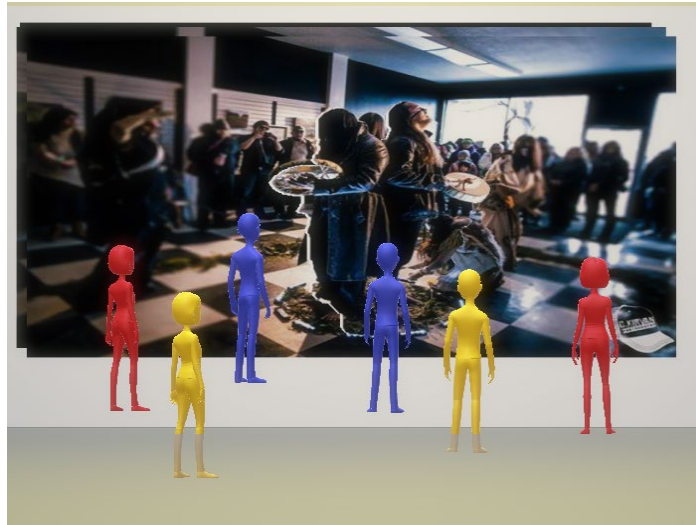
(FIG. 26, ShamanZen remote performance sketch 1, E.Doxtater-Wynn)

(FIG. 27, ShamanZen remote performance sketch w/ remote communication relay and

participation.)

persons with remote access limitations. Second, this digital application is a prototype in

development for future application or participant integration. With the help of designer

Henrique Matulis audience participation can be interconnected through WIFI

accessibility and remote sensor application. Digital application programming has an open field with a small tracking icon (small circle) located mid-screen. Application can be downloaded to a mobile device (i.e.-cellphone, IO Ipad). When activated tracking icon will float to a point on screen in correspondence to tilt of screen in relation to physical manipulation of device. This tracking Cellphone Ball Application (CPBA) could tie into a computer program integrating production systems with a participating viewing audience. The CPBA could control the sensitivity of light and sound corresponding to physical location performance area. With future prototype design this application could work in coordination with the MF technology to have remote access integration with performers themselves. Whether in person or in remote location CPBA would allow for **Participants** in a physical audience or remote location to be able to participate. Individual needs modification for inclusion could be designed in programming and cross integrated with technology used by individuals with limited or restricted physicality. This application could also be coded to integrate programming accessing the vibrate setting on the cellphone allowing for tactile sensation during the performance. This would be associated with audio inclusion during the performance (i.e.-thunder, drumbeat, heartbeat.)

Integrating these systems cover, visual, audio, tactile human sensory inputs of seeing, hearing, and feeling. The also elicit emotional response integral to the holistic experiential education construct outlined in the outer circle depicted in Fig.4.

Dibaajimowinan: Our Way of Being in the world

(One Conclusion)

Songs have been sung. Stories have been shared.

The hide covering draped across the threshold

of the akinomaagegamig is pulled open.

Light beams in illuminating the lodge.

Smell of the fresh cool air of Shkagamik-Kwe (Mother Earth)

slides across our bodies.

 Clearing our senses in her embrace.

Teacher and learner illuminated in understanding.

They are one.

BEH!

Key elements to better understanding Indigenous knowledge and education

constructs must include use of traditional First Nations language and language

revitalization. There also need to be inclusion of experiential learning and sensory

immersion. To be able to incorporate integrated education practice into a contemporary

setting a designation of terms need to be included. Understanding the connection

between philosophical terms such as Akinomaage, Aandisokaanan (R. Hopkins, 2019)

Enaabiyin (G. Fox-bah 2010 & J. Fox 2019), Debajimowinan (Simpson, 2011, p.40)

Particularly is the designation of the individuals involved in the active learning.

As with the experience interaction with arts installation, ShamanZen Theatre Group

production, there is a consistent division between viewership and content. Duality of

physical practical application and concept work together to create physically immersive environment. A defining feature is the change of designation of *audience* to **participant**.

Another key finding is the experience of Indigenous Worldview Cognitive Dissonance (IWCD). For First Nations it is a very recognizable phenomena in contemporary society regarding the "Indian" experience in Canada. Attempts of dealing with this on a systemic scale have precipitated public outcry by *First Nations/Metis/Inuit* (FNMI) representatives like the *Idle No More* movement (Idle No More, 2012). While response has been addressed with adherences by government in the form or events like the Truth and Reconciliation Commission (TRC) regarding Residential Schools (Truth and Reconciliation of Canada, 2015), the Residential School Apology (Government of Canada, 2008) and the inquest into the crimes connected to the Missing and Murdered Indigenous Women and Girls (MMIWG)(National Inquiry into Missing and Murdered Indigenous Women and Girls, 2019). IWCD does not just reflect on the ignorance to First Nations knowledge and education constructs but a greater connection to inherent human rights and ethic of interrelationship on the upper portion of Mishiikenhiminising (appendix f) known as Canada. The effects of the "Indian" experience are so rooted in Canadian history that bringing Indigenous knowledge and education to the mainstream in the form of theatrical presentation (i.e.-ShamanZen) is almost subversive as a political commentary or reflection on contemporary relations. This format is also one of the most public friendly and politically correct formats to be able to present in a public forum.

Opening learning and sharing of Indigenous worldview leads to understanding. Connection to traditional cultural learning need to be felt and understood by the individual. This is inherent to the individual and understood within First Nation culture. In correspondence to cross-cultural connection the goal becomes to replace

misunderstanding with understanding, and reducing discrimination, prejudice, and even

racism. Although documents such as the United Nation Declaration on the Rights of

Indigenous Peoples (UNDRIP) (United Nations, 2007) sets out calls to action for the

rights of Indigenous people it has not been put into law and its adoption is only

considered as voluntary. Canada has 'endorsed" the UNDRIP document but has not

adopted it. (Trudeau, 2018). This has lead to the feeling of distrust by FNMI leadership.

Everyone needs healing and healing can be achieved through sharing. Elizabeth

Doxtater said in personal communication referred to the Six Nations a specific healing

ceremony, "that after we have come together and wiped the tears from our eyes and

taken away those feelings of sadness, it is our responsibility to not make others feel bad;

or to make them think of sad things again."(Doxtater, 2019)

  Holistic healing and health of an individual can be accomplished through connection to

the environment. This is much the same way outdoor education and land-based activity

pedagogy can create a connection to the Earth itself. In the Peter Knudtson/ David

Suzuki book, "Fate of The Earth Voices of the Elders." *Wisdom of The Elders,*

(Knudtson, P & Suzuki,D, 1993) share the viewpoint of Pam Colorado an Oneida of the

Iroquois Confederacy speaking about the inclusion of Elders knowledge and connection

to the land, "promoting" a new synthesis of Native and scientific knowledge , is that the

search for truth and learning is a spiritual relationship between the individual and the

Creator." (Knudtson,P & Suzuki, D,1993) This goes back to akinomaage and connection

duality of the teacher/learner going back to the first life breath given to us by the

Gzhemnidoo (Anishnaabek/Ojibway) or Shonkwaya'tison (Kienkahaka/ Mohawk), the

reference to *The Creator* in both Anishnaabek and Onkwehonwe cosmology. First

Nations traditional teachings and Indigenous knowledge constructs are meant as the

philosophical system to support understanding of the culture of First Nations on Turtle

Island/ Mshiikenhnissing (appendix b). Axiology is inherent to the knowledge base, it

can only be quantified or qualified by the person hearing or experiencing it.

        In reference, as a researcher I have felt a level of uneasiness in having to find

and validate the belief systems, philosophies and traditional knowledge culture of First

Nations people. When making reference to semiology's Ferdinand de Saussure and

Charles Sanders Pierce's semiotics (Yakin, H. S., & Totu, A., 2016) this inclusion was to

prove that signs signals and connection in transferring knowledge was a proven

academic concept. My uneasiness was due to a lifelong immersion in cultural education

with an understanding of Indigenous knowledge and teaching going back through First

Nations history, cosmologically, to the first "breath of life". (R.Hopkins, 2019) This cross

reference between western academics and First Nations traditional knowledge is the

short coming and the counter intuitive dialectic that sparks negativity from both sides of

the fence. From academia and the western culture perspective, it is the ignorance in

understanding, refusal to understand, or IWCD toward Indigenous philosophy. From the

First Nations expression it is the fear deeply rooted in a history of oppression sustained

by contemporary governance (Government of Canada, 2017)

        Through constructive planning, an understanding of traditional knowledge,

Indigenous language, and educational formatting it is possible to create an

inclusive, multimodal, multi-sensory learning environment conclusive. The only

real way to know if the learning has become a part of who you are will come in the future

if your heart remembers it as being integral to your being. This type of "heart-knowledge"

or Debwewin is regarded as "truth (L. Simpson 2011) Debwewin represents our

emotional intelligence, an intellectual and spiritual intelligence to create a fully embodied

way of being in the world." (Simpson 2011, p.94) Debwewin is the *taking to heart* the

whole learning experience and all the knowledge and teachings and finding wisdom in it.

This gives a better vantage point to understand debajimowinan.

<div align="center">BEH.</div>

<div align="center">

I found a stone,
shaped like a megis shell,
held it in my hand.
Flat on my palm.
Do you see it?

(Fig.28, ShamanZen Koan by E. Doxtater-Wynn)

</div>

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Appendices

Appendix A

Grampa's Apple

When I was little my Grandfather would call me over. I would be outside playing. He would come outside, walk down the step and call to me. When he would call over he would say, " Come over its time to check the garden." , or some other seemingly arbitrary activity involving the outdoors and myself, and maybe any other grandchildren who were visiting. We would walk around the perimeter of the property making our way to the garden. My Grampa would find a nice spot under a tree and ask us to sit down with him. He would proceed to pull out an apple and his pocket knife. We would sit and talk He would talk about whatever was on his mind. Sometimes it was about family, others it was about our community, and other times it was about the world around us. All the while he would be cutting up the apple one slice at a time. This apple would last the whole time we sat. There was always enough apple for everyone to get a piece, sometimes even more.

Appendix B

Turtle/ Mshiikenh Iconic representation

Part of the original story of the Onkwehowe of the Haudenosaunee (Original people of the Six Nations), is the story of the coming of the Sky People from the spirit world. In particular the story depicts the falling of the first beng known as 'the Sky-Woman' or "Sky-Woman". The story tells of a pregnant being from an alternate plane of existence in the sky above our Earthly plane. This being fell through a hole in the ground of her world and descended to this Earth. As the story recounts the world was

covered in water. As the Sky-woman fell, she was caught and carried down and placed upon the back of a turtle. It is later recounted that the Sky-Woman would use Spiritworld magic to expand the Turtle into the land mass we know today as North American. Even though this is a paraphrased version of this epic story of creation one of the symbolic connections to the narrative is the turtle icon.

Appendix C

Knowledge Keeper

Term used for categorization and distinction of Indigenous individuals that are outside of the categorization of 'Elder'. This term is used in reference to those whom are to young to be regarded as traditional Elders but are recognized by their home communities as having traditional knowledge, skills, teachings and / philosophy. This term put into general practise regarding community member categorization for use by Keewaytinook Okimakanak Board of Education, Sioux Lookout, Ontario,2018. Keewaytinook Okimakanak (Northern Chiefs) refers to the tribal membership of the six (6) participating remote communities within Treaty no.5 and Treaty No. 9 territories in Northwestern Ontario.

Appendix D

3/Three/ Nisweh

It is important to note that researcher has used a triad in connection with FIG.2, 3, & 4 specifically due to its intrinsic connection to First Nations Indigenous culture and numerology. Nisweh (anishnaabemowin) or three is recognized as number representing change. (Wigwas, 2008)

Appendix E

Bah, -bah, (bah)

Reference to contributing persons with the addition of -bah or (*bah*). This language form is a Anishnabemowin suffix that is added in proper respect intrinsic to Anishnaabek culture in regard to someone who has passed away.

Appendix F

Mshiikenhminising/ Turtle Island

This is the anishnaabek term for Turtle Island in place of what is now known as North America. The phrase is divided into three parts, Mshiikenh meaning t*urtle.* Minising is made up of *Minis* and *Ing.* Minis meaning island, while the ING alludes to it floating in water. ING is only active when added to this phrasing.

Appendix G

Jasmine's Fishbowl

When I was completing my honours year in undergraduate studies in visual art I visited my friend, let's call her, Jasmine. She was working in the print studio of the University I was attending. I asked her what she was working on.   She said she had been stuck for ideas. We also discussed the amount of time and energy she put into working 'in studio' on her work for the year end show. She shared about her feeling of isolation, as she experienced working 'in studio' so often. Jasmine added that she couldn't leave until she finished her work.

Later when I went to the gallery showing I found my friend's finished work . The finished work was an image of *a fish in a glass bowl inside of a cage*. I met up with my friend, she disclosed that she was not overly happy with the finished project and she was just trying to get the series completed. I laughed stating, "That makes sense."

She questioned me on my observation and I recollected our talk at the studio prior to the exhibition. I said, "So I guess it is a self portrait!"

In the end we both laughed about it and she ended up liking the print more than she had at first.

Jasmine is a pseudonym in place of the identity of the real person from the story.

Appendix H

Haven and the Ducks

Beh!

Haven was small. Instead of sending him to daycare, or some other childcare, Haven's Dad was an "At-home-Dad". Every day they would go for a walk. Winter changed to Spring. Spring started to get warmer. Haven was only about 3 years old. Old enough to walk and talk but not walk too far. Eventually the walks lasted to the nearby McIntyre Waterway, a creek just a couple of blocks away within the city of Thunder Bay.

One day Haven ad Dad noticed the ducks had come back from their winter migration. Haven loved watching ducks. The two would walk along the shore, following them. They would go across the walking bridge spanning the waterway, and watch. This became part of their routine.

Back at the house Dad told Haven they should go and start feeding the ducks. Every day they would collect some of the old bread from the house and tear it into pieces, put it in a bag, get ready to go outside and head to the creek. Haven looked forward to the expeditions. "Ducks! Ducks!" he would say.

They would toss bread crumbs into the water. Haven would laugh and laugh at the ducks swimming around. Chasing the bread. Chasing each other. It was amazing to

the little boy when they would flap their wings craning their body to rise out of the water. After each visit the ducks would leave swimming upstream. Haven knew this meant their stay was over, but every day he looked for bread and called out, "Ducks! See the ducks!"

One morning after feeding them Haven and Dad started to climb up the river bank back to the walking path. Stopping to look back they noticed the ducks didn't swim away this time. Haven said, "Look. They have something for me."
Dad smiled, "They have something?"

The ducks circled in the water. Haven laughed. Dad humoured him and said' "Let's see what they want." So climbing back down the riverbank to the mud landing he stopped along the water's edge.
"Do you have something for Haven?" Dad looked back at Haven, seeing his smile. asking the water foul again, "What do you want?"

This time the ducks slowed their swimming and flicked their heads over toward the bridge. Haven laughed as Dad asked the ducks again, "Do you have something for Haven?"
The ducks flicked their heads again. This time the flock began to break up and swim downstream, the opposite of their usual getaway. They began going under the bridge. Haven said, "It's over there...going over there."

Climbing back up the embankment, father leading son across the path to the eastern side of the walking bridge. Sure enough the ducks were swimming around. Haven says, "It's down there."

By this time, the little cute adventure with the ducks was turning into a chore of discovery. Dad had to watch Haven while humouring his inquisitive interest in what the ducks were doing.

Dad climbed, then jumped down from the grassy bank to the exposed muddy river bed. Looking around he noticed there pressed into the mud was a sash. Dad peeled the soil caked fabric from the soft dough like ground, realizing it was a woven Metis sash. Dad looked around thinking someone would see him, shouting after him like some kind of thief. The ducks had already began to disperse back up stream. "How would this have gotten here?" Dad wondered.

Rolling up the sash Dad climbed back to his son and said, "They did bring you something let's head home."

BEH

The belt was in immaculate condition, just muddy. After a wash and hang dry I gave it to Haven.

This is a true story.

Later we had a chance to show the belt to a friend of ours who is knowledgeable in the construction and heritage of Metis sashes.   She related that from the markings and colour that the belt represented it was from a water clan. It could also be read as a hunter's belt and a man's belt. She related that since Haven had been so nice to the ducks they gifted him the belt. We were later told that Haven would most likely be a good hunter but that he should respect the ducks by not hunting or eating them.

Appendix I

Legend

Legend derived from early 14c., "narrative dealing with a happening or an event," from

Old French *legende* (12c., Modern French *légende*) and directly from Medieval Latin

legenda "legend, story,". (Online Etymology Dictionary, 2019)

Appendix J

Traditional Bundle

This is a collection of artifacts collected by the owner or bearer that are expressly

connected with the gaining of First Nations Indigenous knowledge. The owner collects

each artifact upon completion of gaining the knowledge and understanding of the

teaching associated with it. The artifact and teaching are only allowed to be used after

being given express permission by the officiating Elder or Knowledge Keeper that the

individual has been learning from.

Appendix K

FIG.3,Anishnaabek Learning Triad

As per the First Nations traditional culture, the researcher has taken extra effort to

comply with the proper protocol of working with traditional Elders. After integration and

completion of this diagram, researcher shared it with Both Elders J.Fox and

Elder/Linguist Rhonda Hopkins to make sure that the language was being used in proper

connection and approximation to the overall meaning of its intended use. Both Fox and

Hopkins agreed on the structure and validated it for public use.