

GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: 1/24/18	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: REL Number: 203 Title: American Indian Religions Credits: 3 CROSS LISTED WITH: Prefix: AIS Number: 213 ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number:	
4.) COMMUNITY COLLEGE INITIATOR: SHARENDA ROAM PHONE: 623-845-5451 FAX: 623-845-3287, sharenda.roam@gccaz.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <u>Core Areas:</u> Humanities, Arts and Design (HU) <u>Awareness Areas:</u> Select awareness area...	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECREL, AIS prefix <input type="checkbox"/> Elective Current General Studies designation(s): HU, L, C Effective date: 2018 Spring Course Equivalency Guide Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: MATT COOPER, REL IC CHAIR; JOHN HERSHMAN AND ROLAND WALKER, AIS CO-CHAIRS Chair/Director Signature:	

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p>	<p>Syllabus, weeks 3-5, 9-10, 12-13; course competencies 2,4-6; textbook, chapters 1-2, 4-5, 7-11; supplemental materials including documentaries and articles (please see attached readings)</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>Syllabus, weeks 1, 6-7, 10, 14; course competencies 2,4; Textbook, chapters 1, 6-7, 10-11, 14; supplemental materials including documentaries and articles. (please see attached readings)</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	<p>Syllabus, weeks 3-5,8-11, 13-14; course competencies 1,2,3,5,7; Textbook, chapters 3-5, 8-10,11,14; supplemental materials including documentaries and articles. (please see attached readings)</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>Syllabus, weeks 3-5, 9-10, 12-13; course competencies 2,4,5; textbook, chapters 1-2, 4-5, 7-11; supplemental</p>

ASU - [HU] CRITERIA			
			materials including documentaries and articles. (please see attached readings)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus, weeks 10-11, course competencies 2; textbook, chapters 2, 4, 7, 11, 14; supplemental materials including documentaries and articles
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, weeks 3-5,8-11, 13-14; course competencies 2; Textbook, chapters 3-5, 8-10,11,14; supplemental materials including documentaries and articles
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
AIS/REL	213/203	American Indian Religions	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasize the study of values, the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	This course examines definitions of religion, sacred ways, worship, morals and ethics, humor, interdependency, and knowledge of unseen powers within native philosophy. Specific areas of focus include ritual drama and prayer, song, dance, oral tradition and storytelling, shamanism, rites of passage, Peyotism, creators, tricksters, culture heroes, sacred clowns, and cosmic world views.	Syllabus, weeks 3-5, 9-10, 12-13; course competencies 2,4-6; textbook, chapters 1-2, 4-5, 7-11; supplemental materials including documentaries and articles
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	This course analyzes specific aural myths and stories that determine native worldviews and religious perspectives. The examination of these views receive critical interpretation in light of colonization and Indian boarding/mission schools. Also studied are puberty ceremonies, a variety of dances, including the Ghost Dance and their historical contexts and development; as well as AIM (American Indian Movement) and current activism.	Syllabus, weeks 1, 6-7, 10, 14; course competencies 2,4; Textbook, chapters 1, 6-7, 10-11, 14; supplemental materials including documentaries and articles.
3. Concerns the interpretation, analysis, or engagement with aesthetic or design traditions.	This course requires students to research three different pieces of native art. These may include pottery, baskets, masks, songs, dances, sand paintings, drawings, jewelry, cradleboards, rugs, etc. They may be ancient or contemporary. Students write three papers and give one class presentation to present their information. This assignment enables students to engage and deepen their consideration of the variety of American Indian religious, spiritual and artistic experiences.	Syllabus, weeks 3-5,8-11, 13-14; course competencies 1,2,3,5,7; Textbook, chapters 3-5, 8-10,11,14

<p>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</p> <p>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p> <p>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</p> <p>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>a. This course engages students in an in-depth look at the Hopi Katsinam, including their religious and spiritual dimensions. Also, Inuit concepts including shamanism and human/animal spiritual relationships receive attention. The course explores Peyote, including its history and current religious significance.</p> <p>b. This course offers students information regarding a variety of art forms including ancient symbolism and its expression in contemporary fashion and design. Also, students engage in the study and research of a variety of native arts and practices including sandpainting, pottery, weaving, jewelry, sculpting, etc.</p> <p>c. This course demonstrates a variety of creative processes in native art and design. Examples of these are detailed explanations of traditional weaving, ancient stories expressed in modern sculptures (e.g. Roxanne Swentzell), the intricate process of selecting wood, carving and painting (e.g. Philbert Honanie), as well as ancient design elements created in contemporary clothing (e.g. aconav).</p>	<p>a. Syllabus, weeks 3-5, 9-10, 12-13; course competencies 2,4,5; textbook, chapters 1-2, 4-5, 7-11; supplemental materials including documentaries and articles. (please see attached readings)</p> <p>b. Syllabus, weeks 10-11, course competencies 2; textbook, chapters 2, 4, 7, 11, 14; supplemental materials including documentaries and articles</p> <p>c. Syllabus, weeks 3-5,8-11, 13-14; course competencies 2; Textbook, chapters 3-5, 8-10,11,14; supplemental materials including documentaries and articles</p>
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American Indian Religions

Course: **REL203**

Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load

Course Type: **Academic**

First Term: **2013 Summer I**

Load Formula: **S**

Final Term: **Current**

Description: An examination of the historical and cultural background of diverse lifeways and worldviews belonging to the peoples indigenous to the North American continent over time, including a study of modern day American Indian beliefs and practices.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107 or equivalent.

Course Attributes:

General Education Designation: Cultural Diversity - [C]

General Education Designation: Humanities and Fine Arts - [HU]

General Education Designation: Literacy and Critical Inquiry - [L]

Cross-References: AIS213

MCCCD Official Course Competencies

1. Describe American mainstream societal views of American Indian cultures at the point of contact with Europeans, during the development of European hegemony, and in the modern times of cultural continuity and change. (I)
 2. Explain the cultural practice of storytelling, including the importance of culture concepts of, myths, songs, and rituals. (II)
 3. Identify the significant religious personages and practitioners in American Indian cultures and religious traditions. (III)
 4. Compare and contrast American Indian and Western concepts of time, space, and other dimensions. (III)
 5. Describe how American Indian peoples integrate religious world views into everyday life. (IV)
 6. Compare and contrast American Indian views of human religious responsibility with those of American mainstream society. (IV)
 7. Create a research paper describing the cultural manner in which the concepts of reverence, reciprocity, interconnectedness, and Mother Earth are embedded in the ecological teachings of American Indian peoples. (IV)
 8. Describe examples of the modern day American Indian religious movements. (V)
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MCCCD Official Course Outline

- I. Euro-American Perceptions of American Indian
 - A. Historical contacts with Euro-Americans
 - B. Popular and academic views of American Indian
- II. American Indian Religious Orality
 - A. Stories, myths
 - B. Songs
 - C. Rituals
- III. American Indian Cosmology
 - A. Religious personages
 - 1. Creators
 - 2. Tricksters
 - 3. Culture heroes
 - B. Religious practitioners
 - 1. Shamans
 - 2. Religious leaders
 - 3. Witches, sorcerers
 - C. Time, space, and other dimensions
- IV. American Indian Values
 - A. Integration of religion and life
 - B. Kinship of all life
 - C. Sharing and reciprocity
 - D. Power and responsibility
- V. Religious Development and Change
 - A. Historical Christian and Native interactions
 - B. Modern day religious movements

MCCCD Governing Board Approval Date: **April 23, 2013**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

GLENDALE COMMUNITY COLLEGE SYLLABUS, SPRING 2018
 American Indian Religions: REL203 13788 & 13755 3 Credits
 MWF (11-11:50, 12:00-12:50) Location: HTA103

PROFESSOR: SHARENDA ROAM, DMin. M.A.
 Email: Please correspond in Canvas
 Office: LA-129
 Office Hours: MW 1-3, F 1-2, or by appointment

REQUIRED TEXTS:

The Sacred Ways of Knowledge, Sources of Life
 Navajo Community College Press (authors: Beck, Walters, Francisco)
 THE TEXTBOOK IS ON RESERVE IN THE LIBRARY.

BRING YOUR TEXTBOOK TO CLASS WHEN REQUIRED.

CLASS SCHEDULE:

Please note that this is a tentative schedule only. Professor Roam reserves the right to modify this schedule and/or this syllabus as the semester progresses. Students will be notified of any changes in class.

DATE	TOPIC(S)	TEXT & ASSIGNMENT
1/17 W	Introduction to Class	
1/19 F	Introduction to Class	
1/22 M	<i>Seeking Life: Definitions of Religion & Sacred</i>	Chapter 1
1/24 W	<i>Ritual Drama & Prayer</i>	<i>Sign-up for Nation/Tribe Presentation</i>
1/26 F	<i>Ritual Drama & Prayer</i>	Chapter 2
1/29 M	<i>Hopi Kachina/Katsinas</i>	
1/31 W	<i>Hopi Kachina/Katsinas</i>	
2/2 F	<i>Learning the Way: Traditional Education</i>	Chapter 3
2/5 M	<i>Inuit</i>	
2/7 W	<i>Inuit</i>	
2/9 F	<i>Seasons, Origins, and Other Worlds</i>	Chapter 4
2/12 M	EXAM 1	Bring Pencil & Paper
2/14 W	<i>Shamanism & the World of the Spirits</i>	Chapter 5
2/16 F	<i>Monster Slayer Story</i>	
2/19 M	<i>Cherokee Little People</i>	
2/21 W	<i>The World Out of Balance</i>	Chapter 7
2/23 F	<i>The World Out of Balance</i>	Chapter 7
2/26 M	<i>The Changeable Earth</i>	Chapter 6

2/28 W	<i>The Changeable Earth</i>	Chapter 6
3/2 F	<i>Seek Life Writings Discussion</i>	
3/5 M	<i>The Path of Life</i>	Chapter 8
3/7 W	<i>The Path of Life</i>	
3/9 F	<i>Special Speaker</i>	
3/12 M	<i>Girl's Puberty Ceremonies</i>	Chapter 9
3/14 W	<i>Girl's Puberty Ceremonies</i>	Chapter 9
3/16 F	<i>EXAM 2</i>	Bring Pencil & Paper
3/19 M	<i>The Peyote Spirit</i>	Chapter 10
3/21 W	<i>The Peyote Spirit</i>	Chapter 10
3/23 F	<i>Native Art & Music Presentations</i>	Alphabetical Order by Last Name
3/26 M	<i>Native Art & Music Presentations</i>	
3/28 W	<i>Native Art & Music Presentations</i>	
3/30 F	<i>Native Art & Music Presentations</i>	
4/2 M	<i>Sacred & Secular: Seminole Tradition</i>	Chapter 11
4/4 W	<i>Sacred & Secular: Seminole Tradition</i>	Chapter 11
4/6 F	<i>Navajo Traditional Knowledge</i>	Chapter 12
4/9 M	<i>Navajo Traditional Knowledge</i>	Chapter 12
4/11 W	<i>Sacred Fools & Clowns</i>	Chapter 13
4/13 F	<i>Sacred Fools & Clowns</i>	Chapter 13
4/16 M	<i>The Wandering Ground</i>	Chapter 14
4/18 W	<i>The Wandering Ground</i>	Chapter 14
4/20 F	<i>Tribe/Nation Presentations</i>	Alphabetical Order by Last Name
4/23 M	<i>Tribe/Nation Presentations</i>	
4/25 W	<i>Tribe/Nation Presentations</i>	
4/27 F	<i>Tribe/Nation Presentations</i>	
4/30 M	<i>Tribe/Nation Presentations</i>	
5/2 W	<i>Review for Final Exam</i>	
5/4 F	<i>Review for Final Exam</i>	
5/7 M	Final Exam 11 PM 13788	Bring Scantron & #2 Pencil
5/9 W	Final Exam 12 PM 13755	

GRADE DETERMINATION:

10 QUIZZES BASED ON TEXTBOOK READINGS:	20%
SEEK LIFE WRITINGS	10%
EXAM 1:	10%
EXAM 2:	10%
FINAL EXAM:	10%
TRIBE/NATION POWERPOINT PRESENTATION:	10%
NATIVE ART & MUSIC WRITINGS (3)	15%
NATIVE ART & MUSIC PRESENTATION	10%
CLASS ATTENDANCE:	5%
TOTAL:	100%

QUIZZES:

You have 10 quizzes (located in Canvas). Please see Canvas for due dates and times. These quizzes are based on your textbook readings.

SEEK LIFE WRITINGS:

Your textbook speaks of native religion as one that “seeks life” and experiences the “spirit of wonder.” For this assignment you will choose 5 items that represent the wonder of life for you. These can be a stone, leaf, picture, poem, quote, sacred spiritual pieces, etc. You will write a 5-10 sentence paragraph for each item explaining why you find these items meaningful. This assignment will help you enter into the mindset of seeking life and wonder in the everyday. It will also help you realize the concept of *sacredness of life*.

EXAMS:

You have three exams which are based on textbook readings and lectures. These are not on Canvas and will be in-class exams.

TRIBE/NATION POWERPOINT PRESENTATION:

For your Tribe Powerpoint Presentation you will sign up for a specific tribe and research specifics about this tribe (beliefs, rituals, stories, songs, etc.). A good source for **information will be the tribe’s website if they have one.** Look at the information on this link to find a tribe. I will provide a **sign-up sheet in class so that we don’t duplicate** tribes. You may use Powerpoint, music, video, photographs, dance, art, handouts, etc. Know your material and be creative! You must use at least *5 valid sources*.

Please attend all presentations and be prepared to give your presentation beginning on the first day of presentations.

You will be graded in the following areas:

- Quality of Research (at least 10 slides)
- Knowledge of the subject: researched beyond the text book – 5 sources
- Rhetoric - spoke clearly, stood and looked at the audience
- Length: 5-7 minutes long
- Creativity – used Powerpoint or Prezi and other visual/audio aides (videos, handouts, food, items from religion, humor etc.)

NATIVE ART & MUSIC WRITINGS:

Choose 3 pieces of native art or music. These can include pottery, baskets, masks, songs, dances, sand paintings, drawings, jewelry, cradleboards, rugs, etc. These must have been created by a native artist. They may be ancient or contemporary. For each piece of art or music you will write a detailed short paper (2-3 pages not including your bibliography/citation page) and upload these in Canvas.

Include the following information:

Picture or video of the piece, Name of the piece, Name of the Artist/s, Tribal Affiliation, Date of Creation (if known), Symbolism & Meaning, Use (dances, rituals, ceremonies, etc.), as well as additional information.

Format: 12 point Times New Roman font, double-spaced, 1 inch margins
Include a bibliography/citation page. Your title page information may be shared on the top left corner of your first page.

NATIVE ART & MUSIC PRESENTATION:

Choose one of your pieces of native art or music and present it to the class in a PowerPoint presentation. Your PowerPoint will include the information you share in your paper and be include 10 slides.

ATTENDANCE:

Class attendance is mandatory. It is worth 5% of your grade. A student may be dropped from class after three (3) unexcused absences.

LATE WORK WILL NOT BE ACCEPTED! This is a great time to learn the importance of deadlines.

The following schedule outlines the letter grades corresponding to the total points at the end of the semester:

If your total percentage score falls in the range:	Your letter grade would be:
90 - 100	A
80 - 89.99	B
70 - 79.99	C
60 - 69.99	D
00 - 59.99	F

Students are responsible for following information provided in this syllabus. Every student is expected to know and comply with all current published policies, rules and regulations as printed in the college catalog, class schedule, and/or student handbook.

Disability Resources

If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the GCC Disabilities Resources and Services office at 623.845.3080 or email drsfrontdesk@gccaz.edu.

Cheating & Plagiarism will not be tolerated. A student who cheats or plagiarizes will receive consequences that may include being dropped from the class with notes on his/her permanent academic record. Please cite sources when using 4 or more words in a row.

Sexual Harassment is any unwelcome, verbal or physical conduct of a sexual nature that is sufficiently severe, persistent or pervasive that it alters working conditions and creates a hostile environment or reasonably interferes with, limits, or deprives a student of the ability to participate in or benefit from any educational program or activity.

Sexual harassment and discrimination in any college education program or activity are prohibited. Sexual Harassment may include hostile environment harassment, sexual assault, inducing incapacitation for sexual purposes, sexual exploitation or dating violence and stalking.

Students should report any discrimination and/or harassment they experience and/or observe to the [GCC Office of Student Life](#) in the Student Union. Phone (623) 845-3525 or email laura.dodrill@gccaz.edu.

To view the full Sexual Harassment Policy refer to the Student Handbook, [Sexual Harassment Policy for Students \(AR 2.4.4\)](#) (see also 5.1.8).



American Indian Religions

Course: **REL203** Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load
Course Type: **Academic**
First Term: **2013 Summer I** Load Formula: **S**
Final Term: **Current**

Description: An examination of the historical and cultural background of diverse lifeways and worldviews belonging to the peoples indigenous to the North American continent over time, including a study of modern day American Indian beliefs and practices.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107 or equivalent.

Course Attributes:

General Education Designation: Cultural Diversity - [C]
General Education Designation: Humanities and Fine Arts - [HU]
General Education Designation: Literacy and Critical Inquiry - [L]

Cross-References: AIS213

MCCCD Official Course Competencies

1. Describe American mainstream societal views of American Indian cultures at the point of contact with Europeans, during the development of European hegemony, and in the modern times of cultural continuity and change. (I)
2. Explain the cultural practice of storytelling, including the importance of culture concepts of, myths, songs, and rituals. (II)

3. Identify the significant religious personages and practitioners in American Indian cultures and religious traditions. (III)
 4. Compare and contrast American Indian and Western concepts of time, space, and other dimensions. (III)
 5. Describe how American Indian peoples integrate religious world views into everyday life. (IV)
 6. Compare and contrast American Indian views of human religious responsibility with those of American mainstream society. (IV)
 7. Create a research paper describing the cultural manner in which the concepts of reverence, reciprocity, interconnectedness, and Mother Earth are embedded in the ecological teachings of American Indian peoples. (IV)
 8. Describe examples of the modern day American Indian religious movements. (V)
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MCCCD Official Course Outline

- I. Euroamerican Perceptions of American Indian
 - A. Historical contacts with Euroamericans
 - B. Popular and academic views of American Indian
 - II. American Indian Religious Orality
 - A. Stories, myths
 - B. Songs
 - C. Rituals
 - III. American Indian Cosmology
 - A. Religious personages
 1. Creators
 2. Tricksters
 3. Culture heroes
 - B. Religious practitioners
 1. Shamans
 2. Religious leaders
 3. Witches, sorcerers
 - C. Time, space, and other dimensions
 - IV. American Indian Values
 - A. Integration of religion and life
 - B. Kinship of all life
 - C. Sharing and reciprocity
 - D. Power and responsibility
 - V. Religious Development and Change
 - A. Historical Christian and Native interactions
 - B. Modern day religious movements
-

Last MCCCD Governing Board Approval Date: **April 23, 2013**

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Number: FDCR.A.10.020

An institution shall be able to equate its learning experiences with semester or quarter credit hours using practices common to institutions of higher education, to justify the lengths of its programs in comparison to similar programs found in accredited institutions of higher education, and to justify any program-specific tuition in terms of program costs, program length, and program objectives. Affiliated institutions shall notify the Commission of any significant changes in the relationships among credits, program length, and tuition.

Assignment of Credit Hours. The institution's assignment and award of credit hours shall conform to commonly accepted practices in higher education. Those institutions seeking, or participating in, Title IV federal financial aid, shall demonstrate that they have policies determining the credit hours awarded to courses and programs in keeping with commonly-accepted practices and with the federal definition of the credit hour, as reproduced herein for reference only, and that institutions also have procedures that result in an appropriate awarding of institutional credit in conformity with the policies established by the institution.

Federal Credit Hour Definition: *A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than:*

(1) one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities as established by an institution, including laboratory work, internships, practica, studio work, and other academic work leading toward to the award of credit hours. 34CFR 600.2 (11/1/2010)

Commission Review. The Commission shall review the assignment of credit hours, program length, and tuition in conjunction with a comprehensive evaluation for reaffirmation of accreditation during the Commission's assurance process. The Commission may sample or use other techniques to review specific institutional programs to ensure that it has reviewed the reliability and accuracy of the institution's assignment of credit. The Commission shall monitor, through its established monitoring processes, the resolution of any concerns identified during that evaluation with regard to the awarding of academic credit, program length, or

tuition, and shall require that an institution remedy any deficiency in this regard by a date certain but not to exceed two years from the date of the action identifying the deficiency.

Commission Action for Systematic Noncompliance. In addition to taking appropriate action related to the institution's compliance with the Federal Compliance Requirements, the Commission shall notify the Secretary of Education if, following any review process identified above or through any other mechanism, the Commission finds systematic noncompliance with the Commission's policies in this section regarding the awarding of academic credit.

The Commission shall understand systematic noncompliance to mean that an institution lacks policies to determine the appropriate awarding of academic credit or that there is an awarding by an institution of institutional credit across multiple programs or divisions or affecting significant numbers of students not in conformity with the policies established by the institution or with commonly accepted practices in higher education.

Policy History

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LET'S HAVE A FANTASTIC SEMESTER!
Dr. Roam

THE SACRED

WAYS OF KNOWLEDGE, SOURCES OF LIFE

PEGGY V. BECK ANNA LEE WALTERS NIA FRANCISCO



THE SACRED

*Ways of Knowledge,
Sources of Life*

REDESIGNED EDITION

Peggy V. Beck

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Nia Francisco (Chapter 12)

DINÉ COLLEGE
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Diné Education from a *Hózhó* Perspective

by

Dmitriy Zoxjkie Neezhoni

A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Approved November 2010 by the
Graduate Supervisory Committee:

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ABSTRACT

Diné Education is equal and is as valid as this nation's mainstream education, yet it does not share the same ideas, processes or goals as its counterpart. It is more complicated because it is based on oral traditions and the philosophies of *Hózhó*, a construct that requires a learner to embrace one's surroundings, actions, interactions, and being. A central part of Diné education focuses on spirituality and self awareness which are intertwined with every dimension of this universe. In order to become educated in the Diné world a learner must first learn to "walk in beauty" and have a positive self image. Being Diné, this researcher sought to capture his own childhood memories, including the special teachings and teachers that have guided his learning, as a way to document the process of acquiring a Diné education. The methods of inquiry for this research included self-reflection documented in a journal and an extensive literature review. The literature review was guided by three research questions:

1. What is Diné Education?
2. How important is it to today's Diné people?
3. What are the future prospects for the existence of Diné education?

ACKNOWLEDGMENTS

To my loving mother Virginia Nez for encouraging me to learn and who took the time to teach me. To my grandparents, elders, forefathers, and ancestors: If it was not for your resilience and strength, I, nor any of these beautiful and precious teachings would exist today. If it was not for the Creator and all of his creations, including his loving mother, Changing Woman, White Shell Woman, and the Holy People, I would not exist today.

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CHAPTER 3

LIVING BY *HÓZHÓ*

The Diné believe the land is *Hózhó* and *Nizhoni*. *Hózhó* refers to the environment as a whole and the universal dimensions of beauty, harmony, balance, peaceful energy, a sacred perfect rhythm, and well-being (Chalufour & Borden 18). *Nizhoni* refers to a particular item; time, space, or a being that is nice, attractive or beautiful. The difference in these two terms is in the prefixes *ho – ni*. *Ho* refers to the general as opposed to the specific, the whole as opposed to the part, the abstract as opposed to the concrete, the indefinite as opposed to the definite, and the infinite as opposed to the finite. The Diné metaphor envisions a universe where the primary orientation is directed toward the maintenance or the restoration of *Hózhó*. Most people think *Hózhó* means beauty which is just one definition, but the term means much more. In the Diné view, *Hózhó* is understood as a multidimensional intellectual construct of balance, order, the emotional, mental, physical health, and spiritual happiness, the kind and moral acts of goodness. The Diné do not seek *Hózhó*; they are engulfed in *Hózhó* with every breath they take and are surrounded by it every day and night.

When *Hózhó* is disrupted, it must be restored; when it is destroyed or diminished, it is renewed; and, when *Hózhó* is present it's acknowledged in a sacred manner. For example the Diné express *Hózhó* with *ShiL* (I) with "me" there is *Hózhó*, *NiL* (you) with "you" there is *Hózhó*, *BiL* (them two people) with "them" there is *Hózhó*, *DanihiL* (with more than two people) with "them" there is *Hózhó*. As part of *ShiL* (I) there is *Shii*, which if used this means that there is

Hózhó “within” me, and the same goes for *shaa* meaning *Hózhó* “radiates from” me. The Diné express *Hózhó* in every dimension of their lives, including their prayer and communication, songs, dance, creation story, ceremonies, art, and daily activities. *Hózhó*, is not separated from science, philosophy, history, psychology, mathematics, political science or theology, but is a part of the Diné world. This connection is expressed more clearly in the Diné *Hozhooji* prayer:
From here where I stand upon mother earth may there be *Hózhó* (Beauty).

And, may there be beauty from my sky the father.

From the East may there be beauty for me.

From the South may there be beauty for me.

From the West may there be beauty for me.

From the North may there be beauty for me.

From the Zenith in the sky may there be beauty.

From the nadir of the Earth may there be beauty.

And, where I stand in the Center of it all, may there be beauty in all my existence, thoughts, and voice.

From *Sisnaajinii* (Mt. Blanco) the sacred white shell mountain may there be beauty for me.

From *Tsoodzil* (Mt Taylor) the sacred turquoise mountain may there be beauty for me.

From *Dooko 'o 'sliid* (San Francisco Peaks) the sacred abalone mountain may there be beauty for me.

From *Dibe' Ntsaa* (Hesperus Peak) the sacred jet mountain may there be beauty for me.

From *DziL Na'oodiLii* (Huerfano Mountain) the sacred soft goods mountain may there be beauty for me.

From *DziL Chooli* (Gobenodor Knob) the sacred hard goods mountain may there be beauty for me.

Haashjay YaLti'i (Oratory Divinity) and *Haashjay ghaan* (Hogan Divinity) my grandfather's may you both teach me to recognize beauty and live it.

My mother *Asdzaa Nadleehi* (Changing Woman) and *YoLgai Asdzaa* (White Shell Woman) may you be with me and protect me in all of my activities and may you be with me in beauty.

With beauty before me, I walk.

With beauty behind me, I walk.

With beauty below me, I walk.

With beauty above me, I walk.

With beauty all around me, I walk.

With my word being of beauty, I walk.

I am now *Saah Anaaghai* (male) *Bik'eh Hozho* (female) (Forever Boy and Eternal Happiness Girl).

I am child of all that is seen holy and sacred again, I am also their grandchild.

It has been restored to beauty.

It has been restored to beauty.

It has been restored to beauty.

It has been restored to beauty.

Hózhó is the most important word among the Diné; it is expressed within Diné daily activities. When a Diné person is not in the state of *Hózhó* he/she is prescribed the *Hozhooji* (Beauty way) ceremony. The word *ji* in the Diné language means the side of, along its path, the way of, or that way. *Hozhooji* is believed to be the foundation of the Diné belief system and ceremonies, and the existence of the Diné People (Haile 57). There is no word or equivalent in the English language that could grasp the full Diné concept. Thus, to the non- Diné and to a Diné person who doesn't speak the language nor practice their innate belief, it appears to be just a mere idea.

Along with giving a western explanation of *Hózhó* there is also the breaking down of the word *Ho*, meaning an area, and, *Zho* meaning perfection, nature and natural. Also some use a flower metaphor to explain *zho* as something similar to a flower opening its petals.

The first word uttered in the Diné language was *Nizhoni* (Levy 18). The closest translation of the word broken apart is *ni* refers to the surface of the earth, *zho* refers to an absolute, the closest translation would be "From the surface of the earth and everything in-between into the heavens is *Hózhó*" or "beautiful." Diné history and theology teaches that the word/expression/feeling of *Nizhoni* came to life one day when a Diné holy person named *Hashjee YaLti* went outside to greet the dawn and the first white rays of the horizon. He stood there observing the dawn and became overwhelmed with a feeling of absolute joy and emotions that the only word that he could utter to describe this feeling was "*Nizhoni*."

That same day another holy person named *Hashjee Haaghoon* went to greet the evening twilight and he also was overcome by an absolute feeling of joy. It was a feeling he never felt before and the only way that he could describe this feeling was by uttering, “*Ya’ah’teeh*.” This became the second word of the Diné language, the closest translation is “from the heavens above my father *Ya’* to the surface of the earth is *Hózhó*.” Today, it is used as the Diné greeting upon encountering another Diné person; however the person must truly feel or acknowledge kinship with the other person.

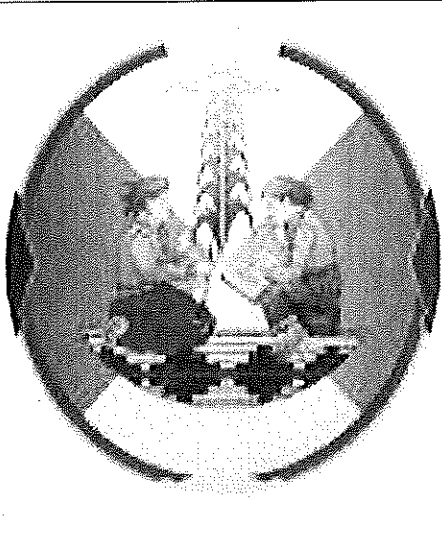
	Spiritual Image – Oratory Divinity Dawn Boy and Dawn Girl East – Dawn – Spring <i>Ntsaahakes</i> - Mt. Blanca Love-White Birth – Childhood - Mother	
Physical Image – Hogan Divinity Folding Darkness Boy and Folding Darkness Girl North – Night – Winter <i>Siihasin</i> - Hesperus Peaks Charity -Black Old age – Paternal Grandparents		Common Image – Oratory Divinity Blue Twilight Boy and Blue Twilight Girl South – Day – Summer <i>Naahat'aa</i> - Mt. Taylor Hope - Blue Teenager – Father
	Social Image – Hogan Divinity Yellow Evening Boy and Yellow Evening Girl West – Evening – Fall <i>Iina</i> - San Francisco Peaks Faith -Yellow Adulthood – Maternal Grandparents	

Figure 6. Education of the Diné

Hózhó is not just a word, but a way of life. For this reason *Hózhóji* Education became the foundation of Diné Education. This is the education that all young Diné people embark on in their journey into the Diné intellectual world. It is a life-long learning process that one can never fully learn, but must live according to *Hózhó*. *Hózhó* being the first intellectual process and the second is

Naayeeji. *Naayeeji* is having knowledge of caution and protection. *Haatalji* is the third intellectual process integrating great depths of ceremonial and medicinal training with education in chemistry, memory, science, and sacred knowledge. *Diyinji* sacred knowledge of the Diné people is the final intellectual process. It is important to understand these educational processes of the Diné are not secular.

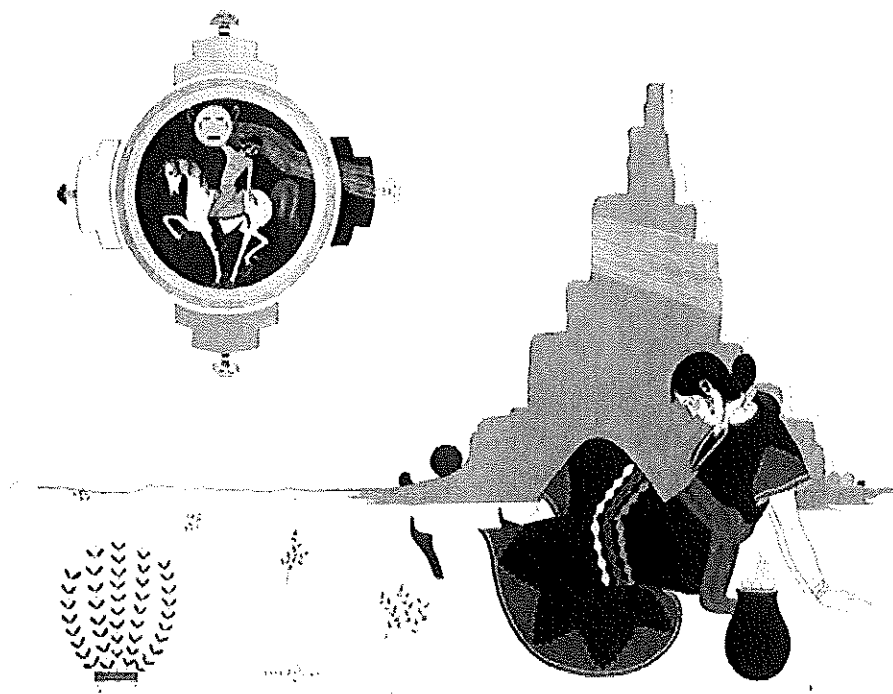


Figure 3. Changing Woman, Mother of the Diné People.

Changing Woman is the principle deity of the Diné; she is credited for most of the teachings and philosophies of *Hózhó* and the *Hozhooji* ceremony. Also, Changing Woman, White Shell Woman and all the other important Deities play a significant role with *Hózhó*. *YooLgai* (White Shell), *DootL'izhii* (Turquoise), *DiichiLhii* (Abalone), *Baash Zhinii* (Jet), *Yodi* (Soft Materialistic Goods), and *NitL'iz* (Hard Valuable Goods) are elements, but also have

philosophies and teachings. Changing Woman is *Hózhó*; she is the embodiment of the earth, the seasons, the light soft rain storms, the flesh and mother of the Diné people, she is the backbone of the Diné belief system, she is the Diné lady, and she is the sacred mountain item and songs of the Diné *Hoozhoji* ceremony (Wheelwright 46).

These teachings were once known to all Diné people, and the generations that followed, but today they are not being passed down as they should be and could be. The knowledge and philosophies of Diné people and their ancestors teaches that a man (male) and a woman (female) should be aware of their roles within Diné society and within the world around them. *Hózhó* teaches that in order to be recognized as a Diné person, an individual must know their true identity through the education of *Doone'e* (Clan) and the *K'e* (Kinship) systems, belief system, and morals of the Diné people. Diné people are to possess positive thoughts like their elders and ancestors. This enables them to have a clearer understanding of themselves. They are able to utilize this and do things in the right way with honesty and humility. The role in life as a Diné person is to have love, hope, faith, compassion, organization, well ordered thoughts, recognition for life, and charity (to be giving). If a Diné person utilizes these attributes in their daily lives then they will have contributed to or have created *Hózhó*.

Diné people are created from all that is holy, sacred, natural, and pure in this world/universe. Being a part of these creations enables them to communicate in a sacred, special and effective way with these sacred entities and elements with the utilization of intellectual thoughts, sacred voice and sacred movements.

Oratory Divinity, Hogan Divinity, Changing Woman, White Shall

Woman, Corn Pollen Boy, and Corn Beetle Girl are said to have left this teaching:

To know ones self-image and being able to respect one's self is very important, and to be accepting of other peoples' beliefs and religions. The role in life as male and female is to understand the definition of Diné Education which deals with behavior and the way that one thinks about her as well as others' life. The Diné have viewpoints and beliefs that originated with their ancestors. Their wisdom helps them with understanding and defining what education is for a Diné person.

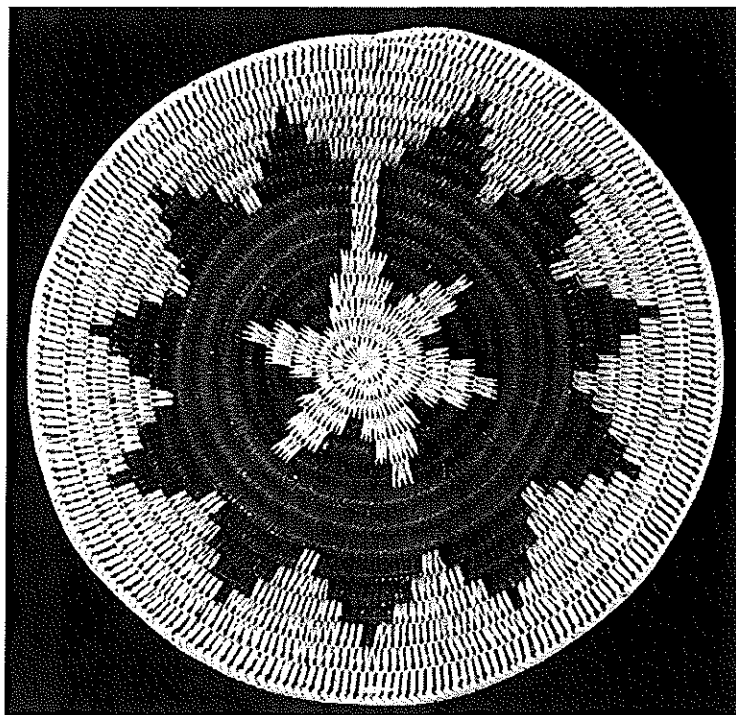


Figure 4. Traditional *Ts'aa* (Basket) of the Diné.

The Diné traditional basket (see Figure 4) is an example of Diné *hózhó* education and art combined. The traditional Diné basket is used in many Diné

ceremonies. Many Diné people also keep these baskets as tokens. The baskets are fabricated from sumac. The traditional basket includes only three colors: white, black and red. The basket is round and woven in coils into a bowl shape. Its shape and designs are symbolic of the Diné universe, as well as the relationship between the Diné, mother earth and father sky.

The baskets are used in several types of Diné ceremonies including weddings, womanhood passage, baby's first laugh, fire dance, and the Beauty way. In the traditional Diné Basket *Hózhó* is also captured and expressed in every design and stitch of the basket. The ceremonial basket is necessary item for use in Diné ceremonies that are intended to restore balance to a person's life. Ceremonies occur if a person has been ill, passing through a period of change, or needs success in life, and restoration of *Hózhó*. Baskets are used in ceremonies to wash away the "bad", in order to restore harmony and beauty to a person's life. The Diné traditional basket is the alter to *hózhó*, it is the universe and it is the Diné world.

A pathway leads from the center of the basket to the edge. This is "the way out," or the doorway of the basket, also called the "ceremonial break." It represents the emergence of the people and the birth canal of Changing Woman, the principle female deity. Many weavers believe in the importance of including a pathway in each basket. Some weavers believe, in accordance with Diné tradition, that creating a pathway allows their creativity to continue beyond the basket and allows healing to occur when used in a ceremony. The pathway is

aligned to the East during a ceremony. Weavers believe that if they do not include a pathway, their minds will be shut and they will no longer be able to create.

To retain *hózhó*, the Diné have continually had to adapt in order to survive and preserve their way of life. In their creation story, the people moved from one world to another as each world was gradually upset by evil, lust, or greed, thereby disturbing *hózhó*. According to Diné theology, *hózhó* could only exist on Earth, the Fourth World, and the Diné also believe in their version of a “heaven” or “spirit world”.

If a weaver is lacking in *hózhó*, it reflects in her art. If a weaver was passing through a difficult period in her life, her baskets are crooked and uneven, and do not reflect beauty. Only when the weaver regains balance in her personal life does her work become beautiful and balanced once more.

1. In the center of the basket represents emergence, the opening for the first Holy People who came from the third world through Hajiine'e, into the fourth world or "Glittering World."
2. The white portion of the basket represents dawn and water.
3. The black design in the center symbolizes the sacred mountains of the Diné people. The typical basket contains four or six of these designs. If four appear, they represent the sacred mountains of the east, south, west and north. If the basket has six designs, Huerfano Mountain represents the doorway and Gobernador Knob the opening of sunlight. There are sacred songs and prayers for these sacred mountains. The prayers protect the

Diné from harm, enabling them to give thanks, and direct them in the right direction or path of life.

4. The opening represents the doorway to the thinking and the thoughts of the Diné. It represents the east; Diné prayers and songs are always directed toward the east.
5. The red bands represent sunshine that help Diné people lead balanced lives that flourish in health and stability, as well as mentally, physically, socially, emotionally, commonly and spiritually. This is also known as *hózhó* (beauty) in life.
6. The outer black designs represent darkness, black clouds for rain, and snow for folding darkness, which Diné people use to rest their bodies and minds so that they may continue to grow and develop.
7. The lacing around the edge of the basket represents Diné roots, tying the people to all that are natural in life. It symbolizes the holy circle in which the Diné sit to say prayers.
8. The weave of the basket represents the complexity and apparentness of life arranged. It is crafted in a careful manner to depict well-being. The weaving is also never perfect because life is not perfect.
9. The coil starts at the center, representing birth. The mid-red coils symbolize adulthood; the outer black-and-white coils symbolize old age. The coil ends back at the east, or the doorway—life is a continuing cycle.

SKYWOMAN FALLING

In winter, when the green earth lies resting beneath a blanket of snow, this is the time for storytelling. The storytellers begin by calling upon those who came before who passed the stories down to us, for we are only messengers.

In the beginning there was the Skyworld.

She fell like a maple seed, pirouetting on an autumn breeze.* A column of light streamed from a hole in the Skyworld, marking her path where only darkness had been before. It took her a long time to fall. In fear, or maybe hope, she clutched a bundle tightly in her hand.

Hurting downward, she saw only dark water below. But in that emptiness there were many eyes gazing up at the sudden shaft of light. They saw there a small object, a mere dust mote in the beam. As it grew closer, they could see that it was a woman, arms outstretched, long black hair billowing behind as she spiraled toward them.

The geese nodded at one another and rose together from the water in a wave of goose music. She felt the beat of their wings as they flew beneath to break her fall. Far from the only home she'd ever known, she caught her breath at the warm embrace of soft feathers as they gently carried her downward. And so it began.

The geese could not hold the woman above the water for much longer, so they called a council to decide what to do. Resting on their wings, she saw them all gather: loons, otters, swans, beavers, fish of all kinds. A great turtle floated in their midst and offered his back for her

* Adapted from oral tradition and Shenandoah and George, 1988.

Sunlight streamed through the hole from the Skyworld, allowing the seeds to flourish. Wild grasses, flowers, trees, and medicines spread everywhere. And now that the animals, too, had plenty to eat, many came to live with her on Turtle Island.

Our stories say that of all the plants, *wiingaashk*, or sweetgrass, was the very first to grow on the earth, its fragrance a sweet memory of Skywoman's hand. Accordingly, it is honored as one of the four sacred plants of my people. Breathe in its scent and you start to remember things you didn't know you'd forgotten. Our elders say that ceremonies are the way we "remember to remember," and so sweetgrass is a powerful ceremonial plant cherished by many indigenous nations. It is also used to make beautiful baskets. Both medicine and a relative, its value is both material and spiritual.

There is such tenderness in braiding the hair of someone you love. Kindness and something more flow between the braider and the braided, the two connected by the cord of the plait. *Wiingaashk* waves in strands, long and shining like a woman's freshly washed hair. And so we say it is the flowing hair of Mother Earth. When we braid sweetgrass, we are braiding the hair of Mother Earth, showing her our loving attention, our care for her beauty and well-being, in gratitude for all she has given us. Children hearing the Skywoman story from birth know in their bones the responsibility that flows between humans and the earth.

The story of Skywoman's journey is so rich and glittering it feels to me like a deep bowl of celestial blue from which I could drink again and again. It holds our beliefs, our history, our relationships. Looking into that starry bowl, I see images swirling so fluidly that the past and the present become as one. Images of Skywoman speak not just of where we came from, but also of how we can go forward.

I have Bruce King's portrait of Skywoman, *Moment in Flight*, hanging in my lab. Floating to earth with her handful of seeds and flowers, she

well-being of all. On the other side was another woman with a garden and a tree. But for tasting its fruit, she was banished from the garden and the gates clanged shut behind her. That mother of men was made to wander in the wilderness and earn her bread by the sweat of her brow, not by filling her mouth with the sweet juicy fruits that bend the branches low. In order to eat, she was instructed to subdue the wilderness into which she was cast.

Same species, same earth, different stories. Like Creation stories everywhere, cosmologies are a source of identity and orientation to the world. They tell us who we are. We are inevitably shaped by them no matter how distant they may be from our consciousness. One story leads to the generous embrace of the living world, the other to banishment. One woman is our ancestral gardener, a cocreator of the good green world that would be the home of her descendants. The other was an exile, just passing through an alien world on a rough road to her real home in heaven.

And then they met—the offspring of Skywoman and the children of Eve—and the land around us bears the scars of that meeting, the echoes of our stories. They say that hell hath no fury like a woman scorned, and I can only imagine the conversation between Eve and Skywoman: “Sister, you got the short end of the stick . . .”

The Skywoman story, shared by the original peoples throughout the Great Lakes, is a constant star in the constellation of teachings we call the Original Instructions. These are not “instructions” like commandments, though, or rules; rather, they are like a compass: they provide an orientation but not a map. The work of living is creating that map for yourself. How to follow the Original Instructions will be different for each of us and different for every era.

In their time, Skywoman’s first people lived by their understanding of the Original Instructions, with ethical prescriptions for respectful hunting, family life, ceremonies that made sense for their world. Those measures for caring might not seem to fit in today’s urban world, where “green” means an advertising slogan, not a meadow. The

unexpected. Despite our fears of falling, the gifts of the world stand by to catch us.

As we consider these instructions, it is also good to recall that, when Skywoman arrived here, she did not come alone. She was pregnant. Knowing her grandchildren would inherit the world she left behind, she did not work for flourishing in her time only. It was through her actions of reciprocity, the give and take with the land, that the original immigrant became indigenous. For all of us, becoming indigenous to a place means living as if your children's future mattered, to take care of the land as if our lives, both material and spiritual, depended on it.

In the public arena, I've heard the Skywoman story told as a bauble of colorful "folklore." But, even when it is misunderstood, there is power in the telling. Most of my students have never heard the origin story of this land where they were born, but when I tell them, something begins to kindle behind their eyes. Can they, can we all, understand the Skywoman story not as an artifact from the past but as instructions for the future? Can a nation of immigrants once again follow her example to become native, to make a home?

Look at the legacy of poor Eve's exile from Eden: the land shows the bruises of an abusive relationship. It's not just land that is broken, but more importantly, our relationship to land. As Gary Nabhan has written, we can't meaningfully proceed with healing, with restoration, without "re-story-ation." In other words, our relationship with land cannot heal until we hear its stories. But who will tell them?

In the Western tradition there is a recognized hierarchy of beings, with, of course, the human being on top—the pinnacle of evolution, the darling of Creation—and the plants at the bottom. But in Native ways of knowing, human people are often referred to as "the younger brothers of Creation." We say that humans have the least experience with how to live and thus the most to learn—we must look to our teachers among the other species for guidance. Their wisdom is apparent in the way that they live. They teach us by example. They've been on the earth far longer than we have been, and have had time to figure things out. They live both above and below ground, joining Skyworld

Tobacco Ties: The Relationship of the Sacred to Research

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This article aspires to raise consciousness of the spiritual power of tobacco in a modern context and the responsibility of using tobacco ties as a research methodology. An ambitious project to outline traditional ways of doing research became a humbling teaching in the necessity of honouring tobacco and the spirit connections when tobacco is involved. We recount our journey in the project and what we learned about the meaning of tobacco to various First Nations (primarily those in northeastern Turtle Island), about doing research with Indigenous Elders, and about Indigenous research methodology. We reflect on the relationships activated when tobacco is part of a research methodology and share some of the teachings Elders shared with us about research, with a focus on their thoughts about tobacco offerings. It is not this work's intention to prescribe a proper set of steps or a how-to manual for using tobacco in social research. Rather, this article is an attempt to reflect on what it really means to honour the spirit in Aboriginal research, particularly as it is embodied in tobacco.

You also have to be yourself, if you follow your traditions; tobacco is given before you give tobacco to the Elders. Find out what you are there to do, then do your work. (Jean Aquash)¹

Introduction

In this paper we describe and depart from our research project titled *Traditional Anishinaabek Teachings for Ethical Research*. What began as an ambitious project to outline traditional ways of doing research became a humbling teaching in the necessity of honouring tobacco and the spirit connections realized when tobacco is involved.

We recount our journey in the project and what we learned about the meaning of tobacco to various First Nations (primarily those in northeastern Turtle Island) and the process of doing research with Indigenous Elders using Indigenous research methodology.

Many relationships are activated when tobacco is part of a research methodology. We will outline some of the teachings Elders shared with us about research and about tobacco offerings in particular.

We begin by introducing ourselves and provide a brief overview of our original research project. We then discuss how the involvement of Elders changed the nature of our research and moved us in unanticipated direc-

tions. We attempt to honour those new directions by sharing the teachings that our Elder participants shared with us.

It is not our intention with this paper to offer a comprehensive overview of how to use tobacco in social research. Rather, this paper is our attempt to reflect on what it means to honour the spirit in Aboriginal research, particularly as it is embodied in tobacco.

Coming to the Idea

Living your life, seeking knowledge is research. (Langford Ogemah)

The initial goal of our project was to speak to Aboriginal traditional teachers and Elders, and identify how their cultural teachings and traditions might be applied to the development of research relationships and ethical protocols. The project was conceived as a response to the Tri-Council of Social Sciences and Humanities Research Council (SSHRC), Natural Sciences and Engineering Research Council of Canada (NSERC), and Canadian Institutes of Health Research (CIHR) review of its Tri-Council Policy Statement (TCPS) on Ethical Conduct for Research Involving Humans as it pertained to Section 6 concerning research with Aboriginal peoples (in the current draft, research with Aboriginal peoples is in Section 9). It was anticipated that this project's results would complement the policy work undertaken by a Panel on Research Ethics Task Force Committee on Aboriginal Research (PRE-TACAR). PRE-TACAR's work is to find existing Aboriginal community protocols and consult with Aboriginal researchers, communities, and people to develop more specific and suitable guidelines for the TCPS. The original project had been titled *Traditional Anishinaabek Teachings for Ethical Research* and both authors completed several interviews with Elders and Traditional people as part of this project.

The following year, more detailed work was begun to collect guidelines and protocols from Aboriginal communities, organizations, and online resources and drafting recommendations. From its original idea, *Traditional Anishinaabek Teachings for Ethical Research*² transformed and evolved into "Tobacco Ties: The Relationship of the Sacred to Research." This paper reviews our experiences of engaging in research that uses *tobacco ties* to form relationships and gain knowledge from Elders and Traditional People. Throughout, we detail how tobacco is discussed as a research methodology.

A Note on Terminology

By beginning with Indigenous protocols for seeking knowledge, we are not setting out to document Indigenous research methodologies in this paper, and yet, in a sense, that is where we have arrived. Kovach (2010) states "there is a need for methodologies that are inherently and wholly Indigenous" and "we are now at a point where it is not only Indigenous knowledges themselves that require attention, but the processes by which

Indigenous knowledges are generated" (p. 13). Given that we were working within Indigenous protocols and paradigms with Indigenous participants and knowledge, with the goal of asserting Indigenous concepts and frameworks, it is obvious that an Indigenous research methodology would be followed. But what is Indigenous about an Indigenous research methodology? Porsanger (2004) says "Indigenous approaches are based on Indigenous knowledge and ethics that determine the means of access to knowledge, the selection and use of "theoretical" approaches, and determine in addition the tools (methods) for conducting research" (p. 109).

This paper might be viewed as tentative steps toward one aspect of an Indigenous research methodology that of how to begin to ask the questions. These approaches are situated within particular cultural contexts—one would not employ tobacco offerings within any First Nation, for example—but certainly these approaches are of importance among the peoples whom our Elders represent. There is also the matter of where the researcher is from, and considering what right or responsibility do they have to hold, offer, harvest, receive, and give tobacco—a matter that we've not received guidance on specifically in the course of our research project (although we've received guidance personally in our own lives), and which we would feel uncomfortable addressing in this paper. Who can use tobacco? It is an issue that requires more discussion, reflection, and teachings. As will be seen in our introductions, we've come to this protocol through our own personal journeys, and the answers likely will lie in others' personal circumstances as well. In a way, it is not unlike Wilson's (2008) detailing of research as ceremony.

This project sought to find out what our Elders tell us is research. In attempting to privilege Indigenous knowledge and perspectives, it was critical to begin with the keepers of that knowledge those who are respected in our communities as traditional teachers. Following Dei (2000), by traditional knowledge we mean to say a "continuity of cultural values from past experiences that shape the present . . ." (p. 84, footnote 2). One who lives in this way, and who is sought out by others to learn how to live this way, is considered a traditional teacher. Some traditional teachers who have earned great respect among their people are considered Elders. An Elder has been fairly described by Steigelbauer (1996) as "someone who has been sought by their peers for spiritual and cultural leadership and who has knowledge of some aspect of tradition" (p. 39). Learning from Elders is one of the 'methods' Simpson (2000) lists as critical to Aboriginal research.

Tobacco might be considered or viewed as a tool or method, although this seems crude. One Elder describes tobacco as the "911 call to the Creator." However, in establishing this connection to the Creator we realize that it is more than merely a tool or method; it is a practice of faith continued from the beginning of Creation. It follows that, in the use of tobacco,

there is a great deal of responsibility one must accept. Indigenous research methodologies are founded on relationships, which must, in turn, be based on respect, reciprocity, relevance, and responsibility (Restoule, 2008; see Kirkness and Barnhardt, 1991). A recurring theme in literature on Indigenous research methodology is the significance of who is doing the research (Restoule, 2004; Absolon & Willett, 2005). What is their location? Where are they from and who are their relations? It is with this in mind that we begin by introducing ourselves and situating ourselves in the research.

Introducing Ourselves

First Thoughts by Debby Danard Wilson. I placed a tobacco offering on the ground to ensure that this paper was written in a good way. This practice of offering tobacco with humble thankfulness is to petition guidance from the spiritual realm to the physical realm. Many non-traditional Aboriginal people and Euro-Westerners do not readily understand the (spiritual) power or the sacred relationship of tobacco. University-based researchers schooled in academic standards, established primarily in Euro-Western approaches and methodologies, have little opportunity for understanding or accepting spiritual knowledges or cultural practices. Aboriginal knowledge or ways of knowing are marginalized and not readily recognized as a legitimate base for knowing, inquiry, or action. As an Aboriginal researcher, it is a difficult challenge to deconstruct and transform Euro-centric hegemony, as Deborah Rose Bird (2001) explains:

Scholars also face a double bind. We keep bringing our expertise to bear on the same issues; we refine our understanding in the process, and often we become more eloquent. But we do not educate those whose interest is only in power. It cannot be said that these debates further any knowledge system; increasingly they appear to debase far more than they enhance. Looked at from the perspective of defilement, I wonder if our engagement in these debates simply serves to sustain a pretense of open debate in a plural society, while we hover at the periphery of the destruction that continues around us (p. 116).

Aboriginal peoples' worldviews are rooted in the location and history of North America. It is unfortunate that Euro-Western thinking does not acknowledge that *it* is new, and that Indigenous worldviews and practices continue to exist that pre-date the 'enlightened' thinking of Western thought.

This paper aspires to raise consciousness of the (spiritual) power of tobacco in a modern context and the responsibility of using tobacco ties as a research methodology. I am hopeful that sharing the ancestral knowledge and my experience of using tobacco ties will bridge this cultural divide between traditional Aboriginal and Euro-centric knowledge and ways of knowing. It takes courage to ask and answer the "Trickster" questions: "How do I/we take the risk to speak when I/we know not how or by whom my/our words will be taken?" (Graveline, 1998, p. 232). The risk is great, and yet I believe that it will be worth the journey.

First Thoughts by Jean-Paul Restoule. In undertaking a project to understand traditional concepts of doing research, I thought that there would be

guidance and redirection along the way, to get at what the "real" questions are. That is to say, that knowing and coming to know are personal experiences that tie us in relation to others, in a struggle to live and be well in a society that is opposed to our survival as Indigenous people. To work in ways that strengthen and uplift the community is to do research, because this working toward greater self-determination requires knowledge, and the building and internalizing of knowledge through relationships. These relationships are with other people—but not always and exclusively people. Knowledge is received or gifted from all living things and from the spirit world. And this is one of the things I forgot when I began the research project. I prepared tobacco for offering to the people we would talk to but I forgot to talk to the tobacco and the ancestors before I began.

Location of the Researchers

My name is Debby Danard Wilson. I am Anishinaabekwe Ojibway, Sturgeon Clan, from Rainy River First Nations in northwestern Ontario. As a mature student and mother of four, I started on my path in education to pursue my lifelong dream of being a teacher. Currently, I am a PhD candidate studying in Sociology and Equity Studies in Education at OISE, University of Toronto. Along this path, I discovered the need for traditional Indigenous knowledges and worldviews to inform and transform education. By looking to my own family and community, I learned that academia could be a vehicle to share my research work with those who shared, directed, and guided me: the community. My hope is that Aboriginal communities will continue to strengthen and heal by reclaiming their history, identity, traditions, culture, and languages.

My name is Jean-Paul Restoule. I am Anishinaabe (Ojibwe), Muskrat Clan, and a member of the Dokis First Nation. I was raised in Orangeville, Ontario, northwest of Toronto, and learned of my Indigenous ancestry as a young child, but understood very little of its meaning or substance until many years later. While living in Windsor and pursuing a BA and an MA in Communication Studies, I started to connect with Aboriginal people and knowledge.

I worked for a Native non-profit housing agency and I saw Aboriginal people living their traditional life ways in the city. What I learned from them is that our knowledges and practices are being renewed daily, regardless of where we reside: urban or rural, on or off reserve. I had a right to follow the path our ancestors took and, more importantly, a responsibility to tread this way. When I moved to Toronto in 1997, I learned mostly from books about our histories, and ways of knowing and being. While working on my PhD, from 1998-2004, my learning moved away from books and instead towards relationships and experiences with traditional and non-traditional Aboriginal people. Many people taught me many things, for which I am grateful, and I realize how ancestral knowledge resides in the hearts and minds of the people.

Forming the Research Question

The original research project began with a main question: What are traditional knowledge contributions to ethical research with Aboriginal people and communities? Several sub-questions also arose: Do our traditional ways of knowing and learning involve research? Are there words for doing research in our languages? If so, what did (and does) this research look like? Were and are there protocols for research? Do they differ for different kinds of research? Am I asking the appropriate questions? What questions should I be asking?

The research project began with the desire and intent to resolve culturally appropriate and academic approaches to research, and to bridge the cultural divide between 'the sacred' (traditional knowledge and ways of knowing) and the academic. How would two Aboriginal 'researchers' located within a Western-oriented institution resolve the paradox of Aboriginal research and methodology?

We were never able to get to these big questions; we realized we had to slow right down to the first step: respecting tobacco. We had agreed that when approaching Elders, tobacco would be offered. As we engaged in conversation, much of the Elders' teaching centred on the use of tobacco as a protocol. The present article reflects this change of focus.

It was agreed that tobacco ties would be offered to each Elder and/or Traditional person and permission would be sought to ask questions relating to research, as outlined in the Project's Ethics Protocol (2006):

[t]here will be a tobacco offering made in exchange, acknowledgement and gratitude for the knowledge that is shared... Consent will be assumed to have been given if the participant accepts the tobacco. Elders and traditional teachers know that refusing tobacco is an indication that one does not consent (Struthers & Hodge, 2004). Furthermore, if tobacco is accepted and the interview is begun, participants may choose not to answer questions or may answer questions in whatever way they feel (p. 4).

We discussed some of the limitations of the research, noting that once tobacco was handed over to the Elders, it would be difficult to 'control' the data. We acknowledged that, as an absolute or definitive research methodology, presenting tobacco is not predictable; this methodology often means greater scrutiny when compared against Western scientific methods. However, tobacco works with the spirit; it is sacred and its limitations must be respected as understood from an awareness of the cultural context in which the natural world responds to the spirit and the spirit responds to the natural world.

In addition to offering tobacco ties to the Elders and Traditional people, we were reminded by the Elders to offer our tobacco first *before* offering tobacco to the Elders. A tobacco tie is physically made by placing a pinch of tobacco on a small square cloth and folding the corners over until the tobacco resides in a small ball sachet that is tied in a way that one source described as looking "like a little ghost" (St. Georges Indian Band,

2010). One of these sachets is called a tobacco tie. They may be tied together to form a chain of tobacco ties. This is often done when praying, fasting, or attending ceremonies. In addition to the physical description of the mechanics of making a tobacco tie, there is also the spiritual connection of "making" a tobacco tie. When the seeker prepares his or her tobacco ties, often accompanied by a smudge ceremony for both the person and the tobacco ties, his or her intentions, thoughts, prayers, questions, emotions, and feelings are working with that tobacco and travel with the tobacco (and the smudge medicines) to the spiritual realm. This bonding to spirit is also present and manifesting at the time when the tobacco is offered to another person, to the waters, to the Earth, or to fire, all these being the most common recipients of a tobacco offering. Indeed, this bond to tobacco, the first medicine, occurs much earlier than during the process of making one's ties. At the time of harvesting, and at the time of planting, one's intentions, whether explicitly reflected upon or tacit, are operating. It is important to be mindful of this spiritual power and its connection to the physical world. These deeper intentions will always be known and activated by tobacco.

Our stories and teachings about the origins and spiritual relationships of tobacco remind us of this primary connection. In attempting to understand how this relationship works, we find Atleo's (2004) description of *oosumich* in Nuu-chah-nulth territory instructive: the material world makes an offering to the spiritual world that manifests and affects processes in the material world. So, too, do our offerings of tobacco enact a formal spirit bonding that has implications for what happens in the material/physical world.

Tobacco as Sacred

Traditional people say that tobacco is always first. It is used as an offering for everything and in every ceremony. 'Always through tobacco,' the saying goes.

x Traditional tobacco was given to us so we could communicate with the spirit world. It opens the door to allow that communication to take place. When we make an offering of tobacco, we communicate our thoughts and feelings through tobacco as we pray for ourselves, our family, our relatives, and others.

When you seek help and advice from an Elder, Healer, or Medicine person, and give your offering of tobacco, they know that a request may be made, as tobacco is so sacred (Stump, 2010).

By reclaiming the traditional use and sacredness of tobacco, we begin to stop it from being misused and misunderstood. The teachings, although they are different for many Nations, are consistent such that tobacco is a sacred medicine (Montaño, 2008). The relationship between Aboriginal people and tobacco has been told in stories. Included here are a summary of Elders' stories, one from Ernie Benedict (Figure 1) and one from Archie Cheechoo (Figure 2).

Elder Ernie Benedict from the Iroquois Nation tells a Creation story, explaining the sacred relationship with tobacco:

Sky Woman began to fall to earth, and as she fell she brought with her two main plants of Tobacco and Strawberry. The water animals watched her descend. In preparation for her, the muskrat took bits of dirt and carried them to the surface of the water. The dirt was placed on the back of the sea turtle, and it is here where Sky Woman landed. The plants she was carrying took seed and continued to grow as Strawberry and Tobacco on what is now known as Turtle Island. Tobacco was symbolic of the initiation of life, while strawberries symbolized the afterlife. Tobacco was given honour as a plant of a heavenly nature. When Tobacco is burned the smoke rises, which provides the link to all the spirits beyond the sky. Tobacco was a gift that was given to Aboriginal people, and it had a spiritual place within our community. This carried with it a great honour. Pipes are also tools that assisted with communicating with the spiritual world. Therefore smoking Tobacco in pipes was held in a high regard, as symbols of communication with higher powers and great symbols of peace. The pipe was a communicator, a strong symbol of peace when oral language and speech became barriers to communicating (Aboriginal Cancer Care Unit, 2005, p. 3).

Figure 1. Ernie Benedict story.

Elder Archie Cheechoo from the Cree Nation tells *The Story of Life: Original Teaching of Tobacco*:

Prior to the creation of the earth as we now know it, there was a time when Creator communicated with all spiritual beings and indicated that an Earth would be created. The spirits of all things, including the animal, bird and tree spirits, said that they wanted to go and be a part of this new creation of the earth. Tobacco would be representing all plant things and was a symbol reflecting creation itself. That is how Tobacco came to have sacredness. Tobacco came before the Creator and said that it wanted to be a part of the ceremonies and teachings of Aboriginal people, to help them communicate between this world and the spiritual world. The understanding of life itself flowed through this connection (Aboriginal Cancer Care Unit, 2005, p. 3).

Figure 2. Archie Cheechoo story.

These stories are teachings that are sacred like "tobacco [which] is a petition between the giver and receiver...the relationship is between the two people in which tobacco was exchanged" (Grafton Antone, personal communication, 2006). The relationship between the story and the reader is one that requires the reader to find meanings based on their own understanding. The key here is to look *within our own minds* and allow the connections to transform rather than 'conform' our thoughts. Similarly, Jan Longboat (personal communication, 2006) reminds us that "people need to experience it (research) from the inside out, not the outside in".

Further, Elder Grafton Antone (personal communication, 2006) reminds us "[r]esearch is learning more of all the pieces of the story. No one knows everything, we are always learning. We can learn by reading other peoples' work and by looking within our own minds and thoughts."

The Impact of Colonialism on Indigenous Thought and Research

Put your tobacco down and let the Creator do 'his' work. (Hector Copecog)

Breaking Down, by Debby Danard Wilson. I struggle to write about the sacred relationship between tobacco and research for an 'academic' audience. As an Aboriginal person within 'academia', I am often required to explain, defend, and legitimize my (our) worldviews. As an Aboriginal person within my community, I am required to respect my ancestors and act in a responsible manner for my family.

It's a great personal challenge to balance the internal and external influences of Western society and Aboriginal worldview. Gregory Cajete (2000) describes this concept as having a "split mind" (p. 186). "As a result of colonization, Indigenous people are in many ways acting like the *pin geh heh* [split-mind]. We lead lives of paradoxical conflict and contrast..." (p. 187).

I struggle to challenge the dominant centre and promote anti-colonial theory rather than [post] colonial theory. I struggle to write about ancestral knowledge that has historically been silenced and pushed to the margins. I struggle to break down "a set of cultural patterns that carries with it all the baggage of colonialism, privilege, domination and sense of belonging. It's about whiteness as normativity..." (Dua & Lawrence, 2000, p. 121). I struggle to give voice to the words shared with me by the Elders and Traditional teachers.

I struggle, even though I understand that control of Aboriginal peoples is rooted in nineteenth century colonialism with the basic "epistemological framework [that] has remained essentially unchanged" (Henderson, 2000, p. 60). I struggle even though I know this epistemological framework can be deconstructed. I struggle because "[t]he legitimization of Native American thought in the Western world has not yet occurred, and it may not for some time" (Duran & Duran, 2000, p. 99). I struggle even though I believe we must continue the recovery of our histories, cultures, identities, and traditions. I struggle knowing that in order to break down the barrier I must continue writing through an Aboriginal perspective and move towards reclaiming our Aboriginal languages, stories, social structures and cosmology, lands, and inherent sovereignty.

Elders and Traditional People

How can I trust myself to write about the sacred in a way that will respect our Elders? To answer this question, we sought guidance from many sources including Anishnawbe Health Toronto's "Approaching a Traditional Healer, Elder or Medicine Person" (2000) and The Traditional Peoples Advisory Committee (TPAC) at the University of Manitoba. TPAC's pamphlet (University of Manitoba, 2006), designed to ensure "the respectful treatment/use of Elders", suggests:

When giving tobacco, place it in front of the Elder and state your request. The Elder indicates acceptance of your request by picking up the tobacco. If you hand it directly to the Elder you do not give him/her the opportunity to accept or pass on your request it takes away their choice. Always speak to the tobacco BEFORE handing the tobacco to the Elder (p. 1).

The significance of recognizing and respecting the spiritual space of our physical reality is paramount to understanding Aboriginal cosmology. One of the founding principles in *Section II—Ethical Principles of Aboriginal Health Research* (2005 Draft) attempts to explain this spiritual space, through acknowledging 'sacred space and traditional knowledge'. It states that "[s]ubstantive principles must be understood in the context of the sacred space. This includes an understanding of sacred knowledge as engaging the relationship between the recognized spiritual entity, Land and the Ancestors" (p. 12). It concludes that the 'researcher' has the responsibility to contextualize research approaches to "the values and beliefs of the local [Aboriginal] community" (p. 12).

"Sacred space" is defined as:

... the relationship between the individual and a recognized spiritual entity, the Land, Kinship, networks (including all plant and animal life) and Ancestors. This relationship is both spatial (where the individual is inclusive of the family and the community) and temporal (where the present generation is inclusive of past and future generations). In this sacred space there is an interconnectedness founded on purity, clarity, peace, generosity and responsibility between the recognized spiritual entity, the Land and the Ancestors (p. 12).

The relationship to the spiritual using tobacco as a research methodology is difficult to translate. The provisions outlined in the Ethical Principles are generalized to include a 'kinship' that includes 'all plant life', but it doesn't directly address the sacred relationship with tobacco or the spiritual/physical relationship.

Bringing it All Together: Thoughts on Tobacco Ties in Practice

The Elders we approached shared their thoughts on research and often referred to the significance of tobacco. The quotes in this section derived from conversation asking how research may have been or is carried out in a traditional way. This discussion presents what we learned as we went about our research and where tobacco led us. Below are some of the teachings and wisdom shared with us by the Elders.

Gilbert Sewell (Mi'gmaq Elder, Pabineau First Nation)

Tobacco can be offered. The Elder will take it if he can help you. If he doesn't know the answers he will give the tobacco back and send you to someone who does know the answers.

Jean Aquash (Ojibway Elder, Walpole Island)

Respect the people you are talking and listening to. Find out about the people you are visiting, learn about their ways. Don't just do everything your way or the way you're used to. Respect what the people you are with do. Respect. It's not about ego and expertise; it's about being humble.

You also have to be yourself, if you follow your traditions; tobacco is given before you give tobacco to the Elders. Find out what you are there to do, then do your work, respecting others.

Lillian McGregor (Ojibway Elder, Birch Island)

Keep working; need all kinds of people to bring from the past what we will need now and in the future. All research is different. Tobacco sometimes can be answered immediately. Sometimes an Elder may send you somewhere else.

Grafton Antone (Oneida Elder, Oneida Nation)

Research is learning more of all the pieces of the story. No one knows everything; we are always learning. We can learn by reading other peoples' work and by looking within our own minds and thoughts.

Research is time; it's not always the right time to read a particular book; sometimes you have to wait. It's a process, learning takes time.

We are just a part of the learning. Someone may not have the language, but they can do what they can to be "new medicine" people working now and for future generations.

No one is an expert; we are part of the whole. All we are is facilitators for others to uncover their own truths, as much as we can. We don't know the truth for everyone else.

Everyone is born with certain knowledge and we can help him or her uncover what he or she knows. People, if they are given the opportunity, will share what they know. No one is greater than another. Even when you "help" another person, it's really them that do the work.

Research comes from within, what you want to learn. Our eyes are like batteries that contain all the information we need to interact with the world, what we "see" inside and outside ourselves.

The tobacco petition is between the giver and the receiver. We can share information with each other but the relationship is between the two people in which tobacco was exchanged.

It's good to ask different people (Elders, Traditional people) these questions and each one gives a different idea. The younger people are responsible for gathering information and recording it and writing papers.

Pauline Shirt (Cree Elder)

Boozhoo is an introduction, from Nanaboozhoo, our first teacher our name and who we are and our clan. Pauline Shirt, Thunderwoman, Red Hawk Clan. You should always start with Spirit; when you give tobacco it is from the spirit of what you are asking for.

Then you acknowledge the earth and when you use the smudge you are creating a purified space for the spirits to come and help with what is going to be talked about. Tobacco is presented and then it can be sent up as an offering to the Spirit world.

Every Nation is represented on the Medicine Wheel with the fire at the centre, represented as a candle. She gives participants tobacco to hold during the opening prayer so that everyone's spirit is praying. The tobacco is then collected and taken care of (i.e., put in a fire, put out on the earth).

Open with a shaker or a drum four times to get attention of the Spirit. That way everyone is heard. You can answer any question by using tobacco and also while on a fast. The answer will come to your Spirit.

Research is like fasting, using your tools to find answers to your questions, and asking/finding the right people to guide you. For non-Aboriginal people they make their connection when they are visiting the Red Nation and find answers to their questions. They might bring back to their own people what they learned, and their spirits are awakened. There is a protocol of offering tobacco when you are 'visiting', and your questions should be answered, and talk to lots of people [Elders].

There are lots of people who have knowledge. There's a balance. For Aboriginal people use what you have in your bundle to guide you. Tobacco is the bridge from the physical to the spirit. We need all three parts: Mind, Body, and Spirit. Fasting connects you to the spirit world. Share and learn about your own spirit. Spirit is very important.

Langford Ogemah

"Chandekendimawn": finding out what you know. I can only tell you what I learned from my Elders and Grandparents. And that is how I live my life.

Finding out what you need to know. That word is like research. Find out who you are. Tobacco comes first.

Why are you seeking understanding?

There are lots of answers to research about a sweat lodge. There are different ones all over the place, even in South America. Some things, like the pipe, are the same, but the ceremonies are different. Research can't all be put together. It's separate what you are going to learn. Like about the feather or a pipe, what you are going to learn is going to be different for each item.

The seven grandfathers³ are lived every day of your life, all day long. The first one, respect, is important to live respect every day, all day long.

[You] need to figure out what leads you to want to know something. Why are you seeking understanding?

There are probably other words for research in other languages. Tobacco is always given because 'research' is traditional. It's the word, but I only understand it in the language. [It's the way you live] I can't really translate it. But living your life, seeking knowledge, is 'research'.

Know yourself. Find out why you are wanting that. If you get an Eagle feather, you need to understand everything you can about that feather and why you need to know it for yourself. Why were you given it and what is it going to teach you?

If a non-Aboriginal person wanted to 'research' a sweat lodge, I would tell them, "There is lots to learn."

'Research' can't just be all put on one plate. It's separate, its own thing. That word [Chandekendimawn] is how I understand research.

We included the words of our Elders above so that readers might hear, in their own way, what was being shared. We have also summarized, into

a list (Figure 3), the teachings from the Elders and from published protocols that resemble some principles for working with tobacco. This list is not meant to be comprehensive or exhaustive but it does represent teachings that were shared and received on multiple occasions. When working with tobacco, these words may serve as a guide or reminder of the responsibilities inherent to this aspect of an Indigenous research methodology.

Locate yourself in relation to the research.

"Know yourself. Find out why you are wanting that. If you get an eagle feather, you need to understand everything you can about that feather and why you need to know it for yourself. Why were you given it and what it is going to teach you?" (Langford Ogemah)

Be humble. Respect. Keep a good mind.

"Being humble in what you are doing. Respect the people you are talking and listening to. (Jean Aquash)

Listen to what the people have to say.

"Research is listening, observation, experience and speaking. (Jan Longboat)

Respect that sometimes tobacco requests may not be answered immediately or may be forwarded to another for consideration.

"All research is different. Tobacco sometimes can be answered immediately. Sometimes an Elder may send you somewhere else." (Lillian McGregor)

Respect that not all Elders will 'receive' tobacco requests (some Elders do not use tobacco).

"Tobacco can be offered. The Elder will take it if he can help you. If he doesn't know the answers he will give the tobacco back and send you to someone who does know the answers." (Gilbert Sewell)

Tobacco is given before you give tobacco to the Elders.

"You also have to be yourself. If you follow your traditions, tobacco is given before you give tobacco to the Elders. Find out what you are there to do, then do your work respecting others." (Jean Aquash)

When someone accepts tobacco it does not automatically mean consent.

"Find out about the people you are visiting, learn about their ways. Don't just do everything your way or the way you're used to." (Jean Aquash)

Respect the sacred relationship between tobacco and the Spirit (spirit world). Tobacco is the bridge from the physical to the spiritual.

"For Aboriginal people use what you have in your bundle to guide you. Tobacco is the bridge from the physical to the spirit. We need all three parts, Mind, Body and Spirit." (Pauline Shirt)

A relationship is established by offering and accepting tobacco and can't be broken unless broken by both parties.

"The tobacco petition is between the giver and the receiver. We can share information with each other but the relationship is between the two people in which tobacco was exchanged." (Grafton Antone)

Place tobacco between you and the person you are asking. Be very specific about your request (intent). Allow the person to pick up the tobacco if they choose to.

Tobacco is not a 'payment' for eliciting research and should never be considered as such.

Respect four-day drug and alcohol-free guidelines for giving tobacco (Anishnawbe Health Toronto, 2000).

Respect not to give or receive tobacco at moontime (menstruation).

Respect that research is a process that takes time; sometimes you have to wait for the 'right' time.

Figure 3. Using tobacco ties as research methodology.

Conclusion

Final Thoughts by Jean-Paul Restoule. There was a teacher whom I visited who did not accept my tobacco offering. I had asked, "What are some notions of traditional research?" and he laughed and responded, "Why would you think I would know anything about tradition? What is your question?" After some back-and-forth, I was told, "I can't offer you what you're asking for but I can tell you about myself." He told me some stories and explained that the stories were chosen to demonstrate what happens if we follow the culture slavishly. "We have to change."

Water was described as a teacher, and as the element that represents change. It is never the same. It journeys. Students who journey have to find the right balance between shutting out the world and experiencing the world. It is no use asking what is traditional because cultures change. If it didn't change, it couldn't survive. I felt as though I was being given direction, to not essentialize and assume that there is an accessible "traditional" way of doing things. I felt this teacher was equating change with a move away from tradition. However, I fully believe that "traditional" does not have to conflict with or contradict the notion of "change". Indeed, to me, traditional knowledge is a continuity of cultural values from the past that enables us to live well in the present (following Dei, 2000, with some adaptation). It is adapted to the present moment in the lives we live today. Tradition does not mean unchanged or static. I like to think of traditional knowledge as being like a jazz standard that each cultural member can play. It provides the foundation and the ground from which we all understand what everyone else is doing. Each person is playing it their own way, and some have more facility and skill or express it more aesthetically or beautifully but anyone can learn it and anyone can practice it. The more people that take it up, the more familiar and yet diverse are all the variations.

Final Thoughts by Debby Danard Wilson. I struggled to translate the tobacco ties stories from aural to written text for an academic audience. I can only hope that it is received with humble respect.

Jean-Paul and I started the research and conceptualization from similar perspectives; we then found ourselves located in different personal connections to the research, with the end result being reconnected by the teachings of the 'tobacco ties', and coming full circle with the research project.

Allowing the ancestral knowledge to speak through the teachings of the tobacco gives voice to knowledges that have been stripped away, rearticulated, and restructured.

Sharing my experience of using tobacco ties as a research methodology creates space for the sacred. Allowing space for the sacred ensures that it continues to expand rather than vanish in an environment that does not readily accept or acknowledge the spiritual significance of Aboriginal worldview and ways of knowing.

As I journey through listening, observing, learning, and exploring, following the signs and facing the challenges, I will put down my tobacco. Meegwaych.

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Notes

¹We have chosen not to date the Elders' quotes to avoid detracting from their teachings. All quotes without dates were shared as part of the research conducted between September 2006 and August 2007.

²Using the word "Anishinaabek" in the project title led to some confusion when meeting with some Elders. Anishinaabek, the word we use to refer to ourselves as first peoples, is sometimes used to speak only of our nation, but sometimes is used to include ALL first peoples. While it was the latter that was intended, when speaking with Elders from other First Nations, there was occasionally some confusion. Some Elders explained that they could not speak for the Anishinabe—"only the Anishinabe could do that!" When it was explained that by this term we meant to refer to all first peoples, the negotiations about what knowledge could and could not be shared began in earnest.

³7 Grandfathers (7 Sacred Laws of the Anishinabe):

Love—To feel true love was to know the Creator.

Respect—The Buffalo through giving its life and sharing every part of its being showed the deep respect it had for the people.

Courage—To have courage is to overcome fears that prevent us from living our true spirit as human beings.

Honesty—The essence of honesty is innocence. Honesty meant being an honourable person free from fraud or deception.

Wisdom—To know and understand wisdom is to know the Creator gave everyone special gifts, which were used to build a peaceful and healthy community.

Humility—To be truly humble was to recognize and acknowledge a higher power than man—one whom we call the Creator.

Truth—It is said that when the Creator made human beings he gave the human being seven sacred laws to live by that would guide him/her to the truth and the meaning of their life on the earth.

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