FINDING INDIGENOUS DISCOURSE SURVIVANCE
AND SENDING IT FORWARD

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By

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Miigwech ni'kaanigaana

Dedication

to those who came before us and gave us what we need to send forward

Abstract

This research is an interdisciplinary study of rhetorical analyses of three textual forms made by Indigenous women local to the Saskatchewan parkland. My purpose was to identify the survivance of a tribally specific cultural rhetoric (meaning-making practices) in contemporary local Indigenous works. The rhetorical analyses were grounded in Cree, Métis and Saulteaux intellectual traditions accessible to me through observation, experience, and published literature. The Indigenous research methodology was guided by the principles inherent in the concepts of *bimaadiziwin,* (an Anishinaabe philosophy of being alive well), and *wahkohtowin,* (a Cree overarching law of respect and belonging), and *ni'kaanigaana*, (an Anishinaabe principle of relating to all of creation in equality, and harmony). The data that emerged from my rhetorical analyses were consistent elements of meaning-making practices. I considered the question, "How do I translate this information to knowledge transfer to be useful in preparing pre-service teachers to teach Indigenous content and perspectives?" I sought an answer by referencing the data to the academic literature in literary criticism, literacy, sociolinguistics, narrative, and rhetoric. From the aggregate I adapted the rhetorical situation to represent a model of a local Indigenous rhetorical discourse to explain the elements of an Indigenous rhetorical situation. This model describes the creative expression and critical interpretation of meaning-making practices that are grounded in the principles, protocols, values, and beliefs of a northern plains Algonquian (Cree, Métis and Saulteaux) world view. The implications of the research are presented as potential benefit to teachers and students of Indigenous literatures and rhetorics.

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1. Chapter One: Setting the Stage

mino-daapinan
kina
e-miinigo-yin
nibawaakaawin
wii-aanikenima

"Take everything,
that is given to you in a good way,
for you to pass on
the firm foundation of knowledge" (Fuhst, 2010)

1.1 Preamble

It is March and I am making the final edits preparing my manuscript dissertation to be worthy of its readers. I am in Saskatoon at the University of Saskatchewan. The year is 2017. With these details my reader is able to relate in an embodied, experiential way to the context of the writing, and to have a point of entry to the discourse that the dissertation outlines. As writer I select symbols and referents such as alphabetic text, the Gregorian calendar, the Canadian map, and the academic landscape that are likely familiar, accessible and relatable to the reader's own place and time of reading. But these symbols and referents belong to a culture, language and tradition of a settler-colonial society. They do not relate to the local Indigenous cultures, language, or knowledge. The disconnect is evident in the manner in which the city's and the university's names, though drawn from Cree words describing the place, have been appropriated, Anglicized, and redefined by the dominant society. The appropriation is illustrated by the fact that the saskatoon berry is not a part of the city logo, or web page, and a swiftly flowing river is not on the university coat of arms. To invite readers to orient themselves to a local Indigenous contextual experience of this time and place I use other symbols and referents. For example it is significant that at the time of this writing geese are travelling north in the flyway overhead, honking rhythmically and announcing that this is *niska-pisim*, the month of the goose moon. The city's name comes from a Cree word *misâskwatôminihk,* meaning "the location where Saskatoon berries are" and the name of university is derived from the Cree word

kisiskâciwani-sipiy that is glossed to mean "the river flows swiftly." The saskatoon berry and the river were crucial to the fur trade economy in the nineteenth century when this land was a common ground for fur traders and Indigenous people. But more revealingly the structure and meaning of the Cree words are symbols referring to a world view that conceives of the universe as an ecology of interacting infinitely flowing energy. The names of the places are actions that convey relationship between human beings and the land features that are perceived as bodies in action and manifestations of energy. The university campus runs along the stretch of river, and is the ground over which a Red River cart trail carved an overland route that connected Fort Carlton and Batoche in the north to Cypress Hills and points south. One hundred and thirty three years ago during the goose-moon, Gabriel Dumont rode his horse along this route to St Peter's Mission in Montana to bring Louis Riel back with him to help the Métis at Batoche in their resistance to the dispossession of their land by the Canadian government. Indigenous systems of meaning-making express ways of being, ways of knowing, and ways of relating that predate settler colonial society. These Indigenous systems of meaning-making persisted in spite of the aggressive assimilationist education policy but they are not popularly understood nor esteemed and operationalized in the academy. My research is my attempt to find and describe examples of the persistence and survivance of patterns of a local Indigenous meaning-making and to add this understanding to the academic literature.

The seed of this project was planted in my mind during my years of reading essays written by Cree and Saulteaux and Métis students in university courses. I perceived patterns of meaning-making in their writing that made an argument and followed logic that expressed a way of knowing and being in the world that was distinct from the patterns prescribed by academic English. Having a background as a high school English teacher, and an adult learner of Anishinaabe, my ancestral language, I could perceive a contrast in the rhetoric, and relate it to an Indigenous way of being, of knowing, and of valuing relationship in the world. This lead me to consider how I could affirm their use of familiar vernacular and culturally relevant rhetoric while simultaneously helping them develop their use of the grapholect, for their purpose of earning university accreditation. In my teaching I encouraged them to speak and write about conceptually complex ideas in the most familiar register and dialect. Editing the draft for the academic audience was a

process of adding knowledge of language, composition and cultural rhetoric. Their learning prompted me to expand my learning about Indigenous rhetorics and cultural rhetoric. As my understanding of the intersection between language, epistemology, sociolinguistics, and rhetorics grew, the more I believed that the study of rhetorics has a place in our provincial school system.

1.2 Introduction

This dissertation explores a local Indigenous rhetoric by focusing on the meaning-making practices observed in three textual forms. The research question that shaped the inquiry was, "Do contemporary local Indigenous textual forms of communication use patterns and principles of Indigenous rhetoric from earlier generations and time periods?" If so, what are these rhetorical elements and do they figure and function in the works? A third question emerged, "What representation of these rhetorical elements would make the intellectual exercise of rhetorical analysis comprehensible and accessible to elementary and secondary students?"

The theoretical approach to the study is an Indigenous decolonial oriented rhetorical analysis. The Indigenous research methodology follows the principles of conducting Indigenous inquiry and constructing knowledge identified by Absalon (2011). These are the privileging of Indigenous knowledge, sources, and principles of interpretation. The researcher's subjectivity is the starting point and central presence. The research process is conceived of as a journey that is emergent and transformative. Taking a position of critical consciousness, the form of the report integrates Indigenous ideologies, ways of knowing and representing ideas and models of practice. It observes a holistic and cyclical approach.

The dissertation follows a manuscript format consisting of three published articles. Organized in eight chapters. Chapter One, "Setting the Stage," introduces and lays out the dissertation study, its initial question, and the argument for teaching Indigenous rhetoric in elementary and secondary schools. Chapter Two "Introduction of the Author," presents information that the reader will use to assess and validate the knowledge construction the author describes in the dissertation. Chapter Three, "Methodology" describes for an academic audience the orientation and process of ascertaining knowledge that I intuitively and deliberately designed following the values and principles of Algonquian (Anishinaabe, Métis and Cree) worldview as I understand it. Chapter Four, "What this pouch holds: An appreciation of an Indigenous rhetoric" is in a volume of papers with the working title *Indigenous Art and Health Edited Collection*

edited by Innes, Van Styvendale, & Henry (in press). This article discovers the animate and transformative power of the textural form by presenting a reading of a beaded pouch made by Hilary Harper. Chapter Five, "Learning to listen to a quiet way of telling: A study of Cree counseling discourse patterns in Maria Campbell's *Halfbreed*," was published in *Indigenous Poetics*, a volume of articles edited by McLeod (2014). This article demonstrates the process of using elders' counseling speeches as a tool to interpret a contemporary autobiography. Chapter Six, "A Reading of Eekwol's *Apprentice to the Mystery* as an expression of Cree youth's cultural role and responsibility," was published in 2010 in *American Indian Culture and Research Journal 34 (2*) and republished in *Indigenous Pop*, an edited volume by Lee, K, Berglund, J., & Johnson, J. (2016). This article uses an interdisciplinary approach to collect and assemble fragments of information that attest to the survivance of Cree Saulteaux Métis ways of being and knowing. Chapter Seven Development of a local Algonquian Model of Discourse describes the process of coalescing the information about the elements of a northern plains Algonquian rhetoric and relating it to a relational way of knowing to produce a model of Discourse. Chapter Eight Interdisciplinary Connections describes implications and opportunities for shared learning in an intercultural space of school. Following the References, a Glossary lists abbreviated definitions of key concepts used in the dissertation.

1.3 The Potential Value of Including Indigenous Rhetoric in Education

The answer is framed by a pedagogical argument, a moral argument, and an ethical argument. Members of the Conference of College Composition and Communication were defending linguistic diversity when they affirmed in 1974 and reaffirmed in 2014, a statement of 'Students' Right to their Own Language" (Perryman-Clarke, Kirkland and Jackson, 2014). Though the CCCC's committee were defending African American students' right to "their own patterns and varieties of language - the dialects of their nurture or whatever dialects in which they find their own identity and style" (CCCC, 1974), Indigenous students' linguistic rights are equally valid.

Formal education is known to build resilience and has the potential to improve outcomes for Indigenous students. Since 2011 the Government of Saskatchewan and provincial boards of education have identified literacy as a targeted focus to improve rates of educational participation for Indigenous learners. Data indicates that Indigenous students in Saskatchewan gain promotion, graduation and higher levels of literacy in schools at a rate lower than their non-

Indigenous counterparts (Saskatchewan Indicators, 2011). Furthermore adult literacy levels and the participation in the work force states that this pattern has persisted for the past fifty years and that an alternative way of developing English language literacy in our schools is worthy of consideration.

The 2011 Saskatchewan National Household Survey showed that 15% of Saskatchewan population self-identify as Aboriginal. The survey shows that 53.2% of the First Nations population lives on reserve, 48.8% live off reserve, and 45.2% of the Métis population live in the province's three largest urban centres (Government of Saskatchewan, 2013). Saskatchewan teachers are responsible "to incorporate First Nations, Métis, and Inuit knowledge, content and perspective into all teaching areas" (Saskatchewan Ministry of Education, 2011). This is not a mandate to teach about difference from the dominant mainstream position, but a duty to include Indigenous epistemologies in the learning cycles planned for students in K-12 schools. Scholars who understand that the essence of Indigenous education is experiential learning, linguistic and language oriented explorations of relationships in the world, a nurturing of the physical, spiritual, intellectual, and emotional aspects of the learner's being, have provided the best direction in the education of teachers, both indigenous and ally. We teach and learn from place. We teach and learn from perspective. We teach and learn in relationship.

The pedagogical argument extends beyond the number of Indigenous students in Saskatchewan schools because Statistics Canada (2016) reports low levels of Indigenous literacy among adults between the ages of 25 and 65. The factors that correspond to low literacy levels are age (skill level increases with age, i.e. younger people have lower literacy levels than older); education level (higher level education correlates with higher literacy level); parent's education level (again higher level education of parent correlates with higher level of literacy); and number of books in the home (more books at age 16 correlates with higher level of literacy) (p. 4-5). Children learn to read at school in Kindergarten to grade 2 and begin to read to learn by grade 3. Rose and Martin (2012) in their literacy research with Indigenous students in Australia note that upon arriving in kindergarten mainstream students possess about 1000 more hours experience interacting with books than do their Indigenous counterparts. Their research showed that through grades K-2, the gap in the literacy levels between Aboriginal and non-Aboriginal students narrows during those years of explicit literacy instruction. After grade three, when content is the focus of intellectual engagement and literacy instruction is no longer explicitly taught, the

literacy level gap between Indigenous and mainstream students steadily increases for the remaining years of schooling. Rose and Martin's research has developed literacy teaching methodology focusing on patterns of meaning at the levels of genre, sentence and word, demonstrated unprecedented improvement in literacy levels, in grades K-12. Their methodology is adapted and used worldwide. In Saskatchewan, for the 65 % of off-reserve First Nations and Métis adults between the ages of 25-64 who score at level 2 or lower the text they are able to read is characterized as:

> The medium of texts may be digital or printed, and texts may comprise continuous, non-continuous or mixed types. Tasks in this level require the respondents to make matches between the text and information, and may require paraphrasing or low-level inferences.

But they are not able to manage text at level 3 which is characterized as:

> Texts are often dense or lengthy, and include continuous, non-continuous, mixed, or multiple pages of text. Understanding text and rhetorical structures becomes more central to successfully completing tasks, especially navigating complex digital texts. Tasks require the respondent to identify, interpret, or evaluate one or more pieces of information, and often require varying levels of inference. (p. 10)

Understanding text and rhetorical structures is easy if the pattern is made visible and the connections are tangible. Hence, following the example of Martin and Rose (2012) the solution would be find ways to teach these patterns of meaning-making (rhetoric) to all members of the class, not to lower standards or expectations, or teach to a deficit, or worse, to stream individuals into ability levels that increase the gap between "academically able" and "academically challenged" students. The pedagogical argument to make the learning visible is that it helps the students see the patterns of meaning in the text at the level of rhetorical structures and elements of discourse so that they may interpret, evaluate and make inferences in what they read. This will contribute to their ability to learn and demonstrate their learning from grades 3-12. Using texts with familiar rhetorical structures and elements of discourse assures students to look for the patterns of meaning in the text, to read beyond the word or the sentence level.

The moral argument for teaching Indigenous rhetorical structures by reading FNIM texts is that teachers are mandated to teach communication in the intercultural classroom. Because of the social and historical context of FNIM and settler-Canadians, students from both backgrounds benefit in specific ways by engaging First Nations and Métis perspectives and content in the

classroom. Having cross-boundary conversations, seeing the world through another's perspective requires listening with the intent of understanding (Ratcliffe, 1999, 2007) and develops cross-cultural codes of conduct in communication (Jones-Rayner, 1996). Facilitating students to listen respectfully, to develop empathy and to build cross-boundary relationships, are learning activities that nurture respect through mutual understanding and compassion. This contributes to the well-being of individuals and communities.

The ethical argument for teachers to teach using FNIM perspectives is that teachers know the precise challenges of formal education identified by Indigenous students themselves. Primarily, Indigenous students need to be engaged; they need to feel the teachers care about them, they need explicit instruction that builds upon their schema and they need to have open-ended learning experiences that are additive, not remedial. Using a model of local Indigenous discourse, and interpreting and creatively using local Indigenous rhetorical structures and tropes are the fundamental practices of engaging a local Indigenous perspective. Indigenous students need to feel respected and affirmed by their teachers, to engage in reconciliation (Following their voices, 2015). Teachers who bring a FNIM perspective and content into the learning cycle and assist students in recognizing the meaning-making structures, are developing the broad areas of learning that include building lifelong learners, a sense of self and community, and engaged citizens. Teachers are also teaching to develop cross-curricular competencies that entail critical and creative thinking, a developed sense of identity and independence, skills engaging multiple literacies, and a commitment to social responsibility (Saskatchewan Curriculum, 2008). Teaching Indigenous rhetorics is congruous with the philosophy and stated outcomes of the Saskatchewan curriculum.

Chapter One ("Setting the Stage")introduced the topic and set the stage for the dissertation that presents the discovery and description of a local Indigenous model of discourse. The dissertation follows a manuscript format consisting of three distinct papers. The next seven chapters organize the description of the research process, data collection and interpretation. The Chapter Two ("Introduction of the Author") establishes an Anishinaabe orientation to the study and reporting of the understanding that I developed in the process. Chapter Three (Methodology) details the methodology and explains how and Indigenous research methodology was followed by the congruence of Anishinaabe ways of coming to understanding with Western social science qualitative research traditions. The three distinct published articles comprise Chapters Four

("What this Pouch Holds: An Appreciation of an Indigenous Rhetoric"), Chapter Five ("Learning to listen to a quiet way of telling: A study of Cree counselling discourse patterns in Maria Campbell's *Halfbreed*") and Chapter Six ("A Reading of Eekwol's *Apprentice to the Mystery* as an Expression of Cree Youth's Cultural Role and Responsibility"). The common elements in the three papers are a close reading of the cultural rhetoric in various modes and forms to answer the question "Is there evidence of Indigenous rhetorical survivance in local Indigenous contemporary works?" In the rhetorical analyses interpretation was measured against an understanding of Algonquian philosophy, intellectual concepts, rhetorical forms and conventions. Chapter Seven ("Development of A Local Algonquian Model of Discourse") recounts the process of developing data to information and the development of a model of discourse to account for the elements discernible in the reading of the visual, aural, and written forms of an Algonquian cultural rhetoric. Chapter Eight ("Interdisciplinary Connections") stands as the conclusion of the study and describes what conclusions and consequences are conceived of upon the completion of the study. Addendums include "Glossary" that defines relevant terms and an Appendix ("Indigenous Rhetorical Analysis Questions") that lists questions teachers may use to guide students contemplation of the elements of discourse present in a form and expression of an Indigenous cultural rhetoric.

2. Chapter Two: Introduction of the Author

"This," he said, pointing to the sky and around him,
"what you see around you is a story.
What the Anishinaybay does and how he lives is a story.
You, in time to come, will tell about me.
Your children will tell about you
- if you are foolish or not foolish
- whatever they say about you will be a story…
(Alexander Wolfe, 1988: 51)

Chapter Two establishes an Anishinaabe orientation to the study and reporting of an understanding gained. It explains the researcher's position and observes Anishinaabe cultural values and rhetorical convention of establishing one's authority on the topic.

I am grateful that this part of the dissertation is as hard to write as any. It was difficult to move thoughts to the page because I am writing to two audiences: my Ph.D. committee and my Indigenous community and relatives. Both represent the highest standards of ethical, intellectual, and moral practice. I struggle as a writer to find language that fits both audiences and to bring the work to a form and quality worthy of sharing. I have had to ease my expectations of my writing ability and accept that the academic audience is my primary audience for this written document. Doing so frees me to use the academic vocabulary of the disciplines to communicate ideas from other published works and theories. But to talk about a cultural understanding of knowing and communicating meaning requires that I organize the writing as a self-narrative not an exposition. I can tell the story of my learning based in fact, in my experiences, in my interpretation of knowledge I have gained from others. I can tell this story, let it stand as my story without fear of overstating my comprehension or misrepresenting wisdom that is beyond my knowing at this stage of life. To tell this story is to connect myself, my work, and my audience in a web of relationship. Moreover, because I am telling this from the basis of my-self-knowing and sharing it with the reader, I understand that the writing is slightly more than the style of narrative known in Anishinaabemowin as *dibaajimo* which Noodin (2014) explains is "the act of collecting and redistributing the truth that you've heard … a simple narrative style," (p. 176). To a degree it approximates the narrative style of *aadizokaanag* which Noodin (2014) describes as "summaries

of self-knowing, the core means of communicating the complexity of life." (p. 176). Some readers may be familiar with the translation of *aadizokaanag* as myth, but Noodin challenges this saying " that the term is laden with implications of fiction that are not necessarily part of the Anishinaabe classifications" (p. 176). To talk about cultural knowledge and cultural ways of communicating meaning requires me to follow certain rules of conduct: I must act and speak from good intent. I must speak as my authentic self, from place, to acknowledge all my relations, and the sources and limitations of my knowledge of the subject. I have many teachers to be grateful for, numerous experiences salient to my sense of purpose, and a high standard that Indigenous scholars writing in my field have set for me. I am doing my best to put words on the page that are worthy of everyone who has made it possible for me to have the chance to write this doctoral dissertation.

I will tell you my names that put me in relationship with people and place. I will tell you where I am from, where I am local, and where I believe my future is. I will tell you who my teachers have been. Presenting the story of who I am as author and researcher follows the "logic of Anishinaabe rhetoric" as Gross (2014) frames it. The Indigenous reader will understand this presentation of self as a tool to measure the credibility of my interpretation, and my trustworthiness as a thinker and speaker. They will base their judgment on my words, but also triangulate it with what they know to be true, what community members say about me, and what I do in the future. I urge the academic reader, who may interpret this introduction of author as indulgence, to be patient and to experience it as engagement with a model of Anishinaabe rhetorical discourse. I explain the logic of this organizational structure in the chapter where I describe the development of the model of discourse. The academic reader may evaluate my disciplinary knowledge by sifting for details pertinent to perspective, settler colonial oppression, Indigenous resistance, values implicit in systems of knowledge, the means of inquiry, Indigenous ways of knowing and evaluating wisdom: and further to consider these as the foundation of the research method of reflective praxis to discover and interpret a local Indigenous rhetoric. Positioning myself in relation to the elements of my research is essential to my Indigenous research methodology and to the principles of a decolonial theoretical framework. This will become clear in the subsequent sections on methodology, theoretical framework and model of analysis.

My name, Gail, means father's joy, and I hope I live up to that. When I gave my valedictorian speech to my grade 8 class of 12 students, my father was so proud he had tears. MacKay, son of Kay, is a Scottish clan whose motto is 'With a strong hand,' and I am glad to be descended from settler people who understood and carry in our bones a knowledge of what it means to be displaced from homeland and colonized by foreign government. Resilience, and refusal to surrender, filial devotion, and father's love; these are the strengths my names carry forward from my father's ancestors. My Anishinaabe name was given to me in ceremony by the late Marjorie Taibossigai. Waabezii-kwe translates as White Bird Woman. In the eastern woodlands home of my birth, it is Swan that is the reference. In northern Saskatchewan where I have built relationships, it is Snow Goose. My name connects me to land and place and by extension to community and language. This translocation of belonging through name and community is a representation of ways we learn about ourselves from the land and from our belonging to the land. Indigenous education scholars explain it as "the educational and epistemological value of Indigenous knowledge in terms of its multilogicality, that is how it blends perspectives in cognition that are reflected back through the cues received from the physical surroundings" (Grayshield, Hurtado, and Davis 2016, p. 181, citing Kincheloe and Steinberg, 1993). What this means to me is that the natural world is a foundation of knowledge as well as the means of assessing knowledge. Each person finds their own way in life, and determines for themself[1] how to understand, what to believe, how to balance skepticism, and how to witness when encountering mystery and mysticism. Teachings through stories about animals and the natural world and the related symbolic meaning can be retrieved by the cues of the natural world. I was told at the time of my naming that being named through ceremony is associated with obligation, gifts, and specific purposes. Seeing *waabezii* appear to me, whether tangibly in its physical nature, metaphorically through symbol, or viscerally through dream or vision, each vision is an event with potential for relational knowing. Seeing *waabezii* alerts me to heighten my awareness of place, time, phenomena, relationships between conscious knowing and evidence of natural laws. The tradition of names as protector, teacher, and guide is one that I admit to having only a beginning understanding of through experience and observation. But these names, given to me to connect me to my relatives in spiritual, cultural, natural and social

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[1] Though the singular reflexive gender-neutral pronoun is unfamiliar I choose to use "themself" to honour non-binary gender identities. English Oxford Living Dictionaries (2017) confirms that

realms, have ongoing power to enliven the relationships that outline my identity. This is how I am called, how I am known and how I relate to the world.

In Indian country, "Where are you from? and "Who are your grandparents?" are frequently asked questions in first meetings. Looking to know where a person is from is seeking to know not only their values and beliefs, but also how we are related and thereby in relationships of potential reciprocity. Finding on a map the place where I am from, my ancestral home, you look for the hub of the Lakes Huron, Superior and Michigan in the central region of North America. To find me in a genealogical web you look for my dad's families MacKay and Campbell who emigrated to Algoma district to homestead in the 1870s and trace back to Rosshire Scotland in the 1830's. My Scottish Canadian grandmother was born in 1901 and was a cherished only daughter in a family of three. She was kind and compassionate and artistic. Her father traded twin ponies for a piano to give to her when she was a young girl living on the farm in Alma Heights. She taught school on a reserve near Kenora, and when she married she retired from teaching to devote herself to homemaking and motherhood. You look for me in my mom's families, Howard and Lesage and Boissoneau and Roach and their ancestors who have resonance in the old growth forest around Lake Superior to a time before foreign nations had planted crosses and flags, marked borders and changed our names to be recorded in ledger, account, list, register, and rolls. I belong to these ancestors, and their legacy belongs to me. My Anishinaabe grandmother, born in 1898 on Garden River Reserve, was one of five daughters and the youngest among her nine siblings. She spoke Anishinaabe and French at home and learned English at school. She was spared residential school but her sisters were not. She married a settler Canadian, and lost her Indian status and the right to live in her home community even after the marriage ended or when she remarried. The phrase, "You made your bed: now lie in it" was one her mother said to her, she said to my mother, and my mother said to me. Of course, as women who came of age in the 1920s, 1950s, and 1980s respectfully, we each had particular social constraints that determined our options and opportunities in settlements built where men could work in the bush, in mines, on the railroad, or on the lake. The attitudes of self-reliance, the powerful kinship of sisters and cousins, and little mothers, and brothers, and the determination to live beyond racial oppression and violence and poverty, these are the patterns that are repeated in each generation making their imprint on my Anishinaabe Métis woman identity. And though I struggled with my expectation that outsiders would judge and disqualify me as a Native woman

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from the country, I was obligated by my family's expectation that I make my way in the world with the resilience, and self-respect, and defiance modeled by my grandmothers and mother and aunts.

I grew up in Searchmont, at Mile 32 on the Algoma Central Railway, the ACR, out of Sault Ste. Marie. It's north of Garden River Reserve and northwest of the MacKay homestead. Searchmont is a hamlet, though I didn't know that word when I lived there from age 7 to 18. My mother was born at Northland Crossing at Mile 24 on the ACR, and just before she was of age to start school, she and her family moved to Mile 30 at Glendale. So this is our family's homeland, where our Métis Local recorded our presence and continuance. My uncle Hank, who had fought in Italy in the Second World War, said our home is God's country and he never wanted to live anywhere else. I have a sentimental attachment to the skyline of Searchmont Valley, the outcroppings of pre-Cambrian rock, the scent of rain on pine trees, and the sweet fresh smell of the lumberyard that marked halfway on our short cut to home from school. It was the 1960's and 70's when my dad and uncle and grandfather made roads, built bridges, cut timber, skidded and hauled logs to the mill. My mom and her brothers, sisters, and in-laws worked in the mill, debarking, clipping, grading, and stacking lumber. I grew up in that valley and felt nestled and safe. Elementary school was a welcome relief from boredom, and subjects of learning were about everything outside, away from, and other than Searchmont. My two most vivid memories of school-learning were learning from place. Looking back and understanding it from an Anishinaabe philosophy of education, it provides coherence to my perspective and values in my research and in my Indigenous rhetorical model. The two instances were a grade five science hike down the Whitman Dam Road, and a grade seven oral history project where we interviewed older people to write a community history. Those learning activities about our natural and social environment were the singular incidents when school curriculum valued our home and our place as a subject and source of learning. Indigenous scholars writing in this recent decade explain that learning from place is a means of holistic learning, a visceral orientation to a local setting on land, at a point in time, with an awareness of being an individual in relation to social, physical, spiritual and emotional domains of being (Michell, Augustus, Vizina & Sawyer, 2008). Local place names are Wabos, Achigan, Ogidaki, Agawa, Missinabie, Batchewana and Wawa. Although I developed personal experiences and sentiments and heard stories attached to the place, river, mountain, canyon, lake, bay, and height of land that they name, the ancient meaning

encoded in the linguistic structures of these Anishinaabe words was beyond my reach. As a child at the time I didn't know to name my experiences as belonging to the circumstances of language shift, Indian Act policies, and a settler colonial education system. However the barrier created in my adolescent mind an awareness of the nearness of the loss, and a longing to reconnect with the wisdom, that was perceptible but incomprehensible.

At the age of 18, I became a traveler and began my journey back. I was a seeker and for 10 years I travelled and studied and worked in Ottawa, Peace River, Vancouver, Edmonton, Calgary, Tokyo and Toronto. I completed Bachelor degrees in Arts and Science, and in Education, and then worked as a high school English teacher in Toronto. I felt I was getting closer to home when I took a leave from teaching high school to work in a community program at the Native Canadian Centre of Toronto. I joined the Anishinaabe Kwe singers, and began going to Anishinaabe ceremonies, sitting with and learning from elders who took pity on the younger generations of urban Indians. Learning Anishinaabe language, learning the history of colonialism, learning to learn using the four aspects of being and through the philosophy of Anishinaabe teaching and learning: that was when I knew I was home. Not back in Searchmont valley, not Garden River, not Algoma District. But I was home in relation to all my relations. Travelling to Saskatchewan for the Masters of Education program in Indian and Northern Education was a natural progression in my learning and development and finding my place and purpose in Indigenous education.

Whereas Searchmont is where I am from, Saskatoon is where I am local. I have lived here for twenty years and the family relationships I have are through adoption and ceremony. In connection to the Cree/Métis/Saulteaux collective identity of the northern plains I feel I am an "outside relative" more than a "relative outsider." By this I mean I recognize and value the shared heritage but distinct histories of the Saulteaux language of the northern plains and the language of the woodlands on the north shore of Lake Superior. I see linguistic similarities of Plains Cree, Saulteaux, and Anishinaabe as Algonquian languages and I value the rich opportunity for learning aspects of worldview and philosophy that is embedded in the languages. For the purpose of this dissertation Anishinaabe worldview is taken to mean a conception of physical, metaphysical, social and intellectual domains of being, and the philosophy of living within an ecology of those domains in reciprocal and respectful relationships with all beings; human and non-human, animate and inanimate, corporeal and incorporeal. I draw this

understanding from elders' oral teachings and scholars' published written work (Johnston, 1998; Noodin, 2014; Fuhst, 2010)

I position my understanding and inquiry as an opening to a conversation for shared learning. Similarly I have taken care to declare my Métis origins at Sault Ste. Marie/Garden River/Searchmont/Glendale, Ontario and I distinguish my identity as Anishinaabe Métis or Woodlands Métis to be clear that I am a visitor in Treaty 6 Territory, and as a visitor I recognize the distinct political history of the northern plains Métis from the early 19th century to present day.

Métis is a contested term, both as a collective identity and as a national identity for communities constructing or reconstructing a self-identifying survival and continuance in an ongoing Indigenous story of diaspora and language shift. It is a term even more contested since the recent supreme court decision that declared non-status Indians and Métis to be Indians under section 91(24) of the Canadian Constitution (CBC News 2016). I acknowledge Indigenous Studies scholars' contention that Métis is a term that references the forging of a nationhood and a political system particular to buffalo hunting societies originating in the 19th century Red River Valley (Andersen, 2014; Gaudry, 2016). And I concede that this historic and geographic specific definition of Métis as a political construct was not a term used in 19th century discourse of government, trade, church or self-naming to identify the biracial multilingual community members that were my Anishinaabemowin and French speaking relatives in my homeland. Surveyor Alexander Vidal recorded on a map he drew in 1846 map showing my great-great grandfathers Jean Baptiste Lesage's river lot among the thirty-nine at Sault Ste. Marie (Lywtyn, 2007, p. 58). In fact Halfbreed, squatters, half-caste, and French Breeds were the terms used by Hudson Bay Company (HBC) Chief Trader John MacKenzie, Superintendent Thomas Anderson, and HBC Governor Simpson to identify the bi-racial Indigenous population at Sault Ste. Marie (Lytwyn, 2007). Nonetheless, Lytwyn, who served as expert witness on the Powley Case[2] 2003, asserts that the Halfbreeds at Sault Ste. Marie ought to be recognized as Métis because in addition to having a collective Indigenous identity distinguished from their Indian relatives, and intermarrying and maintaining close kin relationships with Shingwakonce's Garden River Band,

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[2] R. v Powley (2003) was an Aboriginal rights case that defined the criteria of Métis hunting rights and who is entitled to claim those rights as a Métis person. Steve Powley and his son Roddy in 1993 killed a moose out of season and used their OMAA membership card to claim their Métis hunting right.

the Halfbreeds established subsistence farms following a river lot settlement pattern, and they took up arms against the colonial oppression at the Mica Mine. Furthermore the Halfbreeds at Red River sent a wampum belt to Chief Shingwakonse committing 2000 Halfbreeds to act as allies in the treaty negotiation when it was learned that the Halfbreeds were to be excluded (Lytwyn, 2007, p. 41-57).

I identify as Métis in recognition of my ancestral descent and in reference to our family's belonging to the Glendale Métis Local. A Métis Local is a collective community of Métis families living on their ancestral lands, who assert Indigenous rights. Métis leaders in the 1960s formed Ontario Métis and Non Status Indian Association (OMNSIA), a non-profit organization to facilitate relations with provincial and federal governments. OMNSIA changed its name to Ontario Métis Aboriginal Association in the mid 1980s. In 1993, members at OMAA's general assembly formed a Métis Commission, which as a body the following year decided to withdraw from OMAA and invite OMAA's membership to join them in the newly formed Métis Nation of Ontario (Belcourt, 2013: 134). Though the corporation of OMAA was forced into receivership in 2007, Mike McGuire as leader of the Métis in north central and north western Ontario has rebuilt their grass-roots organization with the name OMAA-Woodland Metis Tribe emphasizing its self-governing and independence from provincial or federal funding (OMAA– the Metis Woodland Tribe, 2017). The politics of Indigenous belonging is complicated in a settler-colonial matrix of legitimating and delegitimizing forces and agendas.

Here where I am local, I belonged to a sweat lodge family for 15 years that built relationships between people, established a social safety network, and provided a spiritual home for me, my sons and their father. Both my children are Saulteaux and were born in cities along the South Saskatchewan River. They are rooted to this place through their relationships with their lodge family, adoptive families, and birth families. As mother, it has been my role to build and maintain those kinship relationships for my sons through these early stages of life. I belong to a group of mothers who link arms to protect our children and to support each other. I have friends who are community activists working to make their academic work relevant to the local Indigenous community. Their example reminds me that having illness, or grief, or divorce, or responsibility of work and children and graduate work are not sufficient reasons to be absent from community events. Their frequent invitations give me a chance each time to challenge my

introverted nature, and to go out to be present in the community more often. It is the one area of personal growth that I have the most reminders and opportunities to make change.

My dissertation inquiry is based on cultural knowledge in traditional teachings, and guided by my teachers' confidence in me. I necessarily acknowledge and thank my teachers who have helped me get to this place. I appreciate and respond to the critical reader who rightly asks, "Who is the author and can she speak with any authority about cultural matters?" As I indicated earlier, I offer a self-naming term that casts light on the complexities of my cultural relationships. I self-identify as Anishinaabe Métis or as Woodlands Métis. To those who measure cultural legitimacy by blood quantum, I reference my mother and grandmother, our family ties to Garden River First Nation, our documentation in record in census documents. To situate my cultural grounding, I orient my feeling for Anishinaabe ways of knowing to the language shift in my mother's generation who learned English as their first language, but maintained and passed on a strong sense of being Indian in relationship to the settler people who lived around us and intermarried with us. Though our language shifted to English, the substance of grandmother teachings my mother received were transmitted to her and to my generation in English. My Anishinaabe Métis mother and Scottish-Canadian father raised us to acknowledge all of our family. Outsiders' qualification of identity may measure the varying degrees of my relatedness in the categories of Canadian, Indian, Anishinaabe, Ojibway, Chippewa, Métis, Scottish, French and English but that serves a purpose other than my own. I strive to be a good and healthy person, to live life meaningfully, to provide for the wellbeing of my family, to transmit values and understanding to my sons, to do what I can to keep the land clean, and to contribute to the cultural survival of Indigenous peoples. My dissertation work is an opportunity to contribute something that others may use in their own work of Indigenous cultural vitalization and revitalization in education and academia. I have drawn my understanding from my family elders, from cultural teachers, from written documents, literature and personal experience. There are cultural and regional differences even within the same linguistic group, so I expect that my way of using English to interpret Indigenous cultural concepts will not match the way others may express these ideas. But I am confident that my intellectual efforts are legitimate inquiry, and if inadequate that they will inspire others to contribute better expression of their particular understanding to the academic dialogue.

Elder Louis Sunchild told Walter Lightning, "[f]rom 100 years of age and on, you have entered an area, a stage in your life, where you know something" (Lightning, 1992, p. 217). By his measurement, I have lived long enough to have "a hunch... for knowledge" (Lightning, 1992, p. 216). To respectfully acknowledge the sources of cultural teachings that have inspired my intuitive and relational knowing requires more than a bibliographic list. Here at the beginning is the place to express my gratitude and admiration for the people who recorded and published cultural knowledge that places Indigenous intellectualism in the academy. My conceptual thinking about how to interact with cultural artistic expressions to interpret and describe my understanding of the meaning has been formed by these Indigenous intellectuals. Saulteaux Elder Alfred Manitopeyes[3] permitted Linda Akan to record, transcribe, translate, and interpret his discourse on Saulteaux traditionalist view of education. Though they have both passed on, the information recorded in the Canadian Journal of Native Education article remains a living cultural document with significant authority because the wisdom it relays, persists (Akan, 1999). Basil Johnston dedicated his life's writing to Anishinaabe cultural heritage, and his writing admonishes us to learn our Indigenous languages in order to deepen our understanding of tribal knowledge (Johnston, 1982, 1995, 1997, 1998, 2007). Art Solomon's songs nurture, soothe and embolden a generation of men and women struggling to survive colonial and settler colonial oppression (Solomon & Posluns, 1990). Alexander Wolfe's *Earth Elder Stories*, give hope to the creative and adaptive generations who read the stories and discover themselves in the web of relatedness in time, place, generations, and peoples (Wolfe, 1988). Walter Lightning and Cree Elder Louis Sunchild model and explain elder's discourse and demonstrate an elder's role in education (Lightning, 1992). The counselling speeches of Jim Kâ-Nîpitêhtêw, with transcription and translation by Freda Ahenakew and rhetorical analysis by Christian Wolfart, have provided the basis for my conception of a Cree rhetorical analysis as a means of interpreting the culturally rooted work of Cree authors and artists (Kâ-Nîpitêhtêw, Ahenakew, & Wolfart, 1998). In addition I recognize with reverence my Anishinaabe Métis family and traditional teachers who

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[3] Here is an example where writing to an audience of Indigenous relatives would require the acknowledgement that the person has died. In Anishinaabe this is easily and fluidly done by adding a little morpheme to the word. In English adding the frequent adjective "late" to all deceased authors and intellectuals interterrupts the flow and focu of meaning by its unfamiliar repetition. I observe the convention of academic English, but acknowledge the tradition of showing this respectful awareness of our relatives who are no longer in the physical domain.

shaped how I think about these ideas. My guides and first teachers have been my mother Geraldine McKay, her sisters and thereby my little mothers[4] Margaret Towell, Maureen Dugan, and Adelaide Courdway, and my grandmother Adelaide Lesage Howard, and my grandmother's sister Sarah Lesage Bell who have been examples of spirited, courageous, modest, confident and generous women. In my adulthood I have been fortunate to meet elders and teachers who shared their knowledge in conferences, workshops, ceremonial teaching, and language classes. Broadly, their words offered guidance and wisdom about subjects relevant to the topic of exploring indigenous intellectual traditions and include the following guidance:

1. to know yourself and to be true to yourself
2. to value Indigenous knowledge and tradition and to seek insight from elders, language, and the land
3. to be a good relative to all your relations
4. to know your purpose and work at it
5. to trust yourself and do the work that only you can do
6. to work from a stance of humility and courage
7. to be unrelenting in self-appraisal.

I name them here in respect and gratitude. Art Solomon, Ernie Benedict, Doreen Jensen, Avis Archambeault, Maria Campbell, Adam Lussier, Peter O'Chiese, Jacqui LaValley, Danny Musqua, Walter Linklater, Maria Linklater, Edna Manitowabi, Janice Longboat, Velma Willett, Helen Roy Pelletier Fuhst, and Rose Logan are all people who shared generously when I asked questions and sought learning. And for my critical, rhetorical, and poetic thinking about tribally specific intellectual traditions and developing theories in the academy to interpret, explain and create meaning-making patterns that have integrity with established local traditions of knowing I have gained significant guidance from Marie Battiste, Karla Jessen Williamson, Malea Powell and Bonita Beatty. I have been lucky to have the patient teaching by people from many cultural traditions including Anishinaabe, Mohawk, Gitskan, Lakota, Cree, Métis, Saulteaux, Kallallit, Mi'kmaw and Miami. These teachers have helped form my ideas about how to imagine Indigenous intellectual traditions and how to engage with them from a grounded position of self-

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[4] "Little mother" is a translation from Anishinaabe to name the special kinship relationship one has to a mother's sister. Likewise, a grandmother's sister has a special kinship relationship.

knowledge, humility, and to develop a practice of appraising the wisdom encoded in the language, stories and discourse of Indigenous ways of knowing.

The questions, "Where you are from?" and "Where are you local?" have answers that help the reader to qualify the researcher's relationships, and to assess the researcher's source of knowledge. But, there is another question that may be used to assess the foundation of knowledge, to determine in future if it is indeed wisdom that has been presented by the researcher. This comes from the counsel given by Jensen to a group of women seeking an Indigenous leadership model in a workshop in 1994 in Toronto. She advised us to be aware of the damaging effect of ascribing and denying a "real Indian identity." She told us, "Don't worry about the question of, "How Indian are you?" A better question is "Where is your future?" (Jensen, 1994). Twenty years later, the answer I derive from my experience which provides coherence and continuity, is that my future is to realize an alternative to walking in two worlds. This metaphor "walking in two worlds" is often called to mind to describe the tensions and troubled sense of belonging experienced by Indigenous students studying in a Western university; by Indigenous teachers striving to teach First Nations, Inuit and Métis content and perspectives while following the guidelines of provincial K-12 curriculum; and by Indigenous scholars in Western academia engaging Indigenous ways of knowing to theorize Indigenous intellectual traditions. I decline using the "walking in two worlds' metaphor to imagine where my future is. Instead I conceive of "walking in the world," being firm in my self-concept that I base on relationships of physical and social, emotional, intellectual, and spiritual being. I see my future as "walking in the world," being resolute in conscientiously living by the principles of *bimaadiziwin* that I understand as living life according to the ethical and moral principles of Anishinaabe cultural teachings, and being dedicated to recovering and revitalizing (picking up)[5] Anishinaabe intellectual traditions known to promote Indigenous cultural and ecological sustainability. I recall my late elder's words and see my future work in the university, making it an Indigenous place of learning mitigating the oppressive hierarchical structure of the university as an intercultural space which Nakata (2008) defines as "a multi-layered and multi-dimensional space of dynamic relations constituted by the intersections of time, space, distance, different

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[5] This metaphor of "picking up" what our ancestors laid aside in order to survive the oppression in their lifetimes, is a relational link to the cultural revitalization teachings shared by elders in the 1990's at elders' gatherings at Trent University and West Bay on Manitoulin Island. Language, ways of knowing, and ways of communicating are examples.

systems of thought, competing and contesting discourses within different knowledge traditions…." (2008: 199). Rejecting the metaphor of "walking in two worlds" rejects the either/or choice of navigating different values systems. I believe my future is to continue to work in academia to provide the opportunity and means to respectfully engage Indigenous ways of knowing in the interpretation and production of Indigenous expressions of meaning for the benefit of learners in a places of elementary, secondary, and tertiary education. By striving to be a good relative, I see my future in encouraging others to feel connected and grounded to the place we share, and to know themselves and be respected and valued for who they are in relationship to Indigenous languages and literatures, rhetorics and discourse.

In my introduction of my self as a self-reflexive researcher, I have stated where I am from, where I am local and where I imagine my future to be. This extended personal introduction of the author is warranted because it reveals in narrative form the underlying philosophy of Anishinaabe relational knowing, and the principles of the methodology, theoretical framework and method of inquiry that I hold.

I have been blessed by having relatives and teachers who live long lives. And I have always deferred to them as authorities with greater breadth and depth of knowledge. I have been comfortable remaining a listener to what others have to share. When I speak in public or write about cultural knowledge, by convention and protocol I introduce myself so that my audience may sense the limits of my knowing and gauge my command of language to convey my meaning[6]. To the outsider it may seem that I lack confidence, or that I am staging a performance of humility if they define the word by its English meaning to "The quality of having a modest or low view of one's importance.[7]" But my understanding of the Anishinaabe sense of the concept humility is a conscious positioning of myself in the grand arrangement of all my relations[8]. It is a reminder to be firmly grounded in place, and time, to acknowledge the mystery[9] we are a part

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[6] This rhetorical convention of establishing one's ethos by locating oneself in kinship relations relates to the principle and ethic of truth as defined by Basil Johnston. I explain this Anishinaabe conception of rhetorical ethos in the article.

[7] English Oxford Dictionary (2015) http://en.oxforddictionaries.com/definition/humility

[8] All my relations is a glossed translation of an Anishinaabe word that expresses an ontological, axiological, and metaphysical orientation to all known and unknown animate beings of the universe.

[9] I used the term "mystery" as in *gichi manitou*, translated as great mystery, and explained by Basil Johnston (1997 a, p. 108), and which Leroy Little Bear refers to as the constant flow of energy, the "constant motion or flux" (2000, p. 78).

of, to call upon memory and experience, to speak within my knowing and not to overstate anything. The reason for doing this is ethical: to avoid causing inadvertent harm or damage. Humility is not a lowering of myself, not a subordination of me to my audience. Humility, rather, is a declaration of a qualified perspective and scope of understanding. Humility is balanced with bravery. Standing and sharing what I have learned through study and reflection takes courage because there is risk of being misunderstood to be acting in ways contrary to cultural values and protocol. Community sanction is a dreaded consequence of acting too hastily or without care, without knowledge, foundation of fact, or self-appraisal. When I co-taught an Indigenous Studies course with Danny Musqua, he expressed approval of the work I was doing to bring traditional teachers and elders into the university study. He said it was time for the next generation of helpers, people my age, to step up and do the work, and not to rely so heavily on our senior elders. At the time I interpreted that he was talking about somebody other than me. In two other instances I was prompted to take on the work of the next stage of life. It was my language teacher Helen Fuhst who made it most clear to me what I must do. The Seven Teachings of the Earth, also referred to as the Seven Grandfather Teachings, are foundational to my theoretical framework. Helen Fuhst explains the teachings of wisdom, respect, honesty, bravery, humility, love, and truth, and generosity. Whereas humility is to "think of others' needs before your own", bravery is in the moment to "hold firm thoughts, strongly stand when you don't know what will happen" (Fuhst, 2010) By sharing my understanding of a way to engage local Indigenous ways of knowing in the interpretation of meaning in artistic expressions, I am striving to enact *miigwe'aadiziwin* generosity, with the "ability to give things away and distribute what I have, standing together, transferring and responding to others needs" (Fuhst, 2010). As well, it is an Anishinaabe cultural value to inquire and explore and develop one's consciousness and thinking (Fuhst, 2010). To speak from this position is to recognize the limitation of my knowing. If I make mistakes in this stage of my understanding, they are my mistakes and not those of my teachers. I expect that my learning will continue to grow in the conversations that my work will lead me to hear from others.

Further to acknowledging the foundational cultural knowledge that I base my inquiry upon, I must also state explicitly my exigency, purpose and intended benefit.

My reason for contributing this work to the academic literature is a sense of responsibility and reciprocity. My elders and teachers, whom I named above, shared their wisdom with me. If I

do nothing with that, hoarding it for my own is contrary to the spirit in which it was given. By presenting my interpretation and application of my learning here, I am inviting the reader to engage with and apply their own experiences and cultural understanding to the ideas. My understanding is qualified and limited by my lived experiences, language competence, age and insider and outsider knowing. Nonetheless, by presenting my praxis and reflection I am contributing to the transmission of Indigenous ways of knowing. Some may challenge that cultural knowledge such as this does not belong in the academy and should be beyond critical analysis (Martin, 2014). Sacred rituals and protocols are not replicated here, though by referencing them as examples of a holistic way of knowing, I am emphasizing the individual's autonomy in directing their own learning, and the community-oriented, elder-directed participation in the maintenance of communal memory.

My dissertation is comprised of three essays of rhetorical analysis. The first essay "What this pouch holds: An appreciation of an Indigenous rhetoric" is a close reading of a pouch constructed and beaded by Cree-Metis artist Hilary Harper. Through the study of the pouch, I contemplated how it contained symbols linked to metaphorical knowing and experience of Cree cultural values and teachings of how to live life well. The second essay, "Learning to listen to a quiet way of telling: A study of Cree counseling discourse patterns in Maria Campbell's *Halfbreed"* is an attempt to interpret the meaning of the written text from within its culture of origin. I was seeking contemporary evidence of Cree rhetorical patterns. To do this I relied upon Cree, Saulteaux and Métis elders' counseling speeches that were recorded, transcribed, translated, and interpreted by fluent speakers of the Indigenous languages. I perceived in Campbell's autobiography, coherent and familiar patterns of meaning organized not only at the word and sentence level, but also at the discourse[10] level. Some of these I wrote about in the essay, and some I realized afterward when I reflected on how it related to the other two essays and the disciplines of Cree language, literature and rhetoric. These include the ways Campbell structured the telling of the story to inspire the reader to recognize, think about and participate in the interactive roles of teacher/student and elder/child; the individual's responsibility to think and act autonomously, the role of spirit and mystery, living by the principles of gratitude, humility,

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[10] I use the term discourse here as a theoretical term to refer to interaction more broadly to include the additional features of a communication event that contribute to how meaning is coded, transmitted, and decoded (See glossary).

love, respect, courage, bravery, and generosity; and listening with compassion. The third essay is "A reading of Eekwol's *Apprentice to the Mystery* as an expression of Cree youth's cultural role and responsibility." In this essay I situate Eekwol's performance to the local reality of Cree youth resisting the orthodoxy of oppression that is the ongoing legacy of colonization. By referencing the Saulteaux (Anishinaabe) teachings of the youth stage of life I interpret the performer's and her audience's determination to reclaim their ancestral identity and create a congruous destiny.

Following the three essays is the chapter, " Development of a local Algonquian model of discourse." This my praxis of interpreting the meaning-making practices evident in local Indigenous cultural expressions and conscientiously seeking to do so within the cultural ways of knowing from which they derive. Following my reflecting of that praxis and relating it to the needs of Saskatchewan teachers aiming to include Indigenous perspective in their teaching, I conceived a model for a local Indigenous rhetorical analysis. My purpose is to reciprocate with something of benefit to the Indigenous community. In this case it is an articulation of a model of a critical Indigenous intellectual inquiry that strives to incorporate a local Indigenous way of knowing in interpreting a work within that local Indigenous tradition. It provides a means to talk about, recognize, and interpret Indigenous perspectives. The model may be useful to help listen to and respect difference.

Chapter Two opened the academic discussion following the conventions of the speaker providing information by which the audience may discern the speaker's credibility and authority on the subject. Considering that the subject is local indigenous cultural knowledge and intellectual traditions, it is appropriate and right that the local Indigenous cultural protocol and convention of introducing oneself as a relative be followed. Chapter Three describing the methodology will describe the way I constelled the study with points of congruence and reference between Algonquian and Western social science qualitative research's motivation, values, beliefs, terms, and practices.

3. Chapter Three: Methodology

"Use all there is to use."
(Hymes, 2003, p. 36)

Whereas Chapter Two established the philosophical and ethical orientation of the researcher's position to the study, Chapter Three details how the study is founded on Anishinaabe ways of knowing and inquiry and compatible aspects of humanities and social science research. In this chapter I describe the points of congruence between Anishinaabe ways of knowing and a Western social science constructivist qualitative research methodology that fall under the headings of a decolonial theoretical framework, emergent nature of grounded theory, and self-narrative as a method of data collection and information making. Following the tradition of social science research I include an explanation of limitations, delimitations, the process of the research, the theory, method, and definition of terms that are used in the dissertation study.

My dissertation research will be catalogued in the academic literature as an interdisciplinary study wherein I used and adapted academic research principles and practices to fit the ethic of Indigenous research methodologies (Kovach, 2009, Absalon, 2011). In the course of the project I evaluated research orientations, research methods, and ways of knowing, ways of testing validity, and ways of reporting findings.

In this section, first I show how my work fits in the scheme of qualitative research provided by Creswell and Clarke (2007) Second, I describe my decolonial framework. Third I identify the limitations of my study. Fourth, I describe the research method and lastly I describe common elements of Indigenous research methodology and outline the nonlinear progress of my research journey.

3.1 Characteristics of Qualitative Research

In this section I follow Creswell and Clarks' (2007) outline of qualitative research design to set out the philosophical, paradigmatic, and interpretive framework and research 'worldview' that I bring to my study. I describe how my approach parallels with a constructivist research worldview[11]. I identify the limitations of my dissertation study.

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[11] Research worldview is a term used by Creswell and Clark (2007). It is distinguished from the meaning of Anishinaabe worldview noted in Chapter Two in the dissertation.

Creswell and Clark write "[b]ecause the philosophical framework one uses influences the procedures of research, we define methodology as the framework that relates to the entire process of research (2007, p. 4). In the tradition of qualitative research, the intellectual work I undertook in the rhetorical analyses of the three modes of artistic expression has qualities consistent with constructivism. I did not make knowledge claims before beginning my analysis. Creswell and Clarke (2007) explain that in research that uses a constructivist worldview "[t]he understanding of meaning of phenomena, formed through participants and their subjective views make up their worldview" and that in this research 'worldview,' research is shaped from the bottom up, from individual perspectives to broad patterns and ultimately to theory (p. 22). I approached the interaction with the art/textual forms and reflected on my praxis of inquiry to give shape to shape and coherence to my understanding. Theory building, constructing a model and process of a local Indigenous rhetorical analysis was not my original goal. The model and theory emerged through a process of reflection. I assessed how the model could incorporate the knowledge I have gained from my cultural teachers, Indigenous rhetoricians, and Indigenous literary scholars, and rhetoric and composition scholars.

The elements that align my work with constructivism as a research worldview are the following. The ontology element in a constructivist research approach is characterized by the notion that the nature of reality is defined by multiple perspectives. There is no single one and researchers may provide quotations from multiple sources to convey this. I positioned myself in relation to the topic of inquiry, and I made it clear I am not seeking to define a perspective to the exclusion or subordination of others. In the sense of the Anishinaabe teaching of humility, one of the teachings of the Seven Grandfathers (Fuhst, 2010), each person has their unique perspective and their path, which is no greater and no lesser than any other's. This principle of humility in relation to the other principles of relational being (Sinclair, 2013) provides a schema that articulates Anishinaabe notions of being in the world, self-autonomy with an ethic of non-interference. It is also the principle that gives me courage to share my intellectual work. Because if I did not acknowledge that my perspective is one among many, my Indigenous community and relatives would have low regard of it.

The epistemology element in research is characterized by the research relationship between the researcher and that being researched. In a constructivist view the relationship is very

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close and in my project I was examining cultural artistic expressions from my subjective understanding. The relationship was beyond symbiotic.

The axiology element in research is concerned with the role that values play in the research. In a constructivist approach the researcher acknowledges their bias and talks about their interpretation. Striving for a local Indigenous critical standpoint required me to explicitly identify the values guiding the creation of the artistic expression and the values guiding my critical interpretation. The detailed description of my biography serves to highlight for the reader the values that have guided my actions and thereby reveal my bias.

The methodology element in research is concerned with the process of the research but particularly in constructivism this process is inductive. I started with my own views and built up to patterns and a generalization of the elements, aspects and processes of a local indigenous rhetorical analysis. Upon completion of the rhetorical studies of the artistic expressions, I sought the commonalities amongst them and related these to my understanding of the Anishinaabe worldview, and correlated this to the needs of teachers guiding students to relate and engage with Indigenous rhetorics from a grounded place, positionality and identity.

The rhetoric[12] element in research is concerned with the style of the language of the research. This style of language typically in a constructivist approach is a literary and informal style. The dissertation is written using a variety of modes including narrative, expository, and persuasive.

Thus I perceive my research to be congruent with the constructivist worldview in research. The elements of how I understand reality, how I build and test knowledge, how my values factor in my research, how I proceed with the inquiry and how I write about it are elements where I find commonalities with qualitative researchers whose work is made coherent within a constructivist worldview.

In the next section I describe the decolonial theoretical framework and identify the values, imperatives, and ethics of Indigenous research.

3.2 Decolonial Theoretical Framework

My framework is decolonial and critical in purpose. My aim is to indirectly and directly redress the colonial violence Indigenous cultures have endured, to right wrongs and to make

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[12] Creswell and Clark use the word rhetoric in its more general usage to name the style and modality of language used for a purpose of explaining, or describing, or narrating.

present what has been absented from scholarship. I state this as the assumption of my theoretical framework. I connect my work to existing knowledge through the defining concepts of Anishinaabe and Nêhiyaw worldviews. Specifically I used the perspective of an **Algonquian ontology**. Drawing from the published literature I worked from common elements of Nêhiyaw, Anishinaabe, Nākawē, Michif, and Siksika worldviews that represent the relationship between corporeal and noncorporeal beings in a constant flow of energy (Fuhst, 2010, Johnston, 1982; 1995, 1998; 2007; Akan, 1999; 2000; Rheault, 1999; Gross, 2002; Lee 2016, 2012; Michell, Vizina, Augustus & Sawyer, 2008; Little Bear, 2000). I sought to understand through an **Algonquian axiology** by interpreting my own actions and the actions of others according to Algonquian ethics of observing the principles of individual autonomy, relationships of respect, promotion of sustainability and longevity, and knowledge construction. (Gross, 2014; Lightning, 1992; Ahenakew, 1987; 1995; 1998; Ermine, 1996; Ermine, Sinclair & Browne, 2005, Knight, 2001). I endeavoured to engage with **Indigenous languages as method** whereby I looked for the literal, morphological, and philosophical meaning of Anishinaabe and Nêhiyaw words and concepts to provide insight into cultural values, attitudes, beliefs, habits of mind, and conceptions of being (Noodin, 2014, Johnston, 1997 a; 1997b; Beeds, 2014; 2016). I persistently sought evidence of Algonquian discourse survivance which I understood to be that which remains and is consistent with the ethos of the local Algonquian culture and community. I interpreted **Algonquian discourse survivance** to be those representations of the ethos that have remained and have proven to be sustainable, persistent, resilient, actively present, and resistant to erasure by oppression (Vizenor, 1994; 2008; Powell, 2002). I sought to apply metalinguistic terms belonging to the **discipline of rhetoric** that have been developed in North American context by settler scholars (Barthes, 1982; Bitzer, 1968; Ratcliffe, 1999; Graves, 2011). I look to emerging scholarship on **Indigenous rhetorics** that consistently upholds the commitment to respectfully and humbly make visible the pre-colombian, pre-colonial and persistent Indigenous meaning-making traditions that have been overlooked and obscured by settler colonial assimilation policy and institutional racism (Powell, 2014; Riley Mukavetz, 2014; Haas, 2007 King, 2012, Gross, 2014, Roppolo [Wieser] 2008, Redfield, 2011; Monroe, 2014; and Sinclair, 2013). I value the principle of **rhetorical alliance** that seeks mutual respect and understanding and promotion of the human rights and Indigenous peoples' rights (Powell, 2002; King 2012). I draw from the notion **rhetorical sovereignty** that upholds the autonomous rights of Indigenous

people to choose the content and the means of their communicative expression (Lyons, 2000; Monroe, 2014). These concepts listed above are central to my framework and articulate the values of holding Indigenous intellectual traditions in high regard, of promoting Indigenous language, literature and cultural survival, of seeking an Indigenous critical orientation.

In academic study that looks to recover Indigenous intellectual traditions decolonialism provides a theoretical framework. Medina (2016) articulates how decolonial principles are put to work. He writes,

> it is important to keep in mind that decolonialism is not just a study of history, culture and artifacts. Decolonialism offers a framework for interpretive projects and the creation of knowledge: 'A delinking that leads to a de-colonial epistemic shift and brings to the foreground other epistemologies, other principles of knowledge and understanding and consequently, other economy, other politics, other ethics" (citing Mignolo, 453).

In this enterprise of making visible that which as been invisibilized, Medina articulates how the researcher must use all that is available including the researcher's own faculties. From the same monograph, Medina (2016) is quoted,

> "Decolonial epistemologies can develop when we authorize Pre-Columbian fragments remaining from the codices and archives of knowledge burned in the project of the conquest. In both authorized and unauthorized epistemologies, fragments of texts provide sources of background knowledge and evidence that generate arguments with decolonial methodologies that recognize the hermeneutic potential of indigenous cultures and practices (p. 371).

This decolonial theoretical framework is useful to the interdisciplinary study in that it follows the dictum to "use everything." It supports the aim to build upon interdisciplinary points of intersection, connection, sites of interlocking support, and grafting to support the research purpose.

My dissertation research matched six commonalities of Indigenous research methodologies identified by Absolon (2011). The first is that researchers should "prioritize Indigenous knowledge, worldviews, and principles in the research" (p.165). The second is for researchers to position themselves in the research, to "remember your motives, and re-member your relations" (p. 165). The third is to "embark on processes and travel on search journeys that are emergent, transformative, learning and healing (p. 166). The fourth is to have a critical

consciousness, to promote Indigenous recovery from colonial oppression: to "integrate Indigenous knowledge and decolonizing ideologies, thoughts, feelings, frameworks, and models of practice (p. 166). The fifth is to use "diversity in methods....Use a wholistic [sic] and cyclical approach that attends to Spirit, heart mind and body, and use methods that are culturally relative and rooted in doing and being" (p. 166). I followed these principles intuitively and conscientiously in my research.

My method of inquiry draws from literary criticism, and social science, but my use of a Cree/Métis/Saulteaux-centric perspective and decolonial theoretical framework and ethical imperative to benefit an Indigenous ethos and communities align my work closely with the work done in Indigenous Studies. Motivated by a purpose to return something of value to the Indigenous kinship I have been supported by, I used and analyzed the three articles I wrote as a data source to develop a theory of Indigenous rhetoric and a model of Indigenous discourse that may be used by classroom teachers. The curricular application of the results of the research contributes to the intellectual and pedagogical resources of Curriculum Studies. This demonstrates that the dissertation study is interdisciplinary in method, methodology, and purpose.

The values that gird this framework are first and foremost the privileging of an Indigenous-centric view, giving priority to Indigenous worldviews, perspective, voices, analyses and explanations. In a decolonial framework Indigenous knowledge is central.
The theoretical assumptions of my study are as follows:

1. Indigenous education is presently housed in an education system that is an intercultural space as defined by Nakata (2008). This intercultural space is a socially constructed space with established asymmetrical relations of power, where historically, until the latter decades of the 20th century, Indigenous languages have been forbidden, and Indigenous worldviews rejected, and Indigenous knowledge supplanted, omitted and trivialized.

2. Because of the history of cultural genocide, contemporary Indigenous teachers and students struggle to find ways and means to access and operationalize Indigenous intellectual traditions in academic study.

3. Indigenous knowledge is constructed within an Indigenous framework.

4. Indigenous languages are windows to Indigenous philosophies.

5. It is an Indigenous cultural value to operate from a conscious Indigenous standpoint to construct sets of meanings within our local Indigenous traditions and on our own terms, to serve our communal purposes.

6. Saskatchewan teachers' attitudes to Aboriginal vernacular in Saskatchewan classrooms have been recorded as negative (Sterzuk, 2010).

7. Inclusion of First Nations, Inuit and Métis content and perspectives is required in teacher's curriculum planning, and is a teaching competence required by Saskatchewan education.

8. Teacher guides to teach Aboriginal literature follow the English-Canadian, western system of knowledge and cross-cultural approach to understanding 'Other' literary productions.

9. There is a lack of materials to teach Indigenous literature based on local Indigenous knowledge in and Indigenous framework or inquiry.

10. Though the Saskatchewan English Language Arts curriculum identifies six strands of communication including reading, writing, speaking, listening, viewing and representing, guidelines for incorporating the study of Indigenous visual material culture are not readily available in textbooks, library or teaching resources.

11. Indigenous intellectual traditions have not been the subject of mainstream education.

12. There is a general lack of understanding about local Indigenous intellectual traditions.

13. Local indigenous people, writers, performers, artists and their work are resources to learn and teach about meaning-making within a specific local Indigenous intellectual tradition, and how to interpret and interact with material cultural expressions.

14. The study of material culture can be richly detailed and intellectually sophisticated.

15. The principles of Saulteaux education can inform the practice and rhetorical analysis of Saulteaux rhetorical materials.

16. A critical rhetorical analysis is a means to develop critical thinking skills and communication.

17. The principles and ethics of a local Indigenous rhetoric are supportive of the goals of culturally responsive, culturally sustaining, and culturally revitalizing pedagogy (Ladson-Billings, 1995; Paris & Alim, 2014; and McCarty & Lee, 2014).

18. Context is everything.

19. The position of the knower is epistemically significant.

3.3 Delimitations

The delimitations are the choices I made in the study that in effect narrowed the focus of my study and drew the parameters of applicability of my interpretation. I have kept the focus of the interpretation to artistic expressions by three living Indigenous women of an analogous Indigenous background in a common geographic location. I selected to study works emerging from a cultural and linguistic foundation familiar to me through family, kinship, experience, and academic study. I explored works by artists whom I could consult in personal communication to triangulate my interpretation with their response to me. The selection of the forms of communication (pouch, autobiography, and poetry performance) was inspired by my response to academic research projects in my doctoral study in American Studies at Michigan State University. I selected artistic expressions which were familiar and accessible to me. It was not a deliberate decision to restrict the works of cis gendered women. But my choices have contributed to the bonds of relationship established in my adult stage of an Anishinaabe Métis woman's life and so indirectly and unconsciously these choices influenced my selection of women's art.

3.4 Limitations

The limitations of my study are the influences that I as researcher could not control, influences that steered my methodology and determined the substance of my conclusions. The limitations include the status and the history of Indigenous knowledges in the academy; the access to resources of Indigenous knowledges; my own positionality in Indigenous knowledges, the available resources to guide my rhetorical interpretation from within the local Indigenous culture; the diversity of local Indigenous cultural orientation and practice represented by the three artists; and my gradual process of interpretation and perception.

The first limitation beyond my control that affects my academic study is the status of Indigenous knowledges in the academy. After more than a century of aggressive assimilationist policies to erase Indigenous languages and alienate children from their family teachers, elders, cultural knowledge, and collective memory of their community, the common perception of Indigenous intellectual traditions is that they do not exist, or that they are unsophisticated. This

assimilative cognitive imperialism[13] is challenged by traditionalists, and by scholars in Indigenous Studies, cultural studies, and Indigenous rhetorics. Nonetheless the status quo of Indigenous rhetorics at present in language study and teaching is peripheral to Western traditions or rhetoric and pragmatics.

The second limitation is access to resources of Indigenous knowledges in the academy. The archive, canon, and repository of local Indigenous knowledges, the deep knowledge surviving thousands of years that has made human and cultural survival in local ecosystems and biomes possible, is largely not in a written alphabetic form or in a centrally located category for academic retrieval, study and application. Though the literature about Indigenous knowledges is growing, it is not the primary nor the comprehensive resource for the body of knowledge generally conceived of as Indigenous knowledges. This de-centralized, discipline–nonspecific, cataloguing and curation of Indigenous knowledges in documents of alphabetic text in academic literature make interdisciplinary study absolutely necessary.

The third limitation beyond my control is my positionality in relation to my topic. The detailed introduction of author outlines the limitations of my own learning to date, my limited knowledge of Anishinaabe and Nêhiyaw languages, my age and experiences that influence my perceptions and interpretations of meaning in crafted expressions of Indigenous knowledges. These factors influence my ability to identify salience, recognize patterns, make connections, apply principles of conscious inquiry, and appraise the factual basis of meaning I interpret.

The fourth limitation that influenced the scope of my study is my adherence to my mentors' and elders' direction to follow the ethical principle of interpreting local Indigenous artistic expressions from within the culture that yielded them. The primacy of this principle was unshaken by the scarcity of literature and written resources to guide my rhetorical interpretation from within the Cree, Saulteaux and Michif cultures[14] Observing this principle of inquiry meant

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[13] Cognitive imperialism is a term coined by Dr. Marie Battiste in her doctoral work on Micmac literacy and that runs central to her ongoing decolonizing scholarship (Battiste, 1985; 2000).

[14] Following the publication of the essays interpreting the works by Harper, Campbell, and Eekwol, I returned to review the literature and read critical works by Acoose (2008, 2011), Ropollo [Wieser] (2008), and Martin (2014) that offered insight, relevance and structure to my analysis of the process of my inquiry. I did not return to revise my interpretations of the women's work using the rhetorical model, because the writing of the essays was the process of coming to understanding, and the completed essays were the source of my data. Future writing and research will pursue the refinement of the theory and model. Applying the model to reinterpret the works was beyond the scope of the dissertation.

that I did not have an established local Indigenous critical theory to access and apply, and so I relied upon praxis to guide my inquiry. That is to say by necessity I explored through a process of enacting, practicing and realizing a theory of a critical analysis guided by local Indigenous cultural values, protocols, and ways of knowing that I was aware of at the time of my study.

The fifth limitation that may have influenced the results of my study is the diversity of the samples, modes, artists, and the elements of the rhetorical situations that I chose as a focus of a local Indigenous cultural group. The three women artists whose work I interpreted were similar in significant ways, and dissimilar in equally significant ways. They self-identify as Cree. They are from geographically near locations on the Northern Plains in Treaty Six Territory. Hilary Harper is from Onion Lake First Nation, Eekwol is from Muskoday First Nation, and Maria Campbell is from Nukeewin (Park Valley). They acknowledge the complex heritages within their communities and families including Nêhiyaw, Nākawē, and Métis. Their shared cultural, linguistic, and regional background makes it probable their cultural knowledge from elders, traditional stories, songs, ceremonies and teachings would have commonalities. That they have lived in Saskatoon at various times and were born in the 20th century is the basis for the reasoned belief that their knowledge from experience would have some commonalities. They belong to different generations being born in the 1930s (Campbell), 1950s (Harper), and 1980s (Eekwol). Their artistic expressions are in three distinct mediums: a beaded pouch, an autobiography, and a hip hop performance.

The sixth limitation of the study was the gradual pace of my growing awareness following my analysis of the three works. At the time of the close readings of the autobiography, hip hop performance, and the beaded pouch I had not conceived of the elements of a local Indigenous rhetoric. Although I intuited the presence or importance of these elements I could not name them until I reflected on how they belonged to a coherent relational process of interpretation. Thus the relational and hermeneutic aspects of a local Indigenous model of Discourse[15] do not appear in the published articles. These 16 aspects of the model, discussed in

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[15] Following Gee's (1990) marking of the theoretical term Discourse with a capital D - to highlight the mulitple ways diverse forms of knowledge interact in a communication or interaction, I use the uppercase D - Discourse in the dissertation to indicate my use of the term as a theoretic concept addressing the complicating factors often allocated to "context' or peripheral to textual form in rhetorical or literary analysis. This is explained in the 'Defintion of Terms' section in Chapter Three Methodology.

detail in Chapter Seven Development of a Local Algonquian Model of Discourse, are listed here and illustrated in Figure 3.1 for the reader's convenience:

1) the biographical details of three female artists,

2) their imagined and actual audiences,

3) the artistic expressions they constructed and shared,

4) the context (constraints and affordances) that influenced the production of their art,

5) the context (constraints and affordances) that influenced the audience's interpretation of their art,

6) the context (constraints and affordances) that influenced their and their audience's mutual understanding or assumptions of each other,

7) the places where their audiences experienced the meaning of the art through an embodied consciousness. In the writing of the dissertation, I was first an audience before transitioning to a critic or scholar,

8) the exigence[16] of the situation to which the artists respond with expression,

9) the artists' purposes,

10) the benefit of the works,

11) the element of ceremony,[17]

12) the element of paradox[18] is present in the works in various ways and at the time of interpretation of the pieces,

13) knowledge from others is drawn upon to inform the artists, their art, and the audience in their form and function,

14) knowledge from experience is drawn upon to inform the artists, their art, and the audience in their form and function,

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[16] I define term exigence drawing from Bitzer (1968) to mean a question that needs answering, or a problem that may be solved, or a circumstance that may be improved through the communication event.

[17] I use the term ceremony to reference the concepts that a) that the mind is sacred and b) consciousness is awareness of being connected to and in harmony with the flow of energy that animates the universe and c) communication between conscious beings, the conscious sharing of one's inner essence in a shared place and time, is potentially a communion of metaphysical and physical domains.

[18] The term paradox is a reference to the understanding that there is value in the aspects of a communication event that do not agree, cohere, fit, or function in a static pattern. This places value on the dissenting voice, the limitations, the alternative explanations, models and theories, and the diversity and insight in bringing difference to bear on interpretation and expression.

15) scholar's relational being with all the elements of the Discourse is constant, and multiple and changing,

16) the expressions, the retelling, repeated performance, and reiterative interpretation of their arts constitute in each instance a vitalization and revitalization of a cultural practice, a connection to a cultural identity. These are happenings and when they are a vitalization of cultural values they are offerings to the ethos, or "characteristic spirit of a culture manifested in its beliefs and aspirations" (New Oxford American Dictionary, 2015).
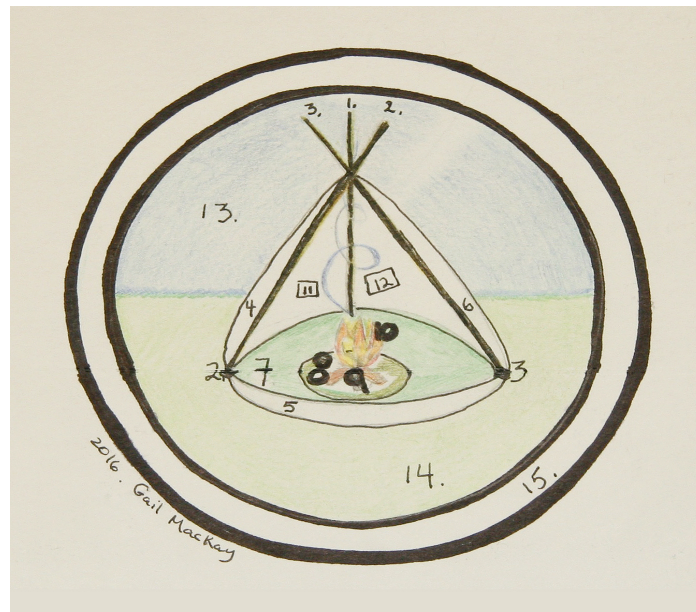
Figure 3.1: Graphic of a Local Algonquian Model of Discourse

These limitations, the emergent nature of coming to understand, and the prioritization of Indigenous ways of knowing are compatible with the Indigenous research methodologies (Absolon, 2011) and congruent with Creswell and Clarke's (2007) description of qualitative research methodology using grounded theory and a self-narrative research method of discovering theory as it emerged from the data.

3.5 The Research Journey

  This section tells the story of how my understanding grew over the course of the project.

  In my initial exploration of the textual forms as examples of contemporary Indigenous rhetorics, I had not set theory-building or model-development as a purpose. I was not attuned to name or look for the elements of Indigenous discourse. I set out with the purpose of interpreting

the contemporary textual forms as expressions of Indigenous meaning-making, a manifestation of the cultural worldview. To do this work I consulted sources in the published literature, community, and archives, and engaged in contemplative reflection. The guidelines I set for myself were to find Cree, Anishinaabe (Saulteaux) and Métis sources and to privilege relevant Indigenous worldviews and research methodologies. Absolon (2011) uses a phrase "coming to understanding" to orient Indigenous research methodology to Anishinaabe worldview. My process of coming to understanding involved accessing multiple sources of information and applying these in my interpretation of the works.

I began by finding Cree, Anishinaabe, and Métis sources. These sources included sources that lent insight into Indigenous language and linguistic study to help me comprehend the deeper meaning of concepts inherent to a local Indigenous worldview (Johnston, 1997 b; 1982; 1995; 1998; 2011; Okemāsis, 2004; Ermine, 1996; Wolvengrey, 1998; Wolfart; 1998; 2000; Ahenakew, 1995; 1987; 2000; Ahenakew & Wolfart, 1998; 1987; Acoose, 2012). I sought elders' teachings in person, and in publication to grow my consciousness of Cree and Anishinaabe philosophy of life and worldview (Lightning 1992; Akan; 1999; Musqua; 2012; Lee, 2016; Campbell, 1973; Gross, 2002; Johnson, 1998). I read about traditional stories being interpreted as a source and means of coming to understand complexities of life (Innes, 2013; Beeds, 2014; Johnston, 1997a; Akan, 1999; Dion, 2009; Wheeler, 2015; and Wolfe, 1998). I read academic discussions of Cree and Anishinaabe rhetorical structure, and principles of elder's textual forms of discourse, (Lightning, 1992; Akan, 1999; Gross, 2014; Wolfart, 1998, 2000; McLeod, 2000; Beeds, 2016). I reviewed explanations of Indigenous worldview, ways of being in the world, and philosophies of life, (Lee, 2012, Safarik, 1997). I read explanations of the moral principle of *bimaadiziwin* to guide a moral life, (Gross, 2002; Hart, 2002; Rheault, 1999; Fuhst, 2010; Akiwenzie-Damm, 2000; Armstrong, 1993; Blaeser, 1993). I read explanations of social law of *wahkootowin* (Macdougall, 2006) and explanation of *ni'kaanigaana* as a moral principle (Noodin, 2014, Wilson, 2008; Rheault, 1999; Sinclair, 2013). I used this knowledge to guide my interpretation of the pouch, the autobiography, and the hip hop performance.

After I had written the articles, I questioned how this might be useful or helpful to the local Indigenous community whose knowledge and traditions had given heart to the study. I narrowed my focus and thought about giving a visceral tangible functional gift in return. This development of understanding brought me to consider that I belong to a community of

Indigenous educators, and that my work could have a lasting contribution there. My next goal in the research journey was to understand how to share the information in a way that it would be accessible and useful. At the same time I was necessarily driving towards completing the dissertation document and completing the doctoral program. Yet my path was not clear or established by others who had gone before me. My reading to gain a theoretical understanding of Indigenous rhetorics began at the earliest outset of my inquiry and continued into the days of revision. I read new work discovered through research and reread works to discover answers to questions that had not occurred to me at the early stages of my inquiry (Gross, 2014; Monroe, 2014; Lyons, 2002' Powell, 2014; King, Gubele & Anderson, 2015; Matt, 2011; Redfield, 2011; Noodin, 2014, Riley Mukavetz, 2014, Haas, 2007; and Roppolo [Wieser] 2008). I read works in literature and Indigenous Studies to find parallels and disciplinary solutions to the challenge of ethical, culturally relevant Indigenous literary criticism (Martin 2014; Eigenbrod, 2014; Acoose, 2008, 2012; Blaeser, 1993; Armstrong 1993).

Along the way, I needed at several junctures to confirm that my process was adhering to the ethical principles of Indigenous research, and that my process of discovering theory as it emerged from my analysis was legitimate. I sought sources to inform my understanding of Indigenous research methodologies, Indigenous way of inquiring and Indigenous orientation and methods of communicating understanding (Maracle, 2015; Riley Mukavetz, 2014; Kovach, 2009; Wilson; 2008; Powell, 2012; Archibald, 2008; Lightning, 1992; Gross, 2014; Absolon; 2011). At the same time I was reading sources for rhetoric to think about how it is understood in the fields of Rhetoric and Composition, and Communication, and how it relates to the Saskatchewan curriculum's philosophy of teaching English Language Arts (Taylor, 2013, Bitzer, Government of Saskatchewan, 2012).

I was in the final stretch, intent on reaching the end. But I could not find my way until I read Roppolo's [Wieser] (2008) chapter in a book that had long been on my bookshelf. This paradox could be explained either as serendipity or blessing, but my mind at that moment was perfectly attuned to receive the information. At this final stage of my research, Roppolo's [Wieser] "wished-for Indigenous Academic Rhetoric" helped me to see the parallels, overlaps, separations and gaps in the disciplinary approaches to Indigenous rhetoric. Her description of the components cross-referenced from my disciplinary learning and more importantly from the elders and language experts, I was able to see it coalesced into a holistic relational discourse.

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And with drawing and redrawing, the model emerged to resolve it with the rhetorical situation and issues of teaching literacies, communication, critical thinking, compassionate thinking, social justice and reconciliations in elementary and secondary schools. I returned to my resources about Indigenous rhetoric patterns and principles and considered in what ways this information could be used as a mnemonic, graphic organizer or a teaching model. I continued reading and reviewing Indigenous sources about paradox and ceremony in meaning-making and interpretation (Lightning, 1992; Beeds, 2014; Akiwenzie-Damm; 2000). The indigenous model of Discourse that came from the study is structurally consistent with Indigenous worldviews, social laws, protocols and principals of intellectual sharing. The rhetorical situation fits within the model of discourse and the theory of Indigenous rhetoric is one that I imagine will continue to grow with new understanding or clarity. Seeing the coherence of the model had me asking if it was a model or a theory. But at this stage, the model illustrates that the components of theory building as described by Beauchamp (1972) are here: the terms, subjects and process of interpretation have been clarified; the relationships among the various parts, aspects and theoretical statements are established or may be clarified with ongoing growth in learning of Anishinaabe and Cree language and culture; the model can be used to define, describe, classify and relate understanding, expression and interpretation. In addressing these elements of curriculum theory building that follow Beauchamp's (1972) process of theory building, I am confident that the theory of a local indigenous rhetoric may be used to describe, explain or create culturally responsive communication.

The process of my inquiry was not linear. Ongoing reading in related language studies has helped to see where theories and approaches are compatible with this conception and Indigenous discourse and rhetoric. For example the interdisciplinary understandings of discourse analysis identifies and analyzes factors in communication that are manifestations of power inequality (Gee, 1990; Taylor, 2013). Systemic Functional Literacy categorizes genres of communication by social purpose and identifies the metalinguistic factors as play (Halliday, 2007/1996) and the related genre method of literacy teaching articulated by Rose & Martin (2012) that explicitly teach and demystify the patterns of discourse for Australian Indigenous elementary and secondary school students. These sociolinguistic approaches to literacy, communication, language arts, literature, and critical literacy have points of intersection with the

elements I have identified in the Algonquian model of Discourse I developed through the dissertation research.

Thus, the methodology began with a purpose and practice that followed Medina's (2016) description of a decolonial interpretive project, wherein my inquiry authorized Anishinaabe and Cree epistemologies, collected "fragments of texts [to] provide sources of background knowledge and evidence that generate arguments with decolonial methodologies [Indigenous methodologies] that recognize the hermeneutic potential of indigenous cultures and practices" (p. 371). The process of coming to understand framed the parameters of my development of a theory of a local Indigenous rhetoric. I felt a tension between literary studies and rhetoric studies. Whereas in literary criticism the majority of published work focuses on the critical interpretation and appreciation of the literary elements of text, author, context of history and geography, critical method, and to a lesser degree to the reader's response (see Cox, Justice, 2014). Rhetoric studies on the other hand expand the conception of text to go beyond the canon of alphabetic literary works. Rhetoric studies and composition is critical and creative work that focuses on how meaning is made. Rhetoric studies takes into account other factors in the communication event and the rhetorical situation. I wondered how these fields of study related to what I was beginning to perceive as the Indigenous rhetorical situation. An answer to this question formed as I thought about what I had learned through the process of researching and writing the three articles of rhetorical analysis. Academic writing about Indigenous rhetorical creation and interpretation (Powell, 2014; Riley Mukavetz, 2014: Haas, 2007; Monroe, 2014, Martin, 2014; and Sinclair, 2013) modeled how to address theoretical concepts of rhetoric and communication, but at the same time maintain a tribally specific criticism of Indigenous rhetorics. This non-linear, inward, exploratory process is situated in an Indigenous way of knowing and inquiring described by scholars writing on Indigenous research methodologies, ways of knowing and coming to understand (Ermine, 1996; Kovach, 2009; Fuhst, 2010; Johnston, 1998; Absalon, 2011; and Dion, 2009).

3.6 Process of the research

The research process was an exercise in gaining clarity and comprehension of the dynamic of a Cree/Métis/Saulteaux rhetoric. It led me to draw a model of the rhetoric situated in a local land based Discourse. My identity in this research is perhaps recognizable as an Anishinaabe-Métis woman, a doctoral student, an Anishinaabe language learner, but also as an

educator of literature, language, literacy, communication, and pre-service teacher education. I read and contemplated the works from a distance without consulting or asking the rhetors for information or guidance from their point of view. I acted as interpretive audience from a distance. My social relationships with the three women artists developed and changed over the years that I was a doctoral student, thinking, revisiting, revising my thinking, looking inward and looking outward. I came to meet Lindsay Knight (Eekwol) and Hilary Harper after I had written the articles about their works. They each have read my article about their respective work, and I interpreted their responses to be favourable. I understand from a Cree/Métis/Saulteaux perspective they would expect and accept my autonomy as a thinking being to engage their work and formulate my own understanding. Even if my interpretation is far from their original purpose and intent, they would not diminish nor negate my intellectual autonomy. I am confident in saying this because in my original analysis, I had interpreted the image on the pouch beaded by Hilary as a bird/butterfly. Hilary did not tell me what her intended design was. Instead she expressed her pleasure at knowing my article about her work would be published. In another context, another friend saw the image as a poppy flower and the image transformed in my mind yet again. (See Figures 4.2, 4.3, 4.4, and 4.5).

Other facets of the research that developed and changed in the course of the project were my identity, orientation and purpose as researcher. I understand the sociological concept of identity wherein what is perceived or presented as primary status depends on situation and purpose and social interactions. During this time I moved from teaching Native Studies courses in the College of Arts and Science to teaching Curriculum Studies courses in the College of Education. A shift in the learning outcomes that I was guiding my higher education students to meet caused me to reorient myself to my topic. For one thing the purpose of my research outgrew my initial goal of my own contemplative experiential inquiry and interpretation of Indigenous rhetoric in multiple modes of expression. My awareness of this happened when I was working to prepare pre-service elementary and secondary teachers to plan culturally responsive and culturally revitalizing curriculum for First Nations, Métis and Inuit students in Saskatchewan and beyond. The onus of this work pressed me to move my research from describing "what" to explaining "so what." The question that all at once propelled and stalled me was, "How do I make my work relevant, informative, applicable, operational in the teaching and learning of

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FNIM content and perspectives in elementary and secondary school curriculum?" My purpose shifted from knowledge construction to knowledge transfer.

3.7 Grounded theory

The development of my insight into what constitutes a theory of a local Indigenous rhetoric occurred after I had researched and written about the meaning-making practices of three local Indigenous artists. In striving to understand how my interpretation of a local Indigenous rhetoric related to Anishinaabe cultural and philosophical ways of knowing, and to scholarly work in literary studies, rhetorical studies and pedagogy I wrote and revised my understanding, and drew and reworked representations of the elements of communication and the principles of a relational way of knowing and being in the world. In this way my understanding emerged through discovery in writing and reflecting, representing and revising my understanding and locating it in relation to language studies in related disciplines.

Creswell (2007) tells us "the intent of a grounded theory study is to move beyond description and to **generate** or **discover a theory** [original emphasis], an abstract analytical schema of a process (or action or interaction, Strauss & Corbin, 1998)" and that … "grounded theory is a qualitative research design in which the inquirer generates a general explanation (a theory) of a process, action, or interaction shaped by the views of a large number of participants" (Creswell, 2007, p. 63, referencing Strauss & Corbin, 1998). Grounded theory presents theory in a narrative. The methodology and literature review of a study using grounded theory evolve throughout. May (1986) states, "In strict terms, the findings are the theory itself, i.e., a set of concepts and propositions which link them" (p. 148, cited in Creswell, 2007, p.190). Although it was not "shaped by the views of a large number of participants" (Creswell, 2007, p. 63 following Strauss & Corbin, 1998), my study conforms to grounded theory to the degree that it yielded an explanation (theory) of a tribally specific process of interpreting, making-meaning and interacting with the local Indigenous rhetoric.

3.8 Self-Narrative as Research Method

My research is a study that examines data that emerged from my analyzing three modes of expression by Indigenous women local to Saskatchewan parkland. Self-narrative as a research method provided a process of turning the data into information. Self-narrative is my introspective accounting of my coming to understand a model of Indigenous Discourse. I

am the researcher but I am also the subject[19] because my exploration involved a reflexive awareness of the process of how to come to understanding. Self-narrative is the series of events whereby I look inward to notice and observe my metacognitive and meta-heuristic process. I was attentive to my process of discovering and perceiving something, then reflecting, thinking, and connecting my new perception to knowing something that I had not known before. Self-narrative as a research method using grounded theory is a means to be self-reflexive in the process of coming to understanding about an aspect of Indigenous consciousness and communication. Because the object of study is the body of abstract, intangible constituents of communication and Discourse, I needed to be attentive to my process of discerning it, finding my way and noting the events that helped me to describe the elements of Discourse.

This process of self-narrative was a spiral of discovery and proceeded in the following way. I progressed forward by first gathering cultural sources of knowledge in published books and articles, in Cree and Anishinaabe language structures and morphology and discourse, and in ceremony, and then applying my understanding and my experiential learning to form my interpretation of the women's modes and forms of communication. The self-reflexive process involved me answering the questions, "What does this mean? (literary analysis) How does the author convey this meaning? How does the audience interpret this meaning? and How do I know my interpretation is accurate? (rhetorical analysis founded on Anishinaabe and Nêhiyaw philosophy and worldview) How does my position, assumptions and biases influence my perception and interpretation of the meaning-making practices? (reflexive self-awareness as a researcher) The spiral path continued for the duration of the research period as I continuously moved from revisiting the sources of knowledge and adding new ones. I came back to my interpretation of the women's works; and returned to expand the literature review by gathering additional information about women's work, literature, contemplative thinking as knowledge construction, disciplinary lenses on the topic and theory of communication. I made reading notes about Indigenous theories of rhetoric. I applied this new information to my thinking about

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[19] I reference this phrase to Patricia McGuire's statement in her doctoral dissertation, "I am a researcher as well as a subject in this journey for discovery of knowledge of my home community ….. " (McGuire, 2013: 3). She privileges Anishinaabe knowledge in her study that uses storytelling as a research method, using reflexivity as a measured ethical decolonial practice within a grounded theory framework.

Harper's pouch, Campbell's autobiography and Eekwol's poetry performance. I expanded the literature review to gather information about metalinguistic concepts in discourse analysis which I applied to my interpretation of the women's work. When I found gaps or was unable to find the words to communicate what I intuited, I returned to reading elder's teachings, theories of communication, rhetoric, tribally specific criticism, and Indigenous theories of research and knowing. It was my self-narrative that traced this spiral pattern of gathering information, reflecting and applying it to my interpretation that led me to form a model of Indigenous Discourse. It was a model that I could conceivably use to guide thinking and talking about the dynamic practices of forming, communicating and interpreting meaning in relation to the elements of a local Indigenous Discourse. Finally I told the story of my process and adapted my narrative to follow the disciplinary expectations of a doctoral dissertation.

In the following section I describe how self-narrative as a research method is congruent with an Indigenous methodology and how it conforms to an Indigenous way of knowing.

3.9 Self-narrative as Intellectual Praxis

In this section I explain how self-narrative is the intellectual praxis of using story as theory and I relate my understanding to published works by Indigenous theorists and writers who address using story in Indigenous research methodologies. Second, I describe the process of the research wherein my thinking developed from my reading and reflection. Lastly, I describe aspects of my research method that conform to those of grounded theory.

'Once upon a time' is my earliest retrievable memory of how to begin a story. It locates me in my great-grandmother's farmhouse. 'Once upon a time' swung open metacognition like the east-north-east screen door that released me from cool shade into a bright August day and freed me to climb a creaky farm fence and travel by sight to the curved seam of sky and forested land. 'Once upon a time' is a phrase that adult storytellers relegate to a lower rung on the ladder of sophisticated composition. It signals to the young listener to be still, be present, and be prepared to hear a recognizable pattern connecting images and thoughts that will reveal ideas and truths and order that exist beyond the telling itself. This is not so very different than theory. In fact I suggest the operative difference is the decreed social subordination of Other by a more powerful One. Whereas, 'once upon a time' is dismissed as an unworthy cliché by the mature speaker, it is valued as a powerful summons by the young storyteller, commander of their own knowing and telling. Story as theory and story as research method is a subjective means of

discovering patterns and systems of ideas that convey order, truth and wisdom. In the present decade story is valued by intellectuals within the academy. Increasingly as Indigenous rhetors speak and write from ways of knowing that are embodied, spiritual, land-based, and relational 'story' is being appreciated by academic audiences as a way of constructing and relaying knowledge.

My understanding of and use of story as research method has coherence with intertribal points of understanding with Maracle (2015), Dion (2009), Noodin (2014), and Absolon (2011) and Gross (2014). Story is a means of relating to others, of sharing something of our essence with others. The Anishinaabe Woodland style of painting, originated by Norval Morisseau who inspired a generation of artists, represents a metaphysical way of being in relationship. A definitive marker of the Woodland style is the connecting lines that emanate from the mouths of figures and animals to connect all animate beings (land, sun, water, plants, etc.) in the painting field. The painting style is a visual representation of the interrelatedness that is described by Noodin (2014) talking about the purpose of Anishinaabe literature, and by Fuhst (2010) explaining semiotic units in Anishinaabe word for "wisdom".

Noodin (2014) explains that the purpose of Anishinaabe stories is to connect the essence of the speaker with the essence of the audience. A distinguishing characteristic in the Anishinaabe narrative tradition is the element of the flow of energy, the passage of time, movement as an unseen character. Fuhst (2010) in her Anishinaabe lyrics in a song titled "Wisdom" explains that wisdom is to be perceived by witnessing a person who "is able to contribute a part of his inner being to another and contribute a part of his inner being to everything." Fuhst (2010) translates *nibawaakaawin*, as "having a firm foundation of knowledge." *Nibawaakaawin* is associated with *bimaadiziwin* which she translates as "makes life honorable" (sic). I regard Fuhst as a pre-eminent Anishinaabe intellectual. I include her lyrics here in translation for reference because the three concepts of *nibawaakaawin,* the firm foundation of knowledge or wisdom, and *dibaadenidiziwin*, self appraisal, and *bimaadiziwin,* living life honourably or living life well, constitute the principles, values and ethics to which I aspire in my Indigenous research methodology.

When young people ask me the way we should live here on earth

This is how I answer them

Ever since we've been here on earth, it is shown that having a firm foundation of knowledge stands first.

A person who has a firm foundation of knowledge makes life honourable.

When young people ask me to make them understand the firm foundation of knowledge (*nibawaakaawin*) this is how I answer them.

Everyone that is here on earth makes his way in how he should live.

The knowledgeable one – there is one thing he follows to have a good life (*mino-bimaadizi-d*).

So it is known that the one who lives knowledgeably is relied upon when something is asked of him.

All the ways he does good he shows in his life. And everyone respects him and he acts towards his proper course in live (*bimaadizi-d*).

This is what a firm foundation in knowledge is, how everyone should live.

When young people ask me how they would know the one who has the firm foundation of knowledge, this is how I answer them.

You will meet someone in your lives who has self appraisal (*dibaadenidiziwin*). Let this one show you what you should place worth one.

Everything that he does you will see and you will determine that it is in accordance with the facts (*ka-debawetaan debawemigag)*.

You all listen to him, the one who shows self-appraisal.

And this one is true to himself when he acts with good thoughts upon what life brings.

This one is able to contribute a part of his inner being to another and contributes a part of his inner being to everything.

So when it happens you meet someone who is knowledgeable in your life, take everything that is given to you in a good way for you to pass on the firm foundation of knowledge (*mino-daapanan kina e-miinigo-yin nibawaakwaawin wii-aankeniman*)(Fuhst, 2010).

I understand this in my research method and process as striving to guide my actions from a firm foundation of knowledge, to recognize and to talk about the ways that the women artists share something of their inner essence with others. Storying requires an awareness of self as a spiritual being that is in relationship to others and to happenings. The storying is a metaphysical

relationship, bringing conscious awareness to *being and becoming*, and affirming *what is*, and establishing and sharing the firm foundation of knowledge.

Thus the story as research method requires the researcher to present her most authentic self. Gross (2014) in describing aspects of Anishinaabe rhetoric explains that

> the mental capabilities of the speaker are, of course important. However, just as importantly, the speaker is putting his or her heart on display as well. The speaker is saying, in essence, this is who I am as a human being. There is no attempt to remove oneself from the issue at hand, no attempt to stand above the fray and be some kind of impartial, detached, objective commentator. From the Anishinaabe point of view, there can be no such thing as an impartial detached objective commentator. We are all human beings living in dynamic human relationships. (p. 178).

Speaking from the heart, Gross explains comes from Anishinaabe rhetorical tradition of leaders persuading by words and by the quality of their character. He explains that "speaking from the heart" is the use of example, and listeners would judge if the speaker is to be trusted. He writes, "if the speaker's actions do not live up to his or her pretty words it is going to become apparent quite quickly that in the future the individual is not to be trusted" (p. 187). Gross contends "it is much harder to hide ill will and bad intent from the start using the Anishinaabe approach" (p. 187). This explains to the reader how the long introduction of self and my position in the research is a fundamental part of the persuasion and authority appeals in Anishinaabe rhetoric. It also helps the reader to understand that the personal orientation in the research, that speaking from the heart, and that using story as research method is serious and demanding: that the researcher is to be judged not only on the basis of their intellectual performance in the research project, but is standing to be judged for their past and future actions related to cultural, social, moral, and spiritual matters. This is the basis of one's authority. It is daunting and demanding to be impeccable with one's words and actions.

Sto:lo writer and critic Lee Maracle (2015) expresses how, in the Sto:lo tradition in which she is grounded, oratory affords an experiential interface with knowing (read holistic spiritual, embodied, physical, and intellectual). She contends this is in contrast to a European tradition in which academics are based, western theory leaves a dehumanized disassociation with knowing (read mind separated from body and passion separated from spirit). She tells us, "It takes a lot of work to delete the emotional and passionate self from story, to dehumanize story

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into theory, so we don't do it. **We humanize theory by fusing humanity's need for common direction – theory – with story**" [emphasis added] (Maracle, 2015, 164).

Maracle asks a question that brings us to back to my introductory point of the suppression of the power of "once upon a time." She asks,

> What is the point of presenting the human condition in a language separate from the human experience: passion, emotion, character and condition?... By presenting theory in a language no one can grasp the speaker or writer retains authority over thought. By demanding that all thoughts (theory) be presented in this manner in order to be considered theory (thought), the presenter retains the power to make decisions on behalf of others and the gate is shut to ordinary citizens who seek control over their lives (Maracle, 2015, p. 164).

Nonetheless, for Indigenous scholars finding allies in the academy who understand and argue that story as a method of inquiry has a place in the western research traditions of qualitative inquiry, we look to research traditions in the category of narrative research. Creswell offers the following definition that has relevance to my research method and summary

> narrative research … is an approach to qualitative research that is both a product and a method. It is a study of stories or narrative or descriptions of a series of events that accounts for human experiences (Creswell, 2007 p. 234, referencing Pinnegar & Daynes, 2006).

Accordingly, my storied research lays out the data of my inquiry to answer my initial question of what rhetorical survivance may be found in the contemporary work of local Indigenous artists. My critical reader will judge my interpretation and motives for presenting the research on the basis of my story. I speak from the heart, as Gross (2014) defines it. I am a part of my research and so I have made consistent effort to nurture my kinship relations. I present my work to honour and respect "all my relations." I put this forward with the intent that my work will contribute to living life well. Thus the principles of *wahkôtowin, bimaadiziwin,* and *ni'kaanagaana,* have guided my efforts, and have been the measure of my success and failures and determination to do better.

The process of inquiry was iterative and followed a spiral pattern of meaning-making that brought me to conceive of a model to explain the elements and processes of interpretation of local Nêhiyaw, Nākawē and Michif meaning-making practices. This juncture in the research

process is not the end. In developing a model that identifies ceremony and paradox and references a northern plains Indigenous architectural model I have had to question if using this cultural model crosses a boundary of cultural appropriation. I do not have cultural teachings about the knowledge and protocols of building a tipi. This knowledge is not mine to take and use it without checking with the elders in the local community who have relevant tipi knowledge and experience. This understanding of needing to check with an elder so as not to cause harm or misrepresent something of the culture, led me to build new relationships and to seek ways to have my research benefit Indigenous people's aspirations.

3.10 Definitions of terms

In an interdisciplinary study that relates to and draws from rhetoric, Indigenous studies, literacy criticism, and education, common terms have distinct and nuanced meaning within the individual disciplines. The following definitions clarify meaning of terms that I consciously select and use in this interdisciplinary study. I define only the terms here that have the greatest range of meaning across disciplines. These include: discourse, Discourse, Indigenous, Indigenous knowledge, indigenous literacy nationalism, rhetoric, rhetorics, and Indigenous rhetorics.

3.10.1 discourse and Discourse

The term discourse is widely used in academic study and has general and specific meanings useful in conceptualizing the interdisciplinary relationships of Indigenous rhetorics. In Saskatchewan curriculum documents" discourse is defined as a continuous stretch of communication longer than a sentence" (Government of Saskatchewan, 2011, p. 74). In disciplines dedicated to the study of language and communication, discourse is a term

> to address all aspects of communication which involve not only a message or text but also the addresser and addressee, and their immediate context of situation: what Mick Short (1996) called the discourse architecture. Leech and Short (2007) emphasize its interpersonal or transactional nature, and also its social purpose. Discourse would therefore refer not only to ordinary conversation and its context, but also to written communication, between writer and reader, hence terms like literary, dramatic or narrative discourse (Wales, 2014, p. 121).

This definition of discourse is useful in understanding that Indigenous rhetorics may be understood to be located in a discourse. In other words, the study of how meaning is created and

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interpreted in Indigenous expressions (rhetorics) has relevant connections to all aspects of the communication (discourse).

Taylor (2013), in an introduction to discourse analysis, identifies how, 'a discourse" is used by writers in a general sense to refer to the language, terminology, theory and argument associated with a system of knowledge and study (p. 15). An example of its use would be in the phrase "Indigenizing discourse" to identify the educational approach of revising the foundations, curriculum and pedagogy of institutional education to be expressive of Indigenous ways of knowing. In sociolinguistics and literary theory, Discourse (upper case D) is a theoretical term understood to be a system or aggregate of meanings that "transmits social and institutionalized values or ideologies, and also creates them" (Wales, 2014, p. 122). An example of its use would be "dominant Discourse" and "decolonial Discourse" as terms that identify how language works in combination with values, rules, social practices, ways of thinking and acting to maintain or challenge a status quo of social relationships. Taylor explains that in social sciences discourse analysis

> usually refers to a research approach that in which language material such as talk or written texts, and sometimes other material altogether, is examined as evidence of social phenomena *beyond the individual person* [original emphasis] (Taylor, 2013, p. 2).

A distinction in made between discourse analysis research in sociolinguistics that examines language use and its link to social phenomena, discourse analysis in sociology and social psychology examines social phenomena through an observation of language in use. My study draws theoretical concepts from discourse analysis as a sociolinguistic research method, but not its purpose for examining social phenomena.

Discourse is also used as a theoretical term to refer to interaction more broadly to include the additional features of a communication event that contribute to how meaning is coded, transmitted, and decoded. These features include the unspoken assumptions, values, rules, and understanding of the social, historical and political milieu. Preece, (2009) cites Baxter's definition of the theoretical meaning of discourse as "forms of knowledge or powerful sets of assumptions, expectations and explanations governing mainstream social and political practices" (Baxter, 2003:7). Gee distinguishes between the two definitions by marking the theoretical term with an uppercase letter to emphasize the plurality of ways forms of knowledge interact.

"Discourses are ways of behaving, valuing, thinking, believing, speaking, and often reading and writing that are accepted as instantiations of particular roles, by *specific* groups of people …. They are always and everywhere *social* (original emphasis) (1990 *Social Linguistics and Literacies Ideology in Discourses* p. xixi).

Gee explains the relationship between identity and Discourse by saying,

"Each of us is a member of many Discourses, and each Discourse represents our ever multiple identities. These Discourses need not, and often do not, represent consistent and compatible values. There are conflicts among them, and each of us lives and breathes these conflicts as we act out various Discourses" (1990, xix).

Thus Discourses, as Gee defines them, can be used to analyze the features of interaction that contribute to a sense of belonging and shared understanding within a group of persons. It is useful in teaching additional languages, dialects, and rhetorical traditions. It is also useful to analyze how a text may be interpreted in diverse ways depending on the Discourse from which one reads it. This is useful when analyzing how texts may simultaneously address and be embraced by diverse communities and identities. (Gee, paraphrased)

The concept of discourse as a complex of multiple aspects of communication has application to my understanding of how to relate the study of Indigenous rhetorics to the study of language arts in elementary and secondary education. The notion of Discourses and belonging to a Discourse community (Gee, 1999) focuses attention to the ideological connections in aspects of the communication event, and can be useful in the development of analytical, critical and compassionate thinking in cross-cultural communication skills.

Discourse, understood to be a level of complexity beyond the human actors and motivation, has application in a studying of an Indigenous rhetoric that recognizes the presence and interaction of a metaphysical. Gross (2014) acknowledges that the "speaker tries to be guided by the spirits as much as possible and, if not the spirits directly, by spiritual values and ways of thinking (p. 170). Akiwenzie-Damm (2000) explains it thus,

For me, creative writing is ceremony. There is a spiritual dimension to it that, although sometimes more strong and direct and other times less so, is never completely absent. I believe that the *autissokanuk*, the ancestors, the spirits, and the life force of all of creation are round us as we work. This is true whether we are aware of it or not. It is true not only of writers and writing, of course, but also of all work that we undertake in a way that

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seeks connection (and really, what work, does not?) The nature of creative work requires artists to open themselves to, in a send, call upon other realms to transcend time and space, to reach deep within themselves and far out into creation, in order to find a truth and spirit upon which to form their work and speak (p.172).

So early on in the research process, before I had read Gross (2014) or Akiwenzie-Damm (2000) or Roppolo (2008), I was aware of this aspect in the communication and meaning-making exchanges, but I did not see it accounted for in the models of rhetorical or literary criticism. I had a sense that this was what Lightning (1992) referred to when he spoke of the authority of the ethos, and the care that the elder uses to speak words and follow protocol. Finding how to talk about it in an academic context took time: finding a way to assert that ceremony has a place in understanding our rhetoric took time. The sociolinguistic definition of discourse was an opening to have shared understanding with western trained intellects and to declare a place for ceremony in our creative and critical language work.

3.10.2 Indigenous

As it is used by Tall Bear (2015), indigenous is a useful term to identify local and global Indigenous cultural contexts. It fits with my dissertation research because it identifies with the conviction that local Indigenous[20] cultures are uniquely characterized by their history, place, and the interaction of human memory and activity in a particular territory over time. Tall Bear makes the distinction that indigenous as it is used to identify local and global experiences is not to be misunderstood as either a pan-tribal, universal, nor a singular expression of a collective community, identity, history or culture. This supports my assumption that when my reader encounters the word Indigenous they can infer from the context if the local referent or global referent of Indigenous[21] is being used. Tall Bear explains "indigenous peoples understand themselves to have emerged as coherent groups and cultures in intimate relationships with particular places, especially living and sacred landscapes "(p. 131). She explains that indigenous peoples' "ancestry" is not simply genetic ancestry evidenced in populations but biological, cultural and political groupings constituted in dynamic, long standing relationships with each

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[20] Though Tall Bear uses lower case, to indicate indigenous is a common noun, or adjective, I prefer to capitalize Indigenous to recognize a collective identity, as a proper noun.
[21] Native, tribal, Indian and American Indian are terms used in US academic publications. First Nations, Métis and Inuit (FNMI) are terms used in Saskatchewan curriculum. Aboriginal was used in late 20th century Canadian academic writing.

other and with living landscapes that define their people-specific identities and, more broadly, their indigeneity" (131). Mignolo (2000) uses the word indigeneity as a category that refers to colonial difference, the "physical as well as the imaginary" space where both "coloniality of power is enacted and the restitution of subaltern knowledge is taking place" (p. 5).

3.10.3 Indigenous Knowledge

Although Indigenous knowledge is defined in various ways by scholars across disciplines, there are consistencies that are relevant to the study here. Scholars addressing it in their work in community development, education, research, and literary studies may name it as ways of knowing, or knowledge(s) and modify the concept as local, northern, Cree, Anishinaabe, Métis, Aboriginal or Native, Indigenous, tribal or Indian. Common elements of understanding are presented by Grayshield, Hurtado, and Davis (2015) who write that "Indigenous knowledge is a multidimensional body of lived experiences that informs and sustains people who make their homes in a local area" (p. 180) They state that a "key tenet of Indigenous ways of knowing (IWOK)… is the interconnectedness of all things" and they reference Denzin, Lincoln and Tuhiwai Smith (2008) to say that "IWOK also always take into account the current sociopolitical colonial power dimensions of the Western world"(p. 180). Grayshield, Hurtado, and Davis (2015) remind us that "Indigenous education paradigms place emphasis on natural processes of holistic learning at deep intellectual and spiritual levels. They [Indigenous paradigms] emphasize creative acts of perception and cultural roots" (p. 181, referencing Cajete 1994). Particularly relevant to the dissertation is their statement that "underlying assumptions of IWOK are conducive to creative intellectual pursuits, as opposed to simply acquiring objective conclusive perceptions" (p.181). This definition of Indigenous ways of knowing is harmonious with Kovach's (2009) description of the holistic nature and personal orientation of Indigenous epistemology that is beyond the limits of "aspects of knowing ('science', spirit and inward knowing) within an Indigenous context" (p 56). Her review of Indigenous scholars' thinking about Indigenous knowledge and research presents the commonly held understanding that there is not a universal definition but diversity within a great relational web. Kovach's "discussion of Indigenous epistemology emphasizes its non-fragmented, holistic nature, focusing on the metaphysical and pragmatic, on language and place, and on values and relationships" (p. 57). She cites Ermine's concept of metaphysical knowing through exploration of inward space.

Ermine (1996) explains this metaphysical knowing in terms of Cree ceremony and language, saying

> by exploring existence subjectively; that is by placing themselves in the stream of consciousness…the Cree word *mamatowisowin*,… describes the capability of tapping into the 'life force' as a means of procreation…a capacity to tap the creative force of the inner space by the use of all the faculties that constitute our being – it is to exercise inwardness (104).

Kovach (2009) tells us that Brandt-Castellano

> identifies Indigenous knowledges as coming from a multitude of sources, including 'traditional teachings, empirical observations, and revelations,' and she goes on to suggest that revelations comprise various sources, including 'dreams, visions, cellular memory, and intuition' (quoted from Steinhauer, 2002, p. 74, cited by Kovach 2009, p.57).

Kovach's (2009) work on Indigenous methodology work provides us with an appreciation that Indigenous knowledges are "born out of relational knowing from both inner and outer space" (p. 57). From these scholars, I garner support, inspiration and phrasing to define Indigenous knowledge. The elements of Indigenous knowledges that are consistent are a human, local land-based orientation and awareness of interconnected lived experiences and explorations that are subjective, creative and critical in a relational web of multiple domains of being that provide meaning to and are the basis of sustainable relationships in those domains.[22] This understanding of Indigenous ways of knowing legitimates the contemplative and interpretive analysis as a means of knowing and interacting with the cultural texts.

3.10.4 Indigenous Literary Nationalism

Cox and Justice (2014) explain that by the end of the Native American Renaissance (1968-1995) postcolonial criticism and ethnographic methodologies with the focus on identity and cultural authenticity had given way to Indigenous literary nationalism and tribally specific contexts as the most important critical referents in literary analysis of Indigenous texts (p. 3). Just as scholars in Indigenous Studies follow the professional ethic and decolonial moral imperative to privilege Native perspectives, to design research and scholarship to benefit

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[22] Domains of being are commonly understood as physical, intellectual, social, and spiritual (Bopp & Bopp, 1984).

Indigenous communities and collectives, and to recognize historical and ongoing activism to protect Indigenous sovereignty, so do literary critics when they take up the approach of Indigenous literary nationalism to study Indigenous intellectual traditions (Warrior, 1995; Weaver, 1997; Weaver, Womack and Warrior, 2006; Womack, 1999, 2008). Indigenous writers and critics have long advocated for an Indigenous centred literary theory and criticism. An Indigenous literary theory is argued to promote the survival of tribal languages and culture (Acoose, 2008, 2012; Armstrong, 1993, 2001); to deepen the understanding of the works beyond ethnographic observation (Blaeser, 1993) and to support Indigenous peoples' and cultures' recovery from colonial and settler-colonial oppression (La Rocque, 1996, 2010; Monture-Angus, 1999; Acoose, 1995; Eigenbrod, 2014). Contemporary critics have moved to study works from within the culture they were produced, looking with a keen eye to the Indigenous understanding of being and valuing (Martin, 2014: Fagan-Bidwell, 2014; Beeds, 2014, 2016), understanding tribal consciousness (Johnston, 1997b; McLeod, 2007, 2014), and attending to linguistic forms, (Gingell, 2011; Neuhaus, 2010) and languages (Noodin, 2014a, 2014b; Beeds, 2014), textual forms borne out of tribal philosophy (Sinclair, 2012; Maracle, 2014) and a critical approach founded on Indigenous values, worldviews, and communication theory (Roppolo [Wieser] 2008). These aspects of Indigenous literary criticism are applied in the dissertation's analysis of the autobiography and the hip hop poetry.

3.10.5 Algonquian

Naming of linguistic and cultural groups must be sensitively negotiated with the named groups, with due consideration of the context, speaker, listener, and purposes of naming. The shared heritage of Cree, Saulteaux and Métis in the parkland region is explained in the dissertation in Chapter Six which is the article on the study of Eekwol's hip hop performance. The self-naming terms of Nêhiyaw, Nākawē (variously spelled as Nahkawē) and Michif are used in the dissertation in reference to the specific Indigenous languages, and to individuals who model and stipulate the use of the self-naming terms. Being that Nākawē is understood to be a plains dialect of Anishinaabe, the term Anishinaabe is used in the dissertation, in accordance with contemporary accepted orthography, and to identify published sources of cultural and linguistic information that corresponds with what I have perceived as harmonious with the local Nêhiyaw, Nākawē and Michif cultural context. The linguistic term Algonquian is used by scholars to identify related Indigenous linguistic and cultural groups whose territories range from

the Atlantic coast, through the northeastern woodlands, to the prairie, northern plains, taiga, and foothills. Nêhiyaw, Nākawē, Anishinaabe and Michif groups are identifiably related to each other through language and culture. I use Algonquian as an umbrella term to refer to the model of discourse that is the result of the dissertation research. I do so to acknowledge the three groups' shared linguistic and cultural heritage and the contribution of the three groups to my understanding. Using Algonquian as a general term observes the fluid nature of identity without wrongly demarcating boundaries that distinguish the groups from each other. I have taken care to include the elements of discourse that they share, and are referenced in the artists' work and in the published literature. I specify the local context by naming the model "A local Algonquian Model of Discourse." I present these naming terms with the understanding that conversations and critique will follow.

3.10.6 Rhetoric, Rhetorics and Indigenous Rhetorics

My study in Indigenous rhetorics relates to classical rhetoric in a tangential way, but borrows and adapts theories, models, terms and concepts as they relate to my instinctive feeling for the local Indigenous rhetorical tradition I study and my attempt to create a holistic model of the elements that form a land based relational[23] model of discourse. Powell (2014) traces the development of the academic discipline of rhetoric in the United States, explaining that it has its origins stemming from classical rhetoric studies of Greece and Rome, was adapted by Scotland scholars to focus on persuasion, and established in the US at Harvard University in 1806 as a *belles lettres* tradition of studying fine literature for examples of rhetorical principles. Powell's brief historical sketch of rhetoric in education traces how during the 20th century, beliefs about the purpose of education lead to shifts in higher education English departments that separated writing studies and literary studies, and that by midcentury lead to the development of the discipline of rhet/comp. Her summary of the history of rhetoric notes that since the 1960s the field of composition studies has made the purpose of the study of rhetoric to be to develop a community of citizens.

The development of rhetoric as a field of study in Canadian universities parallels its development in American universities up to the early 20th century. As they did south of the

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[23] I thank Dr. Christina Cedillo for providing me the term "land based relational model of discourse' which she used in her response to my model that I presented at the Cultural Rhetorics Conference, October 01, 2016 at Michigan State University.

border, English departments north of the border separated writing studies and literary studies, with a subsequent separation between the study of oratory and written composition and literature. Rhetoric departments and programs in the US are proportionately larger than they are in Canada. Whereas in the US university system, every freshman student is required to take a rhetoric/composition course, in Canada this is not the case. In the US there are 149 universities system listed that offer undergraduate degrees in writing and Composition (http://colleges.startclass.com/d/o/Rhetoric-and-Composition) and the Rhetoric Society of America lists 69 doctoral programs in Rhetoric and Composition in the United States and 1 in Canada. The reasons for this may be explained in part by the sheer difference in population, but Graves (2011) outlines the history of writing and rhetoric in Canadian universities and highlights how composition and writing became secondary to literary appreciation and literary studies. Graves explains the history of the rhetoric studies in Canadian higher education followed shifts to a progressive philosophy of education and to the universities becoming research-intensive institutions. By the mid-20th century leading academics such as Frye, Woodhouse and Bissell at the University of Toronto argued against composition in favour of literary appreciation. But after 1960, composition instruction made a comeback in to response the recognized need for university students to develop writing skills. The response to this has been piecemeal across the country with establishment of writing centres, expository writing courses and a few stand-alone programs developed in the departments of English, Education and Engineering. The focus of these programs is professional, creative, or technical writing. Graves explains the study of rhetoric and composition in Canadian universities is secondary to the *belles lettres* orientation to literary study. Graves (2011) claims the development of rhetoric and composition programs continues to be relevant in Canadian universities. He supports this assertion with evidence of student need. First, undergraduate and graduate students' need of writing help was responded to by several universities developing writing centres. Second, universities must respond to the needs of the increasing number of university students for whom English is an additional language. And third, the growth of interdisciplinary studies in tertiary education demands the use of multiple and blended discourses to write across the curriculum. Support and explicit instruction in learning and using composition and rhetoric is needed. This understanding of language studies is helpful in identifying and supporting students' comprehension, appreciation and competence in using diverse variations of English in academic writing. But this

understanding also prepares students and teachers for intercultural communication with an expanded understanding of cultural traditions and patterns in composition and rhetoric.

Though I have employed Powell's (2011) broad definition of 'rhetoric' to refer to "systems of discourse through which meaning was, is, and continues to be made in a given culture" (p. 123) and took direction from her absolute conviction in the value and authenticity and survivance of North American land based rhetorics, I needed to use terms from rhetorical studies to identify concepts to talk about how they function in examples of Indigenous communication events. Terms such as context, constraints, affordances, exigence, and rhetorical situation as they are defined by various scholars in the field of rhetoric, are ones useful to my description and explanation of the relational elements of the discourse model.

How are rhetorics different from rhetoric? Stromberg (2006) defines rhetoric in the singular as "the use of language or other forms of symbolic action to produce texts (in the broadest possible sense) that effect changes in the attitude, beliefs, or actions of an audience" (p. 40). However even this broad definition fails to convey an important meaning. In an elementary explanation the plural form of the noun attaches the notion of the multiple Indigenous collective identities. Multiplicity is important in Indigenous Studies to move beyond the past practice in academia to conceive of Indigenous peoples as a single homogenous entity, or to be of a single consequence in the periphery of mainstream culture. The multiplicity is therefore not only recognition of Indigenous intellectual sovereignty, but also a reassertion of the diverse forms, modes, media, materials, expressions, and phenomena that may stay as evidence of symbolic action for a purpose. Further, rhetorics in its plural form seems to me to value equally the creative aspect of meaning-making with the critical aspect of interpreting how that meaning is made. Indigenous rhetorics as a field of study finds alliances within the field of Cultural Rhetorics as it has been conceptualized by The Cultural Rhetorics Lab, a research collective of participants from four academic institutions, that came together at Michigan State University in 2014. In a collaboratively written article in the special issue of *enculturation: A journal of rhetoric, writing and culture*, The Cultural Rhetorics Lab participants Powell, Levy, Riley Mukavetz, Brooks-Gillies, Novotny, & Fisch-Ferguson stated

> For us the general term "rhetorics" refers *both* to the study of meaning-making systems
> and to the practices that constitute those systems. The systems and the practices can't be
> separated from each other, much like the ways we say culture and people can't be

separated. While De Certeau posits both "rhetoric and everyday practices can be defined as internal manipulations of a system—that of language or that of an established order," (24) we contend that *rhetorics* are made through everyday practices, and these systems of practice, conversely, constitute cultural rhetorics. We study rhetorics by looking at how practitioners negotiate, and even create, established orders, whether they are the workings of a local community of urban Native women, the creation and maintenance of a crafting circle, or the impact of Western notions of "the body" on actual bodies. (The Cultural Research Lab, 2014, Act 1, Sc. 2).

Working within this definition of rhetorics, is a complex and fluid movement of constelled relationships with people, not just academics, who are involved in decolonial work. In the Cultural Research Lab (2014) piece Riley Mukavetz explains that

it's through listening to decolonial scholars that we've come to understand the making of cultures and the practices that call them into being as *relational and constellated*. All cultural practices are built, shaped, and dismantled based on the encounters people have with one another within and across particular systems of shared belief. In other words, people make things (texts, baskets, performances), people make relationships, and people make culture. As Wilson puts it, "relationships do not merely shape reality, they *are* reality" (7, emphasis original). The practice of *constellating* gives us a visual metaphor for those relationships that honor [sic] all possible realities. (The Cultural Rhetorics Lab, 2014 Act I, scene 2).

Indigenous rhetorics is the making of and the interpretive study of meaning in diverse Indigenous forms of expression, ranging from but not limited to, alphabetic, non-alphabetic, visual, aural, material, embodied, performative, and digital forms.

The study of Indigenous rhetorics is advanced by scholars who fundamentally champion the academic recovery and sustainability of Indigenous intellectual traditions springing from the North American continent with historical roots separate from and predating European presence (Powell, 2002, 2004, 2014, 2014; Villanueva, 1999; Lyons, 2000; Monroe, 2014; Matt, 2011; Redfield, 2011). Powell explains the creative and critical focus of the discipline.

When we study Native rhetorics, then we study the *how* of meaning-making practices. We study *how* those practices constitute things like texts and baskets. We study how those things carry culture–both the traditional practices around which tribal cultures

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cohere and pantribal Indigenous practices that create our web of Native relations. That is
what Native rhetorics scholars do–we study *how*. (2014, p. 471)

Indigenous rhetorics constitute a disciplinary field of practice and criticism. Riley Mukavetz
(2014) fleshes this out.

Native rhetorics (or indigenous rhetorics) are a sub-field that enacts inquiry at the
intersections of American Indian studies and Rhetoric and Composition. Native rhetoricians
examine *how* American Indians make and disseminate knowledge within various intellectual
sites: historiography, community-based research, embodied and material rhetorics, digital
rhetorics, and composition theory to name a few. Native rhetorics positions its scholarship
and teaching within decolonial theories and social movements because of its commitment to
privileging indigenous ways of knowing, acknowledging one's complicity in colonial
rhetorics, and developing options for creating and sharing knowledge that does not use
colonial rhetorical practices. There is a wealth of scholarship regarding decolonial theory and
practice across disciplinary fields.(p.109).

Indigenous rhetorics scholars can follow Dell Hymes' (2003) motto, which he learned from
Kenneth Burke and followed in his own work of ethnopoetics: "Use all there is to use" (p. 36).
Looking for Indigenous rhetoric, the examination of how meaning is made and interpreted, in
Indigenous textual forms absolutely requires an interdisciplinary approach because the rhetorics
exist in and draw from traditions that predate settler-colonial ways of thinking. We must avail
ourselves of all possible perspectives and means of perception to discern what has remained. The
value of the artifacts of ancient ways of knowing and the opportunity to engage with them with
our full being and consciousness is beyond measure.

3.10.7 Survivance

Anishinaabe scholar, Gerald Vizenor revived the term survivance and repurposed it in his
critical examination of the late 20th century representations of Indians, their absence and
presence in the cultural landscape of the United States. He explains that survivance "is the
action, condition, quality and sentiments of the verb survive, 'to remain alive or in existence,' to
outlive, persevere with a suffix of surivancy" (2008, p. 19). In *Fugitive Poses* (1998) Vizenor
wrote that "survivance in the sense of native survivance is more than survival, more that
endurance or mere response; the stories of survivance are an active presence… The native stories
of survivance are successive and natural estates; survivance is an active repudiation of
dominance, tragedy and victimry" (p. 15). Survivance is a term that has been taken up by many

authors who write about the continued Indigenous being and consciousness. King, Gubele and Anderson (2015) address how survivance in Indigenous rhetorics can refer to a number of things.

> It can refer to the survival and perpetuation of indigenous communities own rhetorical practices, it can refer to indigenous individuals' and communities usage of Euro-American rhetorical practices, and it can refer to all the variations and nuances in between. It has to do with the spoken work, the written text, material rhetorics, and contemporary technology. It is the recognitions of how, and when, and why indigenous peoples communicate, persuade, and make knowledge bother historically and now (p. 7).

3.10.8 Intellectual Sovereignty

Intellectual sovereignty is "the process of asserting the power we possess as communities and individuals to make decisions that affect our lives" (Warrior 1995, p. 124).

3.10.9 Rhetorical Sovereignty

Lyons (2000) coined the term rhetorical sovereignty to explain the notion of American Indians' right and ability to decide for themselves their own communicative needs that grow from within the needs of their communities (p. 449). Lyons argues that what American Indians want from writing is to advance their right "to survive and flourish as people" … and the "inherent right and ability...to determine their own communicative needs and desires" (p. 449). The writing instructor should assist American Indian students by helping to recognize their unique rhetorical situation which includes the context of a tribal identity, the ongoing context of colonization, a shared tribal history, an ethic of community benefit (p. 462). King extends this understanding to the study of American Indian texts in multicultural classrooms, stating that

> American Indian texts… need to be read and understood as grounded in the communities and exigencies from which they come, not as isolated, and certainly not as a representative example of a "minority" text. As a principle that informs pedagogical practices, rhetorical sovereignty stipulates that Native texts be understood as a part of the ongoing stories from which they come. This is not to say, however, that non-Native peoples are excluded from textual interpretation, or that they cannot participate in the meaning-making process of anything related to Indians. As Robert Allen Warrior (1995: 124)[sic] states concerning intellectual sovereignty, "the struggle for sovereignty is not a struggle to be free from the influence of anything outside ourselves, but a process of asserting the power we possess as communities and individuals to make decisions that

affect our lives." …. We need others, too. We need alliance (King, 2012, p. 219-220).

3.10.10 Rhetorical Alliance

Powell (2004) first discussed rhetorical alliance as the notion that communities, Native and non-Native, make meaning together. And in rhetoric studies she advanced the idea that scholars and students "need a new language, one that doesn't convince us of our unutterable and ongoing differences, one that doesn't force us to see one another as competitors . . . [one] that allows us to imagine respectful and reciprocal relationships that acknowledge the degree to which we need one another (have needed one another) in order to survive and flourish" (p. 41). Students engaged in cross-boundary studies in language arts including composition, rhetoric, literature and literacy studies, may be guided to explore rhetorical alliance and move beyond ethnocentric bias for Western European literary and rhetorical traditions and of narrow definitions of text. Rhetorical alliance means that everyone acknowledges the rhetorical contributions that every community makes and what the stakes are for the speakers and listeners involved.

3.10.11 Text

Along the research process, I found myself returning to the question of what term to use to identify the category of works represented by the autobiography, hip-hop performance, and pouch.

In Indigenous Studies and Interdisciplinary Studies the choice of identifiers and use of terms implicitly position the discussion in reference to the axes of self-determination and oppression. Fee (2014) traces how the enduring legacy of anti-Indigenous racism and eurocentrism persisted in the discipline of literature well until the 1990s. She explains that Indigenous literary forms did not conform to established conventions of literature and so they were admitted into the literary discipline not as literature but as texts and discourse, narratives, and songs etc. Ong (1967) is credited with introducing the notion that orality is the evolutionary precursor to literacy on a cultural scale. This notion of cultural or racial inferiority has been rejected by Indigenous and settler literary scholars. Both groups choose categories such as resistance discourse (LaRocque, 2010), and verbal arts and story theory (Cariou, 2014), orature (Gingell, 2004) Native rhetoric (Powell, 1994), and they develop new critical fields of theory

(Maracle, 2015; King, 2015; Powell, 2015) and Indigenous literary nationalism (Blaeser, 1992; Armstrong 1995; Warrior, 1995; Womack,1999; Cox & Heath Justice, 2014).

Whereas *text* is commonly understood to refer to a written work (New Oxford American Dictionary, 2015) the use of the term implies a lower status for Indigenous works in the fields of literary and rhetorical studies. That is to say, in literary studies, Indigenous works, categorized as texts not literature, were until recent years, seen to be of less value. Likewise and conversely in the field of Rhetoric/Composition studies, Indigenous cultural productions that are non-alphabetic, and non-print are measured unfavourably in contrast to texts which by definition are written and print-based forms of expression. For these reasons in the early stages of my literary and rhetorical analyses, I chose to use art, expression, work, and communication, as alternatives to the term text.

However, at the conclusion of the interdisciplinary study, I have restored the use of the term text and textual form in writing about the autobiography, hip hop performance, and the pouch. In studies of the rhetoric of popular culture the term text is acceptable to scholars. I reference Brummett's (2006) broad definition of text as "a set of signs related to each other insofar as their meanings all contribute to the same set of effects or functions" (p. 34). Textual forms, is a term used by Indigenous Studies scholar Teuton (2014) to identify productions of Indigenous communication that cross disciplines, modes and media of communication and literary genres. He references Chicano, Algonquin [sic] and Anishinaabe scholars who use words from their Indigenous languages to identify "terms and concepts to discuss textual forms" (172). This lengthy narrative of the resolution of use of terms functions to lay out the process of theory building in an emerging discipline and reconciling communication and understanding across disciplines. In future writing and research projects about Indigenous rhetoric I anticipate using text and referencing Brummett's definition.

3.11 The Three Sites of Research

The dissertation study is driven by the purpose of contributing Indigenous scholarship in the disciplines of education and literary studies. It identifies with a decolonial ideology by its self-conscious placement in the intercultural space of academia on the northern plains of North America in the second decade of the 21st century. It examines contemporary local Indigenous artistic expressions as sites of analysis to generate knowledge of a distinct epistemology associated with the people and history of this place. It shares philosophical underpinnings of

Indigenous literary nationalism and operationalizes a methodology of Indigenous rhetorics with a foundation in Anishinaabe worldview and epistemology. Throughout all stages, the creation of knowledge was evaluated against the standard of Anishinaabe ways of knowing.

The three published articles are the result of the process of inquiry through rhetorical analyses. The articles stand as individual chapters in the chronology of my inquiry. My reflection on the understanding I gained from these rhetorical analyses was influenced by my work in the College of Education preparing pre-service teachers to teach English language arts, literacies, and First Nations Inuit and Métis content and perspectives in elementary and secondary schools.

The first article in Chapter Four "What this pouch holds: An appreciation of an Indigenous rhetoric" belongs to the discipline of Indigenous rhetoric in that it presents a study interpreting a beaded pouch as a meaning-making practice. It is a contemporary rhetorical form carrying embedded cultural knowledge, and as an animate cultural item that has potential transformative power of building relationships through its role in human interaction. The study extends the research methodology based in an Indigenous epistemology by its use of a contemplative method of discovering the hermeneutic potential in a local Indigenous artistic form. The method engaged an Indigenous rhetorical interpretation of the 'what and how' of meaning by orienting it to an understanding of Anishinaabe worldview, and epistemology. Anishinaabe worldview is taken to mean a conception of physical, metaphysical, social and intellectual domains of being, and the philosophy of living within an ecology of those domains in reciprocal and respectful relationships with all beings; human and non-human, animate and inanimate, corporeal and incorporeal. I draw this understanding from Anishinaabe elders' oral teachings and scholars' publication (Johnston, 1998; Noodin, 2014; Fuhst, 2010). Indigenous epistemology here is defined as a complex of relational ways of knowing, being and valuing that is constructed by observation and experience, and is validated over time as they persist in accordance to natural laws of sustainability. This intellectual engagement leads to an understanding that the pouch is more than simply a repository of cultural knowledge. In this view, it is conceived as an animate thing that operationalizes an Anishinaabe way of being, knowing, and relating in an ecology of place, where a complex of rhetorical elements converge in a dynamic of relationships.

The second article in Chapter Five, "Learning to listen to a quiet way of telling: A study of Cree Counselling discourse patterns in Maria Campbell's *Halfbreed*" is the most language

based and literary of the Indigenous rhetorical analyses. Similar to the engagement with the hip hop performance and the beaded pouch, the study of the patterns of meaning-making in the autobiography rely upon the sources of information that privilege a local Indigenous-centric understanding of the people, the history, the place, the philosophy of being and knowing. Elders' counselling discourse that belongs to local Indigenous philosophies of teaching and learning provided insight into the autobiography's patterned use of rhetorical elements involved in the process of making meaning and interpreting meaning.

The third article that is Chapter Six "A reading of Eekwol's *Apprentice to the Mystery* as an Interpretation of Cree youth's cultural role and responsibility," presents a study of an Indigenous rhetoric through its decolonial method of locating and linking fragments of information remaining in archives, Indigenous languages and literatures that cohere with Cree/Saulteaux epistemology, and using this as the framework to interpret meaning in a contemporary musical performance. The article belongs to the emerging discipline of Indigenous rhetorics as defined by Powell (2014) in its examination of the meaning-making practices, how these practices constitute the form and mode of communication, and how the musical performance carries the culture and creates a web of relationships (Powell, 2014, 71).

After the completion of the Indigenous rhetorical analyses of the three local works, I reflected on the commonalties of the studies, and considered the potential applicability in the intercultural space of a multiethnic classroom. Having to relate my study of a local Indigenous rhetoric to the disciplines of literary studies, rhetoric and composition, required additional reading and assessment of the process and the product of the research. What emerged is a model of local Indigenous rhetorics, which may be used to guide engagement, interpretation and discussion of local Indigenous works that intentionally vitalize Indigenous intellectual and aesthetic traditions. The description of the model follows the three essays. The significance of this work is in its adaptability to consider Indigenous perspectives, a goal of the impetus to Indigenize the curriculum. It is also useful to encourage listening with understanding. And it illuminates the complexity and points out unique rhetorical features of a local Indigenous meaning-making practices in a variety of forms and modes of communication.

Chapter Three described the methodology and laid out for the reader the overlap of academic disciplinary study and the privileging of local Algonquian (Anishinaabe, Nêhiyaw and Michif) intellectual concepts and ways of knowing and coming to understanding. Chapters Four,

Five and Six present the distinct articles that were written as exploration and inquiry to find

evidence of the survivance of Algonquian rhetorical traditions.

MacKay, G. (accepted for 2017 edition). What this Pouch Holds: An Appreciation of an Indigenous Rhetoric. In N. Van Styvendale, R. Innes & R. Henry (Eds.). *Indigenous Art and Health Collection. Papers Presented at NAISA 2013*, Winnipeg: University of Manitoba.

4. Chapter Four: What this Pouch Holds: An Appreciation of an Indigenous Rhetoric

"mahtaysah natohtah"
a guide to self awareness

Chapter Four presents the article reporting my exploration and contemplative reflection of meaning contained in the cultural rhetoric of a beaded pouch.

In this article I relate art to wellbeing. I examine a local Indigenous rhetoric by looking at how an object of material culture may be read and how that reading may affect an audience. I describe a tobacco pouch made by Cree-Métis artist Hilary Harper and discuss the cultural knowledge that it contains. I interpret the symbolic meaning of the pouch using the Anishinaabe concept of bimaadiziwin, the "good life." I analyze how the cultural knowledge is conveyed through symbols, and structural and textual metaphors. This analysis demonstrates that cultures' value systems and epistemologies orient how we relate to an object, interpret its visual rhetoric and find meaning in it. I conclude by saying that I relate to the animate subject that participates in my reciprocal physical, social and spiritual relationships. In this interpretation the pouch expresses the adaptive, creative and syncretic aspects of Anishinaabe, Cree and Métis interactions with each other and with other cultural groups. The pouch is the vehicle for a meditative engagement with the philosophy of life that will have good consequences for me and my relatives. I present this as a possible model for teaching about Indigenous rhetorics in elementary and secondary Saskatchewan schools.

4.1 Introduction

My essay interpreting the pouch is included in an edited collection of writing about the interplay between art and health. My essay leads the reader through an interpretation of a cultural artifact to articulate beliefs about wellbeing. I conceive of this essay as a study in Indigenous rhetoric (Powell, 2014) observing the principles of Saulteaux philosophy of education (Akan, 1999; Johnston, 1998) and following the ethics of Indigenous studies (Kulchyski, 2000; Ermine, 1996; Sinclair & Browne, 2005). These Indigenous intellectual traditions are the roots of my inquiry, but in conducting scholarly study of how meaning is made, my questions branched out

to find rhizomatic[24] relationships with linguistics, cultural studies, art history, and cultural rhetoric to create an interdisciplinary space wherein I employ those disciplines' models, theories and methodologies of analysis. I value this study as an experience of enlivening an Anishinaabe pedagogical practice of self-directed contemplative inquiry that explored the complexity of my identity, my being and my relationships in a particular cultural and socio-historical context. It contributed to my sense of personal well-being in identifying the coherence and presence of the Anishinaabe/Cree/Métis teachings of being alive well. This contemplative inquiry is how art relates to well-being. I present my understanding as I reflect on it at this stage of my life. I aspire to continue learning, so I expect that I will look at this as a stage in my growth and understanding. Knowing that learning is constant growth, I look forward to see how the conversation continues in publications and face-to-face discussions to improve understanding and clarity and innovation.

The paper records my exploration of an animate artifact as a coherent text about my experience of a specific contemporary Indigenous culture. I describe a pouch that has personal significance to me to explore how cultural knowledge is conveyed through symbols and metaphor. The pouch is more than a physical object to have or behold. In mindful interaction, I perceive it as a metaphysical subject. It has a power because it brings into focus my relatedness to time, place, people, and ancestral belonging. This power much like the essential power in my birth and ceremonial names that connects me to a deep self-knowledge as a spiritual being living a physical life in a network of social relationships. This close examination traces a move to view the pouch as a subject that has metaphysical power. I demonstrate how in the process of looking closely at the principles and elements of a material design, my mind associates the information

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[24] The rhizome is a metaphor used in media theory to identify a non-hierarchical, non-centralized, non-static relationship of dimensions of knowledge. French philosophers Deleuze and Guattari (1987) are credited with developing the metaphor as a way to describe how thought can develop in many directions and be accessed through various points of entry. As an ontological model, in contrast to the tree of knowledge with root, trunk, and branches, the rhizome has no source root, but its stem grows horizontally through the soil and supports growth in clusters (Gartier, nd.). The rhizome metaphor is suited to organizing complex, provisional and fluctuating relationships of interdisciplinary studies. Parsons and Clarke (2013) explore how rhizomic thinking can drive social studies curriculum to contend with the change, complexity and contingency in analyzing social issues.

with my understanding of the Saulteaux principle of *pimadizewin*[25] a worthwhile life. This analysis demonstrates that a culture's value system and epistemology orient how we relate to a work of material cultural, to interpret its visual rhetoric and attach meaning to it.

4.2 Parameters of this Interdisciplinary Study

In this section I define the interdisciplinary nature of the study, define the terms, goals, and methods of the study. I define how I understand and use the disciplinary perspectives from Rhetoric, Literacy Studies, Indigenous Rhetorics, Cultural Rhetorics, and Indigenous Studies. I define key terms such as survivance, principles of Anishinaabe philosophy of education. I acknowledge an elder who guided my learning for more than a decade and who reviewed my transcript.

The elements that characterize this as a study in Indigenous rhetoric relate not only to disciplinary scope but to social justice and Indigenous survivance. I deliberately choose to use the term rhetoric because rhetoric extends beyond the limits of literacy. In a Canadian context, it may seem unproductive to argue to expand the common notion of rhetoric being the art and science of using language to persuade an audience. And it may seem that in recent decades the expanding definitions of multimodal literacies and the scope of research in New Literacy Studies would be sufficient to include a study of meaning in a visual representation in this non-alphabetic form. De Silva Joyce and Feez (2016) explain the range of definitions of literacy,

> at one end of the spectrum is the view that literacy is a set of generic and portable skills
> for deciphering written language, skills most often learned in the early years of school, a
> view sometimes associated with studies from the field of psychology …. At the opposite
> end of the spectrum are more expansive multidisciplinary definitions based on the view
> that literacy is 'the flexible and sustainable mastery of a repertoire of practices with the
> texts of traditional and new communications technologies via spoken language, print and

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[25] Linda Akan working with a Saulteaux elder from Muscowpetan Reserve glosses this as a worthwhile life. Lawrence Gross referencing Anishinaabe teachings from White Earth Reservation, explains *bimaadiziwin* to mean "living a good life". The close cultural relationship between Saulteaux and Anishinaabe can be seen in the linguistic similarities. Taking care not to overstate the commonalities between Saulteaux and Anishinaabe, it is helpful to access the larger body of literature on Anishinaabe cultural teachings and language when studying Saulteaux. Because I identify as Anishinaabe-Métis, I will use the identifier Anishinaabe to reference my personal interaction with the pouch. This acknowledges my relationship with my Saulteaux teachers and situates my own orientation and perspective.

multimedia' (referencing Luke, Freebody & Land 2000), or more concisely 'how people use and produce symbolic materials fluently and effectively' (citing Freebody, 2007, p.9). Visual literacy would be found at the latter end, but in interrogating an Indigenous mode of communication, even visual literacy does not implicitly demand a consideration of contextual factors at play, the meta-rhetoric or requisite prior knowledge, or the pastiche of cultural references to locate and critique the Indigenous perspective. Critical literacy comes closest to analyzing the context of the communication event by studying literacy as situated social practices, but still the emphasis is on "pedagogies that build knowledge and skills for controlling texts across diverse contexts" (Joyce & Feez, 2016, p. 83). Although in Saskatchewan elementary and secondary schools, multi-literacies are addressed through the six strands of communication known by listening, speaking, reading, writing, viewing and representing, there is an implicit bias to alphabetic text, languages and semiotics of Western European origin. An Indigenous perspective is warranted in the effort to create culturally responsive pedagogy in teaching literacy and communication, but there is next to no help for teachers to guide students to explore how meaning was represented in Indigenous cultures before English and alphabetic text were exerted as cognitive and linguistic imperialism (Battiste, 1985). Thus, a study of Indigenous rhetoric in a cultural artifact relates to health because it is the determined study of Indigenous rhetoric as a personal act of survivance in a generation beyond an era of cultural genocide by neglect through education. Vizenor (2009) explains that survivance means more that the merging of survival and resistance. He writes, "Native survivance is an active sense of presence, over absence, deracination, and oblivion; survivance is the continuance of stories, not a mere reaction, however pertinent. Survivance is greater than the survivable name (p. 1).

It is this determination, this activism that I sense at the heart of the advancement of the study of Indigenous rhetorics. Powell tells us,

> When we study Native rhetorics, then we study meaning-making practices. We study *how* those practices constitute things like text and baskets. We study *how* those things carry culture – both the traditional practices around which tribal cultures cohere and pan-tribal Indigenous practices that create our web of Native relations. This is what Native rhetorics scholars do – we study *how* (2014, p. 471).

Riley Mukavetz (2014) identifies affirming self-healing that is done through cultural rhetorics, a determined study of meaning in our everyday objects. She defines cultural rhetorics and culture

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drawing upon the emerging scholars in the field. She explains that 'cultural rhetorics are an orientation to a set of constellating theoretical and methodological frameworks" (citing Cultural Rhetorics Theory Lab, 2012, [brochure] p.2). She explains culture

> is not defined so much by any combination of race, ethnicity, gender, or class, but by the spaces/places people share, how people organize themselves, and how they practice shared beliefs. This emphasis on practice—the things that communities do to make something — is central to understanding how rhetoric and culture are interconnecting concepts.

Again, though the quote is long, Riley Mukavetz (2009) also highlights in succinct form the critical humanizing, healing, and culturally restorative site that studies in cultural rhetoric can be;

> A cultural rhetorics orientation is to enact a set of respectful and responsible practices to form and sustain relationships with cultural communities and their shared beliefs and practices including texts, materials, and ideas. This orientation rejects the idea that "everything is a text" to be read and instead engages with the material, embodied, and relational aspects of research and scholarly production. One engages with texts, bodies, materials, ideas, or space knowing that these subjects are interconnected to the universe and belong to a cultural community with its own intellectual tradition and history. This is a very different methodological approach from the distant researcher who reads the text (re: object) through a lens to excavate or discover meaning.

The theoretical framework of Indigenous rhetoric, cultural rhetoric and survivance break the mold of oppressive exclusion and genocide by denial.

Researchers who adhere to principles of Indigenous Studies position themselves in relation to Indigenous historic and contemporary communities and populations, privilege an Indigenous perspective, commit to return benefit to Indigenous communities, and to respect Indigenous knowledge (Kulchyski, 2000). Sacred knowledge is not to be written and though I write about an object that to me is sacred in function, I do not profane it by giving away the knowledge or the processes of engaging the ceremonial uses of it. I trust that this conforms to the guidance the elders provide to the research ethics with Indigenous peoples (Ermine, Sinclair, & Browne, 2005).

Akan's (1999) interview with Elder Alfred Manitopeyes helps the reader to understand the principles of Saulteaux education. Elders give youth good talks that connect them in a place

and time and kinship, to prime their minds to think cooperatively with the elder, to develop their own powers of thinking and insight. The learner has autonomy and responsibility to find meaning and to learn on their own, to practice and recall the elder's teaching. In looking closely at the pouch that is the cultural artifact, I apply the understanding of an Anishinaabe/Cree/Métis value and belief system to the degree I have learned it.

I pause here to acknowledge Maria Campbell for being my teacher. I was fortunate to be welcomed by her as a lodge helper and friend for sixteen years. Through hearing stories she told, and being a part of ceremonies she conducted, and having conversations with her I learned about nurturing family, raising children, writing and thinking about cultural knowledge and language. When I was hesitant to speak about my understanding, she reminded me that I had followed cultural protocols in my process of learning. She read an early draft of this paper and offered suggestions for its improvement. Through her words and example, I have come to understand something of where I stand, and the stand I take. The pouch contains mnemonics of teachings that guide and sustain me.

At the time of the contemplative study of the physical aspects of the pouch I drew upon my training in fine art and generally followed a method of inquiry set out by Jules Prown, an art historian. Teachers of art, history, social studies, languages, and Native students could use this method of analyzing an object (preferably one mass produced) to gain insight into the culture from which it was produced. Prown (2000) developed the method, which has five steps: description, deduction, speculation, research and interpretation/analysis. Two ways I stepped away from the prescribed method was in a) my substitution of a mass produced object with an object made specifically for me, and b) the culture to which I sought insight was my own that I was being restored to.

Another source of method and methodology of visual analysis of meaning comes from cultural studies and linguistics. Strategies of decoding meaning of visual rhetorical texts include the close observation of elements and principles of design, and the interpretation of symbol and metaphor. Sturken and Cartwright (2001) introduced a method of visual analysis that is based on a model of semiotics introduced by Barthes (1977) and based on Saussure (1915) that operates on the assumption that meaning attributed to something in the world is arbitrary and that meanings change according to context and to the rules of language (Sturken & Cartwright, 2001, p. 28). Barthes names the sense stimulation of image/word/sound as *signifier*, the meaning of it

as *signified*, and together these constituted a *sign* dependent on the context. The Sturken and Cartwright process of visual analysis demonstrates a straightforward way to interpret visual representation with a rich lexicon of metalanguage to identify and name visual details and the associations that form meaning in the viewers mind. Sturken and Cartwright's (2001) *Practices of Looking: an Introduction to Visual Culture* lends itself well to rhetorical analysis of visual representations with a focus on the images, textual meaning, a study of the audiences and the social and psychological patterns of looking, and a study of the context of images.

This section describing the disciplinary orientation to my study and the interdisciplinary borrowing of methods and methodologies prepares the reader for the next section of the description of the pouch.

4.3 Description of the Pouch

If you interpret the phrase "what this pouch holds" in a literal sense you might expect a description of the pouch's physical contents. And though I do talk about the things I put in the pouch, I focus more the meaning contained by the pouch's elements. To readers who are interested in the topics of cultural rhetoric, Indigenous rhetoric, visual literacy, culturally sustaining curriculum, Indigenous Studies, identity, kinship, health, beadwork and craft, I hope you find something here to inspire you and support you in your work.

My pouch was made by Cree artist Hilary Harper and was given to me by her cousin and my former teacher Maria Campbell, in December 2004 at our lodge family's winter solstice feast that was held at my house that year. In the Cree tradition, a lodge is identified by its specific ritual ceremonies that help people in particular ways, and is identified with the person who has been given the responsibility and training to conduct those ceremonies. Maria, the grandmother of the lodge, gave me and my lodge sisters each a pouch and said, "I want to see you wearing it in ceremony." In that moment, I looked at the pouch and saw deerskin, decorated with beads, abalone buttons, and fringes. I smelled it for the sweet musky scent of smoke tanning. My hands stretched to encompass it and touch fingertip to fingertip. I have used the pouch over the years. It has carried my tobacco, sage, knife, and sewing kit. It has become familiar to me through touch and use. I know its weight, have felt its fringes splay between my fingers. I have a physical memory of the rough and smooth textures, the snug firmness of the beads, and of the reluctant yielding of the buttons. I know the soft touch of the cotton lining. But the pouch engages me in more than sensuous observation.

The pouch speaks the quiet direction of *mahtaysah nahtohtah,* a Cree phrase, when spoken in a gentle tone indirectly guides a person to self-awareness: to use their mind and senses fully to consider not just their physical surrounding, but also their relationships and the consequences that will follow the actions they are considering. The meaning of *mahtaysah nahtohtah,* as Maria Campbell explained to me, depends on the context and on the tone that is used. It can mean 'just a minute/ focus here,' or it can mean 'stop and observe: see what you are doing.' Writing and rewriting this essay has been slowed because I have had to take time to consider the implications that could follow. In the years that have passed since I received the pouch and when I first wrote about it, these relationships, though they have developed and changed, continue to be deeply meaningful.

A critical reader at this point may be wondering what singular label identifies this contemporary Indigenous culture that I am referencing. Beginning with my understanding that ceremonies were conducted and prayers offered in Cree and Saulteaux, and teachings were shared in English, the language identifier would be multilingual. That members lived in urban centres and rural municipalities, many remote from each other, indicates a dispersed geographical location. That the self-naming terms among members were diverse, that federal recognition of Indian status included 6.1 and 6.2 and non-status, and the ancestries acknowledged parents and grandparents of intertribal and cross-cultural unions makes a single label either fictional or contested. From my perspective, the culture was defined by reciprocal relationships, mindful action, shared worldview and ceremonial practices. In this region spiritual practices vary. Within the Cree, Saulteaux, and Michif languages themselves, there are various dialects marked by pronunciation, vocabulary, spelling, and speed of talk. Cultural identifiers are fluid, sometimes compatible, and sometimes distinct. A single definition could not satisfy all opinions, or be satisfactorily inclusive or exclusive of all personal observations and experiences in all groups and communities. So, I offer this: the culture is a contemporary expression of Cree and Saulteaux and Métis traditions and I represent it through my observation and experiences. I expect that some readers may recognize compatibilities with their own experiences and understandings, and other readers may identify incompatibilities with what they know. Sustaining cultures are made vibrant by dialogue and multiple views. I present my experience as one perspective.

4.4 What the Pouch Is/What the Pouch Holds

I return to examine the pouch, and contemplate my awareness of two conceptions of it: what the pouch is, and what it holds. The images in Figures 4.2, 4.3, 4.4, and 4.5 are visual references to the details and symbols that inform my interpretation. Intuitively, I view the pouch in two distinct orientations, from the front as seen in Figure 4.2, and from the top as seen in Figure 4.3. The first orientation is observational and objective. The second is interactional and subjective. The objective orientation to the pouch in Figure 4.2, maps the spatially distant relationship between the viewer and the pouch, as the pouch would appear in a situation where it is worn by another person or shelved in isolation of the viewer. Even so, when the viewer looks closely at the pouch, the space becomes personal, and the life in the pouch emerges through the close observation of the materials and design. The description in the following paragraphs guide your attention to the details that bear meaning to my interpretation. I invite you to consider what meaning you attach to these details of design that were consciously included by the artist.

The deer hide[26] has a textured roughness, but also a velvety smoothness: the beads sparkle and absorb light and the lines suggest movement and balance of opposites.

Figure 4.2: An Observational and Objective View of the Pouch

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[26] I am grateful to Maria Campbell for her critique of the word "buckskin" that I had used in an earlier draft. She said "buckskin" is a cowboy word that doesn't honour the essense of the deer or remind us to be conscious and respectful in our relationship to the deer.

Figure 4.3: An Interactional and Objective View of the Pouch

The top third portion of the pouch[27] is comprised of a flap that is the smoothly polished side of the deer hide. The bottom two thirds of the pouch is made from the roughly textured side of the deer hide.

The edge of the flap has an undulating line, which on one side appears scalloped and containing, and on the other side appears incised and carving. The flap's edge sparkles as light is caught and reflected by the translucent and iridescent seed beads. In this first orientation, the elements of the pouch conform to the placement and proportions of a face. The flowers appear to have three petals each, but the dissimilar shapes and associated green beads defy a coherent reading until I conceive of the flowers shifting orientation, seeing it from two different perspectives, one from the side, and the other from above.

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[27] I carefully considered what English word to use to reference the artifact I am describing. "Pouch," defined by New Oxford American Dictionary (2015) as "1a: a small bag or other flexible receptacle, typically carried in a pocket or attached to a belt: *a tobacco pouch,*" represents a view and way of relating to it as an object to be acted upon. In contrast the Anishinaabe word for it, which I describe in the conclusion of the essay, represents a view of it as an animate thing.

Figure 4.4: The Pouch as Visual Object

The bottom seam of the pouch waves into the body of the pouch with five near-regularly spaced indentations. This bottom seam is decorated with middle-green translucent seed beads in a band of three beads width. The fringes, extending from the indentations in the bottom seam, do not lie flat and instead have clusters of three, four and five fringes respectively that lie on top of the neighbouring fringes.

4.5 View of the Pouch as an Animate Subject

The second orientation is more sensuous and subjective. I am wearing the pouch on a belt and it sits at my waist to my left side. I study it from above, with my head bowed and turned to the left. It is a posture that reminds me of cradling a baby. The pouch is turned around to face the direction I face. The pouch recedes down in a space where the fringes appear foreshortened. The bulging body of the pouch hides from view most of the waving seams of blue-green. When I move the pouch to sit on my lap, the unseen undulating seam of the pouch waves perfectly between my fingers and the thumb of my left hand.

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The size, fit, and proportions are suggestive of a hand squeezed impression of six hills and five valleys left on a malleable ball of clay. The fringes curl under the pouch and flow over my lap. I direct your attention to the centrally positioned oval of middle-green beads connected by a line of dark-green translucent beads, and the middle-orange and scarlet-red[28] beads outlined by black shiny beads.

From here, I see flower petals transform into the shape of a butterfly. From this point of view the tendrils appear to become antennae. If you look to the movement of the line along the top flap, the most prominent element from this point of view, the living elements of the design are felt in the contrast of smooth medium-yellow deerskin of the flap and the roughly textured earth-orange deerskin of the body of the pouch. Movement is perceptible in the undulating edge demarcated by emerald and turquoise beads. Light bounces off the abalone shells in waves and streaks of green, pink, silver, pearl, orange and yellow. The line edging the flap moves from convex and scalloped to concave and incised. The smooth deer hide has patterned cross-hatch marks that are remarkably similar to those of my own skin on my hand.

If we look at the pouch as an art object or an historical artifact, we could do a very interesting analysis of it drawing on historical and ethno-historical interpretations of Cree, Saulteaux and Métis art traditions. As well we could look for its referents to the history of the bead, fur and craft trade, or how centuries of beadwork have been archived in European collections of cultural curiosities. Or we could trace the cultural exchange of imagery and function and use of the object in historical and contemporary tribal cultures. And though those topics of inquiry are richly informative, they belong to a perception of the pouch as object. I am looking to the pouch as subject, how it functions in the rhetorical situation of communicating meaning across time and space.

I invite you to look at the pouch as a tangible object containing the means to meditate on Cree and Saulteaux and Métis values and ways of knowing. The pouch symbolizes the principle of relationship, but it is also a way to recognize being human as an action. Across cultures, it is understood that material objects contain symbols and metaphors to communicate meaning. To

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[28] Our perception of colours' hue, vibrance, and saturation depends on the physical elements of the light that suffuses them. The colours, I describe are what I saw in the morning light. The fleeting ephemeral fluid reality of the moment of relating is demonstrated in the difference of colour-capture in the photographs of the pouch which were taken within minutes of each other in the early morning light, the light that photographers call the golden hour.

decode these meanings, Prown (2000) tells us "We can discover the mind hidden within a cultural object by looking closely for analytic hooks in our intuitive recognition of the polarities embedded in the object" (pp. 2-3).

Figure 4.5: The Pouch as Animate Subject

Across cultures, it is understood that material objects contain symbols and metaphors to communicate meaning. To decode these meanings, Prown (2000) tells us "We can discover the mind hidden within a cultural object by looking closely for analytic hooks in our intuitive recognition of the polarities embedded in the object" (pp. 2-3). Rather than seeing single polarities, I see the coherent balance of opposites as an important belief contained in the pouch. There is light reflecting off the outside facets of beads and shells, and the darkness contained inside the pouch. There is outward release and inward containment. There is a balance of death and life. The deer's, the abalone's, and the cotton's remaining physicality have released their vitality, yet the floral motif of orange petals and green leaves suggest the idea of life. The pouch holding ceremonial tobacco participates in human physical, spiritual and social relationships. Physical movement is balanced with stability. The fringes move, the flap opens, the lines appear to move, but the buttons stay and the beads are fixed tightly in place. There is fullness and vitality and emptiness and decay suggested in the shape of the line of the flap. These are *structural* metaphors (emphasis added) "which conform to the shape of experience, which resemble actual objects in the physical world" and "… are based on physical experience of the

phenomenal world (Fernandez (1974) as cited in Prown 2000, (pp.18-19). These metaphors of natural phenomena of light, life, containment, dark, decay, and release are the structural metaphors in the pouch that express the experience of the physical world and reveal the coherence of human experience and place in the world. Contemplating the meaning of these metaphors connects me to this specific time and place and within the infinite mystery of being. This is a visceral experience of being alive in a finite reality, but being a part of an infinite being.

A reading of the symbols of the pouch and the feelings they invoke is a study of textual metaphors. Fernandez (1974) explains how "*textual* metaphors are based on the emotive experience of living in that world, [they are] based on the feelings of experience" (emphasis added) (as cited in Prown, 2000, pp. 18-19). The emotive readings of the object are dependent upon the cultural orientation of the reader. This is demonstrated by using the Saulteaux principle of *pimadizewin* [parallel to Anishinaabe principle of *bimaadiziwin]* as an interpretive tool.

The concept of *bimaadiziwin* is instructive in understanding an Anishinaabe philosophy of life that provides coherence to spiritual, social and physical relationships Gross (2002) states that:

> The teaching of *bimaadiziwin* operates at many levels. On a simple day-to-day basis, it suggests such actions as rising with the sun and retiring with the same. Further, *bimaadiziwin* governs human relations as well, stressing the type of conduct appropriate between individuals, and the manner in which social life is to be conducted. *Bimaadiziwin* also covers the relationship with the broader environment. So for example, it teaches the necessity of respecting all life, from the smallest insects on up. *Bimaadiziwin*, however does not exist as a definitive body of law. Instead it is left up to the individual to develop wherever it can be found. This makes the term quite complex, and it can serve as a religious blessing, and moral teaching, value system, and life goal. (p. 19)

Bimaadiziwin as a concept may be used as a tool to interpret all components of the tobacco pouch including elements of the design, the framework of Anishinaabe cultural values and beliefs and relating, and the survivance beyond the socio-historical context of the Anishinaabe ethnohistory.

The floral motif suggests to me human reliance on the plant world for sustenance and healing. In Anishinaabe culture, it is not only the physical components of the plant, but also the

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spiritual that make the curative elements Thus, beadwork interpreted from a traditional Anishinaabe worldview is expressive of an individual's relationships with the forces of the universe, spirit helpers, animals and kin. Beadwork can be used as a vehicle of proper relations, engaging the maker, presenter, recipient and user in a cycle of reciprocity.

4.6 Conclusion

The pouch may be seen as an inanimate object that is acted upon and valued for its use and aesthetics. I look beyond that when I heed the directive "mahtaysah nahtohtah." Let me conclude with a summary of what meanings I perceive the pouch to embody.

First, it is animate. As an adult learner of Anishinaabe language, my comprehension of animate gender in the language is still at an infant stage. Rightly or wrongly I conceive of the notion of animacy as having an energy or potential to affect other animate beings. My language teacher Helen Fuhst guided me to understand it this way [paraphrased from memory]:

> Animate things have the power to change and to move. *Mishimin,* apple, is animate. Think of it. In its mature state, it still can change from green to red. Same as *asin*, stone, that is animate. Why? Because it moves. If you don't believe it, look at how the earth heaves with frost in the spring, or how the earth quakes. There is movement. Rocks move (Fuhst, 2006, personal communication).

As an English speaking adult I have endeavoured to learn Anishinaabe later in life, and I have observed my struggle to comprehend through intellectual and linguistic translation, often with unsatisfactory results. In those instances I am reminded to orient myself in an Anishinaabe way of knowing and relating in the world. There are moments when I have to question my interpretation, and consciously identify and dismiss English concepts or ontology that distort or miss meaning. Children on the other hand, who learn Anishinaabemowin (or Nêhiyawewin or Michif language) as a first language, learn with all aspects of their being and assimilate the language through experience, interaction, intellect, emotion, spirit, and body. An Anishinaabemowin first language learner experiences the concept of animate gender associated with objects and learns how to inflect verbs and adjectives accordingly in the natural flow of being and relating in the world.

The English word I have used to identify the artifact created by Hilary Harper is 'pouch,' mostly because of its size, but also because I first identified and named if from my English language place of knowing. But an Anishinaabe word that could describe its function and role is

gashkibidaagan. Gashkibidaagan is an animate noun that Nichols and Nyholm gloss as "*a bag with a closable top, a tobacco or pipe bag*" (1995, p. 49). My adult stage of language learning has taught me that Anishinaabe names of things, nouns, are formed by adding a suffix to a verb. Exploring the root of the word, I learned that *gashkibijige* is an intransitive animate verb that may be translated as "*to wrap or tie things in a bundle*" (Nichols and Nyholm, 1995, p. 49). Language revitalizationists will understand the tremendous difference in understanding the action that breathes life and movement and interactive being with a phenomenon that has inherent values, and beliefs and tangential meanings associated with necessity, action and process of wrapping, tying and bundling life-sustaining materials. The words "pouch" or "bag with a closable top," though they conjure an image, do not make the linguistic connection with ancestral knowledge and ways of being in relationship. I conceive that reclaiming and restoring my ancestral language is a restoration of the bonds of belonging with my grandparents, and the land and ancestors that sustained the life force that animates me. Regarding *gashkibidaagan* in this way, seeing it as an animate being, I can extrapolate how it changes my social, physical and spiritual relationships when I use it in ceremony and carry tobacco and make offerings, being mindful of my interaction with others. It also transforms from deer to pouch, from flower to butterfly, from gift to new gifts. It is present in the transformation of energy and life.

Second, the pouch is an active participant in contributing to living a good life by reminding me of being in relationship with the human and wider environment. Our health is in our good relations. Taking the time to be conscientious and grateful, to act in ways that demonstrate our respect for the sacrifice and gift others have made of their life and labour and love for us: this contemplative action of gratitude is following the principles of acknowledging and acting to benefit all our relations (ni'kaanigaana), of living life well (*bimaadiziwin)*, and respecting and honouring the bonds of our kinship relationship (*wahkotowin).*

Third, the pouch represents the wisdom of the natural laws that are evidenced in the natural world. The pouch is a mnemonic I associate with my present understanding, Anishinaabe, Cree, and Métis worldview. It symbolizes the concept that "life is for doing, not having." Change is part of the natural law. Our being human obeys this law. How we understand and respond to change is up to us. How we use the knowledge depends on us being mindful, observant, considering the consequences of our actions. It is the power of our mind that makes it possible for us to conform to the ethics of living a good life, of following the natural way.

I conclude by saying the study shows that a culture's value system and epistemology orient how we relate to a cultural artifact; how we interpret it as visual rhetoric and how we attach meaning to it. Cultural rhetorics are an avenue of discovery of cultural values and beliefs, but also an affirmation of one's relationship and belonging: I relate to the animate subject that participates in my reciprocal physical, social and spiritual relationships. This is an interpretation that is intellectually and intuitively satisfying. In this interpretation the pouch expresses the adaptive, creative and syncretic aspects of Anishinaabe, Cree and Métis interactions with each other and with other cultural groups. The pouch is the vehicle for a meditative engagement with the philosophy of life that will have good consequences for me and my relatives.

In elementary and secondary education a textual metaphorical reading is an appropriate academic exercise in history, social studies, communication and language arts. For the teacher who is building curriculum that includes First Nations, Inuit, and Métis perspectives and culturally responsive pedagogy, the textual metaphorical reading is a means to go beyond simply adding factual content. It supports the broad areas of learning developing knowledge, skills, and attitudes to develop youth's sense of self, place and community. Health in an Indigenous worldview is not the absence of illness or disease, but well-being is the balance of the four aspects of being that include the physical, emotional, spiritual, and intellectual domains. We have a will and we can make choices that will move us along the spectrum wellbeing. If we guide our actions to be true to respect ourselves, respect each other, and respect our environment we will contribute to being alive well. A learning activity that is culturally relevant and culturally sustaining is by definition contributing to Indigenous students' holistic health and recovery from a history of cultural genocide.

Chapter Four presented my exploration and contemplation of meaning in the cultural rhetoric of a beaded pouch. I drew from intellectual concepts of *bimaadizowin*, *wahkotowin*, and *mahtaysah natohtah* and explained how interacting with the pouch raises my consciousness of being in relationship with *ni'kaanigaana,* all my relations.

MacKay, G. (2014). "Learning to listen to a quiet way of telling": A study of Cree counselling discourse patterns in Maria Campbell's *Halfbreed.* In McLeod, N. (Ed.). *Indigenous Poetics* (351–369). Waterloo: Wilfrid Laurier University Press.

5. Chapter Five: Learning to listen to a quiet way of telling: A study of Cree counselling discourse patterns in Maria Campbell's *Halfbreed*

> Normally, formal Saulteaux discourse leaves things out
> – leaves them unsaid –
> when the point is thought to be pertinent
> to the learning of the student.
> Thus, a "good talk" will not always give answers,
> but will invite students to do their own work,
> to find their own answers.
> The Elder simply makes the connection
> to our Ancestors. (Akan, 1999, p.30)

Chapter Five presents my article wherein I interpret meaning (what it means) and meaning-making practices (how meaning is made) in *Halfbreed.* I build an interpretive tool by upon my understanding of concepts from elders' counselling discourse and published works about Indigenous languages and literature.

5.1 Introduction

The following essay is an exercise in Indigenous poetics. It contributes to theorizing Indigenous poetics to the extent that it describes how the rhetorical form of Indigenous Elders' discourse is a pathway to Indigenous knowledge and a tool for finding and structuring the meaning in a contemporary Indigenous written text. This study belongs to Indigenous poetics because it relies on a Cree and Saulteaux oral form and cultural knowledge to interpret the Indigenous poetic meaning of *Halfbreed.*

A clarification of terms prefaces the essay. Defining my understanding of the terms poetics, rhetoric and Indigenous rhetoric characterizes my academic study as interdisciplinary with links to Indigenous Studies, Literature, and Education. I qualify my use of insider and outsider naming and explain why I use the terms Cree, Saulteaux, Indigenous, Halfbreed and Métis depending on the preeminent relationships particular to the situation being addressed.

I argue that *Halfbreed* adapts rhetorical patterns of Cree and Saulteaux Elder's oral discourse in interplay between orality and literacy to affect a learning experience for the reader. I begin by describing the characteristics of Cree and Saulteaux Elder's counselling discourse and

relate these to Cree and Saulteaux epistemology. I describe the listener's engaged role in oral discourse and parallel this with reader's interaction with written records of Indigenous oral discourse. I examine the patterns of elder's discourse, as they appear in the story of *Halfbreed* in the following sequence: the introduction of the book that establishes author's authenticity, authority, and humility; deliberate connection of the audience to time and place; the use of a second person narrator; and the use of metaphor to leave the learning to the reader.

5.2 Clarification of Terms

Indigenous poetics as the theme of this book, prompts me to clarify what the term means to me and why I think my interpretation of Maria Campbell's *Halfbreed* belongs in the group here. Indigenous poetics for me is a study of the meanings and values that are infused in the recorded verbal forms in Indigenous literature. Indigenous poetics, being an interpretive study of verbal art forms, rests within the broader category of Indigenous rhetorics. And Indigenous rhetorics I understand to be the interpretive study of meaning in diverse Indigenous art forms, ranging from but not limited to forms that are alphabetic and non-alphabetic, literate, performative, aural, and visual. Relating our study of Indigenous cultural expressions to the fields of poetics and rhetorics is useful for purposes of cataloguing and accessing our work. It is also a useful reminder of an ideological stance on the very ways our study is similar to and yet significantly different from Western literary criticism.

Scholars in American Indian rhetorics mark this position clearly in their definitions of rhetoric (Powell, 2011 & Stromberg, 2006). Powell (2011) delineates the opposition to a belief commonly held in rhetorical studies, specifically,

> the belief that there is *a* rhetorical tradition around which all other rhetorical traditions constellate…that *all* rhetorical scholarship must somehow, some way, show a genealogical or thematic relationship to that mythical Greco-Roman origin story in order to be counted as "really" (or "just") about rhetoric.

She states that when she uses the word *rhetoric,* she refers to "systems of discourse through which meaning was, is, and continues to be made in a given culture" (p. 123). Ernest Stromberg, editor of *American Indian Rhetorics of Survivance*, defines rhetoric to go beyond the study of persuasion and eloquence of expression. He writes,

> a definition of rhetoric as the use of language or other forms of symbolic action to produce texts (in the broadest possible sense) that effect changes in the attitude, beliefs,

or actions of an audience. In this sense, rhetoric is both an art of persuasion and epistemic–epistemic inasmuch as Native Americans use language to alter our understanding of the world we inhabit. (Stromberg, 2006, pp. 4-5).

Thus implicit in the term Indigenous rhetoric is the sense that cultural knowledge is constructed within language structures, expression and interpretation. Critical work by Gingell (2011), Neuhaus (2011) and Acoose (2008) demonstrate that study of Indigenous rhetoric may include works recorded in Indigenous languages or in translation, or in creative adaptation and syncretic blending of languages.[29] Beyond the underlying assumptions about the terms used to define the field are distinctions in ethical motivation and a commitment to interdisciplinary study.

Writers of Indigenous poetics operate from a decolonial impulse. And though we may draw from Western literary theories to associate our critical work with the four literary theoretical orientations identified by Abrams as a focus on the author, the text, the world, or the literary works' effect on the audience, we must use all available methods, knowledge, and practices to achieve the purpose of Indigenous cultural vitalization (Abrams, 199). Indigenous poetics reach beyond Western literary theoretical orientations to bring Indigeneity to the forefront of all factors being considered. Indigenous identity of authors and audiences, the contexts of Indigenous cultural survival in various eras and regions, the foundation of Indigenous philosophy in language structure and discourse patterns, tropes, symbols, metaphors, and methods: in sum these contribute to a reading in survivance (Vizenor, 1994)[30]. Therefore, our study of Indigenous poetics may necessarily draw from diverse fields to provide us with insight into Indigenous consciousness, and understanding how meaning is coded, transmitted and decoded. Methods and analytical tools from Indigenous philosophy, Indigenous language, ethnopoetics, and sociolinguistics are some ways to access interpretation of meaning in Indigenous cultural expressions. But in effect all of these are academics' efforts to access

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[29] Susan Gingell's (2011) critical work explores linguistic blending of Cree and English in the writing by Cree and Métis authors. Marieke Neuhaus (2011) examines the linguistic transference of the holophrase (one word sentence) form to identify a textualized orality in Indigenous author's works. Janice Acoose (2008) explores how Nêhiyawewin-Métis storytellers fuse written and oral form of knowledge through mastery of Indigenous languages and English.

[30] Vizenor (1999) coined the term. "Survivance is an active sense of presence, the continuance of native stories, not a mere reaction, or a survivable name. Native survivance stories are renunciations of dominance, tragedy, and victimry." (vii).

Indigenous knowledge recorded in literate forms and apply them to our interpretation of the meaning and values in Indigenous literature.

For the idea of using an Indigenous framework for interpreting the embedded orality in *Halfbreed,* I am indebted to Womack's book *Red on Red: Native American Literary Separatism* (Womack, 1999). However the cultural contexts of Cree, Saulteaux and Métis challenge the unequivocal use of "tribally specific" concerns of literary separatism because the notion of "tribe" imposes artificial and mutually exclusive categories upon Nêhiyawak, Nahkowêwak, and Métis groups who have cohabited in bands, shared kinship, and had cultural exchange for centuries (D. Musqua, personal communication (May 23, 2012). Naming of groups immediately delineates the conventions of a historical period, status of insider/outsider, the privilege and power of self-naming and outsider naming, the primacy of selected relationships, and the lines distinguishing a separate sense of belonging. For the purpose of this paper I use the terms Cree to refer to the people self-named as Nêhiyawak who speak or whose ancestors spoke Nēhiyawēwin; Saulteaux to refer to the people outsider-named as Plains Ojibwa and self-named as Nahkawēwak (Nākawēwak) who speak or whose ancestors spoke Nahkawēwin (Nākawēwin), the plains dialect of Anishinaabemowin; Métis to refer to the peoples self-named as Métis and Halfbreeds who speak or whose ancestors spoke a number of languages including Michif, Cree, Saulteaux, French and English. Even so I add the acknowledgement that multilingual ability and cross-cultural sharing constituted a norm up to the early 20th century. Indeed the name Nahkawē (Nākawē) is reputed to be a name given to the Plains Ojibwe by the Cree and is understood to refer to the close alliance with the Cree (Knight, 2001, p. 30). Depending on the pronunciation and spelling of the regional dialect the term Nahkawē (Nākawē) is interpreted to mean either "middle of the road" or "brothers who speak in a start and stop pattern" (Danny Musqua, personal communication May 23, 2012).

Innes (2013) argues that rather than tribe or race, kinship more accurately describes the social organization of groups of Indigenous people in the northern plains region. He references Macdougall's (2006) work that challenges the essentialized cultural standard of Métis, and McLeod's (2000) work that describes genealogical ambiguities in First Nations bands. St. Onge (2006) characterizes Métis and Saulteaux ethnic identities as "fluid, relational and situational" (p. 6) which is most helpful in understanding that there are similarities and cultural sharing between communities of people. These scholars have affirmed that the nuances of relationships and

situations make it appropriate and necessary to use different terms for the group being discussed. And so I use Cree, Métis and Indigenous for the discussion here. I use the term Cree with some confidence knowing that Maria Campbell and her family are Cree speakers. In her story, Campbell describes the kin, cultural and political relationships between the Cree and Halfbreeds, and refers to the political organization of Métis. I use the term Halfbreed to reference the title of the book, and to insider self-naming of the community to which Maria Campbell's family belonged in the parkland region of the northern plains in the late 19th and first half of the 20th century. I use the term Métis as it is currently and commonly used by academics to refer to the diverse historically rooted cultural manifestations of the relationships between Cree, Saulteaux, English and French in the northern plains region. I also use the inclusive term Indigenous, partly to acknowledge Campbell's cultural and political self-identification as Halfbreed, but also to acknowledge the multicultural Cree and Saulteaux sources that are the basis of my interpretation of the rhetorical form. I draw my understanding of elders' oral discourse from the recorded, translated and interpreted counselling speeches of Cree elder Jim Kâ-Nîpitêhtêw from Onion Lake, Saskatchewan, Cree Elder Louis Sunchild from Hobbema, Alberta, and Saulteaux Elder Alfred Manitopeyes from Muskcowekwun, Saskatchewan (Ahenakew & Wolfart, 1998; 1999; Lightning, 1992; Akan, 1999). From these and other cited sources, I concluded that the cultural ethic of personal autonomy, characteristics of elder's discourse and features of high and low rhetoric are shared among the groups (Couture, 1987; Ermine, 1996; Knight, 2001; Wolfe, 1988). For this reason, I interpret the authority of Saulteaux teachings and philosophy to also apply to Cree and Métis in this region. If I am overgeneralizing I trust future writers will offer clarification.

5.3 Characteristics of Cree and Saulteaux Elders' Counselling Discourse

Readers of Cheechum's counsel in *Halfbreed,* who attend to the text as if listening to an elder's quiet way of telling open themselves to understanding the wisdom conveyed by an elder's counselling discourse.[31] My crafting of the phrase "listening to a quiet way of telling" is inspired by the words of Elder Jim Kâ-Nîpitêhtêw who in 1988, delivered a counselling speech at an elder's workshop in Saskatoon hosted by the Saskatchewan Indian Cultural College. He was almost 83 years old and he referenced a certain old man who had counseled him on the topic of

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[31] *Cheechum* is the spelling as it appears in *Halfbreed.* The plains Cree spelling of the word is *cīhcām* (Neal McLeod, personal communication, April 30, 2012).

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counselling the young. The Cree word *okakêshkihkêmowina* with the verb root *kakêskim* meaning "counsel him" is transitive and animate (Okimāsis, 2004). Linguistically and ontologically this indicates relationship between animate beings. Elder Kâ-nîpitêhtêw said,

> Our children and grandchildren do not understand us in anything, even when we tell them about something quietly, they do not understand us. They have to be made to understand in particular how young people used to be counseled in the old days, young women and men; how they have always accepted the good things which their parents have been telling them, or their grandfathers and grandmothers. (Ahenakew & Wolfart, 1998, p. 47).

Elder Kâ-Nîpitêhtêw uses the phrase "telling them about something quietly" to refer to the counselling that is given to the younger generation. It is a subtle but powerful reference to the philosophy of teaching and learning.

In 1992 Elder Alfred Manitopeyes tape-recorded a talk about Native education and permitted Linda Akan to interpret it for publication in an article in the *Canadian Journal of Native Education*. Akan translated and interpreted the meaning of Elder's oral discourse, which she also refers to as 'good talks." Elder Manitopeyes refers to elders' counsel using the word *keekimiquotoh-kainuk* modified by the word s*oohngun* meaning, "She received a powerful teaching."[32] But he prefaces this with "My grandchild also listened to them–I will say first–she listened to her grandfather, and also to her grandmother –when they raised her as a young girl (Akan, 1999). From Elder Manitopeyes we understand the importance of being in relationship with and listening to the elder. Elder Manitopeyes names her by kinship term and acknowledges that she received her counselling/teaching from her grandparents, her grandmother specifically. The cultural implications of this are that teaching is an act of love and Akan interprets Manitopeyes' message that "…teaching implies setting an example by being the example and carrying the message of our Ancestors" (Akan, 1999, p. 18).

Education has a spiritual foundation and an elder's role is to engage the learner in a process of making him or herself wholly human (Akan, 1999). Lightning (1992) in his

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[32] The spelling of the Saulteaux words in quotation is written as it appears in Linda Akan's article. A reference for standard Saulteaux or Nahkawēwin orthography has not yet been published. The Saskatchewan Indian Culture Centre's (SICC) website attests to the regional variance in the language, indicating that the language is influenced by Cree and that the ten Saskatchewan First Nations communities have their own unique dialects of the language. See SICC. "Nahkawē." http://www.sicc.sk.ca/nahkawe.html. Wolvengrey (1998) outlines the commonalities between Cree and Saulteaux language features and spelling systems.

interpretation of Elder Louis Sunchild's discourse echoes this understanding of the spiritual foundation of education:

> …learning is not a product of transferring information between a teacher and a student. It is a product of creation and re-creation, in a mutual relationship of personal interaction, of information. It is not just a cognitive (mental)act, but an emotional–thus physical act. Learning is felt. It is a sensation. It is something that involves emotions. And as the elder here points out, learning is a spiritual thing, because the compassionate mind is one that is spiritually centered. (p. 232)

The elder's counselling discourse has a formal intonation is spoken quietly and gently like a prayer, and helps the learner to connect to time, place and self in the cosmos. Akan interprets Manitopeyes' words about Native education for us by writing, "Learning involves thinking hard about who you are; ultimately learning is a process that 'resolves,' 'involves,' and 'revolves.' Learning is good thinking" (Akan, 1999, p. 17).

Akan tells us that a good talk, or elder's counselling discourse is "a process of give and take that is implicit in the discourse" and that "if we can imagine a visual representation of this process, we would see two acts occurring simultaneously from different perspectives (1999, p. 18). She reveals the listener's role by saying,

> Normally, formal Saulteaux discourse leaves things out –leaves them unsaid–when the point is thought to be pertinent to the learning of the student. Thus, a "good talk" will not always give answers, but will invite students to do their own work, to find their own answers. The Elder simply makes the connection to our Ancestors. (p. 30)

The ethic of individual autonomy guides the philosophy of education wherein the learner is responsible for his or her own learning. Lightning (1992) informs us that the elder in a relationship of engagement and attention with the learner uses systems of implications to guide the learner in making meaning. That is the elder "state[s] things in such a way that there is a continuing unfolding of the meaning, as the learner follow[s] the implications of a statement…" (p. 232). The elder does not state things categorically or specifically, and uses metaphors so that the learner must "look for relationships and metaphors that he is going to specify. Remembering the metaphors and relationships, we will gain understanding as we develop" (p. 233). We will see how this aspect of Indigenous education is a keen part of the development of the narrator guided by Cheechum. An elder's teaching is an act of love. The learners, being respectful of the

elder's compassion, experience and wisdom, engage as active participants hearing what the elder tells them in a quiet prayerful way. The learning depends on the listeners' ability to listen to a quiet way of telling.

Manitopeyes identifies alphabetic literacy as a *pakoosewaywin* "a borrowed cultural product" (Akan, 1999, p. 22). And Akan conveys the warning of the elders that "although literacy is a good thing, we were constantly told that books must not become our grandmothers and grandfathers" (1999, p. 35). Weighing these warnings against the value of Indigenous literature as a cultural repository of Indigenous knowledge, I believe that as contemporary readers of Indigenous texts we can interact with texts to identify cultural values and meanings, do our own work and our own thinking, and bring the teachings to bear in our actions and relationships.

"Learning to listen to a quiet way of telling" is a phrase that is key to understanding Cree epistemology and pedagogy. Ermine (2005) explains that a legitimate way to construct knowledge in Cree worldview is through subjective inward exploration. He refers to this by the Cree term *mamatowisowin* and explains that it is:

> the capacity to tap the creative force of the inner space by the use of all the faculties that constitute our being – it is to exercise inwardness… [It] refers not just to the self but to the being in connection with happenings. It also recognizes that other life forms manifest the creative force in the context of the knower. It is an experience in context, a subjective experience that, for the knower, becomes knowledge in itself. The experience is knowledge. (p. 104)

This concept of inward exploration is explained as a principle of Saulteaux education by Elder Alfred Manitopeyes (Akan, 1999). The elder, through his or her counselling speech or 'good talk', facilitates the young person's inward exploration and use of all faculties of their being, to increase self-knowledge as a spiritual, physical, intellectual and emotional being. In his interpretation of Cree Elder Louis Sunchild's text, Walter Lightning explains two assumptions fundamental to Cree cultural understanding of listening to an elder's discourse are 1) that the listener is trying to "think mutually with the elder, to be actively attentive, humble and respectful of the elder", and 2) the relationship of the Elder to the listener is one of authority and vulnerability (Lightning, 1992, p. 230). The elder has authority because he or she has expert knowledge about the context for knowledge, about the place that specific knowledge is

appropriately brought out, and the readiness of the individual to receive it. The elder is vulnerable because she or he has the responsibility to speak the truth: the ethos is self-enforcing and a violation of it not only reflects that the elder is wrong but if the ethos is violated it can have resonant implications in other spheres of life. Thus the cultural context of listening to a quiet way of telling is one in which the listener constructs knowledge using all faculties of his or her being. Listening to an elder's counselling speech is meditative, collaborative, and active. Learning is the listener's responsibility. The elder respects the learner's autonomy and does not impose understanding upon the learner. This last feature is the basis of the interactional reading by which a reader sensitive to Indigenous elder's counsel would recognize the teaching Cheechum shared with Maria[33] and by extension the reader him or herself.

5.4 Patterns of Elders' Counselling Discourse in *Halfbreed*

A close reading of *Halfbreed* lends an Indigenous perspective of the author's expression of cultural, sacred and historical knowledge. The Cree counselling discourse patterns that work rhetorically to effect learning in the reader are found in the introduction of the book, connection of the audience to time and place, the use of second person narration, and the use of metaphor.

"Learning to listen to a quiet way of telling" is a phrase that identifies the process of learning from her Cheechum that Maria, the primary narrator of *Halfbreed,* experiences and reveals for the reader. The narrator in recounting her remembrances of her great-grandmother, reflects on the teachings she received in childhood and her understanding that developed in adulthood. The phrase also instructs contemporary audiences how to read written records of Indigenous oral discourse. Encouragement and guidance may be intuited from the words of Elder Kâ-Nîpitêhtêw when he gave permission for his speeches to be recorded and used for future educational use. He said,

> [t]hat is why it is better that we should leave behind good things for them to use, for example, that they might listen on this kind [*points to the audio-recorder*] and that the young might thereby remind one another. (Ahenakew & Wolfart, 1998, p. vii)

H*alfbreed* is a powerful "good thing" for us to use, because the author deftly incorporates through Cheechum the teaching philosophy of Cree counselling discourse within the telling of

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[33] Following the conventions in literary criticism, I use "Maria" when referring to the narrator in the story, and use "Campbell" when referring to the author.

her own story. Some may argue that *Halfbreed* belongs to the genre of Western autobiography.[34] But Campbell herself says that she thinks of it as her story, not an autobiography or full life story because she was a young woman, barely 30 years old when she wrote it.[35]

Interpreting meaning in this story about her life that the young Métis woman prepared for a largely non-Native Canadian audience requires a conscientious understanding of the work's features that draw upon the tradition of a Cree counselling tradition in three ways. First, the purpose of an Elder's counselling speech is to assist young people to find peace of mind through proper conduct. "Finding peace of mind" with the guidance of an elder is an anchor in the story that provides coherence throughout. Indeed the text is a record of her writings that Campbell engaged in to find peace of mind.[36] In the introduction, the narrator explains, "[l]ike me the land had changed, my people were gone, and if I was to know peace I would have to search within myself. That is when I decided to write about my life" (Campbell, 1973, pp. 7–8). The search within herself is the inward exploration described by Ermine. Second, Maria's great-grandmother Cheechum functions as a secondary narrator of the text because more than half of the book involves Maria's recollection of her memory of and interaction with Cheechum who personifies the cultural traits of a Cree elder and teacher. Third, the Cheechum left the learning to the individual, a clear expression of the value of the autonomy of the learner identified by Akan and Lightning. Examples of this are how the great-grandmother did not interfere in the narrator's decision to marry and move to Vancouver, and of her non-judgment, when the narrator returns home as a young woman and confides her experiences. "When I had finished, she said, 'It's over now. Don't let it hurt you. Since you were a baby you've had to learn the hard way. You're like me" (Campbell, 1973, p. 149). The subsequent section discussing second person narration will

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[34] Armando Jannetta examines *Halfbreed* as autobiography using postmodern deconstruction (citing Foucault and Barthes). He resolves it with collaborative and collective aspects of Native preliterate narratives, draws the conclusion that it represents a new genre of autobiography as resistance literature (citing Allen and Derrida). See Jannetta, Armando E. (1995). "Métis Autobiography: The Emergence of a Genre amid Alienation, Resistance and Healing in the Context of Maria Campbell's *Halfbreed* (1973*)," International Journal of Canadian Studies* 12(Fall), 169–181; David H. Brumble, III. (1988). *American Indian Autobiography*. Berkeley: University of California Press,
[35] Maria Campbell, personal communication, April 29, 2012.
[36]In an interview with Hartmut Lutz, Maria Cambpell explained that *Halfbreed* began as letters she wrote to herself seeking peace of mind. See Lutz (1991).

argue that Cheechum as an elder, functions as an integral link in the transmission of knowledge accessible through the book.

A brief review of some salient features of counselling texts as they are explicated by Lightning, Akan, and Wolfart are useful to qualify the argument that *Halfbreed* draws from the tradition of Indigenous elder's oral discourse. The Elder's discourse conforms with its expressions of humility, gratitude, and phrases to connect listeners to the four domains[37], and link listener and speaker (Akan, 1999; Lightning, 1992; Wolfart 1998), in his notes and commentary about elders' oral discourse draws attention to the *apologia* at the beginning wherein the speaker declares he or she has been bidden to speak by those in the audience and by his elders. Akan and Wolfart note the trope of beginning with the elder making reference to the present place and the people in the audience. The elder identifies himself by name and place. Wolfart notes that Elder Kâ-Nîpitêhtêw's counselling speech begins and ends with specific events, and affirms the authority of the speaker invoked by relating his father's visionary experiences, thereby linking the audience and speaker to the ethos, connecting the physical and spiritual domains (1998). Though *Halfbreed* is a written text, and as such it precludes the union of the audience to the spiritual and physical domain in the face-to-face happening of the discourse, it features forms and structures reminiscent of the Cree rhetoric employed by the example studied by Wolfart. A close reading of the introduction and the first three chapters reveal that these structures survive the translation and literation.

In the introduction of *Halfbreed*, the narrator expresses humility and places herself in relation to the land, her ancestors and the audience. The image of "gophers scurry[ing] back and forth over the sunken graves" (Campbell, 1973, p. 7) reveals the attitude toward life that Akan calls "accept[ing] life at face value" (p. 18). To a Euro-Canadian sensibility the image may seem an oppositional pairing of the profane and the sacred, the lowly and the revered, yet to an Indigenous perspective it is an image of the everlasting life energy that animates the gopher that once also animated the human beings whose remains have returned to the earth. The absence of her people and the buildings that housed the work they did, juxtaposed with the thriving roses, tiger lilies, thistle, and poplar trees emphasize the place of human beings in the physical and spiritual domains. The book was originally published for a Canadian audience and this

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[37] Lightning (1992) names these as "mental, physical, spiritual, along with behavioural, emotional, and sensory" (p. 233).

demographic is appealed to in the introduction. The narrator addresses them directly by telling them,

> I write this for all of you, to tell you what it is like to be a Halfbreed woman in our country.
> I want to tell you about the joys and sorrows, the oppressing poverty, the frustrations and
> the dreams. (p. 8)

The Canadian audience would recognize the pine trees and beavers as icons of Canadian national identity that appear in the first paragraph of the introduction. So too would the audience recognize their familiar stereotypes of "[t]he Halfbreed families who squatted on the road allowances [and who] have moved to nearby towns where welfare hand-outs and booze are handier, or else deeper into the bush as an escape from reality" (p. 70). The emotions of audience are stirred by the image of a ghost town and of the old generation "the crippled, bent old grandfathers and grandmothers on town and city skid rows…in the bush waiting to die or baby-sitting grandchildren while the parents are drunk" and of the young generation like the narrator who "continue[s] to struggle for equality and justice for their people" (p. 13). The historical references to her ancestors in chapters one and two establish the temporal and spatial orientation of the narrator, the Canadian audience and the subject of the story. However this historical orientation also functions to affirm the authority of the narrator in the tradition of Cree storytelling.

Wolfart (1998) explains it is customary for the speaker at the beginning of any Cree discourse, historical, factual counselling, prophetic, whatever, to legitimate his or her authority to speak and to affirm the veracity of the story.[38] In *Halfbreed,* the narrator recalls historical dates, events and geographical locales that are familiar to the audience's conception of reality. In Cree tradition the function of such an introduction goes beyond simply establishing the setting of the story. It establishes the authority, veracity and deference of the speaker. It connects the audience to the subject matter and qualifies the trust they grant the narrator in her account. The narrator starts by calling forth her ancestors and recounting their lives lived from the 1840s to the 1930s and this appeal to aid of the Ancestors, those gone to the spirit world effectively swears to the truth of the story presented, to the limits of the storyteller's capacity. In a discourse that unites speaker and listener in physical and metaphysical domains, and affirms the authority of the

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[38]H. Christoph Wolfart, (2000) "Commentary and Notes," 141, and 145.

narrator to tell her story as she understood it at the age she was, the importance of the appeal to Ancestors cannot be overstated.

The introduction reveals other characteristics of counselling discourse. For one it conforms to the convention in Cree story-telling to avoid personal names where kin terms will serve instead (Wolfart, 2000, p.168-171). Nowhere in *Halfbreed* does the great-grandmother's given name appear. The convention comes into greater focus in the reading of chapter two. This very key figure in the text is initially identified not by name but as a woman in reference to her husband: "Great Grandpa married a Halfbreed woman, a niece of Gabriel Dumont" … and … "both brothers had wanted the same woman"(Campbell. 1973, p. 14). Her identity and suffering is affirmed by the stories told by the old people about her husband. "They say he was very cruel and would beat his son, his wife, and his livestock with the same whip and with equal vengeance… (p. 14). Her character emerges standing in active opposition to the oppression of a husband's misogyny and the Canadian government's colonization. "She in turn passed on all the information she heard at these meetings to the rebels and also stole ammunition and supplies for them from his store" (p. 14). Her competence and certainty are revealed in the narrator's telling us,

> She built a cabin beside Maria Lake and raised her son. Years later when the area was designated for the Park, the government asked her to leave. She refused, and when all peaceful methods failed the RCMP was sent. She locked her door, loaded her rifle, and when they arrived she fired shots over their heads, threatening to hit them if they came any closer. (p. 15)

A full paragraph follows, detailing her physical appearance before the author offers, "Great Grandma Campbell, whom I always called 'Cheechum,' was the niece of Gabriel Dumont and her whole family fought beside Riel and Dumont during the Rebellion" (p. 15). Cheechum thus is a link to the land, and the ancestors and the self-reliant spirit of Métis people.[39]

The line following this identification of Cheechum is the first direct quote of her speech. This brings into focus a very important characteristic of Cree counselling text that is foundational to the power of the teaching potential of *Halfbreed:* the idea that Cheechum is one of two narrators. The use of two narrators is a convention found in recorded Cree historical, factual,

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[39] Cheechum was also the niece of Atâhk-akohp. This and other details of the genealogy came to Campbells'attention in the years following the publication. Maria Campbell, personal communication, April 29, 2012; Neal McLeod, personal email, April 30, 2012.

prophetic and counselling texts. Wolfart (2000) notes that "Cree texts seem to have a high proportion of directly quoted speech" (145-146). Further repetition of quotatives accentuate the fact that the story is another person's first person narrative. The secondary storyteller adds commentary in a) the form of parenthetical asides, b) the use of third person, and c) the use of direct speech that authenticates the orally transmitted dialogue (Ahenakew & Wolfart, 1987, p. xiii-xiv; Wolfart, 1998, pp. 171-174, Wolfart, 2000, p. 145-146). Maria, the first narrator in *Halfbreed* uses all these devices to subtly incorporate Cheechum's voice. The book began as a search for peace of mind and it is culturally appropriate to recall elder's discourse and weave it into the narrative to achieve this effect.

Cheechum's first quoted speech articulates the theme that is fundamental to the story. Maria narrates,

> She often told me stories of the Rebellion and of the Halfbreed people. She said our people never wanted to fight because that was not our way. We never wanted anything except to be left alone to live as we pleased. Cheechum never accepted defeat at Batoche, and she would always say, "Because they killed Riel they think they have killed us too, but some day my girl it will be different. (p. 15)

The narrator characterizes Cheechum as a Cree Halfbreed woman certain of her identity and philosophy of life. The narrator interprets Cheechum for us in asides and third person paraphrase.

> Cheechum hated to see the setters come, and as they settled on what she believed was our land, she ignored them and refused to acknowledge them even when passing on the road. She would not become a Christian, saying firmly that she had married a Christian and if there was such a thing as hell then she had lived there; nothing after death could be worse! Offers of relief from welfare were scorned and so was the old age pension. While she lived alone she hunted and trapped, planted a garden, and was completely self-sufficient. (p. 15)

But we must not forget that the story is the tracing of the route of a young woman's coming to comprehend the elder's teaching, and coming to self-knowledge. The narrator deftly traces this route through the stages of her own development. The reader similarly progresses through stages of understanding. This rendering of the story conforms to the Cree cultural counselling discourse.

Akan (1999) explains that among the features of an elder's teaching discourse or "good talk" is that the story is deliberately told in simple language so that it is accessible to all ages of maturity and understanding. *Halfbreed* is like this. Cheechum's words are very simple and seemingly straightforward in meaning, but they are complex in that they convey meaning at multiple levels. It seems at the beginning, the story is historical and sociological, but by the end of the book, and certainly with subsequent readings at stages of growing maturity, the story has teaching about human psychology and spirituality. The inward exploration that it invites is as complex as the reader permits. The narrator within the book realizes her own development. An example of this can be discerned by examining the metaphor of the blanket. In adulthood, the narrator recalls Cheechum's use of the metaphor of the blanket:

> My Cheechum used to tell me that when the government gives you something they take all that you have in return – your pride, your dignity, all the things that make you a living soul. When they are sure they have everything, they give you a blanket to cover your shame. She said that the churches, with their talk about God, the Devil heaven and hell, and schools that taught children to be ashamed, were all a part of that government. (Campbell, 1973, p. 137)

As a child, the narrator reasoned with her great-grandmother that the government was made by the people, to which the old lady said, "It only looks like that from the outside my girl" (p. 137). As an adult, the narrator witnessed Indian parents who cowered in the face of racist brutality, and she understood the meaning of her great grandmother's words and related it to her own self-understanding:

> I understood about the blanket now – I wore one too. I didn't know when I started to wear it, but it was there and I didn't know how to throw it away. So I understood about those boys' parents – it was easier for them to stay in the car. If they came out from under their blankets, they'd have to face reality, ugly as it was. (p. 137)

When the narrator as an adult speaks to her great grandmother of her community activism and her understanding that people need their dignity and self-reliance to survive, her Cheechum responds by employing the metaphor of the blanket again:

> I'm glad you believe that, and I hope you will never forget it. Each of us has to find himself in his own way and no one can do if for us. If we try to do more we only take

away the very thing that makes us a living soul. The blanket only destroys, it doesn't give

warmth. But you will understand that better as you get older. (p. 149-150)

The elder uses the mnemonic device of the blanket metaphor to help the narrator comprehend her own development, maturity and identity. She alludes to the narrator's future reference to the mnemonic device that will identify for her continued maturation and growth of understanding.

5.5 Conclusion

In 1988 Elder Kâ-Nîpitêhtêw explained how youth and elders relate to each other in a counselling talk:

A young woman listened most carefully to the things her grandmother, especially, warned her about. Of course the 'old woman', as she was called, had come to be experienced in always treating everything with respect. That is what she used to pass on to her grandchildren, how the children and grandchildren have peace of mind, how they would be given peace of mind. (Ahenakew, 1998, p. 47)

The elder Cheechum's counsel in *Halfbreed* affords the readers a valuable lesson about learning to listen to a quiet way of telling a serious story. It is an example of a story that relies on two narrators, Cheechum and the narrator, as two links in the cultural transmission of counselling the young generation. Campbell has recorded the words of her great-grandmother that are good things left behind so that we may use them and thereby remind one another of how to seek peace of mind through proper conduct. What Cheechum gave to her great-granddaughter, Maria Campbell has shared with us: The experience of interacting with elder's counselling discourse to pay attention to the relationship of implied meaning and metaphors to check our own development. In the field of Indigenous rhetorics, *Halfbreed* provides an example of a contemporary work of literature that draws upon its genealogy of a system of cultural discourse to convey meaning and motivate readers to reflect and act on the values that guide peace of mind.

Chapter Five presented a reading of a contemporary written literary work that found evidence of Indigenous rhetorical survivance. Chapter Six conducts a similar investigation of a poetry performance.

MacKay, G. (2016). "A Reading of Eekwol's *Apprentice to the Mystery* as an Expression of Cree Youth's Cultural Role and Responsibility." Reprinted in K. Lee, J. Berglund & J. Johnson (Eds.). *Indigenous Pop*. (pp. 201-223). Tucson: University of Arizona Press. Original work published (2010) in *American Indian Culture and Research Journal 34*(2), 47-65.

6. Chapter Six: A Reading of Eekwol's *Apprentice to the Mystery* as an Expression of Cree Youth's Cultural Role and Responsibility

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So what I am doing is
Observing the mystery
Understanding the mystery
Following the mystery
Becoming the mystery
I'm nothing without the mystery
I know nothing about the mystery
A tiny source of the force of this
Universal history.
(Eekwol, "Apprentro")

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Chapter Six, like the previous two chapters present a close reading of a local Indigenous artistic expression. This reading of Eekwol's performance on the hip-hop album *Apprentice to the Mystery,* draws from past and present sources of local Indigenous cultural knowledge to interpret the work for evidence of Indigenous rhetorical survivance. Specifically the article describes instances in the work that express finding purpose and continuity of Cree Saulteaux and Métis cultural values to fulfill a valued role as a relative in society. It like the others speaks to *bimaadiziwin.*

On a chilly Toronto evening in November 2005, an envelope was opened in a darkened auditorium, and the words spoken reached out across the land to Muskoday First Nation in Saskatchewan. No doubt Lindsay Knight's family was watching the televised Canadian Aboriginal Music Awards that night and would have felt elated to hear her being honored with the award for Best Rap or Hip Hop Album. The poetry of a young Cree woman reverberated with her contemporary listening audience and connected them to current, historical, and timeless realities.

Knight, who goes by the name Eekwol in her professional work, presented the album *Apprentice to the Mystery*, which can be read as an expression of youth's role and responsibility in Cree culture. This article lays out an appreciation of her artistic and critical contribution by first establishing an understanding of the social context of Cree youth in Saskatchewan, then highlighting relevant points of Cree history, social structure, and values that orient an interpretation of youth's role and responsibility. The article turns to close readings of two tracks

from the album and interprets the poet's critical social commentary grounded in Cree and Anishinaabe values and experience.

At the outset of this exploration, some clarification about identifiers and identity should be made. The terms *Aboriginal*, *Indigenous*, and *Native*, though nuanced, are used interchangeably in this writing to identify descendants of the original inhabitants of the territory that is now bounded by Canadian borders. These terms as they are used here include people who are status Indians (federally recognized), non-status Indians, Métis, and Inuit. The term *Aboriginal*, drawn from the definition of *aboriginal peoples* in the Canadian Constitution 1982, Section 35 (02), is used in government and academic writing. The term *indigenous* calls attention to people's ancestral belonging to the land that transcends colonial history. *Native* is also a term that avoids the restrictions of legal definitions. Of these three, Indigenous and Native are more commonly used by individuals to self-identify and make reference to an "inclusive we." The term *First Nations* is a self-naming term that identifies individuals previously identified as status Indians, the sociopolitical collectives previously identified as bands, and their reserved lands.[40]

The identities of indigenous peoples of the northern plains in Saskatchewan are more complex than can be characterized by single tribal names. This complexity is in part due to the shared cultural kinship patterns of the Cree, Saulteaux (a dialect of Anishinaabe), Métis, Assiniboine, Dakota, and Lakota.[41] It is also due to historical, military, political, and, more importantly, social alliances that made it possible for them to understand each other's languages,

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[40] Identity is fluid, and the identifier may change to suit the connotation appropriate to the audience, context, or purpose. E.g., in an interview about gender and hip-hop, Eekwol identifies herself as "indigenous," the Aboriginal People's Choice Awards identify her as "First Nations" on its website, and a writer for *SAY Magazine* identifies her as a "Cree Member of Muskoday First Nation." *Eekwol on Gender*, A Libra Lemons Production, 2008, http://www.nativehiphop.net/featured-artists/eekwol/ (accessed 12 February 2016); Aboriginal People's Choice Awards, 2009, http://aboriginalpeopleschoice.com/artists/eekwol (accessed 07 February 2014); "Lindsay Knight, Recording Artist," *SAY Magazine*, http://www.saymag.com/canada/spokesppl/eekwol.html (accessed 29 November 2009).

[41] Dene people are also an indigenous group in Saskatchewan. Their territories are in the Taiga region. Historically there was less cultural exchange with the other indigenous groups named here because they did not have the same degree of economic, political, or social alliances with those groups as those groups had with each other. Samuel Hearne, *A Journey from Prince of Wales Fort in Hudson's Bay to the Northern Ocean* (Edmonton, AB: M. G. Hurtig, [1791] 1971).

participate in each other's ceremonies, intermarry, and build multicultural bands.[42] During the past century, multilingual ability has declined with each generation, and increasingly there is a tendency to narrow the indigenous identity to a single tribal identity (McLeod, 2000). The risk of permitting this to go unchallenged is to disregard the rich multicultural heritage of mixed bands, and to develop tunnel vision when isolating and simplifying an understanding of cultural practices and philosophies.

Muskoday First Nation, like many First Nations in southern Saskatchewan, has a multicultural heritage. In the online *Encyclopedia of Saskatchewan*, Thompson (2006) writes, "Ancestors of Muskoday First Nation… [were] from St. Peters Reserve, a Saulteaux reserve near Selkirk Manitoba," and they traveled in the 1800s to the present location of the reserve prior to signing Treaty Six. Muskoday First Nation is commonly identified as a Cree First Nation, and its website shows that the languages spoken are Cree and English (Muskoday First Nation, Website). Saulteaux cultural heritage is harmonious with Cree cultural values, but it is also a living part of the people's ceremonial life and teaching. Acknowledging the Cree and Saulteaux heritage of the Muskoday First Nations answers why it is valid to make reference to Saulteaux cultural teachings in order to expand understanding of the Cree philosophy of youth's role and responsibility. This is highlighted by Muskoday First Nation's publication of Saulteaux traditional teachings recounted by Dr. Danny Musqua and authored by Diane Knight. The topic of Saulteaux and Cree cultural values is explained in more detail in the section on Cree history, social structure, and values of youth.

6.1 Social context of Cree youth in Saskatchewan

Statistics that describe Aboriginal youth's lives at the turn of the 21st century in Saskatchewan show trends of low income and low educational attainment, unemployment and poverty, core housing needs, mobility and homelessness, and exploitation and alienation. Youth age range is variously set to be between fifteen and twenty five years, thirteen and twenty nine years, and eighteen and twenty four years by Statistics Canada, national Aboriginal organizations, and federal programs, respectively (Standing Committee on Aboriginal Peoples, 2003). The Canadian Council on Social Development examined the growing poverty rates of Aboriginal children in urban areas and reported in 2003 that 52 percent of all Aboriginal children

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[42] The ethnohistorical literature about multicultural bands on the northwestern plains is reviewed by Robert Innes (2013).

were poor, and that the Aboriginal population was young. In 2001 one-third of the national Aboriginal population was aged fourteen years or younger (Canadian Council on Social Development, 2003). During the last thirty years or more, there has been a significant shift of Aboriginal population from reserves to the cities. Examples are the Cowessess First Nation in which 80 percent of band members live off reserve, and Muskoday First Nation in which, of the approximately twelve hundred band members, more than six hundred live off reserve. Mobility patterns are noted in numerous research reports that indicate Aboriginal people change residence at a higher rate than non-Aboriginal people. Norris and Jantzen (2003) refer to this urban-rural mobility as "churn" and argue that it is motivated by people moving to maintain family and cultural relationships.

Statistics from the 1996 and 2001 censuses provide the following statistical snapshot of Aboriginal people in Saskatchewan in the time frame that Eekwol was writing and recording her album. Although the 2006 census indicates some improvements, the trends remained the same (Saskatchewan Trends Monitor, 2014). In Saskatoon, where 9.1 percent of the city population was Aboriginal, 37 percent of that population was between the ages of fifteen and thirty-four years and was likely caring for 38 percent of the population between the ages of zero and fourteen years. The scope of social and economic disparity is indicated by the 1996 census statistics for Saskatoon:

> 22.5 percent of the poor population in Saskatoon was Aboriginal. 64.9 percent of the Aboriginal identity population lives in poverty. 51.3 percent of the Aboriginal population earned less than $10,000. 55 percent of Aboriginal youth lived below the low-income cutoff. 25.1 percent of the Aboriginal population was unemployed (3.7 times the rate of non-Aboriginal population). 45 percent of Aboriginal youth had jobs. 48.1 percent of the adult Aboriginal population had less than grade twelve education. 10.8 percent of the Aboriginal population was a lone parent. (Statistics Canada, 2000).

Add to this the fact that Aboriginal people have been the victims of violent crimes at a disproportionate rate. In 1997, for example, 42 percent of victims in Prince Albert and Regina were Aboriginal compared to their 10 percent proportion of the population in these Saskatchewan cities (Canadian Centre for Justice Statistics, 2000). Aboriginal children were disproportionately represented among the sexually exploited children in Saskatchewan (Department of Justice, 1998). First Nations women between the ages of twenty-five and forty-

four years were five times more likely than other women of the same age to die as the result of violence (Indian and Northern Affairs, 1998). These numbers reckon an implicit contemporary orthodoxy of social and economic marginalization for many Aboriginal youth in Saskatchewan. Not surprisingly the atmosphere is racially charged: Aboriginal youth feel judgment and suspicion directed toward them, and Aboriginal and non-Aboriginal parents fear for the safety of their children. Real estate agents steer clients to neighborhoods away from the concentration of Native residents. In news media and social policy reports, we can hear the calls from the mainstream middle class for the judicial system to subdue, and for the social welfare system to rescue Aboriginal youth. This is reality. The following section describes the historical and social foundation of youth's resistance.

6.2 Cree History, Social Structure, and Values of Youth

David Mandelbaum's *The Plains Cree* provides a history of the Plains Cree and situates their origin in the forested area between Lake Superior and Hudson's Bay. His account of the Woodland Cree's western expansion as a consequence of the fur trade is challenged by contemporary historians' and archaeologists' interpretations, but this debate does not concern the discussion here except to note the geographical distribution of strong linguistic similarities of the various dialects of Cree spoken in parkland, plains, and woodlands territories from British Columbia through Alberta and Saskatchewan, to the woodland territories of Manitoba, Ontario, and Quebec. Likewise there are strong similarities between the dialects of Anishinaabe (a sister language to Cree) which are spoken in Saskatchewan, Montana, North Dakota, Manitoba, Minnesota, Wisconsin, Michigan, and Ontario.[43] Mendelbaum (1979) states that it is known from fur traders' reports that as early as 1730, Plains Cree hunted buffalo and fought against the Blackfoot for hunting territory, revenge, and prestige. The Plains Cree bands suffered in the 1800s due to smallpox epidemics, the decimation of the buffalo, and the intrusion of the Canadian state. It was in a dire shortage of food that Cree, Saulteaux, and Assiniboine bands signed Treaties Four and Six in Saskatchewan in 1874 and 1876 (Arnot, 2000).

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[43] M. Paul Lewis, ed., of the online version of *Ethnologue* confirms that dialects of Anishinaabe are known by various names in different regions and include *Saulteaux* in Saskatchewan and Manitoba; *Ojibwe* (also spelled *Ojibway* and *Ojibwa*) in Minnesota, Wisconsin, Ontario, and Michigan; *Chippewa* in North Dakota, Minnesota, Wisconsin, and Ontario; and *Pottawatomie* and *Odawa* (variously spelled) in Ontario.

From Mandelbaum's (1979) account the following cultural traits are referenced. In the pre-treaty era, the Plains Cree organized themselves into small mobile bands of people related through kinship ties. The chief's authority relied upon his persuasive oratory and the respect given him for his demonstrated virtues of bravery, wisdom, kindness, and generosity. No one was obliged to follow his leadership and anyone could choose to leave the band to join another band at any time. There were social organizations of the Worthy Young Men Society and the Warrior Society. A man's membership in these societies was by invitation based on recognition of his achievements and abilities to serve the well-being of the band. Membership carried status and responsibilities for protection and provisioning (Mandelbaum, 1979, p. 106-120). Following the signing of the treaty, the Plains Cree settled on lands they reserved for themselves. The Indian Act was Canadian federal legislation passed in 1876 that consolidated all previous legislation dealing with Indians and Indian lands. From 1885 to 1920, the Indian Act was routinely amended and increasingly used to control every aspect of Indians' lives. Among the most destructive to Cree society were the amendments that controlled the political leadership of the band and the socialization of children. The Christian churches functioned as colonial agents by administering the residential schools that the Indian Act legislated Indian children must attend (Haggarty, 2008).

Fundamental to the political and social organization of the Cree is the principle of personal autonomy. Under the stresses of colonial oppression, this ethic of autonomy was transformed in Cree people's minds to be a vice. Cree leaders perceive this transformation as the undoing of the integrity of Cree communal life. In Sluman & Goodwill's (1982) biography of John Tootoosis, the authors recount their interviews with the remarkable leader of the Federation of Saskatchewan Indians, and report his dismay at some Cree people's acceptance of the categories of "good Indians" and "trouble-makers." In this culturally-oppressed view, "good Indians" were those who were compliant and obedient; "trouble-makers" were those who questioned the authority of Indian agents, laws passed into the Indian Act, and the Canadian government's reneging on treaty promises (Sluman & Goodwill, 1982). In a similar vein, Reverend Edward Ahenakew (1995), from Atahkakoop First Nation, wrote a condemnation of the harm inflicted by the residential schools in *Voices of the Plains Cree*:

> For those who do live, who do survive and who graduate from the school at the age of
> eighteen, during every day of their training they have acted under orders. Nothing they

did was without supervision. . . . They never needed to use their own mind and wills. They came to think that it would be wrong if they went their own way. Now discipline and expediency in life are good, but will and initiative are better. (p. 90)

This value of autonomy is integral to the fulfillment of youth's responsibility in their stage of life. This is well documented in Cree and Anishinaabe sources.

The Plains Cree and Anishinaabe have strong parallels in history, territory, language, and culture. Archaeologists collected, during the 1960s and 1970s, a large volume of Blackduck pottery, a Late Woodland ware (ca. 0–AD 1600), in the vicinity of Muskoday Reserve (Frey, Hanna & Hanna Meyer, 1999). This discovery supports the understanding that Cree and Anishinaabe people have had a long history of sharing territory. At the beginning of the nineteenth century Tanner recorded the ways that Plains Cree and Ojibway shared material culture, such as the horse, fishing, maple and box-elder sugar, and ceremonies, such as the Sun Dance and the Midewewin, (Tanner, 1994). In more recent history, Plains Cree and Saulteaux bands together signed Treaty Four and Treaty Six with the Crown. Saskatchewan First Nations such as Cowessess, Gordon, Muskowekwan, Pasqua, Piapot, Poundmaker, Sakimay, Saulteaux, and Whitebear were known as mixed bands because there were sufficient numbers of Cree and Saulteaux families constituting the community (Saskatchewan Indian Cultural Centre, 2009). Consequently, intermarriages occurred, which facilitated further cultural sharing and blending. The languages are mutually intelligible, though fluent speakers say that it takes two or three days of immersion to be able to converse with each other.

Linguistic similarities between Cree and Anishinaabe correspond to a shared philosophy of life. An example to illustrate this is in the Plains Cree word *mino-pimatisiwin* and the Anishinaabe word *bimaadiziwin* to refer to the idea of "the good life." Michael Hart, a social worker at Fisher River Cree First Nation in Manitoba, uses the concept of *mino-pimatisiwin* as a model for helping Aboriginal people in his practice. He defines the terms as meaning a life of personal healing, learning, and growth: the good life (Hart, 2002). The ethic of personal autonomy and the principle of *mino-pimatisiwin* provide insight into cultural understanding of youth's role and responsibility. Lawrence Gross explains the philosophical significance of the concept of *bimaadiziwin* in Anishinaabe philosophy.

The teaching of *bimaadiziwin* operates at many levels. On a simple day-to-day basis, it suggests such actions as rising with the sun and retiring with the same. Further, *bimaadiziwin*

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governs human relations as well, stressing the type of conduct appropriate between individuals, and the manner in which social life is to be conducted. *Bimaadiziwin* also covers the relationship with the broader environment. So for example, it teaches the necessity of respecting all life, from the smallest insects on up. *Bimaadiziwin*, however, does not exist as a definitive body of law. Instead it is left up to the individual to develop wherever it can be found. This makes the term quite complex, and it can serve as a religious blessing, moral teaching, value system, and life goal (Gross, 2002). The idea of personal autonomy being foundational to a person's finding their identity and purpose in life is reinforced by the guidance Cree elders give parents about parenting.

The *Kisewatotatowin Aboriginal Parenting Handbook* was produced under the guidance of Northern Plains Cree elders in Saskatoon. The term *Kisewatotatowin* means, "having and giving great love, caring, generosity, patience, trust and respect to your child, your family, your community, your nation and the universe" (Safarik, 1997, p. 8). The handbook describes the stages of adolescence and adulthood. Adolescents are called *oskayak*, the young people, and undergo training in order to learn the survival skills and competencies needed to fulfill their role as adult men and women. The parenting handbook counsels parents on how to cope with the physical, intellectual, and emotional changes teenagers undergo in this stage. Among the advice is the direction to involve the whole family in decisions and to allow the youth to make mistakes in action, reaction, and judgment during this time of experiment and newfound freedom. Adolescence is the time when the young should be working with an elder and helping with ceremonies. The man's role is to protect, and the woman's role is to bring warmth and protection to the home.

The Northern Plains Cree philosophy of guiding an adolescent's growth is harmonious with the traditional Anishinaabe teachings about the cycle of life. Johnston (1998) explains that in the stages of life, which is a journey over four hills,

> the second hill is that of youth. It is a time in life when the young begin to bloom in spirit and flourish in physical power and stature. What is striking is that youth encompasses many ages. There are those very young, hardly out of infancy: there are those who are much older. But no one proceeds to the next stage until he has received a vision. Until that time, a man or woman remains a youth. (p. 113)

Johnston explains that in times past, a girl's passage to womanhood occurred at about twelve years of age with the onset of menarche. He provides insight that goes beyond Mandelbaum's interpretation of women's defiling nature, but Johnston also is male and so does not carry women's teachings. He notes that a girl may have had a vision bestowed upon her, or she may have chosen to seek a vision. Her community and family supported her determination. Johnston's explanation of the significant experience of youth is an important foundation to understanding youth's role and responsibility during this stage of life. The relevance of this Anishinaabe cultural information to Eekwol's youth rhetoric is strengthened by the reality of cultural blending that is occurring in cities, which reveals that Aboriginal people are adapting and employing what is useful to the survival of an indigenous way of relating to the world. An example of this is Mohawk, Cree, and Anishinaabe women in Toronto who prepare their daughters and nieces for womanhood by holding a yearlong puberty ritual that is drawn from the Anishinaabe berry fast ritual (Anderson, 2000).

Johnston's monograph expands on the idea of autonomy as being central to a youth's self-actualization. The following quotation conveys the depth and subtlety of the vision quest as a process of training and preparation through inward exploration. The process begins the moment a youth begins to understand and continues until the vision comes to them[44]:

> Between the ages of twelve and fourteen, he ought to begin to seek his vision. Because no one knows when the state of readiness of body and spirit is attained, the teaching and preparation continue. In some cases the state of fitness comes readily and early, while in other instances, much later in life. But the teaching and instruction end only at the vision. For youth, the struggle in the moral order consists of the preparation, seeking, and attainment of the vision. What makes the search difficult is that the vision is not to be sought outside of oneself; nor is it to be found outside of one's being. Rather it must be sought within one's inner substance and found therein… since it will be found within a person's inner self, the search must be conducted alone, without the assistance or guidance of others. There are no signs to mark the trail; there are no trails set by others to encourage the seeker. (Johnston, 1998, p. 114)

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[44] My use of the gender neutral pronoun *them* conforms to the current convention to refer to male and female persons and a spectrum of gender identities. Johnston following the convention of his era uses the common collective noun *Man* and masculine pronouns to reference both male and female persons. He references human world as "Man's World."

Johnston explains that in this stage between childhood and adulthood, the youth is autonomous in awareness, exploration, interpretation, and fulfillment of his purpose revealed to him in vision:

> In and through vision a person may see, hear, sense or even feel his first self, his incorporeal substance. By vision he will discover that his nature demands growth in order to attain fullness and power. From the moment of enlightenment the seeker has a purpose. From the moment of the coming the seeker is obliged to regulate his deeds, according to the vision. In a way a vision is discovery of self and what ought to be. Growth begins… while the vision gives an insight into the quality of the inner being, what it is and what it ought to be, it can do no more than give some direction about the course of life… With the vision, existence becomes living; the youth is no longer young. He has now a freedom, which only he and no other can exercise and fulfill. It is his own. Yet his freedom and independence must be consistent with his communities' laws and codes and with the great laws that govern the world. Through vision a person goes from youth to adulthood. (1998, p. 115)

Johnston's description in many instances recounts the interaction between adults and youth, and between elders and youth. I believe that this is a fundamental aspect of youth's self-realization. Though the adults do not guide or direct youth in their vision or self-discovery, the adults' roles as supporter and model are crucial. Without grounding or leadership, misguided youth adopt the identity of activists and revolutionaries but remain puppet-like in their posturing in camouflage and masks, counting coup by their number of arrests. The adults' leadership and elders' counsel together develop the understanding and skills needed to be a leader.

Cree elders Jim Kâ-Nîpitêhtêw, Joe Douquette, and Peter Vandall give further insight into the role of elder in youth's education. In his speeches *Leading Our Children Astray* and *Counselling the Young*, Elder Kâ-Nîpitêhtêw laments how youth have lost the ability to hear the elders' counsel (47). Elder Douquette speaks of Cree Education and says, "Long ago this land was so clean. As for these Crees of old, they had their own education, they knew it well, and they taught their children: they told their children how young people should live, they warned them against everything" (Douquette as cited in Ahenakew, 1987, p. 39). Elders counseled youth and adults, giving guidance on the laws of the physical world and social world (Johnston, 1998, p. 69, & p. 122). Elders' counsel does not dictate behavior, but rather by sharing the wisdom gained through a long life, it provides a warning that the listener is obliged to contemplate, comprehend,

and act upon with his or her free will. Respect is a fundamental cultural attribute. A Cree youth from Cumberland House defined it as listening to a person "even if you don't believe what they are saying" (MacKay, 2001, p. 88). The benefit of that understanding is that one learns humility with the development of understanding and maturity. Thus the balance between obedience and initiative is clear in Cree education of youth, in the guidance of youth seeking their vision, and in finding their purpose and identity. Eekwol's (2005) lyrics exemplify the dynamic of youth being guided by elders' counsel to uphold the great laws and follow the principle of living a good life, acting on a Cree understanding of personhood, and exercising personal autonomy.

6.3 Eekwol's Poetry Expresses Cree Youth's Cultural Role

Eekwol's song *Too Sick* is a narrative and lyrical representation of the harsh realities of a contemporary orthodoxy depicted by the statistics in the first section. The music video for the song, the ninth cut on the album, was aired on Much Music and MTV (Eekwol, *Too Sick, Video*, director Jim Morrison). The phrase "too sick" in hip-hop vernacular translates as "very good" or "very bad" depending on the context. For some audiences, the video may have been the introduction to Eekwol's music. The music industry has slotted her as an Aboriginal female hip-hop emcee, and the subject matter of "Too Sick" appeals to the stereotyped expectations of a mainstream audience. The song begins with an idealized image of a warrior in sunshine; the goal was to raise a family traditionally. Shifts in time and perspective mark the transition and development of the story of love failing to overcome substance abuse, violence against women, murder, incarceration, and parent-child separation. To the non-Aboriginal audience, it is a grim but marketable contemporary Native story. However, I suggest an alternate reading to examine how Eekwol connects with her young Aboriginal female audience on issues of relationships, self-confidence, and self-preservation, and with her young Aboriginal male audience on issues of male role loss and cultural preservation.

The shifts in time and perspective are the moments when the story advances, but also are the moments of critical decisions to be made by the players. The lyrics, sung audibly, inviting fans to sing along, begin in the first person. They contemplate the tender hope of love, and follow the fall into the hopelessness of intimate violence:

When the sun stood high in my ancestors' eyes

a warrior sat on the earth with a smile

The rays reflected his frame shadowing his profile

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> I was prepared to share my life with his mind and ability
>
> . . . The goal's to raise a family traditionally (Eekwol, "Too Sick")

Aboriginal youth are familiar with the images of a pre-contact idealized past. The contracted word *goal's* makes the verb tense ambiguous: it could be past, as in "the goal was," or present, as in "the goal is." The omission of the sound in the contraction serves the meter and poetic device of interfacing past and present. The first line of the following quotation emphatically draws the story into the present and, in the manner of girlfriends' conversational style, divulges personal reflections on events. It also presents points of entry where the young female listener in a female-gendered conversational style, would take a turn in order to relate a similar experience as a way of affirming the speaker (Tannen, 1991):

> Now in 2004 what remains are the traces that history
>
> Blind as his compliments
>
> See commitments to me rolled off his tongue
>
> My perfection was the foundation of his words. (Eekwol, "Too Sick")

Following the confessional style of women's conversation, the following lines express the familiar psychological trait of women trying to save men from past emotional trauma, giving shelter in their love:

> I was the one
>
> His past was filled with loneliness and misery
>
> Years of violence and neglect plagued his memory
>
> Drunkenness informed his life
>
> Now we're two broken crutches in a tree of questions
>
> I asked he would confess them. (Eekwol, "Too Sick")

But the story advances quickly in a familiar cycle of abuse from a honeymoon period, to a violent episode, to contrition and denial, and back to a honeymoon period:

> He believed and I believed we were above it
>
> F'k the past
>
> He was safe with me and I loved it
>
> But it leaked out a little as the pain came in trickles
>
> I was caught in the middle of his pride and his riddles
>
> He couldn't figure out

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Shout him with a shout

And I tried to understand as he pushed me to get them out

I was quick to recoup

I took the falls

finding nice posters for the holes in the walls. (Eekwol, "Too Sick")

At this point, the song moves to the refrain that punctuates a shift in the plot development. The dynamic of the sick relationship is established. What seemed too good has turned to bad, and the contagion of violence is overwhelming. The two responses are to accept victimhood personally by blaming the situation on the loss of culture and despair in a detached manner, and to devalue the woman's life to nothing. In the refrain, the woman is moving away from a personal reflection of her experience, to seeing it from the perspective of others:

Too sick to stop the cycle hammer this nail into my head living in the cost

of a culture lost some say

I'm better off . . . dead (Eekwol, "Too Sick")

Following this transition is a sample of a fiddle tune, which belongs to popular music of a previous generation. But it recalls the violence that attended the drinking parties of that generation too. Subtly, the visceral memory of violence is recalled for the Aboriginal listeners. The accompanying video images, framed through a car windshield and seen from the passenger's perspective, include a sequence of a bridge, city lights, and blurred car headlights traveling on a darkened country road and approaching a curve. Without judgment, the poet connects the violence of the past to the present in the perspective of one who is not in control of the situation. But she does not totally absolve the new generation or the female victim of their responsibility in bringing forward the dysfunction wrought by alcohol and violence.

The next segment of the song is the one that appears on the video clip used to pitch the video to MTV programmers. It is a succinct episode of the dysfunctional relationships in a cycle of abuse. The lyrics speak specifically to young women. The speaker notes her culpability and being too sick to stop the cycle:

One for the road

so we dabbled with the drink

Said he needed to relax didn't always want to think

I'll admit I was a part of it

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It made him happy brought us closer

besides I'm not as pretty or as confident a person when I'm sober Plus my

connections in the world threatened him

didn't trust guys, said they're all into the medicine but the parties were full

as' the types he despises

saw the negative attention when he looked into my eyes I guess I presented

it to everyone

My slutty intentions

and I sure as hell paid for it seconds after it was mentioned the glass hit

my lip

felt the floor as I slipped

three or four tried to loosen his grip. (Eekwol, "Too Sick")

At this point the song becomes a cautionary tale. The woman acknowledges the role of alcohol, jealousy, and her part in the dynamic of the relationship. Leading into the refrain, flute music accompanies a male voice apologizing, "Oh man, I'm so sorry . . . Promise . . . Promise," and distances the listener from the situation. The emotion is detached in the fade-out of the apology and the repetition of the refrain. The repeated phrasing, however, suggests two readings of the line: "Some say I'm better off . . . dead." When following the lyric "I'm better off" and not anticipating the pause, the listener interprets the line to mean the woman is better off without the man and accepts the suggested possibility that she left the relationship. But the word *dead* follows a silent beat, and it leaves only the conclusion of desperation and murder. Here, two-thirds of the way through the song, after the femicide, the refrain marks the poet's shift to the male experience. She switches to the second-person pronoun "you," directs her words to the man, and draws the male listeners into the narrative. Words, not just sounds, are removed to keep the meter and give force to the poetic dual meaning. By using present and past tense in the line, and by alternating between devastating present and idealized dream, the poet fuses the context of the man waking up after a drunken blackout and being told of his crime of murder and the context of a generation of indigenous men struggling to fulfill their traditional male role:

Man, wake up, you're dreaming of the past When you ever want or needed

a role in the cast the winter morning cold clean

When the hunt's at its best

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You had no arrows

Took a knife

And stabbed your girl in the chest

No family to bring her home to where they're already at rest

Carried on the tradition of alcohol and violence

The city stripped you clean of your culture, selves and dreams

The pen walls continue to remind you of your girl's screams. (Eekwol, "Too Sick")

Looking to fulfill his male role in society, the man dreamed of the past traditional roles of warrior and hunter. But without the tools, and falling victim to the city and cultural genocide, the man turns his energy to violence against his woman and corrupts the indigenous traditional way of life. This final part of the song presents a picture of a new icon of Indian men as prisoners, and a new tradition of alcohol and violence.

The line "no family to bring her home to where they're already at rest" has particular resonance with the Aboriginal audience who lives and dies in the city and returns to the reserve to be buried in their home cemetery. The alienation is situated in the places of the city and the penitentiary. Before the song ends with the refrain being repeated three times, the lines spoken to the man in prison describing the consequences may be interpreted as words of warning to young men and women alike:

it was love no doubt, but how you drew it, it burned out long ago when

you should have

stopped the cycle from carrying through

now the son you created saw the things you do and will probably pick up

where you left off too

She wanted to save you so bad should'a saved herself first

what could be the best thing you had took a turn for the worst

but don't live off regret, she's gone, move on but don't forget. (Eekwol, "Too Sick")

Too Sick may appeal to the mainstream because it represents a conclusion already drawn, and in that light the song may be read as youthful melodrama. However, considering the common experiences of a large portion of the Aboriginal population, it is a song of warning for victims and a song of affirmation for survivors. It, like "Apprentro," carries a youth's voice of resistance

speaking directly to youth, reminding them of their power and responsibility to challenge the status quo.

Eekwol's first lines of "Apprentro," the first track on the album *Apprentice to the Mystery*, are

It's time for you to listen for a minute

'Cause this is where I share, share bits and pieces of my truth What I know

and don't know about life .(Eekwol, "Apprentro")

The oppositional positioning of the audience in relation to the poet, and the implied oppositional positioning of her truth to theirs, suggests that the audience is comprised of people outside her world, people unfamiliar with the social context of a young indigenous woman in Saskatchewan. But in the next lines wherein she uses the first-person plural pronoun, she aligns herself with the audience:

It's time to think back to remember who we were

Whoever that may be

Take back what we dream and say what we mean

I want to know more

You want to know more (Eekwol, "Apprentro")

The references are sufficiently vague to be applicable to a range of experiences possibly identified with by a colonized people defeated by subjugation, misunderstood youth railroaded by prejudice and condemnation, or, conceivably, survivors of addiction or abuse. In thirty seconds, she deftly catches the ear of her listeners, and by using the tropes of the first-person pronoun and presenting experiences familiar to her audience, she earns the authority to speak from their perspective. She then proceeds in the first person to describe self-reflection, doubt, criticism, and determination with which her audience can sympathize:

But I always feel like obstacles are stopping me

And could it be that I'm tryin' not to see creating diversions convenient to me

Running away, hurting my people, my family, those most important to me

Well I can't do that anymore

Because I'm guessing through experience and lessons And I'm stopping

the cycle

And sending the message

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And I'm trying every day I walk this earth to stay away from what's bad for me.

(Eekwol, "Apprentro")

In the final lines of the introduction, accompanied by the music's crescendo, she asserts affirmation of their shared strengths and asserts power in an anthem of liberation:

And the only way I can do that is by Recognizing the strengths we have

Power in numbers, we got

Power in spirit,

I got Power in music,

I got Power in my voice

Hear it (Eekwol, "Apprentro")

The unique appeal to the Aboriginal youth audience is in the references that operate as hypertext, in the manner that Haas (2007) conceives of the device, linking listeners to inherited knowledge through associative retrieval.[45] Aboriginal youth, upon hearing these lines, would recognize that the strengths she alludes to are the cultural strengths of Aboriginal societies. "Power in numbers" relates not only to the current Aboriginal baby boom, but also to the cultural ethic of community support and cooperation. Community gatherings such as round dances, wakes, funerals, feasts, and pow-wows depend upon a large contingent of impromptu volunteers who work together to feed, care, and provide for everyone in attendance. Accomplishments are usually attributed to the efforts of many. Aboriginal youth would recognize the cultural belief of "power in spirit" that aids human beings in all their endeavors and is present in all living things (Mandelbaum, 1979). Similarly, they would recognize the cultural belief in "power in music" as supplication for divine help, and as a means of conjuring and healing. "Power in my voice" refers to the sacred nature of words carried by the life force of breath. These lines affirm youth's culturally-based resistance to the orthodoxy of oppression.

A close reading of "Apprentro" provides examples of a Cree youth seeking vision and purpose. The song changes pace and beat following the introductory call for liberation: "Power in my voice, hear it." The next lines review the situation of Aboriginal societies in a postmodern

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[45] Haas explains that hypertext is an element of American Indian rhetoric and examines "how American Indian communities have employed wampum belts as hypertextual technologies — as wampum belts have extended human memories of inherited knowledges through interconnected, nonlinear designs and associative storage and retrieval methods" (2007, p. 77).

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world, critique people's complacency and abandonment of spiritual traditions, and enforce the prophecy of the tenuous opportunity to survive:

> Just bound by scraps of a tattered history The nnn-nation blind-sided and
>
> shadowed the mystery
>
> Too many colonized minds falling through the cracks And now we're
>
> running out of time (Eekwol, "Apprentro")

The use of the word "mystery" so early in the song and on the album is highlighted because it repeats a dominant concept in the album title *Apprentice to the Mystery*. It alerts the listener to the great significance of this concept to the overall message of the work. The audience is ambiguous because the summary and caution may be interpreted to apply to an individual or a collective. This ambiguity is sustained into the next group of rhymes:

> Left lost off track Opportunity for sacrifice
>
> Climb the oppressor's ladder and disrespect your ancestors' lives It's gone
>
> on for too long
>
> Question who's really strong or
>
> just a paw, long arm of the government raise his magical wand it's on
>
> Make it official the pawn who'll never really belong. (Eekwol, "Apprentro")

The first three lines have potent critical significance when they are referenced to an understanding of the qualities of Cree leader. Compassion, generosity, sacrifice, and kindness guided ancestors' decisions to protect the earth for subsequent generations. All this is for naught if the Indian leaders, driven by greed and ambition, serve the interests of the oppressors. The poet calls upon the audience to expose the imposter for what he is and reveal that he will never really belong because he does not guide his actions by the laws sustained and transmitted by the ancestors. There is a slight pause, and the caution to heed the wisdom of the elders is repeated twice, with a pause in between, stamping the message with emphasis:

> We need to maintain the knowledge and wisdom from the elders
>
> before it's all gone
>
> We need to maintain the knowledge and wisdom because it's going so fast. (Eekwol,
>
> "Apprentro")

Closely following this are her lines describing her own commitment, which is tempered with humility and avoidance of directing others to follow her example:

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So what I am doing is Observing the mystery Understanding the mystery

Following the mystery Becoming the mystery

I'm nothing without the mystery

I know nothing about the mystery A tiny source of the force of this

Universal history. (Eekwol, "Apprentro")

These lines relate to the youth's responsibility of seeking a vision as Johnston describes it. The words observing, understanding, following, and becoming are hypertextual references to the Anishinaabe (and I posit also the Cree) vision quest to gain knowledge of the incorporeal nature of one's being that is part of a greater "something." To name it restricts it. "Mystery" is the preferred understanding of *manitou*, which in the past has been glossed as "spirit" or "God." The poet is humble: "I'm nothing without the mystery." She does not interfere in others' quest to know more: "I know nothing about the mystery." She is not a guide. She is only an apprentice to her own mystery. She is "a tiny source of the force of this universal history."

6.4 Conclusion

Eekwol's poetry gives us a lasting impression of the performance of a Cree youth identity in a postmodern time. Her songs "Too Sick" and "Apprentro" are read as expressions of Cree youth fulfilling the role and responsibility of people in that stage of life: thinking critically, exercising their autonomy, acting consciously, and serving the well-being of the collective. The analysis of Eekwol's work as the expression of a young adult guided by her vision, as well as the advice and teachings of her elders is based on the works of Johnston and the counselling texts of Douquette, Vandall, and Kâ-Nîpitêhtêw. From a cultural foundation that respects youth, Eekwol's poetry presents a constructive and positive perspective and representation of youth.

Eekwol is masterful in connecting her audience to current, historic, and timeless realities. Her word-crafting keeps a beat, makes a memorable rhyme, and builds complexity of meaning. She deftly employs the second-person pronoun, contractions, omission of words and sounds, and colloquial phrasing to use ambiguity as a rhetorical device in order to connect the current with historic realities. Dual meanings engage the listeners to contemplate and comprehend the significance relevant to their own experience. As a means of politicizing youth's constructive resistance, Eekwol's hip-hop storytelling and rhymes reach youth's intellect and passion, and challenge youth to act with their free will. Without judgment or condemnation, she leads the

listeners to reflect on their own responsibility for and contribution to mino-pimatisiwin, living a good life.

Her use of hypertextual references to indigenous people's social realities, cultural ethics, and beliefs are subtle enough that the sacred beliefs of the people are respected and protected, and the uninitiated do not feel excluded. The effect is to reach indigenous youth on a wavelength they know is just for them. This is their music. Its message interfaces their present reality with the timeless reality of their cultural teachings. It incites them to feel their power and act to change the way things are. It calls upon them to fulfill their role as indigenous youth.

Chapters Four, Five and Six presented close readings of the cultural rhetorical productions by Harper, Campbell and Eekwol. The recorded interpretations stand as a graphical navigation of my process of inquiry seeking to interpret cultural rhetorics from a local Indigenous cultural frame of reference. Chapter Seven recounts the process of moving from my rhetorical analyses of the three forms of cultural rhetoric and developing the data into information.

7. Chapter Seven: Development of A Local Algonquian Model of Discourse

> When you make understanding happen
> on what is not known yet
> When you don't dispute what you don't know yet
> When you think good of all that someone says
> This is what thinking of others' worth is, that we should have
> (Fuhst, 2010, "Humility")

In this chapter I recount how I conceived and developed a model of Discourse from a local and land based relational orientation. I relate this story as way to describe my process of coming to understand the elements of a local Indigenous rhetorical theory. This narrative mode adheres to the principles and practice of Indigenous inquiry and ways of knowing, while observing the university standards of research. In this telling I strive to acknowledge my sources of guidance and inspiration from individuals, systems of knowledge, and academic disciplines. These sources of guidance and inspiration include friends, relatives, and teachers who modeled and shared Nêhiyaw, Anishinaabe and Michif ways of knowing, who work in the academic disciplines of Indigenous Studies, literary studies, and in the related fields of literacy, composition, communication, rhetoric and Indigenous rhetorics and cultural rhetorics. The model, an interdisciplinary construction, offers K-12 teachers a diagram to guide their own and their students' intellectual engagement with local Algonquian rhetorical expressions.

7.1 Working from Indigenous Intellectual Foundations

I conscientiously consulted with Cree, Métis, Saulteaux, and Anishinaabe intellectuals as my references for the principles, process and interpretation of my inquiry. I summarize here the key concepts that I relied upon in drawing a coherent image of the model of Discourse.

After I had concluded my rhetorical critical analyses of the pouch, autobiography, and hip hop performance and had finished and published the articles, then I found works that spoke directly to my topic of Indigenous rhetoric (Roppolo [Wieser] 2008; Matt, 2011; Redfield, 2012; Gross, 2014; Monroe, 2014, Martin, 2014; Noodin, 2014). I groaned thinking how if only I had had their clarity at the beginning of my process I may have been more efficient in completing my study. But I see now that the process of finding, and the journey in coming to understanding, was equally important to my describing the elements and principles of a local Algonquian rhetoric. Why? Because my interpretation is one and the nature of truth is infinitely complex. More

important than my arrival at understanding was the process and means of making the journey. My reader and hopefully other students of rhetoric will assess my inquiry, and my choices and thinking. They will likely see something I did not. And they will add to the conversation and contribute to the vitalization and appreciation of Indigenous rhetorics. If that is the measure of my contribution I will be grateful.

As I related in Chapter Three Methodology I relied upon available cultural authoritative sources to relate, translate, compare, sift, and measure the information and understandings I had gleaned by reading and relating and responding to the work of the three local Indigenous women artists. Without having Medina's (2016) stated clarity of decolonial methodology to assure me of my purpose and method, I had nonetheless found and collected fragments of Nêhiyaw, Anishinaabe and Michif rhetorics in elders' discourse, traditional teachings, philosophy embedded in Indigenous words and word bundles, and in language structure and etymology. I prayed in ceremony in the lodge and on the land. I offered tobacco and developed relationships. I questioned myself, my motives and my actions. I trusted myself to find coherence, to build knowledge, and to show evidence of the beauty and truth that is available through the interpretation of local Indigenous practices of meaning-making.

In the tradition of speaking from experiential knowledge I can relate how I came to understand the hermeneutic power within the textual forms created by Hilary Harper, Maria Campbell, and Lindsay Knight. With the reader's forbearance I present my conclusion in a way that resists the western academic convention of writing an expository summary of the knowledge that is the result of the research. I am resolute about this for the following reasons. I am guided by Anishinaabe teachings of speaking factually, of thinking of myself neither too highly nor too lowly, of valuing the way of life passed on by our elders who came before us, of acting in a way that is in accordance with the facts and that contributes to what is good in life (Fuhst, 2010). I am acknowledging that I am thinking autonomously but holistically. I am making an effort to observe my location and interaction in a time, place, space, and intellectual context. I am presenting my understanding based on my interpretation of the wisdom shared by Anishinaabe, Nêhiyaw and Michif elders and I cite my sources so that readers may appraise my interpretation.

To include quotes and references in my conclusion is a conscious choice to observe Nêhiyaw and Anishinaabe rhetorical conventions of a quotative mode of representation of knowledge and a way of indirect telling. Wolfart (2000) describes the quotative mode of

representation as a way to relay wisdom from our elders who have gone before us (p.145-146). The issue of an uneven translation of Algonquian rhetorical traditions to the conventions of style in academic writing is outweighed by the value of providing to the reader the means to measure the reliability and veracity of the author's assertions. Gross (2014) explains the Anishinaabe rhetorical pattern of indirect telling:

> … not directly addressing the matter, [or] an answer to a question can become a seed planted in one's mind, a seed that it is up to the individual to nourish. … Not necessarily answering a question directly and not providing the moral of the story operate in the same manner. Answers and stories become intellectual challenges individuals need to think through for themselves. It is, in effect, a way for the Anishinaabeg to say "Think for yourself."… that in encouraging an individual to think for him or herself, the speaker is also giving the listener one of the greatest gifts of all, the ability to "know thyself". So, it can be seen why the Anishinaabe prefer to not necessarily address the topic or provide the moral of the story (p. 183).

A further justification for presenting the information this way is to avoid diminishing the power of the original sources by constraining them to fit my purpose here. By quoting the elders I respectfully acknowledge that they shared these words in relation to a specific context of time, space, listener, exigence, purpose, and benefit. I link the reader to the source so that the reader may understand that "The Elder's words speak for themselves" (Lightning, 1992, p. 229). Thus in the following paragraphs I trace the path that I took in finding evidence of the survivance of Indigenous rhetorics in contemporary works. I reference my understanding of the principles and practice of Indigenous inquiry from recorded elders' teachings about Cree concepts of the nature of the mind, consciousness, and knowing (Lightning, 1992, Ermine, 1996), Saulteaux philosophy of learning and teaching (Akan, 1999), and Anishinaabe language and literature (Johnston,1997a; 1997b).

On the nature of conscious and ways of knowing I draw the following insights from Walter Lightning's interpretation of a teaching text recorded by Elder Louis Sunchild (Lightning, 1992). Seeking knowledge is not a request to be given something: it is a request to enter into a relationship with the elder/teacher. Learning from an elder requires synchronicity between the elder's regulation of the process and the learners' realization of the process. Lightning interprets this saying that "[between a teacher and a learner] learning is a product of creation and re-

creation, in a mutual relationship of personal interaction, of information" (Lightning, 1992, p. 230). Place is an integral part of an elders' teaching:

> An elder almost always uses speech and nonverbal communication to point out, or establish, where the Elder, the hearer, and the conversation fit in time and place, to establish the temporal and spatial context for the interaction…. One of the feelings that seems to be created by an Elder is that hearers always feel that they know where they are, or ought to be, in relationship to the earth (Lightning, 1992, p. 231).

Learning is holistic, engaging multiple aspects of being. "It is not just a cognitive (mental) act, but an emotional–thus physical–act. Learning is felt. It is a sensation. It is something that involves emotions. And as the elder here points out, learning is ideally a spiritual thing… (Lightning, 1992, p. 232). Construction of knowledge depends on the learner's reflection of the stories in the right way and the elder's role in constructing the story to orient the learner to relate to the story to their own positionality, maturity, time and place (Lightning, 1992, 230 & 232, paraphrased).

Learning from elder's teachings attunes the listener to the dynamic of the elements and principles of an Indigenous rhetoric. An elder's discourse is a dynamic exchange between elder and learner (Lightning, 1992: 229 & 230, paraphrased). The Stories are structurally related to each other (Lightning, 1992, p. 229-230, paraphrased).

The use of metaphor is fundamental and central in the construction of knowledge and is a way for learners to reflect on the stories in the right way. The elder uses metaphor to construct the story to allow the learner to access it and yet the meaning would continue to unfold upon the learner's contemplation. Lightning (1992) writes that "Remembering the metaphors and relationships, we will gain understanding as we develop" (p. 233).

The elders' role and responsibility to the ethos, lasting truth, is based on their love and compassion for the people. "The authority… comes from the Elders having expert knowledge about the context for knowledge, about the place that specific knowledge is appropriately brought out, and the readiness of the individual to perceive it" (Lightning, 1992, p. 230).

Foundational to appreciating an Indigenous rhetoric (how meaning is made, communicated and interpreted) is an appreciation of how Nêhiyaw conceive of the mind and consciousness. From the sources used in the dissertation the following understanding is referenced. The nature of the mind is sacred and the source of existence is directly associated

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with the mind. (Lightning, 1992: 234). The mind "possesses supreme awareness in a *divine* way" (Lightning, 1992: 233). The mind is "the divine vehicle that processes and receives thought" (Lightning, 1992: 234). "Mind is life. The spoken-word is life-giving. 'Both [have] divine life-giving power.' We have the opportunity to be in a mental state, and to use words in such a way to have *life* (Lightning, 1992: 238, original emphasis).

On the topic of contemplation as a way to seek knowledge I reference Ermine (1996) for the understanding that inward exploration is to put oneself in connection with the flow of energy and awareness of the multiple domains of experience. This is communicated by the Nêhiyaw word "*mamatowisowin*… [that] describes the capability of tapping into the 'life force' as a means of procreation. This concept describes a capacity to be or do anything, to be creative (Ermine, 1996: 104).

For understanding the sacred nature of learning and teaching and the relationship between teacher and learner, I draw the following from Elder Alfred Manitopeyes' teaching recorded by Akan (1999) and Elder Louis Sunchild's text interpreted by Lightning (1992). Saulteaux traditionalist education follows four principles: 1) to inform, 2) to teach, 3) to guide, and 4) to encourage (Akan, 1999: 31). Teaching is an act of love (Akan, 1999: 17-18). Education has a spiritual foundation. (Akan, 1999:19). An elder's role is to engage the learner in a process of making him or herself wholly human (Akan, 1999: 18-19). The elder, through counselling discourse, helps the learner to connect to time, place and self in the cosmos. (Lightning, 1992: 231) Learning involves awareness of one's self and of relatedness to all of creation (Akan, 1999: 17, 28). The elder's role is to make a connection to wisdom, and to tell a story in such a way that it relates directly to the listener, but leaves things out so that listener's role is to do their own intellectual work to find their answer (Akan, 1999: 29-30). The teacher's responsibility in teaching is: to connect with listener (youth, or student) in multiple domains – physical, intellectual, emotional, spiritual (Akan, 1999: 28); to draw a spiral of existence to have youth see, read, hear, and think about the teaching (Akan, 1999: 36); and to provide a cognitive map to guide youth in life (Akan, 1999: 36).

I was inspired to interpret contemporary Cree and Saulteaux texts guided by the purpose to comprehend holistically. That meant to appreciate the fullness of the context of the communication, I needed to strive to understand the depth of meaning through the semiotics and rhetoric of traditional texts.

7.2 Understanding from Language Study

On using Anishinaabe language and literature as a source of knowledge I drew heavily from Basil Johnston's work. He explains that the Anishinaabe language, and the literature by extension, contains three levels of meaning: surface, fundamental, and philosophical. Though I reference this teaching in Chapter Six that focuses on Maria Campbell's *Halfbreed*, I summarize the key components here. A close study of the language yields insight into worldview, especially principles of an Anishinaabe way of being, and way of knowing. A linguistic and semiotic understanding of the concept of *dae'b'awaewin* is an example of this. The word *dae'b'awaewin* is a noun formed from the verb "to tell what one knows according to his own perception and according to one's fluency; to have the highest degree of accuracy; to be right, correct; to have truth"(Johnston, 2007, p. 73). The unstated but implied understanding is that there is no absolute perfect truth, and the listener hears with an understanding of the fallibility of the speaker and relates what they have heard to their own experience. This view of knowing as it relates to the Anishinaabe concept of *dae'b'awaewin*, is congruent with the traditions of multiple North American Indigenous cultural beliefs that recognize and respect an individual's autonomy, and places value in the individual's responsibility and ability to build knowledge "through the senses and the intuition (Cordero, 1995, p. 30; cited in Wilson, 2009, p. 55).

With this foundational understanding of truth, and of knowledge construction, a reader of an Anishinaabe text is expected to relate to the writer using their intellect and intuition to calculate what to believe of the knowledge created in the social lives of Indigenous persons, and to assess for themselves what is truth or *d'aeb'aewewin*. It is this principle and practice of inquiry that emboldens me to share my interpretation, and describe the process and structure of my analytical thinking. Philosophical meaning may be embedded in word, text and the interrelated traditional stories. Traditional stories and the texts are not to be thought of as stand-alone compositions.

Thus Lightning (1992), Akan (1999), Johnston (1998), and Fuhst (2010) are the published sources of recorded wisdom of Nêhiyaw, Nahkawē (Saulteaux) and Anishinaabe cultural values, attitudes and beliefs that explain relationships and provide coherence to one's existence and purpose. Specific details that resonated with my interpretation of local artists' work, and my construction of a model that mapped my awareness of the elements at play in the creative and critical work included the following: In Saulteaux cosmology the concept of time is

a constant flow where beginnings and endings, past, present and future are one. The purpose of life is continued well-being, to strive to be in balanced relationship within an ecology of being, and to live consciously and morally. The domains of existence include physical, spiritual, emotional, and intellectual. Love is more understood to be an action than a feeling. Learning is sacred: Thought is divine and does not originate with us. Learning is a process that resolves, involves, and revolves. Learning is a mutual relationship between learner and teacher. Learning involves taking steps toward becoming a complete human being. Education is the process of providing a spiritual foundation to children by ensuring children know right from wrong, and by acting in accordance to Creator's will for us. Cultural values of gratitude, perseverance, humility are requisite elements of learning and teaching. The cultural values of wisdom, respect, humility, honesty, bravery, love, and truth are known in as "The Seven Grandfathers". These are foundational teachings that guide a person to live a moral, balanced and purposeful life. Self-realization is the awareness of what action is necessary fulfill one's purpose in life. Using the gifts we were given in the best way we can is to be true to ourselves and thus to live a worthwhile life in a spiritual sense.

The model of Discourse that I present is the product of my process of inquiry and contemplation on the teachings shared by the sources I have referenced. I conceive of the model as a teaching tool to direct attention to aspects of the elements at play in the making, encoding, and interpreting meaning. I do not present it as a definitive cultural model.

I must clarify that my use of the tipi and the circle do not call upon the sacred and cultural teachings that are associated with them. Cree Elder Mary Lee (2012) teaches youth using tipi teachings to guide them to understand how to live life well. I followed cultural protocols and sought her counsel about using the image of the tipi in my dissertation and subsequent teaching. She advised me that some people may question why I changed the triangle of the rhetorical triangle to a tripod, and extended the sides of the triangle beyond the point of convergence to extend into the top half of the circle. The model that resembles a tipi in relation to land and sky in a view that is limited within a circle is, I believe, suitable to represent the rhetoric traditions evidenced in the work of Hilary Harper, Maria Campbell, and Lindsay Knight. These women's works are created with conscious awareness of place, time and space. The model of Discourse represents my intellectual engagement of local indigenous concepts, values, and beliefs, to organize a coherent study of the elements present in the interaction of teaching and learning in a

spatial and temporal setting. That is, it is a mapping of a local Indigenous[46] specific literary criticism. People from other territories, other traditions, other architectural structures may construct their own relevant mapping of their local Indigenous model of Discourse.

If students and teachers find aspects of my process, model and theory useful in their engagement with Anishinaabe (and Nākawē) and Nêhiyaw and Michif textual forms, it would please me to know that I am able to return value to a community that has nurtured me. If other Indigenous scholars are prompted to explore their own analytical process, or develop a model and theory based on the particulars of their own understanding of their own regional, cultural, linguistic, rhetorical, architectural or relational principles and practice, I would be pleased to know that too. Whereas my expression of truth is defined by the limits of my capacity to think and use language to communicate my meaning, wisdom is determined by that which remains. Fuhst (2010) describes the Anishinaabe concept of wisdom as the firm foundation of thought:

> "You all listen to him, the one who shows self-appraisal.
>
> And this one is true to himself when he acts with good thoughts upon what life brings.
>
> This one is able to contribute a part of his inner being to another and contributes a part of his inner being to everything
>
> So when it happens you meet someone who in knowledgeable in your life
>
> Take everything that is given you in a good way for you to pass on the firm foundation of knowledge. ("Wisdom", n.p)

I offer this model and theory in this spirit.

Following my exploration for evidence of Indigenous rhetoric and thinking about my process of applying a local Indigenous rhetorical analysis to three modes of artistic expression, I related my thinking to how it relates to the model of communication or the rhetorical situation used in teaching rhetoric and composition in institutional education. My purpose in designing a model of Indigenous rhetorical Discourse was to identify what distinguished the critical questions and engagement of Indigenous literatures from non-Indigenous literatures. The graphic and the layout here helped identify what made tribally-specific literary criticism distinct from the mainstream literary criticism that is already familiar to students in English courses in secondary school and higher education. This may be tested with students to explore how students engage in

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[46] I substitute 'local Indigenous" in place of "tribally-specific" to acknowledge the limitations of such terms as 'tribe' when referencing the mixed bands, inter-tribal, and contemporary reality of Indigenous people's collective self-idenitification.

critical thinking, rhetorical listening, alliance building and learning about local Indigenous intellectual traditions.

The seeds for thought about a model of Indigenous rhetorical analysis began in 2005 with a conversation with Dr. Jeanie Wills who explained how to examine a rhetorical situation by asking and answering the question, "Who is saying what, to whom, for what purpose, and for whose benefit? I often used this in my teaching of literature and composition classes to help students with their analytic and critical thinking about texts they read. I applied these components to the rhetorical situation which has its historical basis in Bühler's communication triangle (1942) and Jakobson's model of a speech event (1960). Initially working from a literary criticism perspective I resisted using the term text for the reasons described in the Methodology chapter.
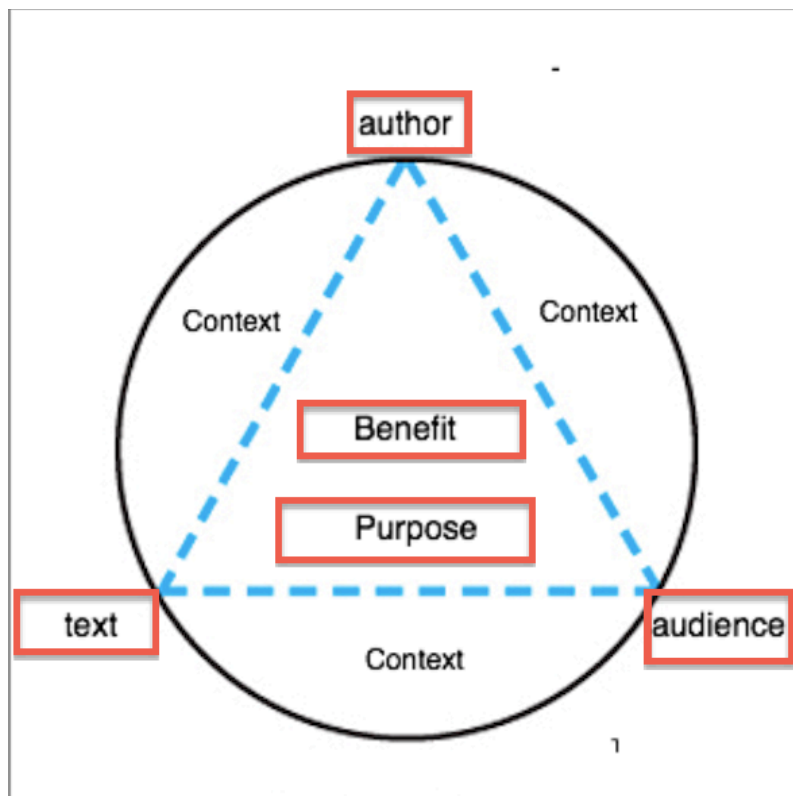
Figure 7.6: An Early Draft of a Model of Discourse

Instead I used the term art (or message, or expression, or communication, or interaction) in Indigenous rhetorics to refer to the products of meaning-making that include textual forms and modes of communication that include more than alphabetic texts. Following the same logic I use the term author (or speaker, or writer, or teacher, or elder) and audience (or listener, or reader, or

learner, or youth). I added a circle around the triangle, and identified the context shared between the elements, and placed purpose and benefit in the centre. To my knowledge I have not seen the arrangement of the elements in this way. But even so, this was not wholly satisfactory to account for my intuitive understanding of how to listen to elders' teachings, how to read transliterated and translated Cree and Anishinaabe oral stories, and how to be aware of aspects of the Indigenous rhetorical practices that exist beyond this model.

I was aware that in the interaction with Indigenous texts there were other aspects in play. I puzzled how to add them to the graphic and relate them to a model already familiar to students and teachers in a composition class.

7.3 A Nêhiyaw/Anishinaabe/Michif Rhetorical Situation

The components that needed to be taken into consideration for a local Indigenous (Nêhiyaw/Anishinaabe/Michif) rhetorical analysis of alphabetic, non-alphabetic, material, and performative expressions included:

- the cultural values of community ethos
- a relational world view in the elements and production of cultural rhetorics, interpretation of Indigenous rhetorical meaning-making practices
- the concept that in the sacred stories there is a metaphysical connection to place, time, speaker, listener, and the ever changing ever moving flow of energy that animates all life in the universe.
- that in sacred stories, a protocol is followed to call in the spirits as in a ceremony,
- in creative and relational work, an awareness of the metaphysical is accounted for
- that in truth stories, the means are included for assessing the veracity of the speaker, the factual basis of the knowledge, the firm foundation of knowledge
- where to place the critical questions relevant to develop understanding about rhetorical sovereignty and rhetorical alliance

The rhetorical triangle was too simple. The two dimensional representation could not encapsulate the complexity of the Indigenous Discourse that was present and perceptible in the textual forms of a local Indigenous rhetoric. It was my dissatisfaction with the model that prompted my shift from a two dimensional configuration of a triangle in a circumcircle to a three dimensional space. The rhetorical triangle represents the Western (descended from intellectual traditions of

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Western Europe) model of rhetorical analysis, that serves the purpose of measuring or achieving the success of a rhetor's purpose to persuade or compel another person to action. On the other hand, the model of a local Indigenous Discourse that emerged from my analysis of Harper's, Campbell's, and Eekwol's textual forms, serves the purpose of describing, explaining and creating a local land based relational model of communication that serves the purpose of promoting individual and collective well-being, and cultural and ecological sustainability. In the following paragraph I describe the process of how this emerged.

In the spring of 2016, I built a twelve inch tall model of a tipi at the Awasis Conference. I brought this conical structure home, and set it on my bookshelf in the room I had claimed as my writing space while I finished my dissertation in the spring and summer of that year. The tipi model worked on my subconscious as I worked to bring coherence to my interdisciplinary study of the survivance of a local Indigenous rhetoric. Through many revisions, sketches and exploratory explanations, I arranged the elements of a local Indigenous Discourse in a conical model of dynamic tension and stability (see Figure 7.6). The concept of Discourse is drawn from Gee's broad and inclusive notion of the term. Following Powell's (2014) and Riley Mukavetz (2014) articulation of Indigenous rhetorics as an interdisciplinary field of practice and criticism dedicated to studying the *how* of meaning-making systems, I posited that the elements of the model of Indigenous discourse could be used to frame a theory of Indigenous rhetoric. The parameters of this conceived theory of Indigenous rhetoric was the extent to which the elements of discourse could be used to describe, explain, or create works consistent with northern plains Algonquian meaning-making systems. The familiar rhet/comp rhetorical situation or communication triangle, though useful as a start for communication analysis, must be expanded and nuanced to be consistent with a local Indigenous worldview. In summary the rhetorical situation is at the centre of the model of Discourse. The model of Discourse coheres in a dynamic tension and stability created by local Indigenous worldview and protocols of meaning-making practices. Operationalizing the elements of the model of Discourse sets the theory to do the work of describing, explaining, or creating works that belong to a local Indigenous meaning-making systems. It was the model tipi that helped me conceive that a model of Indigenous rhetorical elements belong to a local land based Indigenous Discourse (using the Gee's concept of a capital D - Discourse). The model of I sketched represents the dynamic and stable interplay of the

elements of a physical space where the elements of a local Indigenous rhetoric were in relationship to each other following the principles and concepts of being alive well.

Looking at the model at a micro level I recalled the experience of sitting on the ground inside a tipi with Anishinaabe-kwek singers, and of participating in ceremonies in the sweat lodge. My memory infused me with the sensation of being and relating to the space, to the centre, to the other people in the circle, and feeling the ground beneath me as solidly as I sensed my knowledge grounded in my experience, and drawing to my consciousness the wisdom offered to the ethos through the teachings from trusted sources. In those moments I began to see that the traditional architectural model and the rhetorical triangle could be related. I pondered how the three dimensional cone shape has more possibilities to communicate the multi-dimensions of place, a relational world view, the interpretive tool of philosophy of *bimaadiziwin*, the engagement of Indigenous epistemology through the located application of the Anishinaabe cultural teachings of truth and wisdom in assessing the survivance of Indigenous rhetorical practices, and acknowledging and affirming rhetorical sovereignty, promoting rhetorical alliance and rhetorical listening. These concerns could not be adequately addressed in the conception of the rhetorical triangle.

Over the summer I continued reading and found clarification in Roppolo's [Wieser] 2008 essay in which she describes her wished-for intertribal rhetoric as a Native critical discourse of literary study that crosses boundaries and occupies a liminal zone, a 'rhetorical borderland' characterized by a heterogeneity of 'beliefs, values, assumptions, communal interests and goals' and 'a lack of trust' (paraphrased) (2008, p. 306). She explains this liminal area has potential as

> a zone of change, a space in which fuller readings of Native literature can develop, created by both Native and non-Native critics, and a space within which the kind of positive and productive interaction between Native and non-Native scholars that we need in our field can exist (p. 306).

Roppolo [Wieser] proposes a rhetoric for Native American critical literary discourse that includes the following characteristics: "it would be tribally-centered [sic] with intertribal connections (p. 308); "it would recognize the connectedness of 'All my Relatives'," including "the spirit-presence of ancestors as well as the living presence of 'all my relations', and "being in

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relation to [one's] colonizers and the colonized of the world"[47] (p. 308); "This rhetoric would use an indirect form of discourse[48] based on synthesis rather than analysis, and be nonlinear/holistic, with meaning-filled-gaps…." (p. 309); This rhetoric would "show an awareness of the power of words" in the Indigenous languages that honours the spiritual and physical being of the collective people[49] (p. 309); It would "include repetition and recursivity" as a tool of rhetoric (p. 309); It "would defy genre boundaries (p. 309); It would "allow for paradox, recognizing it as a nexus of growth" (309); It "would value communally made meaning …. with an experiential-based auctorias" … based on one's own experiences, and what the authority of what is known of the experiences of their 'tribal peoples and their peoples in the field,' (310); This rhetoric of Native American critical literary discourse "would have an accruing context of meaning , one that mimics the continual acculturation that occurs with maturation and results in the elders bing those who are the most acculturated, the most mature, who have the greatest body of contextual knowledge (310); It would "be grounded identity of the speaker" that provides "the context from which [the speaker] is speaking, what gives her the right to say what she is about to say[50]" (p. 311); It would defer to cultural insiders, and to Native scholars' and critics' prescribed approaches to the literature such as the focus on either the tribally specific context of the work, and/or the focus on how the critical and creative work serves the purpose of tribal sovereignty, and/or the focus on tribal national literary separatism (paraphrased) (p. 311); It would be 'politicized and that autonomy, self-determination, and sovereignty serve as useful literary concepts (p. 311, [quoting Womack, 1999, p. 75); It would include humour in order to make it accessible to the Indigenous communities of people outside of the academy, and to "aid in analyzing Native literature in a manner they can immediately recognize and relate to" (p. 312, quoting Womack, 1999, p. 210); It would use traditional Native rhetorical elements, structures,

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[47] I have drawn with artistic licence here as Roppolo [Wieser] quotes authors Acoose (2008) and Foster (2008) from the same volume to attribute to them these last two potential realizations of relatedness.

[48] Roppolo [Wieser] explains her use of "indirect discourse" as a term "to denote a common Native American speech phenomenon in which the speaker avoids directly stating something to the listener or listeners, instead implying meaning and expecting those hearing to make meaning for themselves" (Ropollo [Wieser] 2008, p. 323)

[49] In making this point, Ropollo [Wieser] references Acoose's (2008) critique of McLeod's observance of "protocol that honours Nehiyâwiwin [sic] being, both spiritual and physical.

[50] I use artistic licence here to join the first part of the author's definition with the example she uses to illustrate it.

devices, principles and strategies common to Native American written and spoken discourse (312-13, paraphrased); It would be tribally-centred but understandable to an intertribal audience, recognizable within a tribal framework but adaptive in a polycultural postmodern but not yet post-colonial society (p. 314, paraphrased); It would be characterized as 'tribal-centered [sic] discourse, one that is both open-ended and respects the texts and authors as subjects negotiating meaning rather than dissecting them as objects (p. 315).

Although Roppolo's [Wieser] wished for rhetoric, is written for application in the discipline of literacy criticism, it helped me define a model of Discourse wherein Indigenous rhetorics fit. Roppolo [Wieser] defines rhetoric as "an organized system of language whose primary function is to convey an idea, an argument" (p. 306) and notes that by 2008, the time of publication, very little had been published about American Indian rhetoric and communication, and even less has been published "*about* the subject *by* American Indians, that is by people who have firsthand experience with Native American modes of discourse" (p. 304). She refers to publications and presentations on the topic from various viewpoints including literary studies, linguistics, and American Indian Culture Studies. Her essay helped me to relate the elements that I intuited in my reading of Harper, Campbell's and Knight's work to the discipline of rhetoric and communication. But most importantly her work affirmed that indeed there are elements of an Indigenous rhetoric that communicate meaning in a communally comprehensible way. It made perfect sense to me and provided me the meta-language to understand the limitations of western academic interdisciplinary approaches that I had been using up to that time to read, engage, interpret and relate to the artistic expressions of the local women artists.

Following my reading of Roppolo [Weiser] I began to see coherence in my rhetorical analyses of the local women's work. To graphically represent this I reconfigured the rhetorical situation to include the aspects of place, ceremony, paradox, land, and the interrelatedness of all beings and the flow of energy that is the universe. I imagined the three main components – author, art and audience – to be like the three poles that form the tripod when first setting up a tipi in the Nêhiyaw tradition. Like the poles that touch the ground, reach to the sky, and are held in relationship by a stable tension, the corresponding rhetorical elements are in a dynamic relationship: author, audience and text are grounded in knowledge gained from experience, and reach towards the sky to knowledge gained from others. Before I go further describing how the model transformed from a two dimensional model inspired by western scholars of

communication, to a three dimensional model incorporating what I have perceived from cultural teachings and writings about Nêhiyaw and Anishinaabe values and principles of living a life in balance and in relationship, I must qualify how I am making reference to the tipi. The tipi reference is limited here. In fact some may rightly argue that it is not in fact representative of the tipi because it has only three poles to form a tripod. I would agree with them.

This is the place where I acknowledge with gratitude that the graphic reminds me to take care not to appropriate Nêhiyaw cultural knowledge. I asked myself the hard questions: "By what right do I use the tipi configuration? Am I taking it out of context and exploiting it for a purpose for which it is not intended? By not referencing the teachings, am I trivializing or diminishing the teachings that are associated with the mnemonics and communicated through metaphor?" I answered these questions by reminding myself and my reader that I am using the graphic in a limited way. I followed cultural protocol and consulted with Nêhiyaw Elder Mary Lee who gives tipi teachings to youth to help them live a good life (Lee, 2012). I went to visit Mary in her office at Oskayak High School in Saskatoon. I offered her tobacco and we talked about the model; She agreed that some people may question why the sides of the triangle need to be extended and take on the appearance of tipi poles. When we talked about the role of ceremony she said, "That's it. When you bring ceremony into it. That changes everything: the land, the tipi, the circle and ceremony. Those are sacred." She said, "You won't be able to teach all of this, all at once. It's too much. But you can share some of it at a time. That would be good" (Mary Lee, personal communication recalled from memory, October, 07, 2016). She asked me to come back and visit again so we can continue talking about this. This is the nature of asking for teaching in a traditional way: it is the beginning of a relationship and the answer is not given all at once.

7.4 A Local Algonquian Model of Discourse

The expansion from a two dimensional model of discourse to a three dimensional model provided a visual reference of the relational interaction of the elements specific to Nêhiyaw and Anishinaabe discourse explored in the dissertation research project. The rhetorical elements of purpose, benefit, and place are located in the shared space that is created by the dynamic tension of author, audience and art. Purpose and benefit are located at the base of each of the poles, to identify that author, audience and art could be striving to achieve purpose and benefit by their individual role in the communication event. A covering put on the poles defines not only the space between poles, indicating contexts shared by author-art, art-audience, and audience-author,

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but also the ground area representing a place. The three dimensional aspect of the model makes visible the complexities of Nêhiyaw and Anishinaabe conceptions of a multidimensional place which I interpret in the writings by culturally knowledgeable authors such as Ermine (1996), Michell, Augustus, Vizina & Sawyer (2008), Elder Alfred Manitopeyes in Akan (1992), Johnston (1982, 1995, 1997a, 1997 b, 1998, 2007, 2011), Fuhst (2010), and Noodin (2014a, 2014b).

Drawing from the Nêhiyaw and Anishinaabe writers noted above, the model represents the concept that place correlates with the notion that the universe is energy in constant motion. The model also situates all speakers and listeners to have a unique perspective of the common centre. This represents the cultural belief that truth is never absolute, and that the rhetorical practices create an interrelationship between speaker and listener, possibly with spirits, but most definitely located in a particular place and time. Place is not static. The situation is not permanent. The communication, meaning-making and meaning-interpreting are a part of a dynamic flow of energy connecting all beings.

To have this union, to connect and be connected in the flow of energy: that is a function of Indigenous rhetoric. It involves the mutual reciprocal relationships in the rhetorical situation. It affirms the cultural conception of community ethos and a metaphysical ontology. It locates the focused impassionate and impartial engagement with oppositional belief and values. It connects with what Walter Lightning (1992) describes as ethos or truth, what Basil Johnston (1997 b) describes as *d'aeb'aewewin* - truth telling to the best of the speaker's knowledge and facility of language; what Helen Fuhst (2010) explains as wisdom - that which is lasting and that remains; what Gerald Vizenor calls survivance, - that is active survival, remembrance, and continuance. The term 'survivance' was introduced by Vizenor in (1994) to direct a critical gaze to factual and contemporary existence of tribal traditions and how those are used by Native and non-native authors.

Vizenor's concept of survivance was taken up by scholars in literature, rhetorics, and Indigenous Studies. His process of looking critically at the representations of Indian culture and identity at the end of the twentieth century, is a process I assess to be consistent with Anishinaabe tradition of testing knowledge, of seeking wisdom in the manner described by Helen Fuhst, that is "looking to see what remains." This concept of survivance is the heart of my research purpose, question and understanding that I send forward.
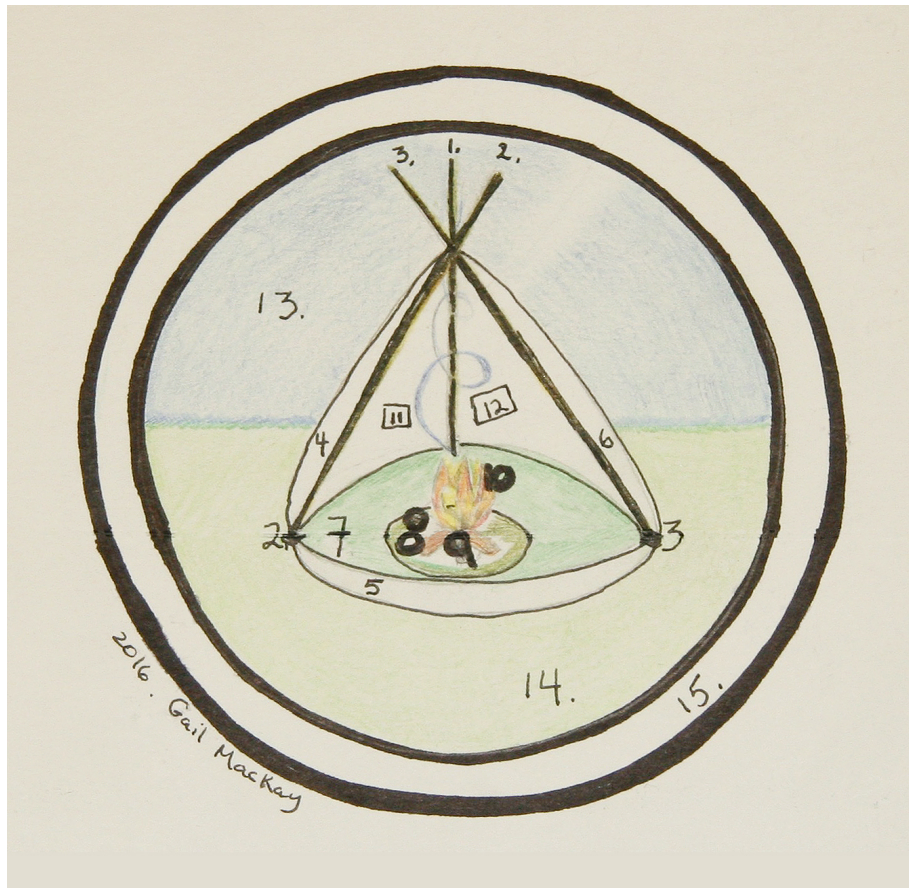
Figure 7.7: A Local Algonquian Model of Discourse

Key:
1. Author, 2. Art , 3. Audience, 4. Context shared by author & art ,5. Context shared by art & audience, 6. Context shared by audience & author, 7. Place, 8. Exigence, 9. Purpose, 10. Benefit, 11. Ceremony, 12. Paradox, 13. Knowledge from Others, 14. Knowledge from Experience, 15. Scholar's relational being & position, 16. Transformation/Offering to the Ethos

At the centre of the rhetorical situation, as defined by Bitzer (1968), is that a speech or composition is not rhetorical unless it has an audience, constraints, and an exigence to meet, a problem to solve, or a situation to improve. Thus this Indigenous rhetorical situation is unique in its identifying the context between author-art (#4 in the drawing above), art-audience (#5), and audience-author (#6). The context maybe explored to perceive how the time and place, social and political milieu of the times provide affordances that enable the communication of meaning, and constraints that limit the possibility of the art to achieve its rhetorical aim.

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The last two elements that are unique to this local land based Discourse model are the circumferent circle representing the critic or scholar (#15 in the drawing above) that encompasses the image of the Indigenous rhetorical situation, and the smoke representing transformation and the offering to the ethos (#16). This offering rises from the union of purpose (#9), benefit (#10), exigence (#8), and the focused synchronicity of the elements of place (#7), author (#1), art (#2), and audience (#3), grounded in knowledge from experience (#14) and connecting to the knowledge gained from others (#13). This union of forces in the presence of ceremony (#11) and paradox (#12) is the experience of sharing the essence of being. Indeed that is how sacred stories are defined. "*Aadizokaanag*…are summaries of self-knowing, the core means of communicating the complexity of life (Noodin, 2014, b, p. 176). But it is not only in sacred stories in which we share something of ourselves and are aware of the spirit around us (Akiwenzie-Damm, 2000, p. 172). The sharing of the essence of oneself is the union or convergence of all our faculties of knowing. This, I intuit as the presence of the sacred. Expressing this in words, metaphor, material culture or performance is transforming the sacred in us into a form that can be shared with all our relations. Its sustainability is the measure of its truth. The Appendix at the end of the dissertation include Indigenous Rhetorical Analysis Questions that teachers may use to guide students' awareness and understanding of these elements in an Indigenous model of Discourse.

7.5 Conclusion

I have taken time to appraise my work. I shared with Hilary Harper, Maria Campbell and Lindsay Knight my essays wherein I interpreted their work and received feedback from each of them. I offered tobacco to Elder Mary Lee for her counsel and to continue learning about referencing the tipi in my drawing a local land-based model of Discourse. I have taken what has been given to me in a good way and I am passing it on, trusting that because I have endeavoured to contribute a part of my inner being to others and to everything, there may be something of this that will remain after a time.

The academic reader will recognize a decolonial theoretical orientation and my effort to observe principles of a tribally-specific criticism and Indigenous literary Nationalism to frame my understanding of a local Indigenous rhetoric and a local land-based model of Discourse. I have made connections, parallels and distinctions about the topic as it may be understood from the disciplinary perspective of Indigenous studies, communication, literary studies, rhetoric,

literature, linguistics, and literacy education. The Nêhiyaw, Anishinaabe (including Nākawē), Michif reader will recognize in my storying the process of relating my inquiry in gratitude, humility, courage and love. In other words I have endeavoured to take what has been given to me a good way to pass on the firm foundation of knowledge. I have presented my journey of coming to understand from the position of who I am as a human being in social, physical, cultural, intellectual, and spiritual relationship. I have taken care not to overstate what I know. Likewise by quoting rather than rewording I have tried not to diminish the power of the teachings shared by Elders, and I direct the reader to seek the source and experience and interpret it for themselves. I have presented my understanding to increase knowledge creation, not to claim it as my own. Based on what you know of me, you can determine if you can trust what I have said. You know you will be able to assess in future whether what I have presented is indeed sustainable.

Chapter Seven described the process of developing a local Indigenous model of Discourse. Chapter Eight, that stands as the conclusion, summarizes the study and describes the conclusions and consequences that me be understood by academics in the fields of Indigenous Education, Indigenous Rhetorics, Indigenous Studies and Indigenous Literary Studies.

8. Chapter Eight: Interdisciplinary Connections

> When you've succeeded through
> all that is given to you
> When you try to know what is factual
> And you don't think too highly of yourself
> and you don't think too lowly of yourself
> This is what self-appraisal is, that you should know.
> When you choose something that is fitting
> When you determine that it will be better
> And when you give what will help out
> This is what placing value on things is,
> that we should have.
> (Fuhst, 2010, "Humility")

8.1 Implications for Indigenous Education

The model that developed from this study may be used to engage students' critical thinking. It contributes clarity about how to "include FNMI content and perspectives." It may be used to support culturally responsive, and culturally revitalizing pedagogy. It brings in cultural recognition and integrations of learner experiences into the academic program. It challenges the negative attitude in schools toward Native culture as inferior, primitive, extinct discourse. It asserts that Indigenous ways of knowing are worthy of respectful engagement in school.

This contributes to Indigenizing the curriculum because it counters the content approach, whereby Indigenous peoples, cultures, philosophies are a resource or object of study. This makes Indigenous students charged with relevance and consequence of their involvement in revitalizing and vitalizing their culture. It affirms for them that within their cultural teachings and ways of knowing are sophisticated culturally specific systems of learning. It addresses some of the challenges of teaching Indigenous literature because it gives a visual reference, graphic organization of very complex processes that can be selected but related to a whole of the communication event. It directs students to learn as critics, position themselves to the author, the issues, the purpose, the benefit, and the cultural conventions of the text, the values, and their perspective.

The use of the local land based model of Discourse is a way to relate Indigenous rhetorical analysis to the full range of approaches (theories) of literary criticism that is available to secondary school teachers. The model can be used by teachers to engage students to ask and answer for themselves the questions that help them inhabit multiple ways of knowing and so they are able to adapt to intellectual perspectives and learning styles. It can be included in teacher's

curriculum planning to encourage intercultural communication and create safe spaces for intellectual inquiry, and make possible transformative learning. The model can be used as a means for teachers to represent and guide critical thinking from an Indigenous perspective, to promote intercultural communication and rhetorical listening. It is a means of dialoging, inquiry, exploring and composing. The model is a reference to illustrate the expectation that we are all positioned and are all in relationship. Everything in the rhetorical situation is influenced by context.

Additionally the model can be used as a teaching tool to translate research knowledge into teaching practice. It supports the Truth and Reconciliation Commission (TRC. 2015) call to action. It is an example of living within a local geographic ecosystem and privileging the local Indigenous framework of knowledge, intellectual traditions, rhetorical practices for Indigenous intellectuals, students, and rhetors to build and reclaim understanding and appreciation of a local Indigenous intellectual tradition. See the Appendix for an incomplete list of questions that may be used to guide students' rhetorical analysis.

8.2 Implications for Indigenous Rhetorics

The model leads from the directive from deceased Basil Johnston to learn about Indigenous peoples, perspectives and avoid misappropriating, infantilizing, or romancing the culture. The model addresses the issues of power and privilege in public and private discourse. It facilitates a parallel analysis of multiple, multimodal, and historic texts and provides a lens through which researchers can coordinate analyses of literacy and literature and language. It makes possible transnational connections with other Indigenous rhetorics. Using the model presents the argument that Indigenous rhetorics are present and interactive. The model grew from the collection of seeds of Nêhiyaw, Anishinaabe and Michif knowledge that were given to me in a good way. I am offering the model and my journey as something to send forward that will sustain and inspire the beauty of our cultures and languages.

8.3 Implications for Indigenous Studies

The study and the model that is developed here identifies the specificity of a local urban intertribal Indigenous culture. By identifying the specificity of a local urban northern Plains Algonquian (not pan-Indian) knowledge and tradition of rhetoric, the study contributes a local Indigenous perspective, and collected sources of Indigenous knowledges and epistemology. It

contributes to intercultural communication by providing a means to interact respectfully and build mutual understanding and purposeful listening. It contributes a method or guide for discussions with students to engage multiple perspectives.

The model provides a process of inquiry and praxis whereby students can pursue knowledge in the world, with the world, and with each other, a process that Freire (1970) asserts is key to developing students' humanity. It provides a pedagogical and intellectual practice that affirms Indigenous identity as reflected in the culture, language and traditions of their community.

This research can contribute to well-being because it can be used to challenge cognitive discrimination in a non-confrontational way (Piper, 1993) and challenge the notion of a simple objective truth.

8.4 Implications for Indigenous Literary Studies

This research contributes a local tribally specific criticism of local Indigenous artistic expressions to the field of study of contemporary Indigenous music, art and literature. The model can be used to guide a reader's questions and reflection about one's understanding, positionality, interactions and responses to Indigenous stories and Indigenous rhetorical sovereignty. The model may be helpful to teach Indigenous literature to uninformed non-Indigenous students, to help them to acknowledge their source of information about Indigenous people from mainstream cultural productions (Washburn, 2014). This model is helpful for teachers to organize what background information is needed to assist the uninformed students understand what they are reading. This can help overcome the situation that Justice (2014) and Dion (2009) acknowledge where if students don't recognize themselves reflected back to them from the literature, they will ignore it or dismiss it. It is a way to help students be involved in the meaning-making process and thereby help them overcome cognitive dissonance and to experience transformative learning.

8.5 For Future Research

When asked by my committee if I had addressed how gender factored in the rhetorical production of the textual forms produced by the three women artists I reflected on why gender analysis had not been a prominent feature in my intellectual engagement with the work. I am oriented to the world and relationships from a cis-gendered Anishinaabe Mêtis, older but not elder, woman's perspective. My focus was on holism, the balance of domains of being, finding

Algonquian discourse survivance and relating it to Nêhiyaw, Anishinaabe and Michif ways of knowing and being in the world. The basis of my knowledge was my lived experiences as a female person, knowledge gained from hearing both women and men elders' teachings, and reading published literature. Female gender is absolutely infused in the works. Hilary Harper's pouch is made by a woman, given by a woman, to a woman to be worn in a family lodge's ceremonies for the purpose and benefit of sustaining relationship and well-being of all. The complexity of how those gendered performances are imprinted in the meaning-making practices is certain to be richly detailed. Similarly Eekwol's (Lindsay Knight) poetry expresses a female perspective examining female roles and issues that specifically effect young women. Also Maria Campbell's autobiography tells a young woman's life story with the help of a second narrator, her great grandmother. What is common with all of these is that they are examples of women working to support the well-being, relationship, and kinship in their communities. Their productive and procreative work is testimony to that. Thus by understanding that their rhetoric is purposefully designed communication to achieve an intellectual or affective response from the viewer, listener, reader, the women's texts work rhetorically to promote their culture's principles, values and philosophy of life. At this stage of the dissertation I can say that I had intuitively conceived that gender was beyond the scope of my research. But, looking forward I can see that the intersection of gender with the elements of Discourse could be focused topics for future research. A scholar could consider how gender realities operate as affordances and constraints in the context shared by the author and the text, the context between the text and the audience, and the context between the audience and the author. In thinking about how gender affects the author, a researcher could examine how gender factors in the identity and actions, decisions, and relationships of the author in their intellectual work and the decisions they make in their meaning-making.

When asked how *bimaadiziwin* relates to rhetoric, I was prompted to reflect that   rhetoric is the design of communication to have effect and affect. In all three Algonquian textual forms, the solution to an exigence of the deviation from living life according to an Algonquian philosophy of life is restoring balance and returning to the path of living life well. That is the message contained in the work. It is also the message in the manner of the production of the work. The work is an embodied and performative expression of the women living and experiencing *bimaadiziwin* in their personal lives.

Prompted to consider how this work would relate to necessary steps of reconciliation set out by the Truth and Reconciliation Commission, I imagine that the model may be used to guide acknowledgement of the injury inflicted upon individuals and collective consciousness. This step requires respectful listening: that is listening for purpose of understanding. Hearing another person state their truth and experiencing it with compassion is facilitated by the listener understanding and affirming their own position based in time and place, their sources of knowledge from experience and from others, and the limitations of their knowing. The listener can listen with a focus on the exigence, from their own position and experience, with a view to a shared purpose and benefit in the communication exchange. This is my answer at this stage.

I invite you to make use of and extend in a good way what I have offered here. In the words of Helen Fuhst (2010) "*mino-daapinan kina e-miinigo-yin nibawaakaawin wii-aanikenima.*[51]"

Miigwech

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[51] Take everything, that is given to you in a good way, for you to pass on the firm foundation of knowledge.

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10. Glossary

Algonquian

– a linguistic term used by scholars to identify related Indigenous linguistic and cultural groups whose territories range from the Atlantic coast, through the northeastern woodlands, to the prairie, northern plains, taiga, and foothills. Nêhiyaw, Nākawē , Anishinaabe and Michif are identifiably related through language and culture.

Art

– for the purpose of the dissertation, art is the general term used to identify a form of communication constructed by one sentient being, using systems of symbols and meaning-making practices to convey meaning to other sentient beings across time and space. Art is a term used in place of specific forms such as text, alphabetic text, non-alphabetic text, writing, graphic, message, symbol, speech, talk, expression, communication, autobiography, poem, song, performance, video, material culture, craft, beadwork, work.

Audience

– for the purpose of the dissertation, audience is the general term used to identify a sentient being who perceives a form of communication originating from other sentient beings and interprets meaning from it. Audience is a term used interchangeably with reader, listener, and viewer.

Author

– for the purpose of the dissertation, author is the general term used to identify a sentient being who makes meaning and encodes it in a form to be conveyed through a mode of communication to other sentient beings. This term is used interchangeably with writer, speaker, artist, rhetor, and performer.

Benefit

– is an element of the model of Indigenous rhetorical Discourse presented in the assessment of author's work to contribute positive and life affirming consequence. Whereas purpose may address the author's intent, benefit addresses the actual result.

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Ceremony

– for the purposes of the dissertation, the term ceremony is used to reference the protocols and practices that are author and audience follow to connect human consciousness and communication to be in harmony with the ethos (see glossary for definition). Lightning's (1992) presentation and interpretation of an elder's text that follows protocol provides an example of the role of ceremony in conveying lasting truths. Contemporary artists, and poets (Akiwenzie-Damm, 2000; Archibald, 2008; Scofield, 2014; Beeds, 2016) acknowledge the role of ceremony, the observance of the sacred, and the goal for holism in their composition and communication. The following ideas are fundamental to the role of cermony in Algonquian model of Discourse. a) The mind is sacred: "it possesses supreme awareness in a divine way"…."the minds … has attributes that rflect the Creator" (Lightning, 1992, p. 233). b) Consciousness is awareness of being connected to and in harmony with the flow of energy that animates the universe and c) communication between conscious beings, the conscious sharing of one's inner essence in a shared place and time, is potentially a communion of mental, physical, spiritual (metaphysical) domains. d) Communication is an active relationship between the author, audience and text. Lightning (1992) explains how elder's discourse achieves this through a system of implication so that "minds engage in mutual discourse" and "learning … is a product of creation and re-ceation, in a mutual realtionship of personal interaction, of information. It is not just a cognitive (mental) act, but an emotional – thus physical – act…. learning is ideally a spiritual thing" (p. 232

Context

– in a curriculum, contexts is defined as "broad organizers for balancing an English language arts program by ensuring different perspectives and ways of knowing are included at each grade level. All instructional units should be related to one or more of the five contexts identified in the English language arts curriculum. The five contexts are:

  i.   personal and philosophical
 ii.   social, cultural, and historical
iii.   imaginative and literary
 iv.   communicative
  v.   environmental and technological.

These contexts also allow for interdisciplinary integration."

(Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

– in discourse analysis in the field of sociolinguistics, "Context includes the physical setting in which a communication takes place and everything in it: the bodies, eye gaze, gestures, and movements of those present; what has previously been said and one by those involved in the communication; any shared knowledge those involved have, include shared cultural knowledge. However context is both something "already there" and created by the way we talk. What speakers say keys people to construe the context in certain ways while, at the same time people use how they view the context to interpret what is said. "(Gee, 2011: 203).

– in the field of rhetoric and composition, context is understood to be the broad category of circumstances in a rhetorical situation that afford or constrain how meaning is made by the speaker/writer and interpreted by the listener/reader. MacLennan, (2009) identifies these as "professional, social, cultural, political, historical, and interpersonal" considerations (12).

– in the Model of Discourse developed in the dissertation, context encompasses the meanings of the term provided by sociolinguistics, and rhetoric/composition. The model is drawn to focus complexity of context specific to the circumstances at play in the relationships between the author-art, the art-audience, and the audience-author. This distinction encourages the critic to delineate the affordances and constraints that influences the construction of the message, the message itself and the interpretation of the message.

Constraints

– are a part of the rhetorical situation as defined by Bitzer (1968). A set of constraints are "made up of persons, events, objects, and relations which are parts of the situation because they have the power to constrain decision and action needed to modify the exigence. Standard sources of constraint include beliefs, attitudes, documents, facts, traditions, images, interests, motives and the like; and when the orator enters the situation, this discourse not only harnesses constraints given by situation but provides additional important constraints – for example his personal character, his logical proofs, and his style" (p. 8).

Convention

– is an accepted practice or agreed-upon rule in representational, spoken, or written language. (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A 10

Critic or Scholar

– in the model of Algonquian Discourse the critic or scholar is connected to their own knowledge from experience and knowledge from others. These sources and ways of knowing can be factored in as considerations of the critical thinking about the model of Discourse. Having the critic's position as a circumscribed circle represents the limits of the time and place of the communication event. It also graphically represents the tension between the objectivity and subjectivity of the critic. In other words, the critic being outside of the rhetorical situation may seem to have an objective preview of the elements, but simply by being aware of these elements the critic has a subjective orientation which may influence interpretation and understanding.

discourse

– is a continuous stretch of communication longer than a sentence. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A 10

– as a general term, discourse refers to written or spoken communication. It is also used as a theoretical term to refer to interaction more broadly to include the additional features of a communication event that contribute to how meaning is coded, transmitted, and decoded. These features include the unspoken assumptions, values, rules, and understanding of the social, historical and political milieu. Preece, (2009) cites Baxter's definition of the theoretical meaning of discourse as "forms of knowledge or powerful sets of assumptions, expectations and explanations governing mainstream social and political practices" (Baxter, 2003:7). Gee distinguishes between the two definitions by marking the theoretical term with an uppercase letter to emphasize the plurality of ways forms of knowledge interact.

> "Discourses are ways of behaving, valuing, thinking, believing, speaking, and often
> reading and writing that are accepted as instantiations of particular roles, by *specific*

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groups of people …. They are always and everywhere *social* (original emphasis) (1990 *Social Linguistics and Literacies Ideology in Discourses* p. xixi).

Gee explains the relationship between identity and Discourse by saying,

"Each of us is a member of many Discourses, and each Discourse represents our ever multiple identities. These Discourses need not, and often do not, represent consistent and compatible values. There are conflicts among them, and each of us lives and breathes these conflicts as we act out various Discourses" (1990, xix).

Thus Discourses, as Gee defines them, can be used to analyze the features of interaction that contribute to a sense of belonging and shared understanding within a group of persons. It is useful in teaching additional languages, dialects, and rhetorical traditions. It is also useful to analyze how a text may be interpreted in diverse ways depending on the Discourse from which one reads it. This is useful when analyzing how texts may simultaneously address and be embraced by diverse communities and identities (Gee, 1990, paraphrased).

Ethos

– in the discipline of Rhetoric, ethos is a concept understood to be "a mode of persuasion that draws upon the prerequisite virtue of the speaker; or as a mode of persuasion that relies on the speaker creating a credible character for particular rhetorical occasions." Johnson, N. (2010). "Ethos" in a more general sense refers to "the characteristic spirit of the people, era, or community as manifested in its beliefs and aspirations" (Stevenson, A., & Lindberg, C. A. (Eds.) New Oxford American Dictionary, (3rd ed.) 2015). This second usage of the term is akin to the way Elder Louis Sunchild uses ethos in his transcribed counseling text in Lightning, (1992). I interpret it in this manner. A speaker's fastidious attention to protocol and the principles of speaking truth is an observance aligning one's statements with knowledge from others, knowledge from experience and compliance with the cultural values and philosophy of life of their Indigenous cultural group. The communication is an offering to the ethos in that the spirit of the people and community will be self-correcting. If the communication is in alignment with the natural law, its truth will be sustainable, it will remain and it will be recognized as wisdom. Conversely if the communication contravenes the ethos, it will not be sustainable, may cause harm, and will be understood to be limited in its purview.

Exigence

– "is an imperfection marked by urgency; it is an obstacle, something waiting to be done, a thing which is other that it should be… An exigence is rhetorical when it is capable of positive modification, and when positive modification requires discourse or can be assisted by discourse" (Bitzer, 1968, p. 6).

Genre

– from a literature perspective, genre "is an identifiable category used to classify texts, usually by form, technique, or content (e.g., novel)." (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

– from a multidisciplinary perspective of literacy, genres of texts are determined by social purpose or function. "A genre is a category of texts with similar language patterns used to achieve similar purposes." (da Silva Joyce & Fees, 2016, p. 72)

Grade-appropriate texts

– "are oral, visual, multimedia (including electronic), and print texts designated as being appropriate for shared, guided, and independent viewing, listening, and reading at a specific grade level. These texts are intended to reflect curriculum outcomes at different levels of difficulty, in different genres, and from different cultural and social perspectives." (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Indigenous Discourse Survivance

– the collective representations of the Indigenous cultural and community ethos that have remained and proven to be sustainable, persistent, resilient, and actively present and resistant to erasure.

Indigenous Epistemology

– is defined, for the purpose of the dissertation, as a complex of relational ways of knowing, being and valuing that is constructed by observation and experience, and is validated over time

as these ways of knowing being, and valuing persist in accordance to natural laws of sustainability.

Knowledge Gained by Experience

– in the model of Algonquian Discourse, the author and the audience have individual but related experiences that contribute to their unique perspectives and knowing. The art, though not having volition and consciousness, can be seen to function from its emergence from a creative event. The tension and multiple perspectives of the participants in the rhetorical situation sets the expectation of the necessity to perceive from one's own position but to listen with the purpose of understanding a position other than one's own. Stating affirmatively the basis of one's position, experience, and knowing is requisite of truth.

Knowledge Gained from Others

– in the model of Algonquian Discourse, the author and the audience have individual and shared sources of knowledge from others who are referenced as authorities of truth that has lasted over time. This knowledge from others, balanced with knowledge from experience contribute to individual perspectives and knowing. The art, though not having volition and consciousness, can be seen to function from its emergence from traditions and established ways of making meaning that have persisted over time.

Language Literacy

– "in a contemporary view, is broader and more demanding than the traditional definitions that were limited to the ability to read and write. Literacy now includes the capacity to accomplish a wide range of viewing, listening, reading, representing, speaking, writing, and other language tasks associated with everyday life. It is multimodal in that meaning can be represented and communicated through multiple channels - linguistic (including print), visual, audio, and multimedia (including digital media)." (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Listening

– "is attending to and getting meaning from what is heard using cognitive processing including associating ideas, organizing, imagining, and appreciating what is heard – the receptive form of

oral language." (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10)

Multimedia texts (also multimodal)

"are texts that use a combination of two or more media (i.e., audio, images, video, animation, graphics, print text, digital applications). Multimedia texts can encompass interactive texts and complex interactive simulations." (https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10)

Other Cues and Conventions

– "associated with effective communication include handwriting, font choices, graphics, illustrations, layout, and additional enhancements such as colour, sound, and movement." ("https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10)

Paradox

– The term paradox is a reference to the understanding that there is value in the aspects of a communication event that do not agree, or cohere, or fit or function in a static pattern. This places value on the dissenting voice, the limitations of explanations and models and theories, the diversity and insight in bringing difference to bear on interpretation and expression. Dissent, disagreement is an opportunity for new insight, new learning.

Place

– In the model of Algonquian Discourse, place is the multidimensional (temporal, physical, metaphysical, cultural, social, intellectual, emotional, political) space of a communicative event. Place is the location where all aspects of the Indigenous rhetorical situation converge in real time, in a geographical space, impacted by the spiritual, emotional, intellectual domains. Place in this definition conforms to the 5 dimensions of place common to indigenous groups identified by the literature review by Michell, Vizina, Augustus, and Sawyer (2008): *Place is multidimensional*, meaning that place is setting plus what a person brings to it. *Place is*

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relational. That is to say everything is related and therefore everything has possibility of intimate knowing relationships. *Place is experiential*, meaning that the experience one has on the land gives a place meaning and significance. *Place is local*: it is site specific, reflected in a way of life. Place plus Indigenous people form worldviews, culture, language, and ways of knowing, knowledge systems, values and teaching practices. And finally Place is land-based, meaning that in Indigenous worldviews, human beings are intricately connected to the land. (Paraphrased, 27–28). This understanding of place correlates with the notions that the universe is energy in constant motion; that human expression of 'truth' is in accordance to the understanding that creation is ongoing. Rhetorical practices create an interrelationship between speaker and listener, possibly with spirits, but most definitely located in a particular place and time. Place is not static. The situation is not frozen in any dimension.

Pragmatic Cues and Conventions
– refer to the style of language that is used in a given context and take into consideration the communication purpose, situation, and audience. The pragmatic cueing system is often considered to be the social aspect of language. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A 10

Reading
– is an interactive-constructive process in which readers comprehend, interpret, and respond to print text using the cues and conventions of that text. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A 10

Register (language)
– is a socially defined variety of language such as slang, conversational, informal, formal, frozen, or. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A 10

Representing

is conveying information or expressing oneself using verbal or written means as well as non-verbal means such as drawings, models, graphics, photography, dramatization, video, or physical performance. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Rhetorical Situation

– commonly understood in composition studies as "any set of circumstances that involves at least one person using some sort of communication to modify the perspective of at least one other person" (Purdue OWL http://owl.english.purdue.edu/owl/resource/625/01/)

– in rhetoric studies Bitzer's (1968) definition of rhetorical situation explains how it is more than a persuasive situation; that it is a response to a situation of a certain kind that contains three parts exigence, audience and constraint. He writes, "Rhetorical situation may be defined as a complex of person, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can so constrain human decision or action as to bring about significant modification of the exigence" (1968, p. 6) This term identifies a communication event which includes the components of author, audience and art, purpose, context. These components of the communication event provide the basis for systematic analysis of diverse literacies (oral, visual, and digital, text, non-alphabetic, material, and critical).

Rhetorical Sovereignty

– "the inherent right and ability of peoples to determine their own communicative needs and desires in this pursuit, to decide for themselves the goals, modes, styles and languages of public discourse" as they grow from within the exigencies of Native communities, as opposed to having exigencies and the means to address them entirely imposed from without (Lyons, 2000, 449–50).

Rhetorical Theory

– "presents a rich array of methods for understanding actual arguments, spoken or written from the word level to the passage level. It calls upon a long tradition of methods, terms, patterns and structures that work to have an effect on the audience." (Faenstock, 2011) *Rhetorical Style,* 8). Powell and other scholars of Indigenous and cultural rhetorics, challenge this Eurocentric view

and challenge the assumption of the "long tradition" of classical, or Greek rhetoric as being of singular relevance.

Semantic, lexical, and morphological cues and conventions

– refer to the meaning and structure of words. (Source:

https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Speaking

– is the act of communicating through oral language. It is the act of transmitting and exchanging information, ideas, and experiences using oral language in formal and informal situations. Speech is the expressive form of oral language. (Source:

https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Strand

– is one of the core elements of an integrated English language arts program. The six language strands identified in this curriculum are viewing, listening, reading, representing, speaking, and writing. (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Syntactical Cues and Conventions

– refer to the structure (word order) and parts of sentences, and the rules that govern the sentences (e.g., subject-verb agreement). (Source: https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Text

– in Saskatchewan English language arts curriculum text is broadly defined as "any form of communication, whether visual, oral, written, or multimedia (including digital media), that constitutes a coherent, identifiable unit or artifact (e.g., poem, poster, conversation, and model)

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with a definable communicative function. It refers to visual communications such as illustrations, video, and computer displays; oral communications, including conversations, speeches, dramatizations; and printed communications in their varied forms."

(https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

Textual Cues and Conventions

refer to the type or kind of text and the features that are associated with its organization.

(https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10)

Transformation

- is the shifting from one domain to another, movement or reconfiguration of form. In adult education theory transformative learning occurs when the stable assumptions, beliefs or values become untenable. Cranton, citing Mezirow's (2000, 2003) definition of transformative names it as "a process by which previously uncritically assimilated assumptions, beliefs, values, and perspectives are questioned and thereby become more open, permeable, and better validated" (2006: 2). In the model of Algonquian Discourse, it is through engaging with other perspectives, learning occurs, and new understandings are offerings to the ethos. If these understandings prove to endure as truth over time, they may reference as knowledge gained from others.

Viewing

- "is attending to and getting meaning from visual representation including pictures, signs, videos, charts, drawings, diagrams, sculptures, mime, tableaux, drama/dance, and other performances.

(https://curriculum.gov.sk.ca/webapps/)https://curriculum.gov.sk.ca/https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10)

Worldview

For the purpose of this dissertation Anishinaabe worldview is taken to mean a conception of physical, metaphysical, social and intellectual domains of being, and the philosophy of living within an ecology of those domains in reciprocal and respectful relationships with all beings; human and non-human, animate and inanimate, corporeal and incorporeal. I draw this understanding from elders' oral teachings and scholars' published written (Johnston, 1998; Noodin 2014a; Fuhst, 2010.

Writing

– "is a recursive process of recording language graphically by hand or other means to explore and communicate ideas, information, and experiences; the writing process consists of many aspects including planning, drafting, revising, and publishing."(https://curriculum.gov.sk.ca/webapps/moe-curriculumBBLEARN/index.jsp?view=lexicon&lang=en&subj=english_language_arts&level=A10

14. Appendix – Indigenous Rhetorical Analysis Questions

Here are sample questions that could be used to direct Indigenous rhetorical analysis following the model. Under headings for each of the elements in the model, are questions quoted from King's (2012) publication outlining pedagogical practice to encourage discussion and understanding of Indigenous texts, and Indigenous rhetorical strategies. Following these quotes are focused questions based on the model of an Algonquian Discourse developed in the dissertation. These questions guide focused inquiry into aspects of the Indigenous rhetorical situation. The model contributes a way to access and produce new knowledge in the field. It is a model that can be adapted by elementary and secondary school teachers to guide students' critical and analytical thinking about content and perspectives of FNMI texts.

1. Author

King's (2012) guiding question for students to consider Indigenous rhetorical sovereignty is "What community/communities/people does the speaker-writer come from or claim? (Individual biographical and Indigenous community historical frameworks are important here.)" (p. 223)

Focused questions to guide this inquiry about the time and place of the author at the time of the writing or composition are:

- Who is the author?
- What are their sources of the knowledge?
- How are the sources incorporated into the position, perspective, and purpose of the author?
- What is the basis of their knowledge, skills, relationship with community and culture, reputation, actions, intention, purpose, response to opposition, interaction with intellectual traditions, theories, and ways of knowing?
- What is their schema of existence and experience? What are their values? How is universe conceived and ordered?

2. Art

King's (2012) questions to guide students' thinking about how meaning is made in the text include:

"What rhetorical strategies are present? How are they tied to the particular contexts, locations, and exigency of each community?" (p. 223)

"How are these strategies used to forward the communicative goals of the communities represented here?" (p. 223)

"How is this act of writing/composition in itself an act of rhetorical sovereignty?" (p. 223)

"Given there are multiple audiences, how does the speaker-writer negotiate his or her arguments? How does the speaker-writer appeal to multiple audiences in order to reach the communicative goals?" (223).

Focused questions are:

- What time and space does the piece occupy?

- How is time and place referenced of the telling of the story, writing of the story, the time and place of events within the story?

- How is the appeal made to the audience's relational awareness of 'being in place' physical, emotional, spiritual?

- How is the audience encouraged to be aware themselves in the location?

- What cultural knowledge is constructed or operationalized within the language structures, expressions, or interpretation of the language patterns and moves?

- What local Indigenous ancestral and contemporary rhetorical forms, structures, patterns, strategies, phrases, words, are presented?

- Are the rhetorical forms, language structures adapted to contemporary sensibilities, awareness or non-awareness?

- Are there references to local Indigenous values, teachings, traditions, protocols, historical events? If so, how does this expand the audience's potential interpretation of the piece?

- How do the Indigenous language, metaphor, symbol, and habits of mind function as structural parts of the piece?

- What are the elements that come together to form this art? What questions do we have of those elements? What are the principles that hold the elements in place or in play?

Chronology, repetition, pattern of scale, cyclical reiteration and addition of meaning or details?

- What are the sources of the knowledge? How can the audience or author access these to interrogate them?
- How does this piece make a connection in the minds of the author and audience?
- Is there a sense of the metaphysical power of sound, word, metaphor, means to engage a reader's compassionate mind with the author's mind?

3. Audience

King (2012) writes, "As a balance, a recognition of rhetorical alliance reminds instructors and students that this text, its history, and its legacy are "about" them, too. Rhetorical alliance prompts us to consider questions like these:

"What communities does the speaker address? (Often American Indian texts are addressing Native and non-Native audiences at the same time — how is this managed here?)" (p. 223)

"How are these audiences identified?" (p. 223)

"(rhetorical alliance issue) What is at stake for each community involved in this communicative act, both for the speaker-writer and for the listener-reader? For the Native peoples involved, and for the non-Native people involved?" (p. 223)

Focused Questions are:

- Where is the audience located in time and place?
- Reader/Listener asks "Who am I in relation to the Indigenous community and culture or author represented in the art?
- What is my purpose in reading or engaging with the art, listening to the author?
- What am I giving in return for this?
- What is my ethical responsibility to the story, storyteller, audience, the cultural ethos, the collective community, to myself, and my community?
- What do I expect to do in response to hearing/reading the story?
- What do I bring to the situation? understanding, values, beliefs, fears, discomfort?
- What do I feel warm towards? What do I want to hear more about? What does this tell me about my preferences?

- What do I feel cool towards? What do I want to hear less about? What does this tell me about my preferences?
- What ideas does this reinforce, challenge, or contradict? What previously or presently held ideas, values, narratives, beliefs displace (Dion, S. 2009)? What is my response? Do I look to understand the logic, reason, factual basis of the ideas that are challenging?
- What mutual benefit might we be working toward, in this communication event?
- Is the audience the primary intended audience, a secondary intended audience, a subsequent intended audience, or unintended audience?
- How does an unintended audience interpret, translate, and orient themselves to the rhetorical situation?

4. Context shared by Author and Art

King (2012) offers the questions "What are or might be the communicative goals of that community/those communities as enacted by the speaker-writer? How are those goals tied to the particular contexts/locations and exigency of each community?" (p. 223)

Focused questions are:

- What are the conditions under which the author creates the art, the telling?
- What historical, sociological cultural aspects may influence the context in which the author presents this art?
- What elements of Discourse ("all forms of knowledge or powerful sets of assumptions, expectations and explanations, governing mainstream social and cultural practices" (Baxter, 2003: 7) that may be in play that affect the telling or the constructing of the art/communication?
- What is the author's role or capacity relationship to the art and its function?

5. Context shared by Art and Audience

- How does the audience reference the pastiche, the meta pieces that are links to cultural values, beliefs, insights, knowledge of Indigenous perspective, experience, historical, mythical memory?
- What elements of Discourse (all forms of knowledge or powerful sets of assumptions, expectations and explanations, governing mainstream social and cultural practices' (Baxter, 2003: 7) that may be in play that affect the interpretation of the

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art/communication? What is the positionality of the audience to the art and the context of its creation?

- What is the interaction between the appeals in the art and the needs of the audience, especially if the art presents information that challenges or is contrary to the audience's sense of self?
- What values are shared or not shared by the art and the audience?
- What are the needs of the audience and how does the art/text in this time and place meet or not meet them?
- How is the audience's sense of time and place corresponding with those of the art?
- What is available for the audience to help them without dismissing or appropriating information that challenges their conceptual scheme, their sense of order, coherence, or validity, (Piper, 1993)

6. Context shared by Audience and Author

King's (2012) questions to guide student engagement with Indigenous rhetorics are:

- "Given there are multiple audiences, how does the speaker-writer negotiate his or her arguments? How does the speaker-writer appeal to multiple audiences in order to reach the communicative goals?" (p. 223)
- "How are the listener-readers expected to participate in the rhetorical process? How do you as a listener-reader find yourself participating?" (p. 223)
- "(rhetorical alliance issue) What is at stake for each community involved in this communicative act, both for the speaker-writer and for the listener-reader? For the Native peoples involved, and for the non-Native people involved?" (p. 223)
- "How do the communicative and interpretive goals of each community (both speaker-writer and listener-reader) meet in this writing? How do they influence one another?" (p. 223)
- "In what ways might this text be a call for rhetorical alliance between speaker-writer and listener-reader? Between the multiple audiences invoked?" (p. 223)
- "In what ways might this text be an act of rhetorical alliance?" (p. 223)

Focused questions are:

- What mutual experience, understanding, purpose, time or place do the audience and the author potentially share?

- What differences exist between the audience and author? How are these differences acknowledged and engaged or explored by the author and or audience?

- How is there are reciprocal engagement or awareness of the audience and the author? Is there a means of communication or checking understanding? What may be available to help the author and audience come to a shared understanding of each other's context?

- How does the author and audience individually relate to Indigenous knowledges, literature, historical narratives?

- How does the author and audience relate to the power imbalance in dominant society's intercultural space (school classroom) where Indigenous knowledges, literatures, and historical narratives are presented?

- What elements of Discourse (all forms of knowledge or powerful sets of assumptions, expectations and explanations, governing mainstream social and cultural practices' (Baxter, 2003: 7) that may be in play that affect the telling or interpreting of the message communicated?

- What is the place where this communion of author's making meaning and audience's interpretation of meaning? What mutual and distinct understandings of place are held by Native and non-Native people involved in the rhetorical situation?

- How does communication in place raise awareness build understanding and serve the community ethos?

- What are the shared and unique understandings of the sacred nature of story e.g. bimaadiziwin, self-knowledge, critical thinking, knowledge of environment?

- Is a local indigenous way of knowing, being, or valuing fundamental to the communication event? If so how are these communicated and understood in the art?

- What is the exchange of meaning between the speaker/listener or author/reader or represener/viewer?

7. Place

The following questions attune awareness of place as the convergence of all aspects of being. In communication, the author and the audience share awareness of the mutual experience and relational being in time and place.

Oral communication or Performative art (a shared time and space)

- What is present in this place and time that is perceptible through physical senses that connects the author (speaker/performer) and the audience (listener/viewer) to a continuum of existence?
    - What connects the speaker and listener in this time and place? What are they both aware of?
    - What senses do the author and audience use to perceive the shared experience of this time and place?
    - How are these details used in the communication to support the message, purpose, and effect of the art?
- How does the audience focus their perception of the shared place of the author's communication (oral story/teaching/counseling speech/prayer/ceremony/song/dance/dramatic enactment)?
    - What does the audience do to keep focus and be aware of the time and place shared with the author (speaker or performer)?
- How does the author acknowledge perception of the time and place of the communication?
    - How does the author guide the audience's awareness of their being in a time and place?
    - How does the author use the references to the audience's time and place to connect them to meaning?
    - How does the author use references to the audience's time and place to prompt their and inward contemplation and/or outward perception of being alive in relation to others?

Written Communication and Visual Art (spans across time and space)

- What do the author (artist/writer) and audience (viewer/reader) perceive of the time and place of the shared experience of the art (coherent visual symbols to convey meaning)?
- What is common to the author's perception and the audience's perception /experience of the time and place of the communication (transfer of meaning from one to the other)?
- What is present in the time and place of the viewing/reading of the art (visual/multimodal/written text) that the viewers/readers can connect to the time and place of the author's (artist/writer) composing of it?

8. Exigence

- What is the circumstance or matter that can be affected by the communication in this time and place of audience's perceiving?
- What are the details of the matter that bring the author, audience and art in relationship?
- What can be made better by the communication of the message from the author to the audience in the time and place of composing and interpreting the message?
- What is the author's expectation of the effect of the communication?
- What is the audience's expectation of the effect of the communication?

9. Purpose

- What is the author's purpose, that is the intended effect on the audience, that the art/communication is designed to have: to persuade, to explain, to entertain, to challenge, inspire, invoke well-being?
- What is the of the audience's purpose in their reading?
- What is the purpose of the communication, telling or recording or decoding? How does the context of the telling add or detract from the purpose of the piece.
- Are there others whose purpose are also in play and how are they relevant? For example editors, publishers, funders, wranglers, critics, supporters, parents, family, peer groups, ideological groups?
- What is the connection between author, audience, time, place, and consequence of the communication?

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- What is the collective community's purpose in supporting this communication or art?
- What is the purpose of the scholar's interpretation?

10. Benefit

King (2012) asks her students,

- "How is this act of writing/composition in itself an act of rhetorical sovereignty? (rhetorical alliance issue)
- What is at stake for each community involved in this communicative act, both for the speaker-writer and for the listener-reader? (p. 223)

Focused questions are:

- Who or what benefits by the author's communication? By the audience's interpretation? By the existence or continued existence or performance of the communication? By the scholar's critiquing of the art?
- How is the collective community impacted by the communication event?
- What are the reciprocal relationships invoked?
- What is the protocol for retelling or reproducing this story?

11. Ceremony

- What protocols (culturally approved rules of action, procedure, and behaviour) are performed or represented that situate the discourse (individual and all elements of the model represented here) in relation to the principles of an Algonquian worldview and philosophy of life
- How are these protocols of ceremony expressive of an Algonquian worldview and philosophy of life?

12. Paradox

- What allowance is made for what is unknown or unknowable?
- How are the elements of the discourse adaptive and responsive to that which does not fit, conform, or assent?
- How is humility and respect expressed in relation to that which is contrary?

13. Knowledge from Others

- How does knowledge gained from intellectual relatives (ancestral and contemporary forebears) inform the consciousness of author, audience, and the constitution of the art?

- How are the stories and experiences of others attributed in the communication?

- How is the source of understanding attributed to intellectual relatives' communication and actions?

14. Knowledge from Experience

- How does knowledge gained from reflective contemplation of action and experience inform the consciousness of the author, audience and the constitution of the art?

- How are the author's and audience's own stories and experiences called upon to relate coherence in the composing and interpretation of meaning?

15. Critic or Scholar

The scholar or critic may be conceptualized as being other than the audience/reader/listener. Questions to guide student's thinking about this are

- What aspects of the discourse could potentially influence the scholar's critical interpretation of the rhetorical situation and communication event? How is the scholar in relation to elements of the rhetorical situation?

- How is the scholar in relation to the Indigenous culture, history, community, language, literature, rhetorical strategies?

- What is the scholar's awareness of the social, physical, intellectual, metaphysical, historical world, occupied by author, audience, art?

- What is the scholar's understanding of the cultural rhetorics, communication, and interpretation by particulars audiences in the relative contexts?

- What evidence is there that the scholar has humility, courage, self-awareness, relationship to Indigenous and settler colonial privilege and history?

- What critical awareness is built encouraged in the scholarly community, Indigenous community, artist community? In the storytelling event, in the conscious awareness of relationships, of self with others, in time or place,

16. Offering to the Ethos (Transformation)

- What new understanding has resulted in the dynamic exchange in the rhetorical situation?
- What shift in values, assumptions, and beliefs could occur or has occurred in the audience?
- Has there been an epistemic shift to audience's schema, habit of mind, or point of view?
- What new knowledge or need for knowledge has been added to audience's frame of reference?
- How is this new understanding, or way of being connected to all our relations expressed and shared?