So you want to ask a question of an “elder” (be it your grandmother, a civic leader, an old building, or a 10,000 year old campsite) . . . . .?

Some considerations suggested by Rodney Frey

“The Tin Shed/Sweat House” – Alan Old Horn (Crow 1974) and Cliff SiJohn (Coeur d’Alene 1991)

1. “Sitting Together Under the Shade of that Cottonwood” and “You See That Tin Shed” – Tribal Sovereignty

   a. Cultural property rights and Tribal approval: issue of tribal sovereignty
   b. Collaboration and mentorship
   c. Applied – host driven: who is most served by the project?
   d. Review process
   e. Issues of appropriateness, trustworthiness, and authenticity

2. “Go Inside” and “You’ve Gotta Feel It” – Epistemological Correlation: the Methodology and the Indigenous Ways of Knowing

   a. **Head Ways of Knowing**: rational/empirical, premised on Cartesian Dualism and Objectivity
      i. What is real? An object to be viewed and analyzed; a part from; quantifiable

   b. **Heart Ways of Knowing**: anagogic and participatory, premised on a unitary principle
      i. What is real? An event to be engaged; apart of; the transitory intersection of those participating
      ii. Given the animation of and kinship with the world of the Animal Peoples, in the act of re-telling the perennial stories, the world is perpetuated – “stories make the world”

   c. Implications for methods and for presenting
      i. **Reflexivity** and co-creation
      ii. The seemingly mutually exclusive is rendered inclusive – “the Wagon Wheel”

3. “See From the Inside Looking Out” – Research Design and Perspective

   a. The Emic – “native” perspective
   b. An elusive goal, but well worth the journey
4. “Going Inside” – The Questions for a Participant-Observer and Interviewer

   a. Preparations – a “tentative” map of the landscape, i.e., a deconstructed map, without blind baggage
   b. Who do I ask? – Intensity sampling, Snowball sampling, Maximum variety sampling, Theoretical saturation sampling
   c. To Record or Not
   d. Active, respectful listening – “As a child on the lap of a grandparent”
   e. Semi-structured
   f. Open-ended
   g. Follow-up
   h. The Great Silence
   i. Home setting
   j. How far do I go into someone else’s way of life?

5. “Retelling One’s Own” – The Presentation: How do you retell a participatory event? Implications from an Indigenous Epistemology for teaching and writing

   Ethnographic Text and Pedagogic Method = as in the re-telling of an Indigenous oral tradition narrative, the text (monograph or classroom dynamic) is the confluence of the voices of the cultural other (predominating), as well as the ethnographer, and the audiences of readers – Constructionism

   a. Charting a Map of the Landscape – organization of the presentation
   b. Voice and Authenticity – transcription
   c. Poetic Nuance and the Oral Tradition
   d. Vignettes
   e. Juxtaposition and the Discovery Process
   f. Co-authoring: collaboration and Tribal sovereignty re-visited
   g. Accommodating the visitors
   h. The Text as Storytelling – a transitory intersection of those participating

6. Shouldering the responsibility of telling someone else’s story: Implications for the researcher and teacher/writer

   a. Lucy Finley and her stories
   b. Tom Yellowtail and his stories
   c. Lawrence Aripa and his stories

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