

The Tin Shed (Alan Old Horn – Crow 1974)

The Sweat House (Cliff SiJohn – Coeur d’Alene 1992)

An Ethnographic and Pedagogical Approach – Rodney Frey – 14 September 2007

1. **“Go Inside”** – Participate via engagement in activities directed by elders and active listening and interaction with elders
 - a. Ethnographic methods:
 - i. Participant Observer
 - ii. Interviewer
 - b. Pedagogic methods:
 - i. Participatory Project
 - ii. Storytelling
 - iii. Speakers and Expanded Classroom
2. **“See From the Inside Looking Out”** – Perspective of Indian
 - a. See from a native perspective
 - b. Goal, that is an elusive goal, though nevertheless the only goal possible
3. **“You’ve Gotta Feel It”** – Heart Knowledge
 - a. A particular way of knowing
 - i. “Head knowledge” = rational and empirical, premised on Cartesian Dualism and Objectivity – Positivism (to remain outside the Tin Shed; reality as on “object” to be viewed from the other side of the glass pane)
 - ii. “Heart knowledge” = anagogic and participatory, premised on unitary principle; no dualism, no estrangement
 1. Reality is the transitory intersection of those participating
 2. Given the animation of and kinship with the world, in the act of re-telling the perennial stories the world is perpetuated – stories make the world

- b. KEY – ethnographic and pedagogic methodologies applied must correspond to content sought to be described
 - i. Ethnographic Method = as you engage (part.-obser. and inter.) cultural others, seeking their perspective, you actively listen with your heart and acknowledge your contribution to the participatory interactions
 - ii. 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 – Constructionsim
4. **“You See That Tin Shed”** – Permission to Tell Another’s Story
- a. Ethical issues associated with lives of others, and of sovereign status and cultural property rights of indigenous peoples – “who owns culture?”
 - b. Gain initial approval, as well as final review, by Cultural Committees and Tribal Councils
- Issues of appropriateness, trustworthiness and authenticity vs. reliability and validity
5. **“Sitting Together Under the Shade of the Cottonwood”** – Collaboration, Mentorship and Application
- a. Partnership with host, that allows for mentorship
 - b. Entailing applied projects that benefit and serve the host community

Some Ethnographic Text Examples: *World of the Crow: As Driftwood Lodges* 1987, *Stories That Make the World: Oral Literature of the Indian Peoples of the Inland Northwest* 1995, *Landscape Traveled by Coyote and Crane: The World of the Schitsu’umsh* 2001, *Coeur d’Alene - Lifelong Learning On-Line* 2002, “If all these great stories were told, great stories will come” in *Religion and Healing in Native America* 2008