

Infusing Indigenous Artistic Methodologies and Practices into Western Learning

by

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ABSTRACT

This is a qualitative study, to examine how Indigenous ways of knowing could inform Western standardized learning by taking part in a series of learning experiences related to Hula and building connections to the local environment. I enacted a series of site-specific visitations that focused on Indigenous artistic practices related to Hawaii's highest art form, Hula, as well as local sites dedicated to Indigenous environmental preservation. These visits examined dance, chant, *talk-story*, and environmental practices taught from an Indigenous way of knowing. The purpose of these enactments was to know how embodied learning approaches, informed by Indigenous methodologies, impact learners' connections to pedagogical content and the learning environment, and how that subject matter was conveyed and received through the embodied act of site-specific visitations. I will address the ways in which understanding through site visits emerged in these Indigenous ways of knowing. I will explain how the Indigenous practices and ways of knowing offer a different understanding of standardized learning, and argue what could be gained by adding these methodologies to art curriculum in site-specific locations.

DEDICATION

For Stephanie Keikalani (heavenly child)

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CHAPTER 1

BACKGROUND

Background

When Captain Cook made contact with the Indigenous people in Hawaii, he met highly skilled fishermen, farmers, and warriors. The Indigenous people had a flourishing community with their very own artistic traditions, such as *Hula*, *Oli* (chant), *Mo'olelo* (story), and *Ho'okele e na hoku* (navigation by stars) (Benton, 2004). Yet, Captain Cook viewed these people as savage and in need of civilization. He brought disease and displacement of culture and identity, and artistic practices were nearly lost. Within education alone, these Indigenous artistic practices were systematically removed from the curriculum as Hawaii became a part of the United States. Instead of being considered high artistic forms of learning and function, many practices turned into superficial craft projects (Kaomea, 2005).

Introduction

My interest in this research is rooted in my personal heritage, having a mixed ethnic background. I am half Caucasian with Scandinavian and Irish roots, a quarter Japanese, and a quarter Native Hawaiian. I grew up in a Polynesian community in Southern California, where Indigenous traditions such as Hula and talk-story were a part of my everyday life. An abrupt move transplanted me into the Arizona desert and I lost touch with those people and traditions. I assimilated to the culture I was immersed in, and moved on. As I grew up and looked back at that little girl in Hula classes, I started to crave knowledge about my heritage. I was stifled in academia, art, history, and practices of Indigenous Hawaiian people, and they were nearly non-existent in the art

program during my undergrad. There was one course, ARS (Art History) 202, that covers the history of art in Africa, Oceania, America, and the New World (Arizona State University, 2021). Even though we barely scratched the surface of the art in Africa and the Americas, Oceania was dropped from the course content. It is not just my indigenous culture that is stifled, this small section in this single class offered on Native American cultures in Art History within the School of Art. Arizona State University's art program is not alone in this aspect. Looking through several catalogs at the top universities around the United States, I found Africa, Oceania, and Indigenous North American art history to be paired together.

Problem Statement

In Hawaiian culture, knowledge is relational, indigenous people find meaning through body, mind, and spirit, and there is no separation from their environment. The earth is a part of them and they have relationships with everything and everyone from their past and present (Henry, 2001). In this cultural framework, epistemology and ontology are inextricably linked. Specifically, the Hawaiian philosophy of knowledge focuses on their indigenous identity. However, the principles of their knowledge are conflicted because of the identity crisis that many modern-day Hawaiians face due to the Western presence in their knowledge structures.

Additionally, Hawai'i is a part of the United States, and its K-12 curriculum reflects standards that are uniform with the rest of the US (Hawai'i State Department of Education, 2021; Okamura, 1980). In Hawai'i, it is now required by law to include Native Hawaiian history and culture in the curriculum (Kaomea, 2005). While

Indigenous curriculum is indeed implemented, it is grossly misrepresented, Hawaiian history is told through the Western canon, and the artistic practices are often reduced to craft. Many of the teachers have little to no education in Native Hawaiian history, artistic, and cultural practices (Kaomea, 2005). Ninety percent of the educators in Hawai'i are Asian, Caucasian, or Asian-Hawaiian and perhaps it is for this reason, there is a diminished enthusiasm and misrepresentation of Hawaiian culture and history (Kaomea, 2005).

Rationale

The reason this research is so important to me, is because, like many Indigenous cultures, the ancient traditions and Indigenous arts in Hawai'i are dwindling away like the stars at dawn. In these twilight hours, it is important to strengthen these practices by preserving the knowledge that we have left. This work contributes to a growing body of work of scholarly research within the realm of Indigenous studies in art education.

Further, this research increases support for incorporating Indigenous methodology into learning as legitimate and to normalize the artistic practices associated with Indigenous knowledge and where they might expand upon learning in standardized pedagogy.

Additionally, there is a resurgence of interest in Indigenous practices and a desire to decolonize standardized pedagogy among many scholars in art education, calling for the inclusion of Indigenous voices and practices in Western pedagogy (Martin et al., 2017; Pete, 2016; Tuhiwai Smith, 1999).

Research Questions

1. How are Indigenous methodologies infused into cultural and site-based learning experiences in Hawai'i?
2. How do embodied learning approaches, informed by Indigenous methodologies, impact learners' connections to pedagogical content and the learning environment?
3. How might an emphasis on site-specific and embodied pedagogical approaches, informed by Indigenous methodologies, be integrated into a standardized art curriculum?

CHAPTER 2

LITERATURE REVIEW

A Brief History of Hawai'i

Hawai'i is portrayed in popular culture as an exotic paradise lying at the center of the Pacific, with sun-kissed, curvaceous women eagerly waiting to bestow a flowered lei upon mesmerized, smiling tourists. While this gaudy daydream is a reality for the tourist industry, it is not a proper depiction of Hawai'i, or the people who inhabit it indigenously (Noenoe, 2005). In 1778, when Captain Cook arrived in Hawai'i, he was initially greeted by fellow voyagers, the people residing on the island, with open arms and curiosity. The Indigenous people had no idea that they were really embracing a dark and forbidding future. They did not know that these seemingly friendly people from the East were colonizers who would take land and sovereignty, stifling language and culture with Western imperialist knowledge. The Indigenous people were forced to assimilate and become 'civilized' causing ancient practices and language to nearly die (Shay, 2016).

As Western settlers began to occupy the Islands, they brought a new religion, Christianity, and Indigenous beliefs began to be seen as blasphemous pagan rituals. Over time, Western missionaries introduced standardized education, diminishing Indigenous ways of knowing and the spoken language (Kay-Trask, 2008). Conversion to Christianity caused Queen Ka'ahumanu to ban ritualistic practices, such as Hula. Hawaiian Hula is one of the prevalent art practices to the Indigenous people of Hawai'i, it is an art form as well as a way of passing down stories from generation to generation. While Hula was preserved by rural communities, it was also commodified into a tourist

attraction and did not reclaim its status until the Hawaiian Renaissance in the 1970s, helped by the Merrie Monarch Festival (Shay, 2016). Almost two hundred fifty years later, the people of Hawai'i still struggle to regain what was lost. Hawai'i and its indigenous people's culture have become commodified through colonization and tourism into a shallow pool, its deep knowledge structures have been overlooked with the introduction of a foreign culture, whose values in the standardization of education have taken precedence over their own.

Indigenous Hawaiian Epistemologies and Ontologies

For the purpose of this research, I would like to outline what I mean by Indigenous epistemology and ontology. Epistemology is concerned with knowledge and ontology deals with the nature of being. In many Indigenous cultures, knowledge is concerned with identity and ways of knowing and ontology is rooted in the people, land, and ancestral relationship. Therefore, when referencing Indigenous knowledge or ways of knowing, I am addressing the relationship between body, land, and mind, and also the ways this knowledge is connected in their artistic practices and beliefs.

In Hawai'i, a common way of delivering histories and parables is through *talk-story*. *Talk-story* is important in this research as a tool Hawaiians use to pass down ways of knowing through everyday conversation, enabling an organic and lived learning experience. *Talk-story* provides a personal and intimate perspective on cultural histories, as stories are shaped by a lived understanding. I will incorporate *talk-story* to provide a deeply personal reflection of the importance of artistic practices, and will aid my autoethnographic narrative.

I found several methodologies and ways to experience Indigenous ways of knowing, however, seven were commonly reflected in most readings. They are *Spirituality and Knowing*, *That Which Feeds*, *The Cultural Nature of Senses*, *Relationship and Knowledge*, *Unity and Knowledge*, *Words and Knowledge*, and *The Body Mind Question* (Meyer, 2001). These methodologies will be used as a lens for analyzing how Indigenous ways of knowing are incorporated into learning experiences in my study.

Spirituality and Knowing is knowledge that is drawn from spiritual forces like the environment, ancestors, or the gods. As one of the educators put it, “You’re not just who you are now. You’re aligned with the people who have gone through it lots and lots of times” (Hoe, 1997). Most people would call this religion, but for the Indigenous people of Hawai’i, it is a way of connecting who you are and where you come from. In this structure, knowledge has nothing to do with intelligence, it is an immortal sense of spirituality and articulates how we know. This is already used in art pedagogy to some extent, as educators we draw on the theories and practices of those who taught before us to enrich our own teaching styles.

That Which Feeds is derived in physical place and knowing. An important part of the Native Hawaiian knowledge framework is experience. Indigenous people worked the land and it fed them not just with food, but with knowledge about the land. The environment becomes your learning space and your experiences within your environment become the building blocks for this knowledge structure. The Hawaiian word for this is *Aloha Aina*, which translates into love the land, or that which nourishes

you (Russo, 2018). An artistic practice associated with this would be returning a *lei* or necklace of flowers, to the ocean. Leis are given as a symbol of bestowing honor and respect; they also communicate cultural status and affection. When a lei starts to wither it is not thrown away, but dried, buried, composted or put into the ocean, returning it to the land (Junko, 2010). Western artistic pedagogy could benefit from practices like this, we often take and consume materials as artists. Thinking with the land and supporting sustainable practices could benefit artists. We are often required to produce, produce, in art school. What if producing meant naturally sourcing materials and learning with them to make more meaningful works of art?

The Cultural Nature of Senses expands the notion of empiricism. This notion goes beyond bodily senses, for example the word taste also means to ‘learn’ or ‘try.’ Touch also translates as ‘grasping with your mind.’ Hawaiians acknowledge a sixth sense, ‘awareness’ or intuition (Johnson, 1997). It is engaging in the act of observation, actively listening and grasping what is being said and physically manifesting it. Long before Captain Cook sailed west, Polynesians were sailing the Pacific Ocean, in a practice called wayfinding, they were guided by the stars, current patterns, and an awareness of the water. Small cues like a subtle rock of the canoe that would inform them of their position (Okamura, 1980). Art is a physical practice, yet in Western education we often look beyond process to product. Like practicing the art of wayfinding, how could observation, listening and grasping process manifest itself in art?

Relationship and Knowledge is the notion of family and community and how we are connected to them in profound ways. In this theme, knowledge is produced through dialogue, knowledge and family structures are shaped through community and familial

interaction. An artistic practice associated with this is *talk-story*. Much like anecdotal stories from many cultures, *talk-story* passed down familial and cultural histories, as well as teaching life lessons. Drawing knowledge from the community and the cultures that reside within them, informs learners about the society they live in, learners gain knowledge that cannot be obtained through Western pedagogy (Kawakami, 1999).

Utility and Knowledge is what is meaningful in knowledge, it means to do and study with a purpose otherwise it is just context. The educational leaders described this as information worth ‘passing on.’ It is an essential hope for the creation of a meaningful life and the why, how, where, and what of lessons, and understanding. The utility of expectation ensures a purposeful extension of culture to be passed on. Like Western pedagogy, this method decides what is important and what is deemed irrelevant. Unlike Western pedagogy, utility also refers to skills that are useful in real-life situations. As art students, we are given an unrealistic sense of what being an artist is, we are often unequipped to operate as artists in the real world.

Words and Knowledge has to do with the ‘weight of words.’ Words are carefully chosen when speaking in important terms because they have layered meanings. Understanding those layers and listening to what is truly being said is important. This also relates to the passage of knowledge and knowing when to share it, and who to share it with. This is a method that is beginning to come to light in Western art pedagogy. Looking back, we are just now starting to see some of the problematic words and images that our cannon was built upon (Kawai’ae’a, 2008).

The Body-Mind Question is the illusion that the two are separated; they are one in Hawaiian ways of knowing. You can think with your stomach, it is that gut feeling that

something is not right (Meyer, 2001). Feeling something is a physical reaction not just an emotional one. Having a gut feeling about someone or something is not typically considered empirical evidence, or a way of knowing or learning in western pedagogy. Western scholars value information that can be supported by a body of research. How could this way of knowing be beneficial to Western artistic pedagogy?

Indigenous Ways of Knowing in Art Education Scholarship

Indigenous ways of knowing are being utilized in a growing body of research within art education. Staikidis (2002) used qualitative and ethnographic research methods to examine Maya Tzutuhil and Kaqchikel culture to gain insight on indigenous painting practices. The study used collaborative ethnography with two Native mentors, building upon the subjective experiences of the participants. In this study, two inquiry models developed by Tuhiwai Smith (1999), were utilized to analyze the encounters between student and teacher: The Mentoring Model and The Adoptive Model. The Mentoring Model is one where the authoritative Indigenous person guides the research. The Adoptive Model requires researchers to be incorporated into the daily life of the Indigenous people. Participants enacted these models by being an art student under their Native mentor, and also living in the villages where they reside. The study aimed to dismantle the ‘outsiders gaze’ by immersing oneself in the culture, in the hope that her findings would be more genuine, by acting as a participant observer (Staikidis, 2002). I plan to utilize a similar Adoptive Model through embodied site-specific visitations. Immersing myself in the community may allow me to become a participant-observer in artistic practices.

Immersive Indigenous artistic practices, while enriching, can be challenging to implement based on cultural structures in site-specific locations. In an ethnographic portrait study, Ballengee-Morris (2000) worked with Indigenous educators to establish an Indigenous school on a Guarani reservation in Brazil. Indigenous values and practices were used to develop a curriculum that supported the identity and skills of the Guarani people. This study illustrates a number of recurring issues in a rural village, including historical, cultural and social struggles through narratives from individuals who participated in this process. Artistic practices are paramount to the Guarani's philosophy of life and are at the center of their curriculum and pedagogy. The results of the study demonstrated that the curriculum and pedagogy encouraged positive cultural identity in the youth, who previously were losing touch with traditional practices. Even though this study was considered unsuccessful because the participants were asked to leave, the study illustrates the importance of the arts in many Indigenous cultures (Ballengee-Morris, 2000). Like the Guarani, Hawaiian artistic practices are at the center of knowing. This study supports my assumption that examining Indigenous ways of knowing can create new avenues for indigenous perspectives to inform and extend educational and research practices.

At the University of Victoria, Scarrow (2007) worked with a group of pre-service teachers who experimented with transforming Western pedagogy with a Lekwungen and Leikwelhout (Indigenous Tribes in Canada) in a pole carving course. The class was designed to develop an understanding of Indigenous ways of knowing through a series of concepts: *Celhcelh*, which is the development and sense of responsibility for personal learning within the context of a learning community; *Kat'il'a*, the act of becoming still,

slowing down, despite the ingrained urge to produce; *Cwelelep*; the discomfort and value of being in a place of uncertainty; and Kamucwkalha, the energy that indicates the emergence of a communal sense of purpose. Using these concepts, students and teachers experienced the principles of Indigenous ways of teaching and learning. Some of the key aspects of learning include; doing, apprenticeship, observation, listening, telling stories, and singing songs. They found that the best way to learn these principles was to embody them, and students and instructors benefited from the act of process rather than product (Scarow, 2007). The cultural methodologies embedded in this research allowed for students to gain a better understanding of the practice extending beyond a finished product. Chanting, singing, and slowly looking and listening were a part of the process and became characteristic of the product. This informs my questions about the impact of Indigenous methodologies that include embodied learning approaches, because the methods in this study mirror some of the artistic practices in my site-specific location.

My research is influenced by the importance of cultural immersion within these studies. The site-specificity and artistic practices enacted, benefitted each of these research models, specifically through the impact of Indigenous methodologies. My research will differ because of the site-specific location that I have chosen, and also because I share indigeneity to the land and people.

Hula and Embodied Artistic Practices

At the University Laboratory School in Honolulu, Hawaii, Moorehouse (2007) used embodied artistic practices to examine whether the students would get a better understanding of Hawaiian arts by embodying them. Students were required to take

Hula as a part of their curriculum, as well as Hawaiian history, language, and oral history. Ultimately, the act of practice in these arts connected the students to Native Hawaiian culture and community whether they were indigenous or not. Using Hawaiian Indigenous artistic practices allowed students to recognize different layers and meanings within the curriculum through the embodied practices, because they were enacted daily (Moorehouse, 2007). This study demonstrates the success of site-specific learning and supports the use of cultural artistic practices in the surrounding area through embodied learning. This research also supports my assumption that the act of embodiment could facilitate learning when practicing Indigenous ways of knowing.

Many school programs and community outreach projects in Hawai'i are returning to traditional practices to inform Indigenous ways of knowing to strengthen Hawaiian values and protect artistic practices. In a community collaboration among educators, both Native Hawaiian and non-Indigenous working in K-12 as well as higher education, Dewhurst et al. (2013) examined the traditional Hawaiian artistic practice of *ulana* (weaving). Over the course of several years, they documented the benefit of community gathering, and learning in an embodied way. They wanted to know if community engagement and learning in person had an impact on the way in which they understood Hawaiian *ulana*. By learning through this culturally specific art practice, they gained a more expansive and nuanced understanding of *ulana* from leaf and land to communal story as well as of the genealogy to finished product and function (Dewhurst et al., 2013). After experiencing this practice, they believed that applying these methods to art education would “expand, enrich, and deepen the quality of learning,” (p. 43) for students. The methods used by these educators

informed my research questions about how embodied learning in culturally specific practice can be enhanced by being present with the community and culture.

Furthermore, the Hawaiian Indigenous Education Rubric (HIER) is a framework that has been used to measure Indigenous studies used in Native Hawaiian curriculum. It provides suggestions for incorporating indigenous education into pedagogy and curriculum using culture-based teaching strategies. HIER was also developed in the planning and development of my research. HIER provides a building block to understand what indigenous education might look like in the future. The rubric uses scale starting at none, then emerging, then developing, and finally enacting. None being the marker for what one might call Western culture style of teaching and Enacting being the ideal type of indigenous education fully immersed in language, cultural values, spirituality and knowledge. Teachers used this scale to determine where they fell in five categories: Language, Ohana and Community Involvement, Content: Culture and Place-based, Context and Assessment and Accountability. This system provides information to guide program development and training modules for teachers (Kawai'ae'a, 2008). The standards set in this rubric could help set culturally based perspectives in education and strengthen a sense of cultural identity, not just in Native Hawaiian education, it could be remodeled to fit other ethnicities and site-specific locations.

Utilizing Indigenous ways of knowing in cultural practices in these studies, strengthened learners understanding of artistic practices. Furthermore, they established an increased interest in Indigenous perspectives, allowing for an enhanced understanding of culture from both an Indigenous and outsider perspective. Applying these methods to

Western learning could expand the quality of learning by a deepened understanding of Indigenous cultures.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

Overview

This is a qualitative study that used an ethnographic approach to examine how Indigenous ways of knowing could inform Western standardized education by taking part in a series of learning experiences related to Hula and building connections to the local environment. I enacted a series of site-specific visitations that focused on Indigenous artistic practices related to Hawai'i's highest art form, Hula, as well as local sites dedicated to Indigenous environment preservation. These visits examined dance, chant, talk-story, and environmental practices taught from an Indigenous way of knowing.

The purpose of these enactments was to analyze ways that embodied learning approaches, informed by Indigenous methodologies, impact learners' connections to pedagogical content and the learning environment. I looked at how that subject matter was conveyed and received through the embodied act of site-specific visitations. I address ways in which Indigenous ways of knowing deepened understanding learning through site visits. I considered how the Indigenous practices and ways of knowing offer a different understanding of standardized learning, and what could be gained by adding these methodologies to the curriculum in site-specific locations. I note ways that the seven methodologies described in *Indigenous Hawaiian Epistemologies and Ontologies* are incorporated into the teaching and learning processes. I used autoethnography to explore the process. Autoethnography is a research methodology that utilizes personal experience to analyze how they relate to cultural conditions. It was a useful tool to

explore experiences because it provided a deeply personal view into the phenomenon of living and researching as an individual that has ties to both communities in place and heritage.

I conducted interviews with my family members related to Indigenous artistic practices and their impact on everyday living. I investigate how understanding these practices informs their connection to land, mind and body. Adopting the Hawaiian Indigenous device of *talk story*, the Hawaiian practice of passing down cultural and familial histories, interviews were held informally with a loose set of questions for a more organic conversation. Because I have experienced Western education for the majority of my formal education, I used the knowledge I have gained about standardized learning and compared it to Indigenous ways of knowing and learning. I attended a series of embodied, site-specific visitations that included; Hula classes and performances, a kalo field, and cultural sites all of which are considered to encompass Hawaii's prominent artistic practices.

Research Methods

Field Notes: I kept a journal detailing my research, starting with my assumptions of the visitations, I then recorded my observations and thoughts on the proceedings after they have been enacted. I recorded field notes that illustrated my five senses with an audio recorder, so that I could be present during the visitations. The purpose of personal field notes was to see how indigenous ways of knowing unfolded for me personally.

Interviews: Using talk-story, the Hawaiian practice of passing on cultural and familial histories, I enacted ten interviews with a loose set of questions for organic conversation. I wanted my interviewees to guide me based on their community and cultural values. I have included stories, quotes, and data pertaining to history and cultural values from five participants. I chose these five interviews because they illustrate these themes most effectively.

Photo and Audio documentation; I photographed several locations where interview and artistic practices took place, and I have chosen the five that represent the clearest understanding of Indigenous ways of knowing; a Halau in Arizona, the Waikiki Beach Walk, The Manoa Heritage Center, Na Mea Kupono, and local farmer's market. Audio recordings were taken so that I could re-live site-visitations through sound, and to offer another perspective when revisited.

Population and Study

My population consisted of friends and family members, as well as members of the community in Oahu. I used the snowball recruiting method, new contacts in the community were made through friends and family members as well as informal conversation through new contacts. I chose this site-specific location because I am familiar with the community. This area is where my Indigenous Hawaiian family hails from, and continues to live, the connections and affiliations in this area are unparalleled to any other site-specific area within my reach.

Analysis

I compared the recorded accounts, to my text, to my embodied experiences to see where they align and differ. I identified words and themes that align with the seven most commonly used Hawaiian ways of knowing. They were placed into a thematic map as shown in Figure 1, to identify categories and subcategories to find commonalities and relationships.

The seven *Indigenous Hawaiian Epistemologies and Ontologies* are intertwined, several of the ways of knowing are often layered together making for a more comprehensive understanding within Indigenous ways of knowing. I have narrowed down to the seven to the four that were commonly represented during my site visitations. They are:

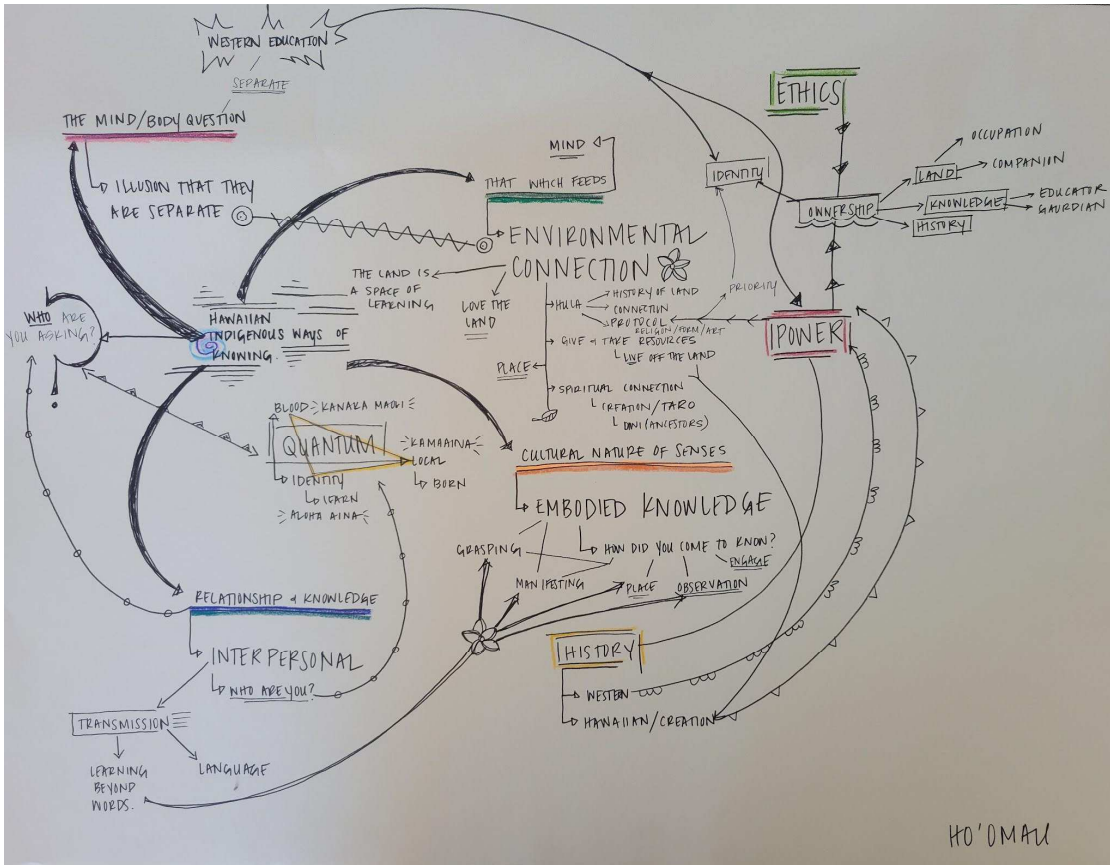
- *Relationship and Knowledge: This way of knowing examines the interpersonal relationships and the ways in which knowledge is transmitted.*
- *That Which Feeds: This way of knowing examines the connection between human and environment.*
- *The Cultural Nature of Senses: This way of knowing is constructed from your five senses allowing them to make decisions and think for you.*
- *The Mind Body Question: In this way of knowing the body and mind are one, your mind is not the only thing feeling and experiencing the world around you. This methodology was reflected in this research by learning through embodied traditions during site-visitations. This way of thinking*

will be examined in analysis of Indigenous ways of knowing in relation to Western art education.

Additionally, another theme emerged entitled *Positionality*, or the ways on which one is positioned within the community and Hawaiian culture.

Figure 1

Mind Map Analyzing Indigenous Methodologies



In discussion and analysis, I will analyze how they Indigenous ways of knowing were integrated into the learning experience and how they impacted my understanding

of the content being taught. Furthermore, I will analyze my understanding of Indigenous ways of knowing in comparison to my experiences learning comparable content in a Western context.

Ethics

I acknowledge my positionality within the realm of the community of study, my connections are familial and tied to my heritage. Indigenous peoples and ways of knowing were developed prior to colonialism and prior to the development of Western academia. Therefore, this ideology is not “discovered” or “found,” but perpetuated and co-constructed by individuals who practice Indigenous ways of knowing and learning. I acknowledge that Hawaii is a part of the United States, and while it holds an indigenous population, it is immersed in American culture. All participants have been given pseudonyms, identifying characteristics have been withheld to protect their identities. All information will be stored on a secure external hard drive.

CHAPTER 4

RESEARCH FINDINGS AND DATA

Positionality

As I approached this research, I was well aware of my positionality within it. I am one quarter Native Hawaiian on my maternal Grandfather's side. I love Hawai'i, I have made many trips over my lifetime. I love eating sushi rolls and musubi from 7-Eleven and hiking in the dense jungles at Manoa. I love its beauty and fragility. I have family there. My Great Great Grandfather, Great Grandmother, and Great Aunt are buried at the base of Diamond Head Crater (see Figure 2) in the older and more forgotten sections, as well as the historic Punch Bowl Cemetery in Honolulu. And yet, even with direct bloodlines and a family lineage there, I am viewed as very much an outsider. In this research, I learned quickly that introductions to community members involve also identifying your connection to Hawai'i. Participants always opened by defining their positionality within the Hawaiian culture and community. This often prompted the participant to ask me about my heritage. Analyzing portions of interviews, I have developed three themes pertaining to Hawaiian positionality: blood quantum, local, and identity. While discourse of Hawaiian positionality was mentioned in every interview, I will describe the four most informative examples throughout the following sections.

Figure 2

Diamondhead Crater



Blood Quantum

Blood quantum became an emerging theme as I conducted my research. Blood quantum laws are ordinances set up by the thirteen original colonies in the United States. Blood Quantum is the measurement of the percentage of the amount of Indigenous blood one has (Wall, 2015), Native American statuses based on the percent in relation to Native American ancestry. These laws were created by the American government as a way to establish legally defined racial populations. In interviews and experiences, blood quantum is related to Indigenous Hawaiian blood. The amount that you are considered Indigenous Hawaiian is decided by the Hawaiian government as well as the Indigenous

Hawaiian population. The following policy describes one of two eligibility requirements to apply for a Hawaiian Home Lands homestead lease:

You must be a native Hawaiian, defined as “any descendant of not less than one-half part of the blood of the races inhabiting the Hawaiian Islands previous to 1778.” This means you must have a blood quantum of at least 50 percent Hawaiian. This requirement remains unchanged since the HHCA’s passage in 1921 (Hawaii.gov).

This instance of defining blood quantum as fifty percent or more is reflected in other areas such as health insurance affordability, tuition reimbursement, and other government aid (Empowering Hawaiians, 2021).

In terms of the extent to which you are Indigenous Hawaiian according to the Indigenous Hawaiian population, I found that the answer varied a little more. Some participants echoed the government’s fifty percent blood quantum, while others felt that a single drop of Hawaiian blood is sufficient, as long as you understand and respect Hawaiian culture.

One person that I met informally, who I will later refer to as Winter, expressed concern that my twenty-five percent Indigenous Hawaiian heritage/quantum was not enough to be proceeding with my research. Winter shared that she was born and raised on the mainland, and then came to the islands as an adult. In a moving exchange, she seemed to become angry with me as I described my research. She seemed to take offense to the idea of infusing Indigenous Hawaiian methodologies into standardized learning. I was told by her that it could not be done respectfully, and that I would be

doing damage to their culture to attempt it. I do not believe that this person was offended by my research question, so much as my positionality within the culture, being considered an outsider.

Learning about blood quantum positionality allowed me to see clearly why being of a certain blood quantum is significant to Indigenous Hawaiians. While I share a portion of that quantum, it is not enough to be considered by the Hawaiian state government, to be Indigenous. Because this is parroted by many Indigenous people in Hawai'i, I am considered an outsider. Furthermore, as reflected in my conversation with Winter, my positionality required additional application beyond quantum to begin to understand Hawaiian Indigenous ways of knowing, learning required cultural immersion.

Local

The second theme that emerged was local, which has two different definitions with context; it refers to an individual of a particular neighborhood or area, and belonging or relating to a particular neighborhood or area, typically exclusively so, (Simpson, 1989). In this context, the term, local, describes a person born or raised in Hawai'i, or having lived there for a long period of time. Locals are familiar with the customs and lingo; some also may cross over into the identity category due to an adoption of deeper connection with Hawaiian culture. Locals develop relationships with the community. They know the island intimately, they have explored it thoroughly, developing a knowledge of the area's tourists flock to, and areas that are less inhabited

and considered to be “local spots.” These places are typically beaches and restaurants, but can also include free activities and places not to go due to safety.

One local friend, Desi, transplanted to Hawai’i over seven years ago. She had a strong desire to blend into the culture when she arrived, and found that she could do so by learning the language and lingo. During one of my visits, we attended a farmer’s market together to try and get into contact with a local artist who taught my friend how to weave leaves. We located the artist, and I stood under a pop-up tent near her merchandise and patiently waited for her to finish a conversation with a potential client. As their conversation wrapped up, she sat back down and continued to weave. “Um, pardon me?” I said, and she tilted her head in my direction glancing at me sideways, then turned so that her back was to me. I was experiencing the animosity that many local artists feel toward tourists. Tourists are many artists’ primary income source; tourists often continue to appropriate Hawaiian cultural artifacts by taking them home without thought of their cultural significance. Even knowing this I was surprised to receive this behavior from the artist. Because of my appearance, I visually blended in among locals in Hawai’i, and I often received local treatment such as discounts without asking. I wondered what it was about me that put a wall up between me and the artist. My friend turned to me and said, “Let me talk local to her.” Using Hawaiian slang, they began to talk. My friend mentioned that they were local and had taken a weaving class previously, which got the artists’ attention. The artist seemed to relax and warm up to my friend, and advised her on how we could sign up for a future class. While walking away, Desi remarked that it took time for her to learn how to engage with the locals and then to become one as well. She is of Italian descent, and she comes from the east coast

of the United States, but because she adopted local dialect, her appearance did not matter. She was able to gain the attention of the artist because she was perceived as local by the artist.

Watching the interaction between the artist and Desi made me think about the ways in which locals build relationships, and how visitors can make connections to the local community. The artist in this instance, was irritated with me. She perceived me as a tourist, and was unwilling to help me based on my assumed positionality. Knowledge about Hawaiian language, culture, and geography are a fundamental part of being local. Learning about Hawaiian culture would benefit those that are visiting the island and developing familiarity with local customs can help build a bridge between visitors and locals, however, they take time to learn. It is, perhaps, an impossibility for those who do not visit on a regular basis or without local ties to the community.

Identity

Identity is defined by characteristics that determine who or what a person or thing is (Simpson, 1989). During the course of my research, many of my participants classified themselves as identified themselves as Hawaiian, based on their understanding and respect for Hawaiian culture and its beliefs. They embody the culture by learning the Indigenous ways of knowing along with capturing the “Aloha spirit”. The Aloha spirit is an understanding and love of all things that encompass Hawaiian Culture. It is important to understand that it goes beyond a way of life, it is who my participants are. Furthermore, this signifier is illustrated in the accounts of my participants through the ways in which they embody the culture.

One such example includes Autumn, who has spent most of her life in Hawai'i, and has come to know, love and respect Hawaiian culture. She is a former Waikiki Beach Girl, who works part time at a local luau. The Waikiki Beach Girls were a group of elite dancers located, as their name suggests, in Waikiki. Trained in Hula, jazz, ballet, tap and other Indigenous dances such as Tahitian, these entertainers enticed tourists to the resorts on the island. She immersed herself in culture through Hula, which gave her a comprehensive understanding of the culture considering the language, history, and spirituality disseminated through the dance. Autumn has worked in every department at the luau, starting in the office, teaching arts and crafts, dancing, and eventually hosting the show, becoming master of ceremonies. Autumn's parents are Filipino and Japanese, and though acknowledges those parts of her heritage, she identifies as Hawaiian. In an interview she talked about her positionality within Hawai'i saying:

“Everyone just assumed that I was Hawaiian because I was brown, it never came up. No one really asked me my nationality. You know, it wasn't until I'm around them performing and people meet my parents, and they have really thick Filipino accents, you know, that's THEIR heritage. So it's never been an issue I guess, because they all always assumed I was Hawaiian, I think, because they never asked me. The only people that asked me, is when I performed, the tourists in the audience would say, well, are you real Hawaiian? Are you part Hawaiian? So I'm like, well I'm Hawaiian. Yeah. I got the Aloha. Yeah. I say, I'm Hawaiian. And then they'll say, well, can you break it down? Are you a real Hawaiian? I say, are we talking about the blood? And they say, yes, we're talking about your blood. And I say, well I have no Hawaiian koko (blood) I am Filipino Chinese by blood, but I got the Aloha.”

Autumn's love for the culture and Hula has allowed her to blend in. Her eagerness to learn and practice hula, to learn the language and love the land and culture makes her Hawaiian by identity. Although she may still be considered an outsider by some Indigenous Hawaiians and the U.S. government, I would argue that her willingness to open her heart and embrace the culture allows her to claim the title of Hawaiian.

Another experience that exemplified the various definitions of Hawaiian identity was an interview I had with Felicity, the owner of a Taro field on the North Shore. Felicity is a mainland transplant. When she moved to Hawai'i, she felt connected to the land, and made it her life's mission to love and protect it. Felicity learned the language, culture, spirituality and became a respected Kumu (teacher) of Hula. She discovered a deep and meaningful relationship with the land. She does not specifically identify as Hawaiian, acknowledge the other parts of her heritage, but she lives, practices, and respects the culture. Felicity describes being called upon by her Indigenous Hawaiian friends and neighbors for information about cultural practices. While she attributes the disconnect of some Indigenous people and culture to the colonization of the Kingdom of Hawai'i, she believes it is a choice. Felicity characterizes those who are Hawaiian by blood and unfamiliar with cultural practices as *not awake* in their culture, and yet she is criticized for immersing herself in it.

They really have chips on their shoulders. They bitter. Not all of them. I'm just saying, I'm just talking about some people that I have come in contact with. Question, how come you know this? I had coworkers who were really threatened by me. That in my face, in front of the appeal that I'm teaching would stop me in the middle of my

lesson and go, wait, you guys know she's not Hawaiian, right? And I look at and my mouth just dropped right. And I'm like, what the heck? She's asking them. And I go, you guys know I'm not Hawaiian, right? And they go, yeah, because that's the first thing I say. And then I go, Do I need to be? And they go, no. And I look at her and I go, Mahalo, Sis. What? Why? And then there are times where I was asked to do Oli (chant). And then I'm happy that she tells me to my face, she's not telling me how to do that. But she goes, why are you guys going to ask the non-Hawaiians to do the Oli (chant)? She will say stuff like that in the meaning. And then I'll say, well, do you want to do it? I don't have to do it. You can do it; she says because I don't know how.

Felicity (personal communication, January 15, 2022)

Felicity's identity within Hawaiian culture is important to consider in the realm of this research. Her knowledge has no come to know no limitations, even though her knowledge is questioned because she is not Hawaiian by blood quantum, she still views this knowledge as a privilege:

This is what I deal with. So, this is what I realized because I used to question how come this culture comes so easy for me? It's about what's in your heart and it's about what you are giving. And my Kumu (teacher) always told me that she also used to say, what the haole's took away, they can give back. So even if you teach one haole and they won't know, at least now they know they're not a haole (meaning because they attempted to learn they did right by the culture).

Felicity (personal communication, January 15, 2022)

Concepts of Hawaiianess are harmful to the Indigenous people because it creates a divide among the people who consider themselves Hawaiian, especially since it has been assigned by an authoritative source, the same force that took the Kingdom of Hawai'i. Differentiations in blood quantum, local and identity have created a classification system in place, dividing a population that should be coming together to celebrate Hawaiian culture.

My Positionality

My positionality within Hawaiian culture continues to change, although it started with a curiosity about the blood running through my veins. I now identify myself as partially Hawaiian by identity and blood quantum. I cannot deny that other pieces of my heritage make up who I am, nor can I deny the unmistakable love and respect that I have for the Indigenous people and the islands of Hawai'i. As I continue to immerse myself in cultural and artistic practices, I feel firmly rooted in my positionality, ready to grow and learn. Like Felicity, I have faced both a resistance and unwillingness to be recognized within my culture, as well as overwhelming support. The resistance has enabled me to proceed with care and caution, allowing me to better understand the complex relationships within the Hawaiian culture.

Relationship and Knowledge

As previously discussed, relationship and knowledge refer to ways of learning from community and familial interaction, specifically through informal dialogue.

However, making connections in the community extends further than friendship and communal ties, relationships are built upon positionality. Interpersonal relationships demand a fundamental understanding of situatedness so that the person disseminating information knows how to approach knowledge transference. The degree to which a person is guided through Indigenous ways of knowing depends on the interpersonal relationship with the person guiding them. For instance, a member of the community is not likely to give great depth of knowledge to someone who is not well established in the community. To explore *Relationship and Knowledge*, I return to my experience with Autumn and the troublesome interaction with Winter.

Autumn

Returning to Autumn, the former Waikiki Beach Girl, who now works part time as a master of ceremonies at a luau, I observed the relationship that she has developed with her luau community. The luau is located in a historic cove on the leeward side of Oahu, it has been in operation for over twenty years, however the cove holds a long history extending back to ancient times when the Indigenous people would fish and canoe in its waters. Autumn recently learned that her luau will close to make way for a housing development. She and the people who work for the luau were devastated, not because they would be out of work, but because they would lose something that they love.

Autumn has developed a love and connection to the people she entertains. Tourists who come to the luau, often prefer what is considered more exciting dances like the fire dance, where men spin fire around their bodies, and the Haka, a Maori war dance where the dancers slap their bodies. During the 1970's Hawai'i experienced a cultural

renaissance. The Hawaiian renaissance was a pivotal point in history, artistic practices that had been suppressed during the colonization of Hawai'i, began to flourish, including Hula. Hula started to transition from a purely commodified practice, to reattaining its cultural prominence. Despite the eagerness by tourists to see what is considered the more exciting dances, the luau holds Hawaiian and all Polynesian culture in high regard, and honors the cultures equally and respectfully. Autumn explained her intentions as an entertainer:

I think a lot of the people who come to Hawaii have predetermined expectations or views of what Hawaii is and what the culture is. I just wanna make sure that somehow that during my performance, that they're able to, you know, feel the joy and see all the joy on the faces of the dancers and take that back with them home and say, man, I saw this incredible show and wow. The culture is more than I thought. That is the most important thing to me.

Autumn has taken time to build relationships with the people at the luau. She hoped to inspire viewers to understand that there is more to the Hawaiian culture that they previously thought through her performances. Learning takes time, but by building small relationships with people from around the world, Autumn acts as an ambassador to establish a deeper understanding of Hula, its history and importance within Hawaiian culture. Given the tumultuous history of Hula, and its commodification, it is vital that people like Autumn impart its intricacies to the broader audiences by building these relationships.

Returning to my informal conversation with Winter, I examine the ways in which relationships are built. Winter was described to me as passionate, a person whose goal it was to educate the world about the injustices, achievements and brilliance of Hawaiian culture in order to preserve it. I was told that she was working to end the health disparities of the Indigenous Hawaiian population and sought to have a conversation with her about my research. I imagined that Winter would be warmed by my aligning goals to understand and preserve Indigenous ways of knowing. When I walked into Winter's office, I was still blissfully reliving the wonderful exchange I had just experienced with Autumn. Winter smiled at me, but it did not reach her eyes. After giving her my well-rehearsed elevator speech on my research and my intentions, Winter asked how she would be able to help me. With the description I had just received of Winter, I found myself wondering why she didn't understand what I was asking. I am here to learn; I explained and again went over the finer points of my research. She slowly repeated my research title over, and over:

Infusing Indigenous Artistic Methodologies and Practices to Expand Learning in Art Education.

Infusing Indigenous Artistic Methodologies and Practices to Expand Learning in Art Education.

Infusing Indigenous Artistic Methodologies and Practices to Expand Learning in Art Education.

Winter passionately critiqued my research, suggesting that it threatened Hawaiian artistic practices and their cultural history. She questioned how I might understand them without being completely immersed in the culture. She was

suspicious of my desire to write about Hawaiian cultural knowledge from the positionality of my mixed heritage, fearing I might cheapen it in some way. I was speechless and distraught, fearing that my research might offend Hawaiian people. Perhaps I had misrepresented my intentions, possibly implying that I might speak on behalf of the participants, as opposed to sharing my personal learning journey through our interactions. I realized that I would need to adjust my methodology, adopting greater caution and care. I re-evaluated my research questions, and became more conscientious of the ways that I introduced the research and my positionality within it.

The interactions with Autumn and Winter were wildly different. They range on the ends of a scale that measures participants willingness to engage with me. Both women were new contacts to me within the community. Autumn sought to educate broadly, if she could impart some understanding of cultural values, however small. Winter, on the other hand, illustrated a resistance to discuss Indigenous ways of knowing with someone she deemed an outsider. Analyzing these interactions in the context of *Relationship and Knowledge*, follows those distinctions. Overall, I found that there were two main groups of participants: those that welcomed me with open arms, who wanted representation and the Hawaiian culture to be disseminated respectfully, and those who saw me as a threat of misrepresentation, a repeat in the cycle of commodification. In response, I learned to be extremely cautious when discussing Indigenous Hawaiian ways of knowing because everyone approaches them differently. In addition, I found that informal conversation does not mean casual. Rather it means intimate and familiar. Building relationships, however easy or

difficult, is essential to those conversations. Relationships create trust and by building trust only then will knowledge transference happen.

That Which Feeds

That Which Feeds refers to a physical place of knowing. In this Indigenous method of knowing, the land is considered classroom and teacher, where people work side by side, in and with their environment for mutual sustenance. I explored this methodology through two site visitations, connection to both land and place emerged. Connection to land refers to a spiritual connection, while place refers to the importance of learning at a site-specific location.

Kalo emerged as an important symbol of *That Which Feeds*, kalo, is the Hawaiian name for the Taro plant, one of the world's oldest cultivated plants (see Figure 4). It is still used by Indigenous Hawaiians to make medicine, dyes for tapa (beaten wood to create cloth) and to consume in a variety of ways. Many origin stories come from the land, which creates a spiritual connection in Hawaiian methodologies. In one such origin story, Wakea (the sky father), and the beautiful goddess, Ho'ohokukalani (the heavenly one who made the stars), hoped to have a child. Their first endeavor, unfortunately, resulted in a stillbirth. Saddened, they buried the body of the stillborn child in a field near their home. From this buried child grew a taro or *kalo* plant; the plant was named Haloanaka (long stock trembling). The gods' second attempt to conceive a child brought forth a human boy which they named, Haloa. From Haloa, the Hawaiian people are believed to have descended and thrived. According to this legend, then, Hawaiians are literally related to kalo, the importance of which is reflected in Hawaiian culture. Kalo

provides sustenance to the people, and in return the people nurture and raise the plant. When entering a kalo field it is common practice to do Oli (chant/prayer) to enter a space, work in the land, restore, and cultivate an area. The purpose of these Oli is consent, acknowledgment, and respect for a place that is mutually shared. The significance of kalo and the idea of *That Which Feeds* was illuminated in my experiences at a kalo farm and the Manoa Heritage Center.

Na Mea Kuponu

I visited Na Mea Kuponu (see figure 3), which is a kalo farm near the north shores of Oahu. Ne Mea means “all things” while Kuponu means “to stand in righteousness” Together it means, “all things right.” The farm grows taro on a six-acre wetland using Natural Farming. Natural Farming involves enhancing natural elements such as egg shells, fish buds, and other organic matter to enrich the soil. This type of farming was used by ancient Indigenous Hawaiian people. The ambassadors of the farm invite school children from all over the island to learn values that focus on respect and connection to the land through cultural practices in farming. By using traditional and sustainable practices, they hope to preserve one of Hawaii’s precious ecosystems while also preserving knowledge, history, and tradition. Na Mea Kuponu is run by a husband-and-wife team. They inherited a lease on the farm from their family and transformed it from a run-down and overgrown space to a pristine farm in various phases of cultivation of taro.

Figure 3

Taro Plant at Na Mea Kuponu



Figure 4

Cultivated Kalo Crop



Felicity, the wife, draws on her Filipino and Japanese ancestors, who were also farmers, for inspiration. She sees herself as blessed with knowledge, gifted to her from her ancestors, therefore she passes the knowledge forward. The following is a journal entry from my visit to Na Mea Kupono. It illustrates the importance of physical experience in coming to know a place of knowing and understanding *That Which Feeds*:

The north shore is quaint, dotted with farms and cramped neighborhoods. Claustrophobic, but not compared to the strangling towers that consume Waikiki. Every square inch that is not wild lands and farms are small closely built homes. The roads are two-way streets, some are even one-way streets with two-way access. Nestled down one

of these tiny roads, built into a densely populated neighborhood is Na Mea Kuponu. The property is lined by a fence that is covered in thick vines obscuring what is beyond its perimeter. I am early to meet with Felicity, she is the co-owner of the Kalo field. As I drive through the gates, I see her sitting under some makeshift tents with picnic benches under them. I get out of the car and she greets me with a cheery Aloha! The farm is breathtakingly beautiful. It is green and lush, a breath of fresh air in this cramped neighborhood. A small oasis that is holding its ground against the development of housing. I can smell sweet grass and musty pond water. The air is full of mosquitoes buzzing and a cacophony of birds crying out, I hear the gurgle of water and the wind blowing through tall grass. The sun beats down on me as we walk from my car over to the shaded picnic benches. I welcome the shade, Felicity offers me some homemade mosquito repellent, which I take gratefully, as I smack away five or six mosquitos already feasting on my legs. Felicity is easy to talk to, she walks a line between an intense desire to save the land and making light hearted jokes. Felicity's mantra is:

“GMO, We don't promote organic, we promote GMO. Yeah. Grow my own. Grow my own. Grow your own.”

This entertaining play on GMO, or Genetically Modified Organisms amuses me. Felicity took something that is considered negative and spun it to be positive. It is important to Felicity that, this way of thinking is passed on to the next generation of children:

“We got to start with them young. I've been teaching for almost 30 years. And a lot of my students that I had when they were in kindergarten, and I see them today, they come up to

me and they thank me. They remember and I put them on the path of doing good and being do gooders. But for me, the most important thing that we have to do and utilize the Indigenous mindset as a vehicle is to reconnect humans to what we are to the Earth. Reconnect us to the Earth, because we are Earthlings and we come from Earth.”

Felicity (personal communication, January 15, 2022)

After a lengthy interview we walked through the grounds. I sense the pride she has in her farm, how much she cares about this little slice of heaven. And not just this land, but all the land that is being consumed by development. She talks about the importance of being in the land, feeling the mud between your toes, among the frogs and bugs. I understand that she does not separate herself from the land or even the frogs. She takes me through the process from seed to fertilizing techniques, to plant and then harvest. We touch the plants and smell fertilizer made from fish guts. It has fermented into a powder, it smells sweet like fruit. This is not a place, it is an organism, it lives, it learns and grows, and then it gives, it's part of the ecosystem and how that relates to environmental issues in the world.

Figures 5 and 6

Wetland Kalo Beds



This visitation allowed me to observe the delicate relationship that Felicity has with the wetland (see Figure 5 and 6). She has created a balance, giving and taking from the environment, and also being responsive with nature. Felicity said:

“Every time I breathe, Ola (life), just by breathing, I am giving Ola to the Aina (land). And the Aina is also giving Ola to me just by breathing.” So if I can coexist with nature, with that consciousness, then I’m aware of who I am, why I am, and what it is I’m supposed to do while I’m here.”

Felicity is a living embodiment of *That Which Feeds*. My experience at the kalo field generated questions about the habitual consumption and destruction of the

environment across the globe, but particularly in the United States. Orienting myself to the land through the concept of *That Which Feeds* generated ideas for seeing the environment as a companion rather than an adaptation. Adopting this methodology would benefit humankind, by acknowledging that our environment gives us life and sustenance and then perceiving the land as an equal. This site visit made me realize that I have my own43d utopianism to nature. I realized that I have blind spots, and possibly even an unwillingness to examine my detrimental impacts on the environment. Simply admiring its beauty and marveling at its complexity will accomplish nothing, our surroundings must be nurtured. Considering land as teacher, during this site visitation, I gained a deeper understanding of a physical place of knowing through my interactions with the physical process of taro cultivation. Additionally, there is a spiritual presence in the land that echoes Felicity's relationship with this place, it allows for a recognition of the complexities of this space in relation to the mythological history, diffusing the separation of human and environment, because we were created from the same parents.

Manoa Heritage Center

The other site visit that illustrated the importance of *That Which Feeds* was Manoa Heritage Center (MHC) is nestled up a small driveway, marked by an unassuming sign off the main road that winds through Manoa Valley. Ancient Indigenous Hawaiians created a land divided system in Manoa Valley around the 1400's. The name, Manoa, means wide and vast. The establishment of the valley was framed by ahupua'a (land division) in a huinakolu (triangle) shape. Ahupua'a refers to the indigenous land division system in Hawai'i. These sections of land extend from the mountain summits through

valleys into the sea. In that section, you could find everything you need to subsist. The valley is composed of dense jungles full of animals and wood, low wetlands that were used for the cultivation of crops, ending as it opens up to the kai (sea), where the Indigenous people could catch fish and collect shells for tools and jewelry. MHC was founded in 1996, it is built on the property of Sam and Mary Cooke, it is a non-profit organization that reflects the Cooke family legacy of, “stewardship and preservation and is guided by a shared vision of inspiring people to be thoughtful stewards of their communities.” MHC reflects the integrity of *That Which Feeds*, by creating a learning space in the environment that has sustained the Indigenous people for generations. Additionally, they provide a historical, cultural, and mythological context to advocate this fundamental way of knowing. The following is a journal entry from a site visitation to MHC, it illustrates my understanding of *That Which Feeds*:

It is a hot day when I arrive at Manoa Heritage Center, I can hardly believe that it is January. There is no breeze to pull at the hair plastered to my neck. As I approach the center I see two pristine modern buildings, and behind them on the hill is a sprawling Tudor style mansion (see Figure 7). It looks like a lot of Oahu, the old colonial buildings and the new (see Figure 8) living harmoniously side by side, a far departure to the island’s original housing.

Figure 7

Cook Family Mansion



Figure 8

Manoa Heritage Center



I am greeted by one of the administrators and introduced to my tour guide for the day. He is a local man who grew up in Manoa Valley, he has watched Manoa and Oahu change for nearly a century, from farmland and fishing ponds, to the metropolitan city that encroaches on the wild land. His name is Koa, like the walking stick that he uses to traverse the property. As we make our way up the hill to the top of the property, the weather changes, clouds roll over the valley and the wind that I sought earlier chills my damp hair and clothes, I shiver, and Koa has to raise his voice to be heard over the wind. As Kua explains the intricacies of this small Valley, I find myself admiring ancient Hawaiians, every plant, every peak, every drop of water had an origin story. We learn about the origin story of a plant called Pa'u o Hi'iaka. Hi'iaka was the younger sister of the fire goddess Pele. Pele was given the task to babysit her infant sister, but became bored, so she left her sister on the shoreline and went out into the ocean to fish. The sun began to endanger Hi'iakas life, the gods intervened before she perished by covering her

with a plant. *Pa'u* means skirt covering, so the plant was named *Pa'u Hi' iaka* (see Figure 9) after the goddess it helped protect.

Figure 9

Pa'u o Hi' iaka Plant

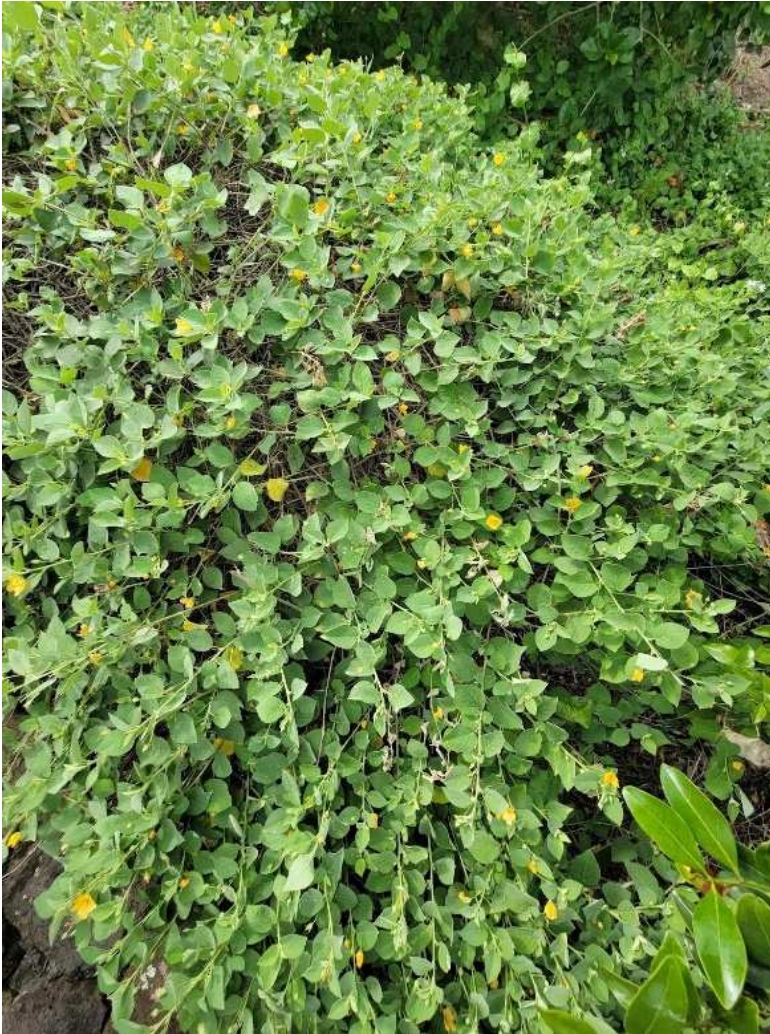


Figure 10

Indigenous Hawaiian Game: Konani



We sit around a Hawaiian game called Konani (see Figure 10), much like checkers played with black and white. With stone, you can go forward and back and sideways were not diagonally. My eyes follow the Pa'u o Hi'iaka up the terrace that we are seated under, my eyes greet the sky, an icy rain drop splashes on my cheek. The bringer of life, wai (water), has brought this entire valley into existence. It is no wonder that the Hawaiian word for wealth is 48dutop. I can hardly believe it is the same day as when I stepped out of my car into a hot sun and I marvel at the precious ecosystem that has been created by this fickle weather.

My visit to the MHC made me reflect on the ways in which Indigenous Hawaiians viewed the land. This emerged through the Indigenous plant stories that have been passed down through generations, and told by our tour guide on the day I visited. I believe the ancient Hawaiians created these stories because their resources were important to them.

The names of the flora and fauna were and are just as important as the names of the gods, they were passed down to the generations of Hawaiians in these comparable stories, to emphasize their importance. I was able to see these plants as they were illustrated in the stories, which allowed me to visualize the ways in which they were contextualized by the Indigenous people. This maintains the connection between land and people, supporting the *That Which Feeds* approach to being in and with their environment. Instilling historical and mythological stories as well as historical utility in Indigenous artistic practices could be a beneficial addition to standardized learning. The methods engrained in learning at MHC about Manoa Valley, helped me recognize history, culture, artistic practices, and geography simultaneously, giving me a better understanding, and a deeper connection to this place.

These site visitations allowed for the exploration of land and space through the Hawaiian Indigenous methodology, *That Which Feeds*. The kalo field and MHC demonstrated both of these aspects of That Which Feeds, however, the kalo field illustrated land connection through relationships that I developed with the environment at these sites, connecting the cultural significance the land has in Hawaiian culture with a spiritual presence. MHC provided more of an understanding of physical presence through site specificity. Historical, mythological, cultural aspects that made that site unique, I was only able to grasp these concepts by being in that physical space of learning.

The Cultural Nature of Senses

The Cultural Nature of Senses refers to ways of knowing constructed from your senses. Sight, sound, smell, taste and touch create an intuitive way of understanding. The Hawaiian Islands are visually stunning, more beautiful than the jewel bright oceans that adorn travel posters. No image can capture the magic in the air, the smell of salt spray, the sun kissing your face, or sound of waves crashing. A part of my process in my methods for gathering data was being physically present to record sensations during the learning experiences, in order to absorb knowledge through my other senses. Being in a physical space of learning allowed me to learn beyond mental and physical boundaries, into a place of understanding even beyond words. Embodied learning approaches, informed by Indigenous methodologies, impact learners' connections to pedagogical content and learning environments through presence. A deeper understanding of the *Cultural Nature of Senses* that go beyond a list of facts and give a fuller understanding of artistic practices. My understanding of places and practices began to extend to unconscious bodily responses such as, the raised bumps that tingle around my neck, and radiated through my limbs, to the lump in my throat, and the crackling static charged air that raised and whipped my hair around my face. Below I have included two examples that illustrate the way I came to understand *The Cultural Nature of Senses*.

Waikiki Beach Walk

Figure 11

Aerial View Waikiki



Figure 12

Waikiki Beach/ Strip



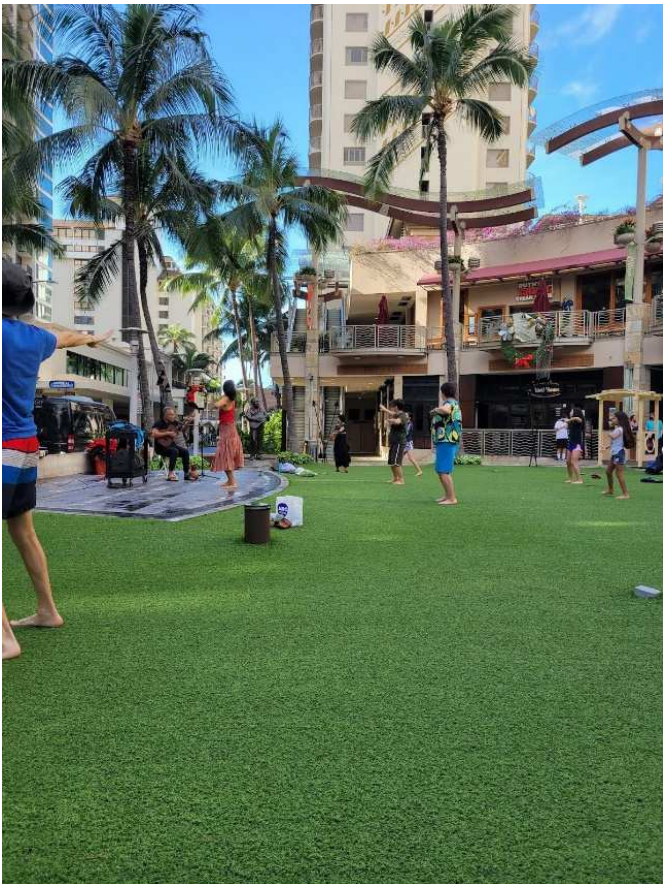
On my journey to understand the embodiment of Hula, I took a class on Waikiki Beach Walk in Honolulu. Waikiki Beach Walk is a strip mall located in the heart of Waikiki (see Figure 11), surrounded by a concrete jungle. A mountain range of metal, glass, brick, and stucco divides the sandy beaches with crystal clear water (see Figure 12). The sound of crashing waves are replaced by bustling car and human traffic, echoing off the high-rises. The class was a free Hula workshop offered to the public. Hula has a tumultuous history in Waikiki. During the colonization of Hawai'i, Hula dancers would entertain for foreign dignitaries while offering a piece of their culture at the Iolani Palace. In a far departure, by the 1950s Hula dancers were glamorized in movies, swaying in time with Elvis as he played the guitar. Because of its glorification by Hollywood movies, some visitors' perception of Hula can be skewed and commodified (Shay, 2016). I chose this visitation because I wanted to know what Hula meant for tourists would look like in modern day Waikiki. I also wanted to enact the movements of the dance in order

to gain an understanding of the embodiment of the motions. The following is a journal entry from the morning I took the Hula class at Waikiki Beach Walk (see Figure 13):

Journal Entry, Waikiki Beach Walk

Figure 13

Waikiki Beach Walk Hula Class



A morning storm was brewing, pressing a thick layer of humidity down upon me, and adding to the claustrophobic atmosphere, I felt like an ant among trees, moving through the concrete jungle. The teachers of our class were owners of a local Halau, they

started by giving us a brief description of what Hula is, and why it is important. It was a definition that I have heard before. They described it as a dance that tells a story, and that Hawaiians used it to pass down stories. We then went into some basic Hula steps, although the steps were simple enough, maintaining posture, while slightly bending your knees, keeping your arms up, and your fingers together, the combination of movements became complicated very quickly. It was not long before I was pouring sweat and praying for the rain to come. The point of this exercise was to show us how difficult Hula really is, our instructor kept saying, “and don’t forget to smile!” At this point, women were throwing their hair up into ponytails, and everyone was covered in a thick layer of sweat. I could tell many people were regretting taking this class, and a few simply had given up and became spectators. The last thing that we did was learn a dance to a song called My Hawai’i written by the Kumu (teacher) teaching us. Those of us who were left seemed to be getting a grasp on the basic movements. I started to feel comfortable moving, and started to focus on my surroundings and thought about the words. I followed my hand movements (see Figure 14) with my eyes, up over my head and saw a brilliant blue sky. Even here in this mass of concrete, I felt something crackling around me, almost tangible, it

Figure 14

Waikiki Beach Walk Aerial View



gave me goosebumps even as I sweat from every pour. Where was that feeling coming from? The words? The movement? My feet moving through the damp grass? It wasn't just one thing, it was everything, the enactment, the embodiment, the sweat. Beyond words, an understanding brought to me by delicate words and nuanced movement.

I visited this class to experience Hula in Waikiki as a tourist. I wanted to know what kind of understanding I could gain within an hour of time, and if that understanding would be meaningful to me. My class was shown steps, introduced to history, and the cultural importance behind Hula, but more importantly we learned how difficult it was. I state this because the movements in Hula can appear to be simple, this notion can be

harmful to Indigenous dances because of the status they hold within Indigenous communities. Indigenous dances are more than an artistic practice. It is my opinion that the kumu in charge of teaching the class, was able to communicate more than the principles of practice related to Hula. Additionally, the embodiment of the dance manifested the words of the song, the history, and cultural importance into my senses.

Manoa Heritage Center

There is a pliable sense of love for the land at Manoa Heritage Center (MHC). There is a stateliness to the buildings, the manicured lawns and greenery. The care for the property is extended further by the staff and families, by their willingness to share their knowledge. The Cook family, who has owned the property for generations, saw the beauty and fragility, as well as the utility and history in the plants and ecosystems within Manoa Valley, and so it became their mission to be stewards of the land. When the architects of the Tudor style home broke ground on the Cook's home, they chose a spot at the edge of the property that overlooked Manoa Valley. The area was littered with brown basalt stone; the Cooks knew that the stone held some significance, so in an effort not to disturb the area, they broke ground up the hill. Years later, archeologists examined the stones and discovered that it was the remnants of a heiau (temple). A heiau had many purposes, but its main function was to hold religious ceremonies. Indigenous Hawaii's built the heiau with the cardinal directions or aligned with the stars, and placed them in areas depending on their function. When Christian missionaries arrived, most of the heiau were destroyed because they were seen as pagan idols. The heiau at MHC has been reconstructed and is the only remaining intact heiau in Ahupua'a (land division) Waikiki

(Kirch, 2019). It was likely used for agricultural purposes, as Indigenous Hawaiians would ask for plentiful rain and a bountiful crop. The following is a journal entry from my visit to the heiau at MHC:

As we leave the transitional garden, where everything blooms in white, the path curves, to my right is a giant sloping wall made of porous brown stone. The bottom is haphazardly stacked, but becomes more ordered as it extends up to the sky (see Figure 15). We are told that the structure is a heiau (temple), the last one remaining of the fourteen in the ahupua'a (land division). This one had been disassembled by the Christian missionaries, but thanks to the foresight of the Cook family, its materials had been spared and reformed. The rocks are simply stacked, without use of mortar, I would be worried that the whole thing might tumble down, because the stones are placed together like puzzle pieces. We learn that this heiau was likely used in agricultural worship. Ancient Indigenous people would chant and pray for a good harvest.

Bottom of Heiau



At the top the heiau looks like a neat square (see figure 16), with an opening on one corner to enter the space, a structure made with palm fronds likely sat in this area. We do not enter the space, it is considered sacred, you must ask permission through oli (chant). My group moves on but I stand there and listen to the wind moving through the valley. It sounds like the whispers of a thousand people. As I look out at the valley, I imagine kalo fields in place on the homes that litter the flat lands. It is the perfect place to survey the land, to watch the health of crops. My heart feels weighty in my chest. I pondered the prayers of my ancestors, simply praying for health and wellness, for food to sustain them. I feel guilty looking at land that has been consumed by people, by objects. I wonder what

the ancient Hawaiian people would think if they looked upon this place. A warm tear rolls down my face followed by icy droplets, the wind picks up and violently thrashes my hair. I rake my fingers through my hair and breath in deeply. Breathing in the thousands of whispering voices, I want to yell out, to scream back, but instead I exhale.

Figure 16

Manoa Valley Heiau: Top



What does it mean to be sacred? Sacred is defined as being connected with God (or the gods) or dedicated to a religious purpose and so deserving of veneration (Simpson, 2004). On arrival at the MHC, I was told that I would be visiting a sacred

place, and I was brought to this place by my guide. It was not the label given to me by my guide that made this place sacred, it was the time I spent there and the things I pondered as I stood situated in that moment. This concept emerged as I listened to history, and fathomed standing in this spot thousands of years ago, looking out at the valley as so many have done so before me. Standing in that place made historical, ecological, environmental, and cultural concepts tangible to me as a learner.

The Cultural Nature of Senses creates a consciousness through sensorial interaction between mind and body. At Waikiki Beach Walk my senses came alive, manifesting the embodiment of Hula through sweat and movement. The sweat enveloping my skin, cooled by the subtle act of moving my arm across my body disturbed the air around me. Sweating was uncomfortable, but it heightened my awareness of movement, giving an attentiveness to the motions. *The Cultural Nature of Senses* challenges an individual to be aware of their body. Western learning asks us to use our mind to understand. Implementing this methodology in Western learning could invite learners to connect more deeply with subject matter by using mind and body.

CHAPTER 5

ANALYSIS AND DISCUSSION

Relationship to Western Art Education

During site visitations, I used the Hawaiian Indigenous methodologies, *Relationship and Knowledge, That Which Feeds, The Cultural Nature of Senses*, and the emergence of *Positionality*, as lenses to understand Indigenous ways of knowing, teaching and learning. Physical presence at these cultural sites illustrated connections through Indigenous methodologies. Patience, looking closely, and seeking a deeper relationship when receiving knowledge revealed themselves as key components to understanding. The teacher was not always a person, additionally; environment, senses, and intuition aided in the understanding of knowledge constructs. In this chapter, I analyze my understanding of Indigenous ways of knowing in comparison to my experiences learning corresponding content in a Western education. I draw from my experiences and perspectives in Western education specifically referring to institutionalized setting, standardized leaning, and knowledge from scholarly sources as primary authority. Additionally, I will examine how Indigenous ways of knowing were integrated into the learning experiences and how they impacted my understanding of the content being taught. Finally, I will consider the importance of infusing Indigenous methodologies into western learning.

Western Academic Positionality

Western academia is linear in form it is supported by scholarly textual documentation. Linear learning draws a line directly from objective to learning outcome, standardizing the way knowledge is disseminated. Often, in Western academic settings,

educators rely upon a toolbox of methods that are assumed to be applied objectively. However, knowledge in academia is a Western construct, it is a list of facts and objectives to be consumed by the learner. Hawaiian Indigenous knowledge is concerned with ways of knowing, and understanding beyond facts embracing intuition and learning with mind, body and spirit. Western education values empirical data, and it calls for scholarship to measure its effectiveness. The nature of Indigenous methodologies calls for an understanding that is beyond words; it moves into a space of impracticality when examined through a Western lens, making it difficult to demonstrate the importance of Hawaiian Indigenous learning within Western academia. However, by questioning the selective disposition of Western academia, we can rearrange the precedence of cultural knowledge, increasing its possibilities.

Hawaiian Indigenous Ways of Knowing Positionality

In comparison to Western learning, Hawaiian Indigenous ways of knowing have a varying form that is supported by thousands of years of ancestral knowledge; it is handed down interpersonally through story, myth, dance, and chant. Hawaiian Indigenous methodologies provide an extensive way of learning that transcends knowledge gained by literature alone, challenging an individual to embody knowledge using mind, body and spirit. Indigenous methodologies may seem prevalent in learning because they are perceived as natural, they are not; they require a lived experience, and are often place specific. Nuanced versions of Indigenous ways of knowing exist in everyday life. They are the pit that you feel in your stomach, the weight being lifted off your shoulders, the flutter of excitement. The difference between these nuances is perception. When you examine these nuances with an Indigenous lens they are perceived as truths, your body as

well as your mind is telling you what is truth. The disposition of Indigenous methodologies requires time, unlike Western leaning they are not linear. Hawaiian Indigenous ways of learning would be a beneficial addition to Western learning because an individual could learn on a broader scale examining historical, mythological, and cultural contexts, while encompassing nuanced ways of knowing through sensual learning. The question is, would standardize curriculum allow for messy learning outcomes?

Teaching and Knowledge Transmission

Indigenous methods of learning allow for an array of educators, not only is learning interpersonal, it can emerge from body, land and spirituality. In this section however, I will discuss my interpersonal educators and the ways in which their positionalities affect learning. Teacher positionality is concerned with the ways in which people who teach Indigenous ways of knowing are positioned within the Hawaiian community. Knowledge transmission is based on who you are asking within the community and what kind of relationship you have with them. Additionally teaching circumstances are both formal and informal. The Manoa Heritage Center (MHC) is an established and respected formal learning center on Oahu; the tour guides are viewed as legitimate sources of knowledge pertaining to Indigenous ways of knowing. MHC educators have developed their understanding through careful study and experience. Interacting with their educational team, I formally learned about historical, mythological and environmental issues within Manoa Valley. In contrast, revisiting Desi and the farmers market artist, I learned an invaluable lesson about language and community connection. Desi's understanding of local lingo informally taught me about outsider

positionality within the Oahu arts community. Even though Desi is a Hawaiian only by local (lives in the community) affiliation, her understanding of the language gained the trust of the local artist who in turn, was willing to share knowledge. Desi's understanding of language emphasizes her ability to receive knowledge informally through conversation that builds relationships.

Embodied Learning

Embodied learning concerns educational approaches beyond mental factors, related to learning with your body, in turn, it signals what is important. Returning to the Scarrow (2007) study at the University of Victoria, Western pedagogy was challenged by utilizing a series of Indigenous ways of knowing using Lekwungen and Leikwelhout concepts. Some key aspects of this study included embodying knowledge through apprenticeship, observation, listening, doing, telling story, and singing song. Additionally, participants benefited from the process as well as the finished product, gaining a better understanding of cultural artistic practices. This form of learning is congruent with Hawaiian Indigenous ways of learning. For example, At Waikiki Beach Walk I was taught Hula, through bodily motions, however, I did not come to understand the embodiment of the dance through the instructor alone. What emerged from this class was a temporal encounter that allowed me to grasp a spirituality in the dance that I experienced through my senses. I developed an understanding that connected mind and body. Embodied learning, such as this is undervalued in western learning, reconsidering the characteristics of Western learning; to sit quietly and let our mind listen and grasp what is being communicated; Indigenous ways of learning do the same. However, the difference is, in Indigenous ways of learning, when you are asked to sit quietly, listen and

grasp, you learn with all of your senses; sight, sound, smell, taste, and touch. Authority is given to the senses to receive knowledge, and your body becomes learner. Additionally, you are allowing your senses to intuitively think for you. As I danced Hula, the goosebumps raised on my body indicated to me a connection that lies in mind, body and spirit. My mind sent commands to my limbs, enabling them to move, but it was my body that understood the movements, and the spirituality of the dance. This act illustrated the complexity of Hula, by incorporating transcendent knowledge, with every sense. Beyond words, my body taught me in a way that my mind alone could not.

Site/ Land Specific Learning

Site specific learning is an essential part of Indigenous ways of learning because Indigenous Hawaiians believe the land is our companion. Site specific learning concerns place while land specific learning concerns an environmental connection. This distinction was observed in a site visitation; Felicity, owner of the North Shore kalo field has immersed herself in Indigenous Hawaiian culture and spiritually, through language, and most prominently through Indigenous farming practices. Her goal is to use the farm to bring awareness to Hawaii's natural environment by getting into the fields, creating art with natural materials, and themes that pertain to Hawaiian culture. She has become a companion to the land, embraces the land, respects it, and nurtures it. This connection observes land specificity in Indigenous ways of knowing. Additionally, the kalo field is in a neighborhood that threatens to swallow the farms and wildlands. I was able to grasp its fragility during my visit, and saw how easily development could erase its existence through site visitation. Western learning removes students from nature, instead of being

in a physical place of knowing we are asked to read text and view images, creating a detached representation of a site. Visitation to the farm allowed me to connect place and land. Emerging concepts in academia such as place-based education, allows for students to understand how they can relate to nature, how their personal beliefs and behaviors are influenced, and how their actions affect the environment. The kalo farm incorporates place-based learning, visiting students learn about Indigenous Natural farming practices and then apply that knowledge to create culturally significant art using Indigenous materials. It is imperative this concept be grasped by the future generations who visit the farm so the knowledge can be perpetuated. This approach will ensure that Indigenous ways of knowing will be preserved. Additionally, students gain an understanding of land and place that cannot be perpetuated in text, giving them a memorable learning experience that is sure to remain intact. Examining place-based learning with the Staikidis (2002) study, by dismantling the 'outsiders gaze,' learners would act as participant observer within their own ecological settings. Place-based learning requires students to look beyond the institutional setting into their neighborhoods, in addition to an environmental awareness, students can develop a social and cultural awareness, developing an understanding of place unique to them.

Learning Scenario

I have developed a hypothetical scenario to illustrate how Indigenous ways of knowing could be incorporated into a curriculum. Drawing on my experience teaching color theory, I imagine what incorporating these methodologies would look like as a part of my current curriculum. Admittedly, color already poses a wealth of cultural context,

for instance, white is congruent with purity and innocence when examined through the Western lens, it is commonly worn by brides to signify their pureness. In contrast, many Eastern countries associate white with mourning. This dichotomy is based on upbringing, it already reflects the Indigenous Hawaiian methodology, *Relationship and Knowing* because color representation is shaped by familial ties and community. *Relationship and Knowledge* can be further applied to learning about color by examining personal relationships to color. In this scenario a student would do a deep inner reflection that assigns color to memory and emotion. For Instance, one might view a shade of blue as a sign of comfort because it reminds them of their favorite childhood stuffed animal. In contrast the same student could view a shade of red as a sign of mourning because they associate that color with the flowers on a loved one grave. I would challenge the class to develop an emotional color wheel, but to then change their perceptions of the colors assigned to emotions by experiencing them in a different way. This could be accomplished by taking a color with a negative connotation and changing it into a positive experience. I would invite students to leave the classroom, and look for that color in nature or within their community, they would take note of where they were seeing that color and how it made them feel. We would analyze how their perception of color changed, if at all, based on the new relationship that they developed with that color. Traditionally, when this unit is taught, students skim the surface of emotional color relationships, simply assigning color to emotion. This learning model would examine color psychology with the addition of *Relationship and Knowledge* methodology by slowly looking at color relationships as students perceive them emotionally and then within their culture and community. Additionally, students would be invited to change their perception of color by developing

new relationships to it. The implementation of this scenario would add to Western styles of learning because it creates a new way to process information that listening alone cannot offer. However, the utilization of Indigenous methodologies in Western learning would require a breakdown of the fundamental pillars that uphold it, standardization, institutionalization, and scholarly text as authority. This type of learning requires the learner to sit with knowledge, to internalize it as you continue to learn, and then reexamine it over and over. Coming back to it as you learn, and examining it again with a different understanding. Learning in this manner is not standardized and cannot be easily measured. Therefore, this model would require Western learning concepts to relinquish control over the need to measure what students have learned and to focus on the process of learning rather than outcomes.

Conclusion

There is a necessity for incorporating different cultural wealth into our teachings of knowledge in art education. Our population in the United States is becoming increasingly blended, and utilizing Indigenous methodologies can provide an expanded understanding of how this type pedagogy can contribute meaningfully to cultural awareness. There is a growing body of work that supports the decolonization of pedagogy through learning methods such as Hawaiian Indigenous ways of knowing (Martin et al., 2017; Pete, 2016; Tuhiwai Smith, 1999). Hawaiian Indigenous methodologies can be applied to Western learning standards in art if given the time and patience they require. Art education gives students crucial knowledge about themselves,

and their cultural histories, looking slowly, and seeking a deeper understanding could allow for students to better understand their individual communities and cultures.

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APPENDIX A

IRB APPROVAL FORM- DECEMBER 2021



EXEMPTION GRANTED

[Cala Coats](#)
[HIDA: Art, School of](#)

-

Cala.Coats@asu.edu
Dear [Cala Coats](#):

On 12/14/2021 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Infusing Indigenous Artistic Methodologies and Practices to Expand Learning in Art Education.
Investigator:	Cala Coats
IRB ID:	STUDY00015083
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Jessica Soudani, Category: IRB Protocol;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/14/2021. In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

REMINDER - All in-person interactions with human subjects require the completion of the ASU Daily Health Check by the ASU members prior to the interaction and the use of face coverings by researchers, research teams and research participants during the interaction. These requirements will minimize risk, protect health and support a safe research environment. These requirements apply both on- and offcampus.

The above change is effective as of July 29th 2021 until further notice and replaces all previously published guidance. Thank you for your continued commitment to ensuring a healthy and productive ASU community.

Sincerely,

IRB Administrator
cc: Jessica Soudani