

JOY REVISITED: AN EXPLORATORY STUDY OF THE EXPERIENCE OF JOY
THROUGH THE MEMORIES OF THE WOMEN
OF ONE NATIVE AMERICAN INDIAN COMMUNITY

By

Aurora Georganne Mero Hill

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I certify that I have read and approved the content and presentation of this dissertation:

R. Vargan, Ph.D.
Rosalva Vargas-Reighley, Ph.D., Committee Chairperson

Nov-8, 2005
Date

Mark Brady, Ph.D.
Mark Brady, Ph.D., 2nd Committee Member

OCT 25, 2005
Date

Marie DiSciullo-Naples, Ph.D.
Marie DiSciullo-Naples, Ph.D., 3rd Committee Member

October 20, 2005
Date

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Abstract

**Joy Revisited: An Exploratory Study of the Experience of Joy
Through the Memories of the Women of One Native American Indian Community
by
Aurora Georganne Mero Hill**

The experience of “*JOY*” is explored through the memories of 12 Native American Indian women of the Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania (TIC). The women gathered for a circle of storytelling to remember, reconnect, and listen to each other’s memories of *JOY*. The *JOY* event also included a questionnaire designed by the researcher and a floor “gallery” of word associations that supported the storytelling.

Using a hermeneutical method known as “intuitive inquiry,” *JOY* is found to be an energetic presence that is (a) mysterious, transitory, and elusive; (b) a reflection of spiritual beliefs; (c) associated with light and its many nuances; (d) present in different states of consciousness; (e) identified unconditionally through the recognition of memories in the body associated with specific events in the women’s lives; and (f) conveyed to others in a somatic language that suggests a positive association with these events, an awareness of loss when the event is recalled, and an awareness that *JOY* memories are interconnected with the self, others, nature, the Creator, and the community. The *JOY* event is found to (a) foster a somatic awareness of *JOY* and its language; (b) affirm the roles of women and their relationships, especially mothers and daughters, women and nature, and women and community; (c) promote a respect,

appreciation, and enthusiasm for dialogue and interactions; (d) create a positive experience that mirrors the qualities and expressions of *JOY*; and (e) stimulate life-affirming and life-engaging self-reflections connected with a sense of gratitude, an internal process of imagination and memory association, and a *call to action* for gathering to remember *JOY* experiences.

Grandmother Doris Riverbird, Clan Mother of the community, supported the research. A bound Turtle Island Chautauqua *JOY* Memory Book was distributed to the participants and made available to the community.

Dedication

To Anne Clark Mero and Grandmother Doris Riverbird
who taught me that unconditional love invites the energetic presence of *JOY*.

Preface

All you need is
 one to drum,
 one to dance,
 one to speak,
 and one to listen,
 and life will go on, *The People* will go on.

Spoken by Carl NightEagle
Re-told by Grandmother Doris during the *JOY* Circle Gathering

All you need is
 one to drum,
 one to dance,
 one to speak,
 and one to listen,
 and life will go on,
 JOY will go on, *The People* will go on.

Aurora Hill
Adapted from the words of Carl NightEagle

Note to the Reader

The presentation format of this study is designed to stimulate the internal process of the reader. The creative use of language, visual images, and a pre-reading play activity invite the reader to explore an alternative way of being with the researcher, the participants, the content, and the research process. Although the primary intention of the study is to understand joy through the voices of the women of one Native American Indian community, equally important is the experiential nature of the presentation format, which is designed to encourage the reader to develop a personal awareness of thoughts, feelings, intuitions, and/or imaginings during the reading process.

Creative Use of Language: Capitalization, Hyphenation, and Italics

In many Native American Indian languages, and specifically in the original form of the Seneca language, words considered holy or sacred to Native American Indian peoples are capitalized. In the past, the publishing industry has not been particularly receptive to honoring the language differences (Sams, 1990, p. v). Throughout this dissertation, the names of each part of the Planetary Family, as well as any Traditions and Teachings, are capitalized. While this practice may feel unfamiliar or may even cause some slight confusion at times, *you*, the reader, are invited to observe any shifting of your own consciousness as you read capitalized words that represent “sacred living extensions of the Great Mystery, placed here to help humankind evolve spiritually” (Sams, p. v).

To refine and convey specific concepts, creative liberty has been taken in the creation of a number of hyphenated words such as *joy-memory-telling*, *joy-memory-associating*, and *joy-memory-listening*. The hyphenated word format suggests the interconnectedness of the human act of experiencing with the experience of joy. In

addition, the use of joy-hyphenated words invites an internal process of integration and motion.

Native American Indian Names

Western literature and writing style formats often do not reflect the cultural aspects of Native American Indian names. Consistent with cultural protocol, proper names have been used in the text, citations, and in the reference list in such a way as to retain the name identity significance of the individual and are italicized when used in the text, for example, *Brooke Medicine Eagle* and *Red Elder Woman*.

“The People” and “The Land”

“The People” is a term used by Native American Indians that when spoken conveys a deep sense of collectiveness and sacred responsibility. The words are usually spoken in the context of “doing for *The People*.”

“The Land” is a term used by Native American Indian Peoples that when spoken conveys a sense of sacredness for the Earth as the Mother of all things. Throughout this dissertation “*the People*” and “*the Land*” will be italicized and “*People*” and “*Land*” will be capitalized, consistent with the concept of the aliveness and importance of both to Native American Indian Peoples.

“joy” versus “JOY”

The search to understand and describe specific states of experience such as joy is limited in the English language. Written words often seem inadequate to describe personal experiences, especially when those experiences are associated with somatic feelings.

Thus far in this “note to the reader” narrative, the word “joy” has been used. Although correctly spelled and appropriately in lower case, the word “joy,” when read silently, may sound and feel rather flat and disconnected from the somatic and energetic aspects of the experience of joy. I now invite you, as the reader, to notice the difference between “joy” and “*JOY*.” By merely using capitalization and italics, the word “*JOY*” becomes more engaging, conveys movement, and accents the somatic and energetic aspects of the experience. Throughout this dissertation, the word format “*JOY*” will be used in the text to capture the somatic and energetic aspects of the experience.

Fulfillment-of-Happening

The source of the concept of *fulfillment-of happening* is from the work of Brent Dean Robbins in his dissertation, *Joy and the Politics of Emotion: Toward a Cultural Therapeutics via Phenomenology and Critical Theory* (2003). The reader should identify him as the originator of the term whenever it is used in the text of this dissertation.

Visual Images

The graphics in this dissertation are based on the concept of the circle. The circle motif is a visual representation of the *JOY*-focused event, known as the *JOY*-Circle Gathering, and is consistent with the foundational teachings of Native American Indian Wisdom Traditions.

Inherent in the *Speaker* graphic designs, customized for each woman participant, is the vibrational impact of speaking within the group. The use of a customized version for each woman invites the reader to more fully experience the dynamics of the event.

The *Composite* graphics and various *Cycle Lenses* graphics provide the reader with a bird’s eye view of the questionnaire responses and intuitive inquiry cycle lenses,

respectively. The reader is encouraged to approach each graphic figure in the dissertation as an opportunity for an *internal-process-pause*, allowing any physical, mental, or spiritual information to become part of her or his conscious awareness.

Pre-Reading JOY Play Activity

You, the reader, are now invited to participate in this exploratory study of the experience of *JOY* by engaging in a bit of *play*. First, take a few moments to revisit your own experiences of *JOY*. Allow your *JOY* experiences to pass through your awareness and take notice of your internal process. Second, record your responses to the following question: Three words that I associate with *JOY* are _____,
_____, _____.

During the reading of this dissertation, you are invited to revisit your responses in light of an evolving understanding of the experience of *JOY*.

May your process be an experience of discovery as you revisit your personal *JOY* experiences through the presentation of this research study.

Acknowledgements

I wish to acknowledge all those who encouraged and supported me in this research endeavor:

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And finally to the energetic presence of *JOY*, who played with me throughout the entire dissertation process.

My heart is filled with gratitude and *JOY*.

Table of Contents

Copyright	ii
Abstract	iii
Dedication	v
Preface	vi
Note to the Reader	vii
Creative Use of Language: Capitalization, Hyphenation, and Italics	vii
Native American Indian Names	viii
<i>“The People”</i> and <i>“The Land”</i>	viii
“joy” versus <i>“JOY”</i>	viii
Fulfillment-of-Happening	ix
Visual Images	ix
Pre-Reading <i>JOY</i> Play Activity	x
Acknowledgements	xi
Chapter 1: Introduction	1
Understanding <i>JOY</i> : A Worthy Pursuit	1
<i>JOY</i> and Transpersonal Psychology	5
Study Participants: Women of One Native American Indian Community	6
Method of Investigation	7
Language Form and Terminology	8
Language Form	8
Terminology	8
The Intention of the Researcher	10

Chapter 2: Literature Review	11
Literature Selection Criteria	12
Literature Reviewed	12
Research Methods-Related Literature	12
Researcher Training and Integration-Related Literature	16
Turtle Island Chautauqua-Related Literature	32
<i>JOY</i> -Related Literature	39
Summary of Interpretation of Literature Findings	58
Chapter 3: Research Methods	59
Approach and Method	59
Partial Participatory Approach and Intuitive Inquiry Method	59
Research Design	60
Recruitment of Participants	60
Data Collection	61
Administrative Details	63
Treatment of Data and Interpretation	63
Post-Event Contact	64
Delimitations	65
Limitations	67
Restatement of Anticipated Findings	67
Cycle 1: Clarifying the Research Topic Narrative	68
Chapter 4: Results I	75
Cycle 2: Developing the Preliminary Lens	75

Cycle 3: Collecting Data and Preparing Summary Reports	80
The <i>JOY</i> Circle Gathering Event.....	80
The <i>JOY</i> Circle Gathering Event Narrative	82
Post <i>JOY</i> Circle Gathering Reflections.....	128
Chapter 5: Results II.....	134
Cycle 4: Transforming and Refining Lenses	134
Stage 1: What is <i>JOY</i> ?	134
Stage 2: Lenses—Event Data, Two-Fold Inquiry, and <i>JOY</i> Redefined .	139
Stage 3: Waves, Ripples, and Still Water (Cycle 2 & Cycle 4 Lenses Synthesis)	143
Stage 4: Through the Eyes of the Witness	149
Stage 5: Revised Lenses (Cycle 4 and Witness Synthesis)	154
Chapter 6: Integration and Discussion.....	157
Cycle 5: Integration of Findings and Literature Review	157
Literature Revisited	157
Research Design Revisited	166
Intuitive Inquiry Method Revisited	169
Integration and Transformation.....	173
<i>JOY</i> -Focused Study Outcomes.....	173
Envisioning New Horizons: Possibilities for the Future	179
Research and Applications.....	179
Final Thoughts.....	183
References.....	184

Appendix A: Training <i>JOY</i> Activity Pilot Project I	189
Appendix B: Training <i>JOY</i> Pilot Activity Project II	200
Appendix C: Modern Day Clan Mother Interview	214
Appendix D: <i>JOY</i> Research Package and Consent Forms.....	219
Appendix D-1: Participation and Consent Letter	219
Appendix D-2: <i>JOY</i> Questionnaire.....	221
Appendix D-3: <i>JOY</i> Creative Expression Template.....	222
Appendix D-4: Desire-to-Participate Postcard.....	223
Appendix D-5: Addendum to the Participation and Permission Letter.....	224
Appendix D-6: Caption Transcriber Consent Form	225
Appendix E: Information Flyer: C-Print™ Notetaking System	226
Appendix F: Raw Data— <i>JOY</i> Circle Gathering	227
Appendix G: Ramblings of an Old Lenape Lady.....	241
Appendix H: (Optional) <i>JOY</i> Creative Expressions	242
Appendix I: <i>JOY</i> Questionnaire Composites	248
Appendix J: <i>JOY</i> Witness Interview Transcript.....	257
Appendix K: [Witness] <i>JOY</i> Questionnaire	268
Appendix L: Witness-Participants <i>JOY</i> Questionnaire Composites	269
Appendix M: Permissions Granted	278

Figures	List of Figures	Page
1	Arrien Four-Fold Way model.....	18
2	Ruumet psychospiritual development model.....	20
3	Hill psycho-spiritual moon mindfulness model	23
4	Circling-to-know image.....	24
5	Pilot activity I: Sample <i>JOY</i> creative expression	29
6	Pilot activity II: <i>JOY</i> questionnaire	30
7	Pilot activity II: Body awareness scan form	31
8	Fredrickson broaden-and-build theory of positive emotions	51
9	Brady and Leigh joyous life events journal	57
10	Hill seminar notes (Summer, 2002).....	69
11	Cycle 2: Lenses (based on literature review)	79
12	<i>JOY</i> floor gallery	99
13	Sample: <i>JOY</i> questionnaire composite	135
14	Cycle 4: Lenses (based on the event)—Inquiry 1	140
15	Cycle 4: Lenses (based on the event)—Inquiry 2	141
16	Cycle 4: Lenses composite (based on data collection)—Inquiry 1	142
17	Cycle 4: Lenses composite (based on data collection)—Inquiry 2	143
18	Witness lenses composite (based on Lucca interview)—Inquiry 1	150
19	Witness lenses composite (based on Lucca interview)—Inquiry 2	151
20	Revised lenses: Cycle 4 and witness synthesis—Inquiry 1	155
21	Revised lenses: Cycle 4 and witness synthesis—Inquiry 2	156
22	Lenses transformed (based on <i>JOY</i> as an energetic presence)—Inquiry 1 ..	164

23	Lenses transformed (based on <i>JOY</i> as an energetic presence)—Inquiry 2..	165
24	Integration and transformation: <i>JOY</i> -focused study outcomes	174

CHAPTER 1: INTRODUCTION

Understanding *JOY*: A Worthy Pursuit

Human experience is filled with suffering. The local news parades an endless variety of images associated with tragedy in our communities. A local story features a massive search for three missing children, later found dead in the trunk of a car. We experience day after day the search through the eyes of the reporters as law enforcement officers, politicians, family, and community members canvas the neighborhood looking for the boys. Weeks later, a follow-up story attempts to reconcile the official findings of an investigation into the search process that reports that both the police and parents contributed to the suffering and ultimate death of the boys, who accidentally locked themselves in the trunk of a car while playing. We see and hear the anguish of the parents and empathize with their suffering. Daily stories of murders, overdoses, robberies, and sexual assaults fill our visual and auditory depository of images, adding to our accumulated beliefs that the world is filled with suffering and that, if we have managed to escape immediate suffering, suffering awaits us.

As part of our current events information-gathering routine, we listen to the international news. Our eyes receive constant updates of suffering in far away places—places that were previously unknown to us, except as a blurb in a history book or dot on a classroom globe. The human suffering caused by natural disasters such as tsunamis, earthquakes, hurricanes, and tornadoes rivets us. We are amazed to discover that the latest tsunami directly affected men, women, children, animals, and the *Land* in over seven countries. The realization of the scope of the disaster widens our concept of the landscape of suffering.

As we continue to watch television, our ears become accustomed to the sounds of bombings and gunfire. During the visual and auditory experiences, we travel from one country to another, sifting through an infinite number of previous experiences and associations with the history of countries and their inhabitants. From Great Britain to Israel to Iraq to Spain to Afghanistan to the Sudan, the media directs our attention to the most significant current suffering. A part of us is reassured by the dedication of the news media to accommodate our busy schedules by news updates—morning, afternoon, evening, and night, as well as program-interrupting news flashes and Internet news references. We accept that the most current news is often inaccurate, incomplete, and embellished with fear in order to alert us to any present danger.

Although the latest death tolls caused by the insurgency in Iraq are reported, we are unable to place them in any accurate context. The deaths remind us that life is fragile. Our bodies respond to the transitory nature of our existence. We hear the chaos and fear in the voices of the bombing survivors and their loved ones. We empathize with their suffering as our minds attempt to integrate natural and man-made causal sources of suffering. We want to listen to be informed and yet our physical bodies feel sickened by the overload of suffering. The international broadcast turns our attention toward global economic, political, and health concerns. Once again, the images of the effects of poverty, greed, and disease are before us. We are shocked by the sight of the bodies of children, women, and the elderly whose emaciated limbs and bloated stomachs intermingle with flies, signaling suffering that welcomes death. Our shock is tempered by a need to intellectualize the causes, such as AIDS, failed crops, and civil war. When our own minds and bodies can no longer tolerate the feelings associated with the sights, we

turn the channel to a sitcom or reality show as a diversion from our own empathetic sufferings.

In contrast to the infinite number of suffering-related experiences absorbed in our bodies through sensory osmosis, who among us can declare that we have an infinite number of *JOY*-related experiences? For that matter, can any one of us say that there is *JOY* in living without being overtaken by twinges of momentary guilt or shame as a thought passes through our awareness, “How can I think about *JOY*, when so many people are suffering”?

Our very nature seems to avoid any serious focused attention on the subject of *JOY*. It is, therefore, not surprising that psychological studies of *JOY* have been overshadowed by studies related to suffering caused by depression and mental illness.

Historically and traditionally, behaviors and mental processes, the core of psychological inquiry, have been viewed from a negative *what's-not-working* perspective, rather than the more positive aspects of human functioning. According to Martin Seligman (2002) in his recent book entitled, *Authentic Happiness: Using the New Positive Psychology to Realize Your Potential for Lasting Fulfillment*, “In the last half century psychology has been consumed with a single topic only—mental illness...” (p. ix). Brent Dean Robbins (2003) also confirms the historical focus of psychology in his dissertation, *Joy and the Politics of Emotion: Toward a Cultural Therapeutics via Phenomenology and Critical Theory*, when he reports that psychology-related journal articles on depression far outweigh articles on *JOY*, 45,000 to 400 (p. 1).

Recently however a shift of attention is occurring in the field of psychology. Abraham Maslow and others forged a new direction in 1969 with the founding of the

Journal of Transpersonal Psychology, marking the beginning of the consciousness movement. More recently, *positive psychology* has taken center stage with its three pillars of positive emotion, positive traits, and positive institutions (Seligman, 2002, p. xi).

The general public is very interested in *JOY*, confirmed by 188,870 hits on a recent “joy-in-the-book-title” Internet search. Until recently, however, the academic research community has given minimal attention, funding and energy to the exploration of the experience of *JOY*. This is despite the fact that the American Psychological Association (APA) recognizes *JOY* as an innate emotion in human beings, with an interest dating back to the works of Homer and even earlier pictorial records of human activity (Izard, 2000, p. 411).

As a worthy pursuit in furtherance of knowledge in the areas of transpersonal and positive psychology, this dissertation, known as *JOY Revisited: An Exploratory Study of the Experience of Joy Through the Memories of the Women of One Native American Indian Community*, explores the experience of *JOY* through acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory listening*.

When a person is in a state of *JOY*, the ego is transcended, and he or she experiences positive feelings in connection with *Self* and *Other*. If a person is asked to remember a joyful moment, the memory of the past joyful experience is brought forward into present awareness. During *JOY-storytelling*, a re-experiencing of the original event occurs for both the memory-teller and memory-listener. The past memory and the present experience of the *JOY*-event co-mingle within the body, psyche, and spirit of the memory-teller and the memory-listener. The participants are mutually engaged in the present-ness and past-ness of the joyful experience simultaneously. Further, the selected

JOY memory is a reflection of the *heart-and-meaning* language of the memory-teller. The language reflection is both unique and specific to each memory-teller. The *JOY* memory itself becomes a metaphor for the experience of *JOY* surrounded by prior and current relational *self-experiences* such as *self-higher power*, *self-nature*, *self-others*, *self-family*, and *self-community*.

JOY and Transpersonal Psychology

Transpersonal psychology is particularly interested in the relational experiences of the *Self* and *Others*. The research design of this study invited the participants to cultivate an awareness of feelings and emotional expressions in connection with *JOY-memory-telling*, *JOY-memory associating*, and *JOY-memory-listening* within the relational context of self, nature, relationships, and community.

The field of transpersonal psychology is also interested in states of consciousness, the language of experience, cultural diversity, and mindfulness awareness practices with potential wellness applications. The *JOY* study offered an opportunity to explore one specific state of consciousness and its language during a group *JOY*-focused event.

The voices of women and Native American Indian Peoples are important contributions to the field of transpersonal psychology. The Native American Indian voice is noticeably absent in scholarly studies. Studies with Native American Indian populations traditionally explore the ailments within the group, such as alcoholism and unemployment, or seek to inform the reader of religious and cultural beliefs and practices. This study seeks neither to draw attention to the challenges of the community and its members, nor to convey the cultural and religious beliefs of the community

members. The study rather provides a forum for the women of one Native American Indian community to be heard in connection with their *JOY* memories.

Transpersonal psychology is interested in the social implications of diversity. One unique dynamic of the Turtle Island Chautauqua community is that its membership consists of individuals and families of many different philosophies, cultures, and religions. Community members are encouraged to retain their individual tribal customs, beliefs, and religious affiliations. It is a community with no specific geographic boundaries, a community *without walls*. Although the exact number of Native American Indian Nations represented is unknown, it is estimated that over twenty Tribes from throughout the United States are represented. The principles of respect and honor are close to the hearts of Native American Indian Peoples, evidenced by the quality of their relational behaviors toward self, others, and nature. The history of the group and the *JOY*-focused event may serve as a model for other tolerance, respect-based communities.

Study Participants: Women of One Native American Indian Community

The primary reason for working with Turtle Island Chautauqua and its membership was a desire to integrate the personal and scholarly aspects of my life. As a result of an existing relationship for 8 years with the *People* of the community and extensive study of the history of Native American Indian Peoples, I knew that, as a result of a historical political agenda, Native American Indian Peoples have been devalued as a People, unheard as equal voices, and encouraged to distance themselves from *the Land*, Nature, and their cultural heritage. I sought to re-balance the past by creating a project that embraced a process of research, discovery, documentation, and *JOY* in alignment

with the guidance of Grandmother Doris Riverbird (Clan Mother), and the mission of the community.

My service to the community and the participants was two-fold. First, I wanted to document the existence of the community. The significance of this endeavor is grounded in the fact that neither the United States Federal government nor the Pennsylvania State government recognizes any Native American Indian Tribes in the State of Pennsylvania. By including a historical community narrative and creating a *JOY* Memory Book, I could be of service to the *People* and provide a sense of affirmation and recognition for the community at large, its members, and the participants in the study.

Second, and equally significant, was my desire to serve the *People* by allowing myself to be a conduit for their *JOY* through a research study that by its very nature might create *JOY* for the participants, the community as a whole, and the researcher (myself).

Method of Investigation

The study is a qualitative investigation informed by the hermeneutic intuitive inquiry method. Data collection occurred during a *JOY*-focused event. A caption transcriber was present and documented the event. As a *witness* to the event, she was later interviewed, to inform the research findings. During the *JOY*-focused event, the women participants completed a questionnaire, participated in a group *JOY*-memory-floor gallery, shared their most memorable experiences of *JOY*, and participated in an optional creative expressive art activity.

With respect and honor for the organizational and cultural structure of Turtle Island Chautauqua, the study was partially participatory in nature. The design extended an open invitation to Grandmother Doris Riverbird, Clan Mother of Turtle Island

Chautauqua (and the Eastern Lenape Nation of Pennsylvania) for her guidance, direction, and wisdom whenever and wherever she felt that it was needed and appropriate. With honor and respect, my word was given to Doris Riverbird that her guidance, direction, and wisdom would be received in connection with the study

Language Form and Terminology

Language Form

As previously stated in the *Note to the Reader* (p. viii-xi), the written form of the English language is limited in conveying the somatic aspects of specific states of experience such as *JOY*. In addition, the customary Native American Indian cultural respect extended to the Planetary Family, Traditions, and Teachings expressed through language is not part of the current English language format style. Therefore, creative use of language is used throughout this dissertation.

Terminology

Organizational Title: Turtle Island Chautauqua

Turtle Island Chautauqua is the official title of a 501(c)(3) non-profit Pennsylvania corporation registered by its founders in an effort to establish a Native American Indian community presence in Pennsylvania. Its founders purposefully chose the title of the organization. The North and Central Americas are known as “Turtle Island” in many Native American Indian legends (Hill, 1999, p. 41). “Chautauqua” is a Seneca word, which has a double, paradoxical meaning: “to be lost” and “to be found.” The name selection of the community emphasized the importance of the connection of the *People* with the *Land* and reflected a renewed commitment to re-embrace the relationship.

The Eastern Lenape Nation of Pennsylvania Connection

The Eastern Lenape Nation of Pennsylvania is a Native American Indian tribe. The *People* of the Nation, known as the “original people” or the “common people,” were given the sacred duty of “Peacekeepers” (Pieschel, 2003, p. 9). In the late 1990s, The Eastern Lenape Nation of Pennsylvania joined Turtle Island Chautauqua. Although the 501(c)(3) documentation was not revised, the group officially identifies itself at public events and gatherings as Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania. Chief Bill *Whip-poor-will* Thompson and Grandmother Doris Riverbird lead the group as Sakima (Chief) and Clan Mother, respectively.

Indigenous People of Amerind Ancestry

Native Americans, American Indians, Native American Indians, the First Nations, and the First People are all terms that refer to indigenous people in the United States whose ancestry is Amerind. In keeping with the preference of members of the community, the term, “Native American Indians” or “Native American Indian Peoples” is used throughout this dissertation.

Grandmother, Grandfather, and Mother

The terms, “Grandmother,” “Grandfather,” and “Mother” are somewhat confusing to the general public. In many Native American Indian Nations, the terms *Grandmother* and *Grandfather* connote the elder status of the individual rather than a familial association. A Clan Mother may also be referred to as *Grandmother*. While most members of Turtle Island Chautauqua refer to Doris Riverbird using the “Grandmother” title for both her elder and Clan Mother status, the traditional title for a Lenape Clan Mother is “Mother.”

Wanishi

“Wanishi” is a Lenape word similar to the expression “thank you” in the English language. Although similar, its meaning differs in that, when spoken, it conveys a heartfelt sense of connection, with somatic overtones, between the speaker and the receiver of the words. The word is spoken in a tone of excitement or reverence, and indicates a somatic connection between speaker and listener. The word is often thought to express, “Your actions have touched my heart and I extend gratitude from my heart to yours.”

The Intention of the Researcher

During the initial stage of the study, it was my intention to encourage a co-creative giving and receiving experience of *JOY* for all the participants, my committee members, and any readers of the final written dissertation through acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*.

I anticipated that the *JOY* experience as remembered by the women members of the Native American Indian community would reveal an awareness and positive feelings toward Nature, Self, relationships, and sense of community. I also anticipated that the study might suggest that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* have therapeutic significance and might be associated with an integrated sense of mind-body-spirit awareness and wellness. I was not disappointed.

It is my hope that the reader(s) of this dissertation will be informed by the entire research study, including the presentation of the collected data and the use of the Intuitive Inquiry method, in order to better understand the experience of *JOY*.

CHAPTER 2: LITERATURE REVIEW

The literature review is an important component of the dissertation process. The researcher must be able to envision the *whole*, as well as potential *details*, of the study in order to select appropriate related literature. Paula Underwood Spencer (1990) conveys this approach from a Native American Indian worldview:

As a part of the Native American [Oneida] training I received from my father, one of the aspects of perception that I was asked to understand was the distinction between Hawk and Eagle, between the way Hawk perceives and the way Eagle perceives. In this shamanic tradition, you gain the appreciation by what is considered to be direct experience. However, the distinction—once learned—is easily translated into Western logical sequential language structure.

When hunting, Hawk sees Mouse . . . and dives directly for it.

When hunting, Eagle sees the whole pattern . . . sees movement in the general pattern and dives for the movement, learning only later that it is Mouse.

What we are talking about here is *Specificity* and *Wholeness* [italics added]. Western science deals from the specific to generalities about the whole. Indigenous science begins with an apprehension of the *Whole* [italics added], only very carefully and on close inspection reaching tentative conclusions about any *Specificity* [italics added].

Indigenous science is based on a profound immersion in and awareness of the whole circumstance. Rather than mistrusting personal experience, Indigenous science has learned to thrive on it. The standards for personal honesty are excruciatingly exact and taught from earliest childhood. Educational structures like the Vision Quest have as one goal coming to terms with accuracy outside of or devoid of your own assumptions or the assumptions of your society. The idea is that you are always—if you are wise—moving toward enhanced accuracy. You will never entirely arrive at complete accuracy, but you are constantly trying to move in that direction. (p. 105)

The approach to this literature review is based on a vision of the *whole* study, balancing the view of the Hawk and the Eagle. The literature review is also a reflection of the preparation of the researcher for the study. The *JOY*-related empirical, theoretical and anecdotal literature create a knowledge container of understanding for the anticipated study.

The presentation of the literature review has an added dimension for the intuitive inquiry method researcher. In addition to engaging and reporting the related literature, which reflects the information, knowledge, and wisdom of its authors, the written

presentation also reveals the internal process of the researcher, often thought of as modes of *sensing, feeling, thinking, and imagining*, guided by other ways of knowing such as intuition, awareness of synchronistic events, and personal dreams. Throughout this chapter, the reader is invited to share the personal process and reflections of the researcher.

Literature Selection Criteria

Five different perspectives were identified related to the research study: (a) participants, (b) Doris Riverbird (Clan Mother of Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania), (c) Turtle Island Chautauqua, as a Native American Indian community with multiple Nation, Tribal, and religious affiliations, (d) Aurora Hill, the researcher (myself), and (e) Karen Lucca, a professional caption transcriber and *witness* to the anticipated event.

To encourage the voice(s) of each perspective, the literature was systematically selected and reviewed within four knowledge-quest focused areas: (a) research methods-related literature, (b) researcher personal development and training-related literature, (c) Turtle Island Chautauqua-related literature, and (d) *JOY*-related literature.

Literature Reviewed

Research Methods-Related Literature

Research method textbooks authored by Braud and Anderson (1998), Creswell (1998), and Mertens (1998) were reviewed in search of a method that best aligned with the topic, the Native American Indian community, and the interests, skills and abilities of the researcher. Of the variety of methods studied, an *organic inquiry-intuitive inquiry*

combination method appeared intuitively to be the most appropriate choice for the future study.

A draft of *Organic Inquiry: Research in Partnership with Spirit* (Clements, 2003) was reviewed. The recommended embodied writing style and the fluidity of an organic inquiry approach appealed to me. Initially the method also seemed a suitable forum for the expression of an altered state of consciousness such as *JOY*. At the time, the method felt less time-consuming and more in alignment with my writing skills, no doubt filtered through my internal process of balancing projected time considerations with tuition continuation fees.

A visit was scheduled with Doris Riverbird to discuss the project. Excitement surrounded me in preparation for our discussion. A ritual preparation of food as an offering for a Clan Mother and/or elder is a familiar custom in a Native American Indian community. The ritual was an opportunity for mindful attention around the potential visit. I was unable to decide on a specific food choice for the visit as I balanced possible foods with my perceptions of her likes and dislikes, as well as my knowledge of her physical and medical limitations. As often happens in the midst of choices, a sudden awareness of a thread of similarity tips the scales in favor of one choice or another. In this case, the thread was in the form of *blueberry muffins*. Decisions are always multi-dimensional in nature. As part of my multi-tasking nature, I was simultaneously reading about the origins of organic inquiry described by its founders (Clements, 1998, p. 114). The mention of *blueberry muffins* in the narrative intersected with the intended blueberry muffins for the Riverbird visit, confirming for me on some level that organic inquiry was the perfect method for the *JOY* study. Fortunately, the universal laws of change and

synchronicity have a way of helping us reconnect the dots of previous misguided associations.

Prior to the final proposal submission, I received e-mail notification that the developer of the intuitive inquiry method would not accept a committee appointment for dissertations using the organic inquiry method, due to potential confusion between the two interpretive methods. I immediately made a decision to change my research method from *organic-intuitive inquiry* to *intuitive inquiry*. The last minute decision was later determined to be the best choice.

Intuitive Inquiry Literature

By definition, intuitive inquiry is a hermeneutical research method, which seeks to “both describe what is and envision new possibilities for the future through an in-depth reflection process of interpretation” (Anderson, 2004b, Abstract). Once the choice of method was clear, I immersed myself in the works of Anderson, the developer of the intuitive inquiry method model (Anderson, 1998, 2000, 2004b, 2004c) and dissertations using the intuitive inquiry method (Carlock, 2004; Coleman, 2000; Dufrechou, 2002; Esjbörn, 2003; Hoffman, 2003; Phelon, 2001). A draft of an Anderson (2004b) article on intuitive inquiry intended for publication in a special methods issue of *The Humanistic Psychologist* proved to be a clear, complete, informative, and insightful view of the selected research method. Audiotapes recorded live during an Institute for Transpersonal Psychology (ITP) staff training session for intuitive inquiry supervisors provided an additional dimension to the application of the method in connection with a variety of topics (Anderson, 2004c). I also reviewed draft articles, subsequently published in *The*

Humanistic Psychologist special methods issue authored by four ITP intuitive inquiry researchers (Dufrechou; 2005; Esbjörn-Hargens; 2005, Hoffman, 2005; Phelon, 2005).

Anderson (2004b) proposed the use of five types of intuition in connection with the method, namely (a) unconscious or symbolic processes, (b) psychic or parapsychological experiences, (c) sensory modes, (d) empathetic identification, and (e) the illuminating presence of wounds in the personality.

According to Anderson (2004b), “the challenges and characteristics of intuitive inquiry are one in the same” (p.18). She identified nine unique characteristics of the method: (a) being rigorously subjective, (b) telling the truth no matter what, (c) avoiding circularity, (d) trickstering and auspicious bewilderment, (e) maintaining a process-oriented and inclusive perspective, (f) writing in your own voice, (g) favoring the particular and the personal, (h) imagining the possible, and (i) risking personal change and transformation.

Although I was originally concerned about the credibility and validity of a relatively new research method, Anderson (2004b) persuasively addressed the validity issues through a *value-to-the-world* concept and proposed resonance and efficacy validity as determining criteria. For her purposes, *resonance validity* was defined as the capacity of a study and its findings to produce sympathetic resonance in its readers and *efficacy validity* was defined as the capacity of a study and its report as a whole to give more value to one’s life.

Anderson (2004b) pointed out that unique ethnic or minority groups are one audience that especially benefit from external validity, confirming my notion that the intuitive inquiry method was a good match with the envisioned *JOY* study.

The current Anderson (2000) interpretation method requires at least five successive cycles of interpretation: (a) Cycle 1-Clarifying the Research Topic, (b) Cycle 2-Identifying Preliminary Lenses, (c) Cycle 3-Collecting Original Data and Preparing Summary Reports, (d) Cycle 4-Transforming and Refining Lenses, and (e) Cycle 5-Integration of Findings and Literature Review. It is important to note that her recent five-cycle model is a revision of an earlier three-cycle model. To adhere to the protocol of intuitive inquiry method, all five cycles are clearly identified in this written dissertation.

Partial Participatory Approach

William Braud, Dissertation Director of the Institute of Transpersonal Psychology, recommended a partially participatory approach to the research design based on the matriarchal structure of the community and the role of the Clan Mother. The approach allowed me to extend my personal respect to the *People* of the community and to honor the Clan Mother, Doris Riverbird.

During one prior interview and several informal visits, Grandmother Doris Riverbird offered encouragement to me personally and seemed genuinely interested in the proposed *JOY* project. Her acknowledgement of the worthiness of the project and her support suggested to me that the *People* of the community might be receptive.

Researcher Training and Integration-Related Literature

The ongoing process of integrating and refining communication and intuitive skills within a climate of personal growth and transformation is a challenge for the intuitive inquiry method researcher. Mindfulness practices foster self-awareness, empathetic insights, and cultural consciousness. Several significant models and practices

contributed to my knowledge and training in connection with the *intuition-intellectual-precision rigor* necessary for intuitive inquiry research.

Spiritual Growth and Transformation Models

For many years, Angeles Arrien and her work have guided and inspired my personal growth and transformation process. Her Four-Fold-Way™ model (Figure 1) is based on the wisdoms of many indigenous traditions:

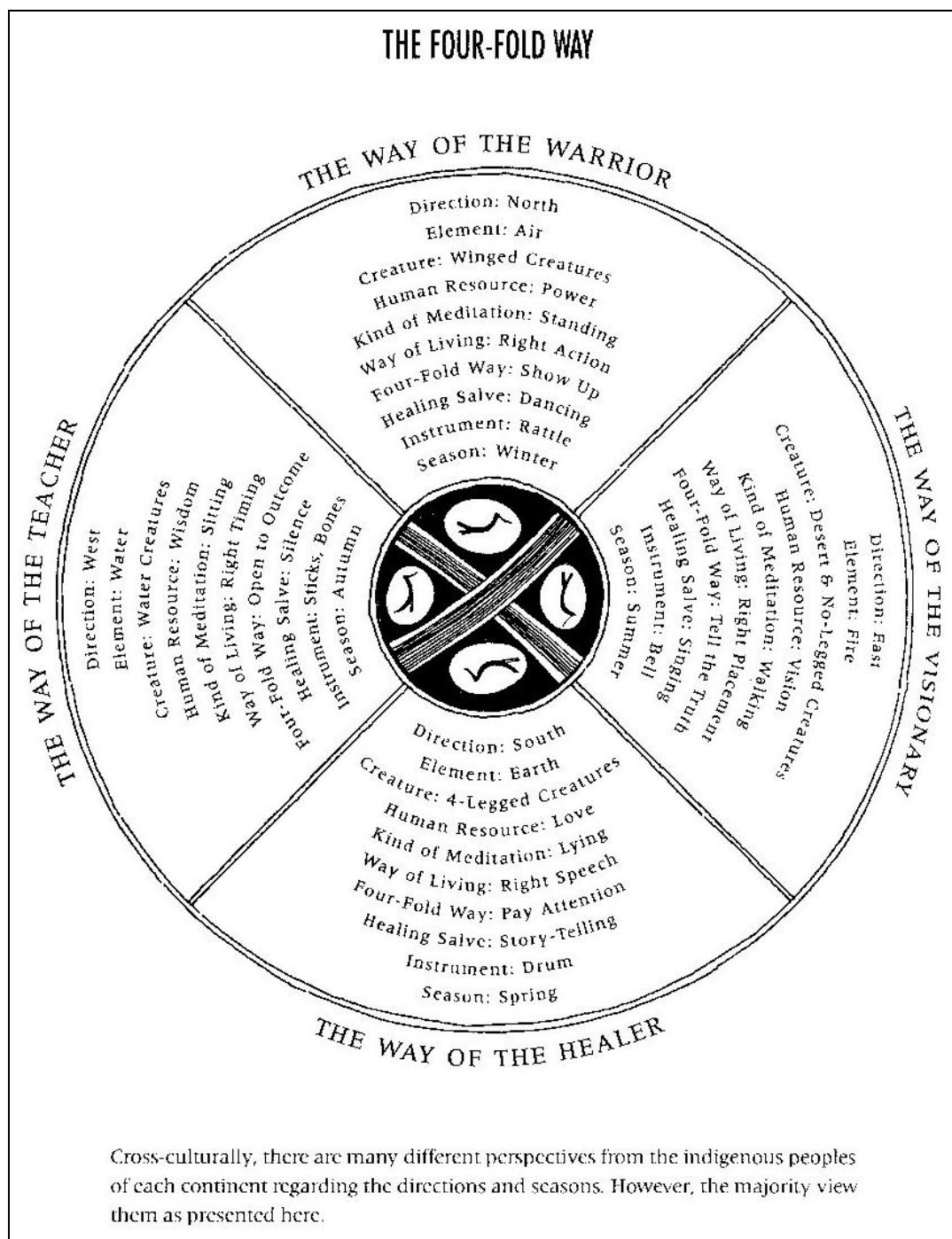


Figure 1. Arrien Four-Fold Way model.

Note. From *The Four-Fold Way: Walking the Paths of the Warrior, Teacher, Healer and Visionary* (p. 132) by A. Arrien, 1993. San Francisco, CA: Harper. Copyright 1993 by Angeles Arrien. Reprinted with permission.

When the model, a visual representation of the Medicine Wheel, is used in connection with personal growth, awareness, and transformation, it cultivates a life-long learning process of discovery, stimulating an awareness of the interconnectedness of all aspects of human existence. For me, a momentary feeling of oneness with all existence is an experience of *JOY*. It is therefore not surprising that my personal history of 10 years of working with this model would lead me on a path toward an exploratory study of *JOY* with the women of one Native American Indian community.

Another model that provided awareness and personal development was the Ruumet psycho-spiritual development model, first introduced to me at the workshop, “Pathways of the Soul: Navigating the Spiral of Growth in Relationships” at the Institute for Transpersonal Psychology seminar entitled, *A Journey of Discovery: Cultivating Transpersonal Relationships with Self, Significant Others, Family, Work, and Community* (2004, January). Ruumet presented the theory and its model in a lecture, visual, and experiential format. Although the theory and its corresponding model previously appeared in *The Journal of Spiritual Directors International* (Ruumet, 1997), the model has been revised several times since that date. During the workshop, her model touched my soul to the very core. The model (Figure 2) has recently been revised:

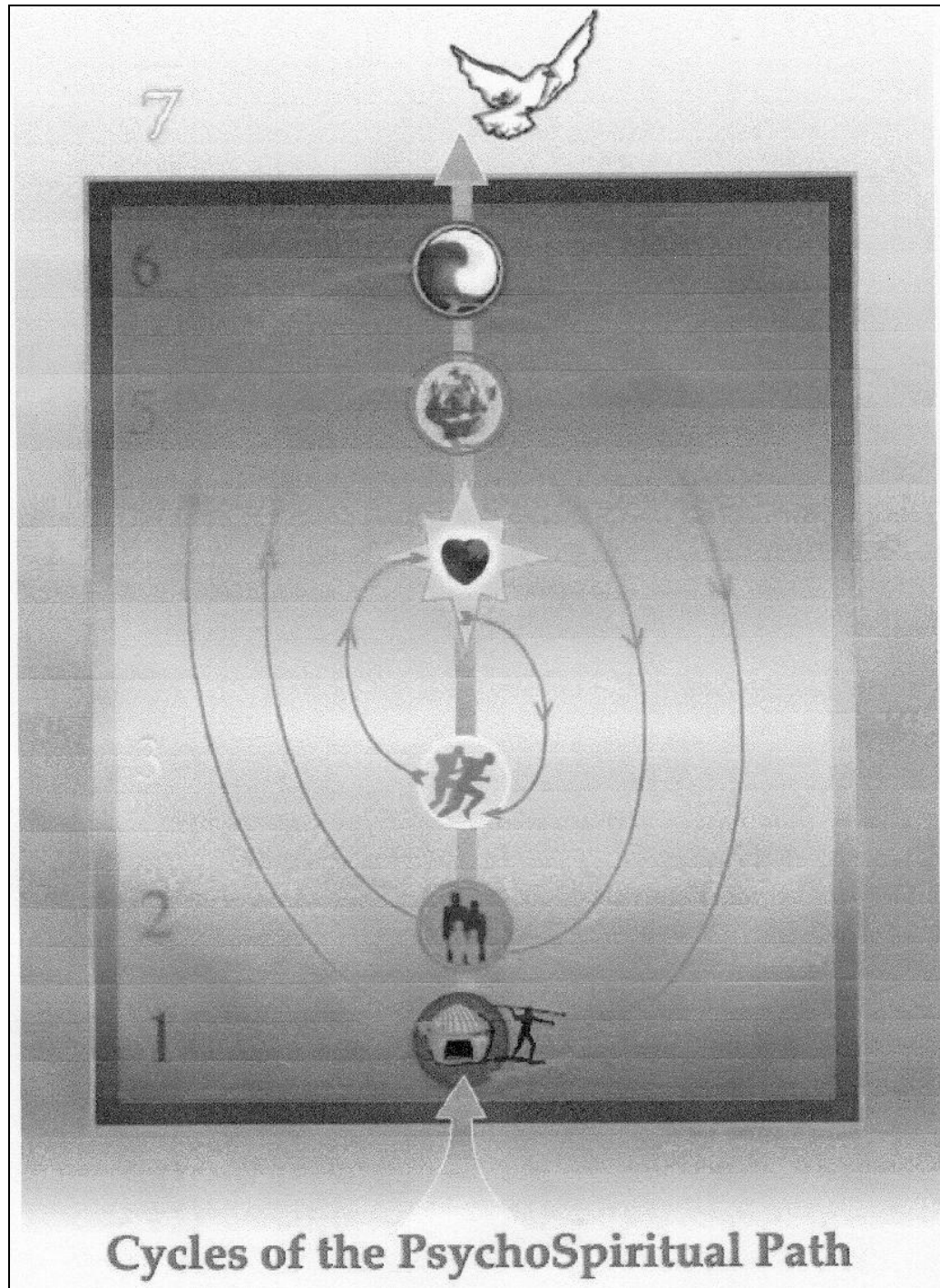


Figure 2. Ruumet psychospiritual development model.

Note. From “Pathways of the Soul: Navigating the Spiral of Growth in Relationships” workshop, an Institute of Transpersonal Psychology seminar, *A Journey of Discovery: Cultivating Transpersonal Relationships with Self, Significant Others, Family, Work, and Community* (unnumbered), by H. Ruumet. Copyright 2005 by Hillevi Ruumet. Reprinted by permission.

During the workshop, Ruumet (2004) provided a description of each of her seven psycho-spiritual developmental centers: (a) I-The Survival Center (The Vital Self), (b) II-The Kinship Center (The Cathecting Self), (c) III-The Egoic Center (The Achieving Self), (d) IV-The Aloha Center (The Loving Self), (e) V-The Star Center (The Individuating Self), (f) VI-The Sophia Center (The Integral Self), and (g) VII-The Transpersonal Center (Non-Self). For me personally, Centers II (The Kinship Center) and V (The Star Center) resonated with a ring of truth, especially the *II-V Tango*, described as the psychological and spiritual dance between two ways of *being* in the world. As part of the mindfulness workshop activity, I meditated on the provided questions, focusing especially on Centers II and V:

Center II: Kinship

Who are you when you are with your family? How did you learn that role?

How does it manifest now? How has it changed, or not?

What imprints—worldview, values, expectations, religious beliefs, and rituals—of the cultural/familial matrix you were born into do you still carry? Which of them fit who you are now? What have you changed, or wanted to change?

Center V: Following Your Star

What do you see as your greatest gifts and talents? How are you using them for the benefit of all?

What is your “vocation”? A quote by Frederick Buechner speaks to this rather eloquently: “the place God calls you to is the place where your deep gladness and the world’s deep hunger meet.”

Where is this place for you? What would it be if all things were possible?

What trailers from previous Centers might impede your “following your Star”? (Ruumet, 2004, not numbered)

As I walked and meditated on the centers, I could feel in my body the tug between the two orientations—never allowing myself to be fully in one or the other. I acknowledge that this research project is a personal attempt to integrate my kinship and star-centered modes of *being*, which are often in conflict with each other. For me, *JOY* is the thread that integrates both centers.

Moon Mindfulness and Circling to Know Practices

Moon mindfulness is a significant aspect of the belief system of the Native American Indian community, especially through women's Moon-time mysteries and the practice of full and new Moon rituals (Brooke Medicine Eagle, 1987a, 1987b, 1992a, 1992b; Tela Star Hawk Lake, 1996). I brought to the project an extensive knowledge of Moon mindfulness practices through a personal history of 10 years of practice (e.g., participation in a Moon Lodge and Moon rituals, personal Moon journaling, authorship and publication of two Moon journals for women (Hill, 1997a, 1998b), teaching Moon mindfulness courses and workshops, and the development of a psycho-spiritual Moon mindfulness model for women, as shown in Figure 3):

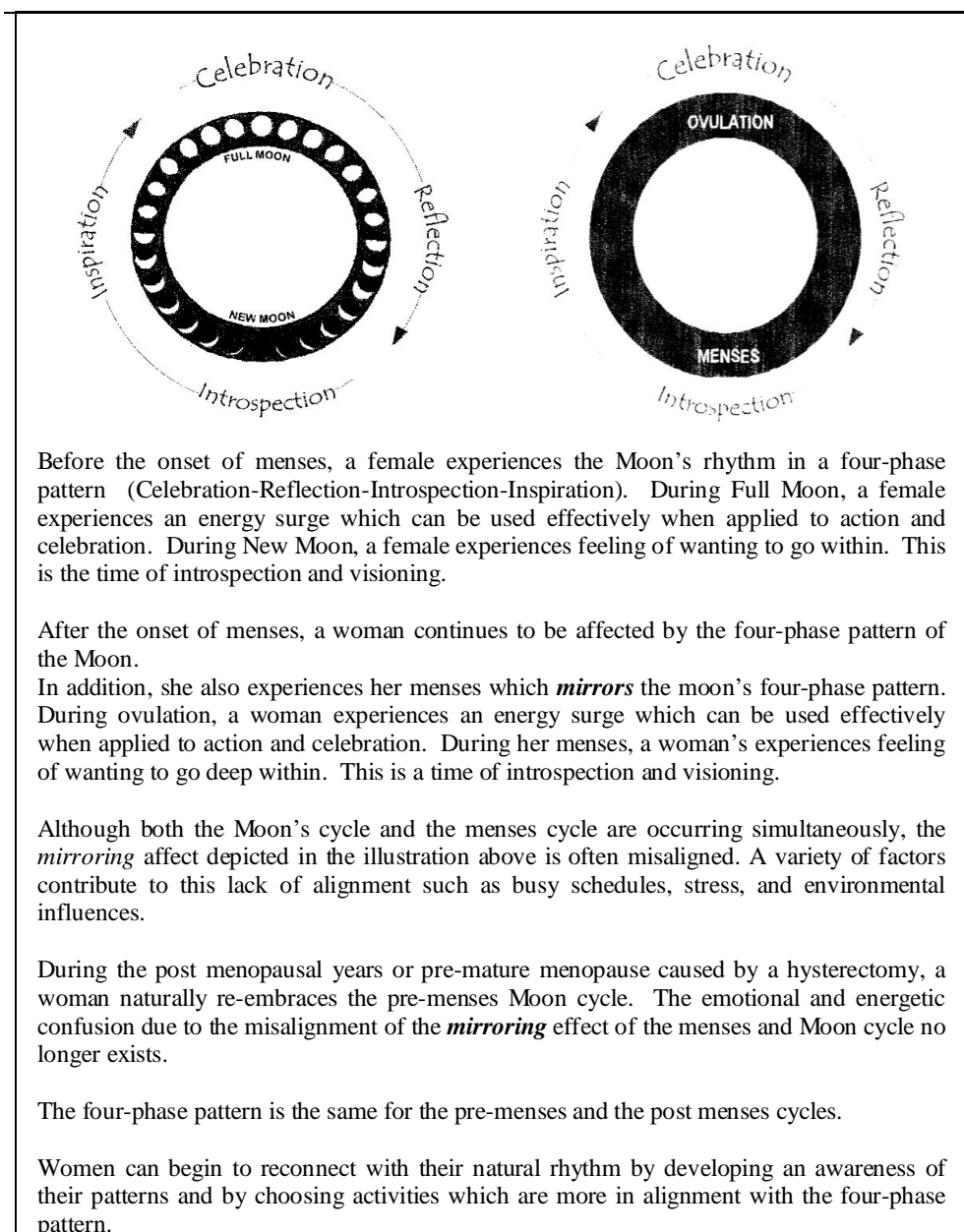


Figure 3. Hill psycho-spiritual moon mindfulness model.

Note. From Hill, *Moon-Time Menses Journal* (unnumbered), by A. Hill, 1997, Quakertown, PA: Heartstone. Copyright 1997 by Aurora Hill. Reprinted with permission.

One aspect of the Moon mindfulness model is the integration of personal action with spiritual guidance through an awareness of the Moon phase and the psycho-spiritual dimensions of the model. Research meetings and interviews were scheduled during the

Full Moon phase (*celebration*). Writing sessions and personal rituals were scheduled during the New Moon phase (*introspection*).

As part of an assignment for an Institute for Transpersonal Psychology course, *Advanced Topics in Transpersonal Psychology: Integral Research* (2002, Winter) instructed by William Braud and Rosemarie Anderson, I developed a *Circling to Know* model and technique (Hill, 2002) in connection with an exploration of alternative ways of knowing. The continuing-to-unfold practice involves a drumming ritual with the use of a specific shield-type image (Figure 4) in order to process and integrate data intuitively.

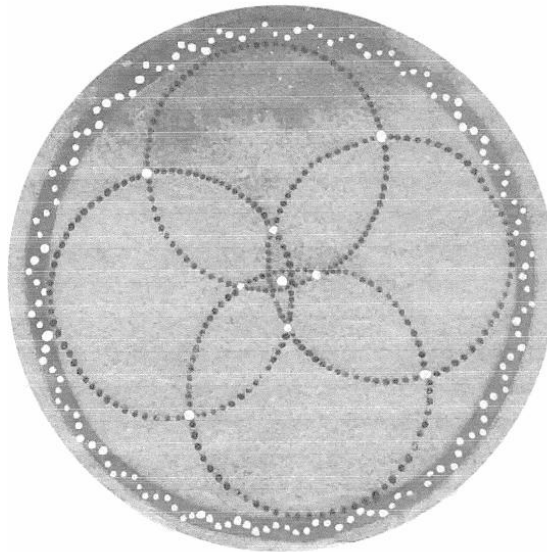


Figure 4. Circling-to-know image.

Note. Scanned image of the personal drum of Aurora Hill. Reprinted with permission.

This technique was used to move from *wholeness* to *specificity* during specific phases of the research project, for example, identifying four literature review categories, four research perspectives, and determining four final findings.

JOY Center Experiential Activity Training

Anderson (2004a) is currently developing a Body Awareness Map based on the Ruumet psycho-spiritual development model previously cited. As part of an eight-week Institute for Transpersonal Psychology course, *Research Specialization-Body Awareness* (2004, Winter), I worked with Stage 6 of the model, known as the *Joyful Center*. Through weekly practices of meditation, reading, journaling, and collective research, valuable insights emerged into the somatic experience of *JOY* and its connection with creativity, Nature, and sadness.

One significant experience, while engaged in the *Joyful Center*, was the typing of my father's unpublished manuscript, *POW 529*, an autobiographical account (Mero, 1995) of his Prisoner of War (POW) experiences during his internment of 3 ½ years in WWII as a Japanese prisoner in the Philippines and his later transport to Japan in the *Hell Ships* to work in the Japanese labor camps. The experience was riveting, especially since I only became aware of the manuscript after his death. I simultaneously experienced the *JOY* of his survival amidst the background of losses, the *JOY* of his creative expression balanced with his sense of not being heard, and the tears of *JOY* related to a cathartic experience of healing familial wounds.

Field Research-Method Training

The intersubjective experience of the researcher is important in cultural field research, and particularly with the use of the intuitive inquiry method, which incorporates the experience of the researcher as an integral aspect of the research process. As part of an Institute for Transpersonal Psychology course, *Culture and Consciousness*, (2003, Fall), I was trained in the use of a mindfulness introspection technique developed by Olga

Louchakova (2003). Designed to assist the researcher in developing an ability to bracket his or her own cultural assumptions, the technique, as originally presented, was used within the context of meditation to encourage the researcher to differentiate among the use of four modalities (sensing, feeling, thinking, and imagining) in connection with the inner experience of the researcher, and, more recently, as a training technique for phenomenological researchers (Louchakova, 2005).

The technique involves the use of four different “I” statements, *I sense, I feel, I think*, and *I imagine*, during a meditation session. An internal dialogue around a specific theme (e.g., an observation of perceived *JOY*) is initiated using the four-modality technique, for example, *I sense... that her JOY is real; I feel... her JOY in my body; I think... that JOY is available to her; and I imagine...that JOY is possible for her*. When the technique is practiced during meditation, the researcher learns to differentiate his or her use of the four different modalities based on an experiential somatic awareness. In addition, the technique reveals of the use, and often misuse, of language in relationship to the theme.

Embodied Writing, Listening, and Storytelling Training

Listening and writing skills are important in communicating stories, which can be “personal, engaging, and informative” (Braud & Anderson, 1998, p. 126). To develop effective embodied writing skills, I studied an instructional writing book, *Write from the Heart: Unleash the Power of your Creativity* (Bennett, 1995/2001), reviewed several articles written by Rosemarie Anderson on embodied writing (Anderson 2001, 2002a, 2002b), and read authors known for the embodied writing style, such as David Abram (1996) and Hal Bennett (1998). As part of an Institute for Transpersonal Psychology

course, *Research Specialization-Body Awareness*, (2004, Winter), I was introduced to embodied writing, a writing style that integrates the somatic aspects of awareness with the writing process. Through practice, I learned to develop an awareness that sustained a state of consciousness that fosters an embodied writing style.

Listening skills are important in a research project that relies on the ability of the researcher to convey information with accuracy and sensitivity. I wanted to *hear* the participants and wanted the participants and the community as a whole to feel that they were *being heard*. In *A Little Book of Listening Skills*, Brady and Leigh (2005) capture the essence of *being heard*:

The healing power of being heard has been known for centuries. Many of us may know the exquisite feeling of being listened to by a skillful listener—that is, feeling heard, appreciated, acknowledged, accepted, understood and loved. Being listened to enlivens us and provides opportunities to explore what we think, how we feel, what we want, who we are, who we’ve been and who we are becoming. (p. 11)

Writing the story of an event is storytelling in a written format. It involves conveying the living story of an event with *heart-and-meaning*. The findings of *Living Stories* (2003), an Institute of Transpersonal Psychology dissertation authored by Sharon Lynne Hoffman demonstrated that living stories elicit compassion when told with *heart-and-meaning*. As a storyteller, Hoffman created an interactive, multi-media event, which allowed participants to experience one woman’s battle with cancer. Her study confirmed that storytelling is a *heart-and-meaning* bridge between the storyteller and the story-listener. The Arrien audiotape series, “The Spiritual in Ancient and Modern Storytelling” (Arrien, 1996) also illustrated the *heart-and-meaning* connection with stories, adding insight into the psycho-spiritual dimensions of storytelling.

JOY Research Development Design Through JOY Pilot Activity Projects Training

As a precursor to the development of the research design, two *JOY* pilot activity projects were conducted with community college students. The first pilot activity (Appendix A), part of an assignment for an Institute for Transpersonal Psychology course, *Archetypes, Myth, and Symbols* (2004, Spring), experimented with the use of a *JOY* template as a means of mindfulness meditation and creative expression in order to assist participants in accessing *JOY* memories, and to provide a means of creative expression to capture memories. Forty community college students enrolled in a *Psychology of Personal Awareness* course (2004, Spring), participated in the activity. Students were provided with templates and encouraged to use a mindfulness approach to access their experiences of *JOY*. Students were instructed on a variety of techniques, such as random association, the use of metaphors, and labyrinth drawing. The templates, completed at home rather than during class, were returned, a week later, by 30 of the 40 students. Figure 5 is a sample of one of the templates completed by using a labyrinth drawing technique:

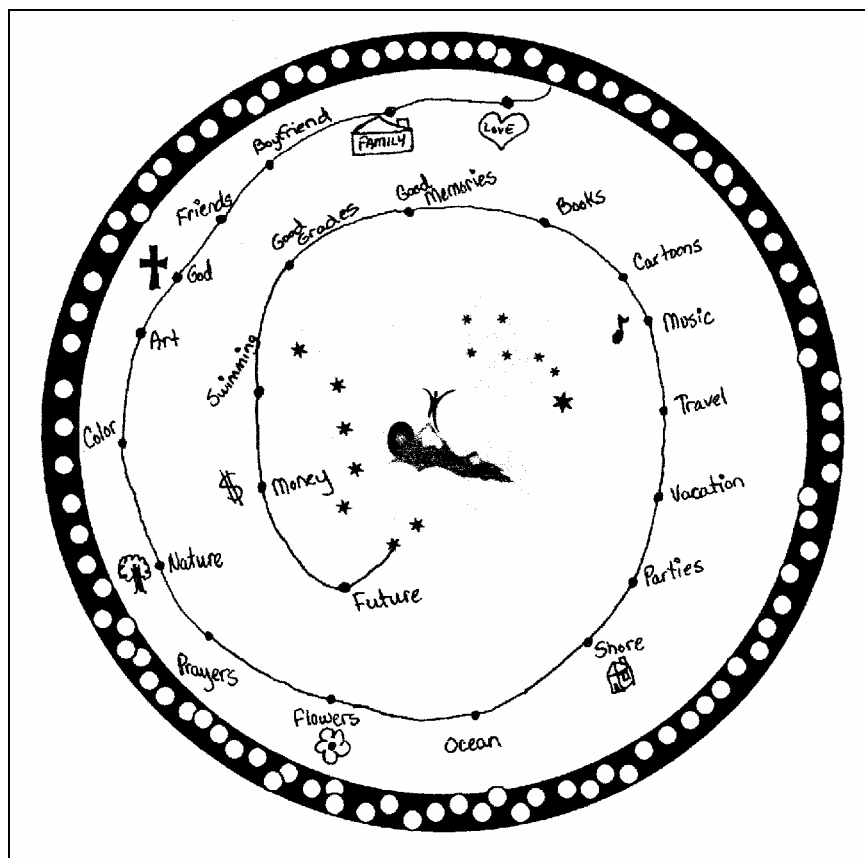


Figure 5. Pilot activity I: Sample *JOY* creative expression.

The content of the creative expressions proved to be too mysterious to interpret accurately through use of thematic content analysis. The *JOY* study research design, therefore, adopted the use of an optional creative expression activity for participant reflection rather than for interpretative purposes.

The second *JOY* pilot activity (Appendix B) was designed for personal training purposes, to develop competency in lens development, to refine the potential use of a *JOY*-related survey questionnaire, and to determine the potential use of a body awareness data-gathering technique. Twelve community college students enrolled in *Psychology of Personal Awareness* (Fall, 2004) participated in the activity. Students were paired randomly and encouraged to interview each other using a *JOY* Questionnaire (Figure 6):

Researcher _____
Date _____
<p>JOY MEMORIES Research Questions</p>
<p>What is JOY?</p> <p>Three words that you associate with JOY:</p> <p>1) _____ 2) _____ 3) _____</p> <p>JOY is like _____</p> <p>What is the color that you association with JOY?</p> <p>What song do you associate with JOY?</p> <p>What is the image or symbol that you associate with JOY?</p> <p>When you experience JOY, where do you feel it in your body?</p> <p>What is your most significant memory of JOY?</p>

Figure 6. Pilot activity II: JOY questionnaire.

Upon completion of the interviewing activity, each student received a Body Awareness Scan Form (Figure 7) and was asked to identify on the body scan, the reported body sensation of *JOY* as reported by his or her partner.

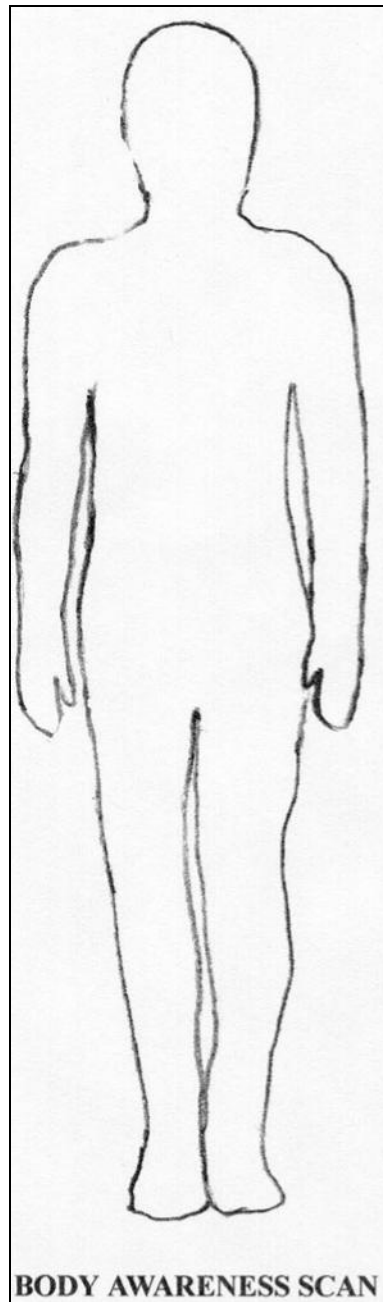


Figure 7. Pilot activity II: Body awareness scan form.

The final analysis process of the project included a reexamination of each phase of the Pilot Activity, an evaluation of the questions from the survey questionnaire for wording problems based on student responses, and a theme analysis to evaluate the student responses.

The pilot activity resulted in the refinement of data lens theme analysis researcher skills, the revision of survey questions to clarify language ambiguities, and the elimination of the body scan form as a data collection technique in the future design of the *JOY* study.

Turtle Island Chautauqua-Related Literature

The Community Website

The Turtle Island Chautauqua website describes the community membership and its mission (www.turtleislandchautauqua.org). The members of the community describe themselves:

We are your neighbors, friends, teachers and business acquaintances. We are concerned about the Land, the Rivers and the People; just as we hope you are.

Members of the Turtle Island Chautauqua and The Eastern Lenape Nation Family are of many different philosophies, cultures, and religions. We live in cities, among the trees, on farms, near the water and in the suburbs. Our community stretches across several States. We work in factories, schools, at home, in stores, outdoors and in offices. We are artists, writers, musicians, teachers, conservationists and Earthkeepers. We are grandmothers, grandfathers, mothers, fathers, brothers, sisters, teenagers and children. Each of us is unique and special in our own right.

Collectively, known as Turtle Island Chautauqua and the Eastern Lenape Nation, we have a common focus through teaching, art, music, storytelling, dance, singing, and drumming, we encourage respect for the Earth and the “People” through dialogue among all peoples.

Official Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania
www.turtleislandchautauqua.org [website]

In the early 1990’s, in an effort to document the existence of the community, the founders of Turtle Island Chautauqua formed a 501(c)(3) non-profit corporation whose stated mission was and still is:

Primary purpose: To establish an educational facility to promote philosophical and cultural exchanges of information regarding the indigenous people of the Eastern Woodlands, specifically in the Pennsylvania area.

Secondary purpose: To act as an advocate for the indigenous peoples of the Pennsylvania area whenever it is deemed that their philosophical and/or cultural ideals are in danger of being overshadowed or buried without thought to the end result of the action.

For the purpose of this mission, indigenous people are those whose ancestry are Amerind (also known as American Indian, Native American or the First People), especially those of the Eastern Woodland area, the Susquehanna Valley, and Lancaster County.

Official Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania
www.turtleislandchautauqua.org [website]

Membership rolls and archival documentation of community activities are nonexistent. This community practice is consistent with the oral traditions of indigenous cultures, which recognizes connections within the context of place and happenings (Abram, 1996), avoiding the migration to and trappings of written documentation.

Clan Mother-Related Literature

Doris Riverbird is the Clan Mother for Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania. Several books related to the Lenape People (Kraft, 1988; McCutchen, 1989; Thompson, 1973) verified the personal experience of the researcher that title, status, and honor are given to the Clan Mother of the community. My previous knowledge was also confirmed during a Riverbird interview, “*What It Means To Be A Modern Day Clan Mother*” (Appendix C), conducted as part of an assignment for an Institute for Transpersonal Psychology course, *Culture and Consciousness* (2003, Fall).

Community Member Authored-Literature

Although the general public has a tendency to group all Native American Indian Nations together, it is estimated that as many as six hundred Native American Indian *Peoples* originally lived in the Americas, each having different languages, cultures, traditions, and belief systems. The selection of literature, therefore, is based on community member authorship. The community member-authored literature reviewed for this study is a collection of the published works of Doris Riverbird (2001, 2002a, 2002b, 2004), Paul Tobacco Cashman (2003), and Mary Red Elder Woman Pieschel (2002).

Riverbird Authored-Literature. The Riverbird literature demonstrates beliefs and values embraced by the community. Her stories encourage researcher insight with regard to possible *JOY* themes (lenses) expressed by the study participants.

The Riverbird Teaching Series consists of three published retold stories. She frequently recounts all three stories during community gatherings. The first in the series, “Why Coyote Stopped Imitating His Friends,” is based on a Caddo story. The story encourages the reader to mimick Coyote. The lesson of Coyote is to *stop imitating your friends*, as Coyote did. Coyote reminds us to *enjoy* time visiting with friends as he did (Riverbird, 2001).

“Why The Young Man Stopped Being Boastful,” the second in the series, is based on an Iroquois story. The story informs the reader of the difficult learned lessons of Heron Feather, who realized that “boasting songs do not make a young man great” (Riverbird, 2002a, p.10). The story suggests the possibility of other songs that lead to greatness and, potentially, *JOY*.

The third in the series, “Why We Are Friends With the Animals,” is also based on an Iroquois story. The lesson of the story is the mutual friendship among the animals, a boy, and his uncle as a potential way to a long and happy (*joyful*) life. In the story, the boy returns to “live a long and happy life with his uncle” (Riverbird, 2002b, p. 14). Both the boy and his uncle shared a friendship with the bears and the animals for “as long as they lived” (p. 14).

In addition to the Riverbird Teaching Series, Grandmother Riverbird recently published a compilation of Native American Indian stories entitled, *The Ways of the Elders Through Folklore*. The anthology, stories from many different Native American

Indian traditions, is an important work related to expanding the conceptual understanding of the experience of *JOY* within the context of the community.

“The Birth of The Spring Flower” is one example of the power of Nature to bring *JOY*. In the story, Spring smiled a blessing of tiny pink and white blossoms of the *Arbutus*, “which ever since has heralded the Springtime—returned to fill the hearts of all with hope and *JOY* and gladness” (Riverbird, 2004, p. 18). On one level, the citation from the story suggests a cyclic coming and going of *JOY*. On another level, a promise is revealed—the return of *JOY* every Spring.

JOY as an act of celebration can be seen in “Wise Man From Chief Mountain.” Based on a Blackfoot tribal story Wise Man and his wife “hugged and danced together for *JOY*” (Riverbird, 2004, p. 70) in response to an awareness of each other’s new clothes. The story suggests that *JOY* is a part of a marital relationship. There is also a somatic component to the citation, in that *JOY* is linked with body movement, such as dancing.

“Magical Sweet-Grass Doll” suggests the theme of *JOY* as surprise and the concept of *JOY* as fulfillment of longing for love. In the story, Seboosis looks up “with *JOY* and amazement” (Riverbird, 2004, p. 19) at the sight of her true love, Kayak, who surprises her when he returns home. His timely return thwarts a forced marriage by her father, who has chosen an alternative mate for her in Kayak’s absence.

The story “Nokome and the Ice King” provides a glimpse of *JOY* as a human response to learning and accomplishment. The story reveals “great rejoicing” (Riverbird, 2004, p. 42) amongst the Wabanaki when, after many trials, Nokome is made the village chief for his wit and courage, and Great Chief Glooscap is praised for his wisdom.

Through the stories in the anthology, the reader is also introduced to the concept of the absence of *JOY*. In “Coyote and Multnomah Falls,” the daughter of the Chief is laughed at by all the *People*—“from the big water to the Big Shining Mountains, all the people from the top of the world to as far south as anyone lived” (Riverbird, 2004, p. 27). The reader can feel the despair in the story when the daughter of the Chief is reported “no longer happy” and “no longer sang with *JOY*” (p. 27).

Red Elder Woman-Authored-Literature. The Lenape: The Grandfather People authored by *Red Elder Woman*, is an integration of the past history of the Lenape People with current philosophies and practices. The work raises the awareness level of the general public to the historical, cultural and religious aspects of the Lenape People.

According to *Red Elder Woman* (2002), “Kishelamakank” is the Lenape name for the Creator. She points out that, although other religions call him other names in accordance with their own language and customs, the name of Creator spoken with love and respect is the common thread among all the *People*. In her essay, she addresses the Lenape concept of spirituality:

Spirituality is something the American Indian [*referring to Lenape People*] will not discuss. It is how he/she lives. Religiosity and spirituality are two different things—they are not the same. Religion is man-made. Spirituality is from Creator. A Lenape can be Protestant, Catholic, Lutheran, any religion that is comfortable. Our spirituality was not for show. The Lenape never did anything for show. (p. 4)

Red Elder Woman (2002) continues with a discussion of the relationship of the *People* with Creator and the differences between spirituality and religion:

American Indians [*referring to Lenape People*] have a reciprocal relationship with the Creator. He talks; we listen. When we enact upon this relationship, the Creator works with us. The American Indian [*referring to Lenape People*] never talks about his/her spirituality; it is something that is lived. It is very sacred to each individual. We live it within us. But let us not confuse spirituality with religion. Religion is man-made and it is how each individual practices his/her spirituality. We respect each other’s way of practicing spirituality. I respect yours and you respect mine. With this in mind, we each create our own union and oneness with the Creator through prayer and Respect. (p. 7)

According to *Red Elder Women* (2002), the relationship of the *People* with Mother Earth is sacred. The Earth Mother and all of nature that surrounds her are given the same reverence as a church. She explains the relationship in more detail:

The Lenape people recognize the sacredness of the Earth Mother. She is a spiritual presence. We walk upon her skin. We enjoy the companionship of the four leggeds and two leggeds and the winged ones; we feel the Wind Spirits caress our faces as we walk in Nature. We listen to the Water Spirits when we sit beside streams and rivers and lakes. We respect and *enjoy* all of the life around us. The Earth Mother has much to teach us...we just need to listen. (p. 7)

Through this citing, we can infer that it is the responsibility of the *People* to respect and *enjoy* the Earth Mother by listening to her. The Earth Mother and all that surrounds her are thought of as a source of *JOY*

Other Community Member-Authored Literature. The Circle of Lenapehoking (2003), authored by Paul Tobacco Cashman, is a scholarly work that seeks to clarify misunderstandings about the Lenape *People*, and to inform the reader about anthropological sites of ancient circles, medicine bowls, mounds, and walls, in connection with their astronomical alignments. The work also includes Lenape-related myths and symbolism.

Authorship in itself is an experience of *JOY*. In the Native American Indian community it is a contribution to the *People*. The authorship experience allows the message and the author to be heard, fostering personal growth and the expansion of knowledge and wisdom for all involved. It is significant that in addition to the *Riverbird-*, *Red Elder Woman-*, and *Tobacco-*authored literature, Heartstone (my publishing company) has received manuscript submissions from other community members: *Native American Indian games* (Py, 1997) and *A collection of Native American stories* (Buckwalter, 2000). Also, *Two Hawks*, the surviving husband of *Red Elder Woman*

submitted two of her manuscripts, *Branches on the tree of life* (2001a) and *No limitations: Short stories and poetry* (2001b). Clearly, the community members want to be heard.

Musicians, Artists, and Dancers. Although the focus of this literature review is on published works, I would be remiss if I did not acknowledge the musicians and artists of the community for their contributions to the *People* through their creative gifts, which provide *JOY* and a sense of pride. The words to songs, as well as the sounds, are vibrations that foster *JOY*. The following members of the community have recorded albums: (a) Earth Visions Weavers (Nadine *Beautiful Shining Woman* Bergeron, Chuck *Adani Quiet Wolf* Todd, and Ed Lantz), *Earth Vision Weavers* (2003), a collection of original and traditional songs, (b) Louis *Eagle Warrior* (2000), *Spirit Tracker*, a soundtrack of flute music, (c) Spirit Wing (Barbara Christy, Barry Lee and Chris Hawley), *Ancient Spirit Voices* (2002) and *To Future From Past* (2005), and (d) The Terry Strongheart Band, *Tears* (2003), featuring original music, including a tribute to Doris Riverbird.

In addition, a number of visual artists, including Heidi *Red Paint* deFrenes, *Red Elder Woman*, and *Water Spirit Woman*, provide *JOY* to the *People* through their creations. The community is blessed with drummers and dancers too numerous to mention by individual name. Most significant is the *JOY* that community members experience by using their gifts and talents creatively and sharing them with the *People*.

In conclusion, I would like to end this section on community member-authored literature, with the words to *Riverbird* (2002), a song written by Terry Strongheart for Grandmother Doris Riverbird:

There was a Lenape Grandmother
 And her name was Riverbird
 Taught us lessons through her stories,
 Thought we needed to learn.

There was thunder in her heart and there was fire in her eyes
 And she taught when I hurt; I should look up to the skies.
 Now if I had the strength she has, I know that I could move mountains.
 And if I had the faith she had, I know I would get there and back again

There was a Lenape Grandmother
 And her name was Riverbird
 Taught us lessons through her stories,
 Thought we needed to learn.

There was sunshine in her smile and there was wisdom in her voice
 And she taught me the path I walk on is in my heart and not by choice.
 Now if I had the strength she has, I know that I could move mountains.
 And if I had the faith she had, I know I would get there and back again

There was a Lenape Grandmother
 And her name was Riverbird
 Taught us lessons through her stories,
 Thought we needed to learn.

Taught us lessons through her stories,
 Thought we needed to learn. (Riverbird, *Tears*, 2001)

Note. From “The Riverbird Woman,” *Tears* [CD], by T. Strongheart, 2001, Lancaster, PA: Skull Island Records. Copyright 2001 by Terry Strongheart. Reprinted with permission.

JOY-Related Literature

JOY Research: A Historical Perspective—From Darwin Through Robbins

The experience of *JOY* has been given little attention in psychology (DiSciullo, 1997; Izard, 2000; Kast, 1994; Robbins, 2003) in comparison to the attention given to the causes of suffering, such as depression, disease, and stress. Fortunately, a few researchers have been bold enough to pursue *JOY* through research endeavors.

Darwin Research. One of the earliest scholars to observe behavior related to *JOY* was Charles Darwin. In his work, *The Expression of Emotion in Man and Animals* (1872), he identified laughter as an expression of *JOY*. Through observations, he

determined that *JOY* and its expressions cause increased blood flow to the brain, resulting in more face color, a more rapid flow of lively ideas, and increased affection (Izard, 2000).

Dearborn Research. George Van Ness Dearborn also focused on the body in connection with *JOY*. His research work entitled, *The Emotion of Joy* (1899), attempted to discover the connection between the body and the emotion of *JOY* through a series of three experiments.

In the first experiment, the researcher observed the behavior of 14 participants who were asked to imagine being given several hypothetical gifts (e.g., ten dollars, one thousand dollars, ten thousand dollars, and one hundred thousand dollars). The results of the study determined that “*Joy* is the realization of desire, which is in turn a motor idea located in whatever bodily organ or organs are to be most directly benefited, in this case, as is most usual, the whole body” (Dearborn, 1899, p. 28).

The second experiment measured the muscular and other bodily reactions of 19 participants in response to emotional stimuli such as odors, sounds and various colored lights. Although reactions were recorded using a crudely constructed apparatus, Dearborn (1899) noted the following:

These experiments afford therefore *a striking confirmation* of the general theory which we shall use—namely, that there is underlying organic affective movements a strong tendency to extension or expansion during agreeable states, to flexion or contraction during disagreeable states, and that in a most literal as well as in the most general and even figurative sense. (p. 41)

His final experiment recorded the bodily responses of 11 *joyful* participants using a sphygmograph and pneumograph to measure vascular and respiratory movement, respectively. Any means necessary (e.g., reading humorous passages, joke telling, etc.) was used to maintain a level of participant joyfulness. Dearborn (1899) determined that

“The most universally constant effect of pleasant stimulation upon the vascular system seems to be an increase in arterial pressure throughout the body and especially upon its surface”(p. 57).

As part of the presentation of his findings, Dearborn (1899) coined the expressions, *extramotion* and *intramotion*, to refer to the mental or sensual side of the affective phenomena of *JOY*. For him, *extramotion* consisted of the somatic factors of movement and tendencies to movement, and *intramotion* consisted of the factors of consciousness.

In reviewing the Darwin and Dearborn research, I was pleasantly surprised that research in the nineteenth century concentrated on the body as the means to understanding *JOY*. I noted that their research pre-dated the advent of the behaviorism movement and speculated about the factors that may have contributed to an abandonment of scientific inquiry related to *JOY*.

Meadows Research. The next significant research, *JOY, The Phenomenology of Joy: An Empirical Investigation* (1975) by Chris M. Meadows, focused on the theology of *JOY*. In his dissertation he noted “a virtual eclipse of psychological analysis of *JOY* in the period of 1900-1950” (p. 2). Meadows (1975) sought to understand *JOY* through an empirical investigation, using his previously developed twenty-item *JOY Scale* (1968). In his study, 333 students were asked to describe in writing *one particular joy experience*, and to complete the Nowlis Mood Adjective Check and a *JOY Scale*. His findings indicated high correlations between the *JOY Scale* and the Social Affective (checklist) scale and a negative correlation with the Aggression scale. He further suggested the potential use of his research instrument (*JOY Scale*) with different populations:

The *JOY* Scale can be employed as a research instrument in a number of ways. In administering the *JOY* Scale to populations differing from each other on parameters of age, sex, ethnic and cultural characteristics, it may well be discovered that there are significant differences in the phenomenologies of joy, dominant within these populations. It would be expected, for instance, that the patterns of joy experienced in a Mexican, Japanese, and American cultures would differ in significant ways. It would also be expected that different phenomenological types of joy would be present in religious joy, sexual joy, joy over triumph and other varying situations. It may well be that individuals with differing personality types will be inclined to experience distinctive types of joy, as seems to be indicated by the research of Wessman and Ricks (1996). (p. 50)

In Meadows research, the quest to understand *JOY* is viewed through a paradigm of social interaction and aggression, with speculation that culture, religion and personality may differentiate various experiences of *JOY*. I noted his use of descriptor checklists as a means of data collection and speculated that its use coincided with more reliance on assessments as a way of gathering information during an American climate that had just begun to focus on diversity issues within the context of research.

His research also suggested to me that the experience of *JOY* might differ based on developmental, socialization, personality, and gender factors. Although the concept of a twenty-item *JOY* assessment is appealing as a means of data collection, it seemed too limiting in its scope and depth to understand the experience of *JOY*, especially the somatic aspects of the experience.

De Rivera, Possell, Verette, and Weiner Research. Through a two-part study design, Joseph de Rivera, Lois Possell, Julie A. Verette, and Bernard Weiner (1989) introduced the concept of differentiation among types of positive experiences, such as elation, gladness, and *JOY*. In *Study 1*, 161 undergraduate students were randomly sorted into three groups (e.g., elation, gladness, and *JOY*). Participants in each group completed writings related to their respective group designation. The data collection of the design included student responses to statements, which were created based on four structural

components—situation, bodily transformation, behavioral propensity, and function. The data was analyzed three different ways. The findings of *Study 1* clearly identified elation and gladness as an emotional structure. The researchers (de Rivera et al., 1989) reported an inability to directly confirm a distinct structure for *JOY* and suggested hopefulness that further research would “establish a *JOY* structure based on a situation of meaningful encounters, a transformation involving the ‘opening’ of the heart, and a behavioral propensity for caring that functions to affirm the unity and meaningfulness of life” (p. 16).

Although the researchers designed a second study to eliminate the influence of semantic connotations from the first study, *Study 2* focused *only* on elation and gladness.

The research is important to the understanding of *JOY* in its attempt to differentiate *JOY* from gladness and elation. More significant, however, especially for this literature review, are the four situation structures and their corresponding items design for *JOY*:

(a) Situational items:

The *JOY* situation structure involves a meeting with some other person or presence that is perceived as unique.

Corresponding items:

1. I became aware of the uniqueness of the other. I encountered their presence. In this meeting, we both seemed responsive to the other.
2. I had been feeling lifeless and the world seemed uninteresting, but then I quietly became alive and the world seemed very inviting.
3. It was as if a veil came off my eyes so that I could see the significance of life, how things really are.

(b) Bodily transformation items:

The transformation of joy is presumed to result from the meeting of an *Other* that is posited as inherent in the situation of joy. One feels close to this other. A perception of feeling whole and “in touch” with the world accompanies the meeting, and “time is extended.”

Corresponding items:

1. I felt totally close to everything, grounded, a part of a greater oneness.
2. Rather than losing track of time, time seemed still.
3. My sense became more acute, and I became more aware of my surroundings.

(c) Behavioral propensity:

JOY is presumed to involve a desire to celebrate with others, to celebrate the meaningfulness that has occurred.

Corresponding items:

1. I wanted to remember the truth that I perceived.
2. I felt that my heart was opened. I became receptive and non-defensive.
3. I felt like looking, smelling, listening, tasting—related to the whole world.

(d) The function of emotions:

JOY is assumed to function to allow the person to affirm the meaningfulness of his or her existence.

Corresponding items:

1. I realized that there really is a meaning to life. I was encouraged to be open to life.
 2. Instead of being out of place, I found myself in place, in harmony.
 3. I would say that this experience made me feel more unified with all life.
- (de Rivera et al., 1989, pp. 7-10)

For the first time in *JOY* research, an attempt was made to identify a relational structure in connection with *JOY* through the development of statements that reflect the experience of *JOY*. In the study, *JOY* is viewed within the context of situation (relationship), body transformation (somatic aspects), behavioral propensity (celebration), and emotions (affirmation of meaningfulness). The statements created for each content structure bring another dimension to the research. As I read each statement, I noted the similarity between the statements and B-cognition characteristics of peak experiences, reported by Abraham Maslow (1968/1999). As a result, two questions formed in my mind: Is *JOY* a peak experience? Is *JOY* always a peak experience?

Birenbaum, Magen, and Pery Research. Seven years later (1996), Menucha Birenbaum, Zipora Magen, and Dvora Pery of Israel explored the perceptions of human experience by inquiring whether intensity or a *joyous-to-sorrow* continuum defines

experience. Their study, *Experiencing JOY and Sorrow: An Examination of Intensity and Shallowness* (1996), analyzed data of both positive and negative experiences collected during a study with 140 adolescents and young adults. As part of the study, each participant reported written descriptions of past moments or experiences that evoked “extremely good feelings; where, as a consequence, life seemed wonderful” (p. 46) and “deep feelings of sorrow and anguish, where as a consequence, life seemed difficult and painful” (p. 48). Their findings indicated that:

On the basis of the consistency found between the intensities of the most joyous and sorrowful remembered experiences, with no age differences, one may speculate that the strength of a person’s experiencing is not random or incidental but rather expresses the individual’s unique capacity. In other words, human experience is typically perceived along a continuum from intense–meaningful to shallow–empty rather than along a spectrum from happy-joyful to pained-sorrowful.

The data supports Frankl’s thesis that meaning exists under all circumstances. (p. 52)

In a similar manner to the previously cited de Rivera et al. research, the concept of intensity is pursued and *JOY* is viewed within a positive-negative paradigm. Although meaningfulness was viewed in the de Rivera et al. study as part of the functional structure of *JOY*, the Israeli study highlights the importance of meaningfulness and suggests a shift in perception when thinking about a continuum related to *JOY*. The study sparked a personal internal inquiry into the intensity of the *JOY* experience. If *meaning exists under all circumstances*, how would the *heart-and-meaning* language of the participants be revealed in their *JOY* stories?

DiSciullo Research. The Marie Julie DiSciullo research, *Remembering Joy in the Therapist and in the Psychotherapeutic Process* (1998), was the first research study to explore *JOY* from the perspective of clinicians (7 psychotherapists). As part of the data collection process conducted in interview sessions, participants reported their personal experiences of *JOY* and their awareness of *JOY* in the therapeutic relationship. Several

themes emerged in the DiSciullo interpretative process: (a) the transcendent aspect of *JOY*, (b) *JOY* experience as varied and personal, (c) lack of the use of the word “*JOY*” in the therapeutic relationship, (d) the existence of blocks to *JOY*, (e) *JOY* as an experience of process and development, (f) recognition of *JOY* in the therapeutic process, and (g) remembering and making room for *JOY* in the therapeutic process as an important beginning (DiSciullo, 1998).

Both the research design and the findings are significant contributions to the study of *JOY*. Findings gleaned from interviews with the psychotherapists created credibility for the inclusion of the concept of *JOY* in therapeutic relationship. The research design also re-embraced researcher-participant contact in *JOY* research studies. In addition, the findings reinforced the transcendent quality of *JOY* and suggested that *JOY* had a process and developmental quality.

Carlock Research. The Susan Ellen Carlock approach to understanding *JOY* was to define *true JOY*. In her recent dissertation, *The Quest for True Joy in Union with God in Mystical Christianity: An Intuitive Inquiry Study* (2004), she conducted an in-depth study of the sacred writing of eight Christian mystics (Saint Francis of Assisi, Mechthild of Magdeburg, Clare of Assisi, Brother Lawrence, John Ruusbroec, Julian of Norwich, Elizabeth of the Trinity, and Faustina Kowalska). Although *true JOY* is not the focus of this research study, her findings suggest that *JOY*, in its purest form, is “transforming and healing behind suffering” (p. iii), and “the fundamental healing energy of the universe” (p. iv). For Carlock, *true JOY* was found “by forsaking the hollow pleasures of the world and turning to God” (p. iv).

A similar concept of *JOY* as the union/alignment with God is found in a popular book, *There is a Spiritual Solution to Every Problem* (Dyer, 2001) and his corresponding PBS Film Series, *The Power of Intention* (Dyer, 2005). Dyer explains to his audiences that life is a process of living in and out of alignment with the *Source* (God).

While the concept of alignment with God (*Source*) is logical for findings within the context of the Christian Mystics and a modern popular American spiritual teacher, I wondered how the concept might manifest itself in a *JOY*-focused event with women of one Native American Indian Community. I speculated that the findings of this study would reveal themselves within the context of relationship, life affirming activities, and service.

Robbins Research. JOY and the Politics of Emotion: Toward a Cultural Therapeutics via Phenomenology and Critical Theory (2003) by Brent Dean Robbins is a significant contribution to the understanding of the phenomenology of *JOY*. Through an extensive critical analysis of hermeneutic phenomenology, the metaphysics of feeling, and emotion theory, Robbins (2003) redefines *JOY* as, “pure appreciation of the world-whole’s fulfillment-of-happening” (Abstract, p. ix). For Robbins (2003), “there is no legitimate place for *JOY* within contemporary theory of emotion” (p. 2). He suggests that a “new interpretive *fore-structure* is necessary to provide an adequate clearing within which *JOY* can appear as a lived experience” (p. 2).

The Robbins (2003) dissertation included a pilot study conducted during sessions with 3 participants. An adaptation of the *Schneider Imagery in Movement Method* was used as a process of data collection. In phase one of the process, the participant created a spontaneous, abstract, color drawing in response to the question, “What does it mean to

be joyful”? (p. 457). During the second phase of the process, known as *mapping*, Robbins explored the body sensations, thoughts, images, and feelings of the participant through gesturing related to his or her *felt sense* of the drawing. The dialogue during phase two encouraged an emerging story theme. During phase three, the participant was encouraged to express his or her story from a personal perspective through a role-playing technique. In phase four, the participant responded to open-ended questions designed to integrate the meaning of the drawings and the role-playing. During the final phase of the process, the participant recorded his or her: (a) experience of *JOY*; (b) bodily sensations, thoughts, images and feeling that emerged during the process; (c) metaphors that captured the essence of being joyful; and (d) dominant themes during the process, and dominant memory during the process narrative. The findings from the pilot study were later used in an integration analysis of his empirical, phenomenological findings and his theoretical insights on *JOY*. Several significant aspects of *JOY* emerged: (a) the close relationship between awe and *JOY*, (b) personal feeling of being centered, (c) an expansiveness orientation, (d) feeling of harmony in connection with *JOY*, (e) the role of relationship with others in the experience of *JOY*, and (f) transformation of time-consciousness, being centered in the present with the experience of time as the fulfillment of happening.

Conceptually, this understanding of the phenomenon of *JOY*, closely aligned with my personal findings through intuition, somatic experiences, and knowledge gleaned from a series of Institute for Transpersonal Psychology courses entitled, *Philosophical Issues in Transpersonal Psychology I, II, & III* (2002, Summer, 2003, Winter and Spring), instructed by Chris Aanstoos.

The Robbins work is significant in the field of psychology because it suggests that *JOY* may not be part of the previous negative-positive paradigm of emotion theory. His study opens the intellectual dialogue related to reconsidering the theoretical orientation of *JOY* and its place within lived experience.

JOY Research: Review From A Design Perspective

I reviewed the three most recent *JOY*-related dissertations (Carlock, 2004, DiSciullo, 1998, and Robbins, 2004), cited previously, based on the research design and the interpretive method used, and noted similarities and differences to the anticipated research design.

In the Carlock study, the data was collected entirely from the texts of the Christian Mystics, rather than through group participation in a *JOY*-focused event. The focus of the dissertation was on *true JOY* rather than the experience of *JOY* through memories. The Carlock data was interpreted based on use of the intuitive inquiry method, the same anticipated method selected for this study. I also noted the placement of the intuitive inquiry cycles within the organizational format of the written dissertation.

The DiSciullo (1998) study collected data during in-depth interviews with psychotherapists. The interview questions were designed to collect information related to the personal *JOY* experiences of the psychotherapists and their awareness of *JOY* in the therapeutic relationship. While the interviews did inquire into the personal *JOY* experiences of the participants, the design format differed from this study in its method of data collection. A phenomenological and heuristic design and methodology was used, rather than the hermeneutic intuitive inquiry design of this study.

The data in the Robbins phenomenological study was based primarily on the interpretation of written works. The research design, however, did include a three-participant pilot study. The data of the pilot study was collected based on researcher observations and from first person written narratives rather than documentation of the process during a group *JOY*-focused event.

Aspects of the Experience of JOY

JOY: Emotion or Feeling. In his dissertation, Robbins (2003) persuasively argued that *JOY* is a *feeling*, rather than an *emotion*. Whether *JOY* is a feeling or an emotion became the primary focus in my quest to understand the experience of *JOY*. In an effort to explore the *feeling* versus *emotion* question, I turned to the works of Barbara L. Fredrickson (2000, 2002), a well-known researcher in the field of emotions. While Fredrickson supported the notion that positive emotions are a neglected research subject, she did not address the issue of *JOY* as a feeling. Her work, however, was concerned with both positive and negative emotions, with a focus on cultivating positive emotions to optimize health and well-being.

The Fredrickson *broaden-and-build* theory and its corresponding model of positive emotions are quite remarkable in their attempt to suggest the process of experiencing positive emotions and potentially positive associated values (Fredrickson, 2000, p. 124). Her model (Figure 8) is based on a positive-negative emotion paradigm and seeks to demonstrate the process of positive experiences:

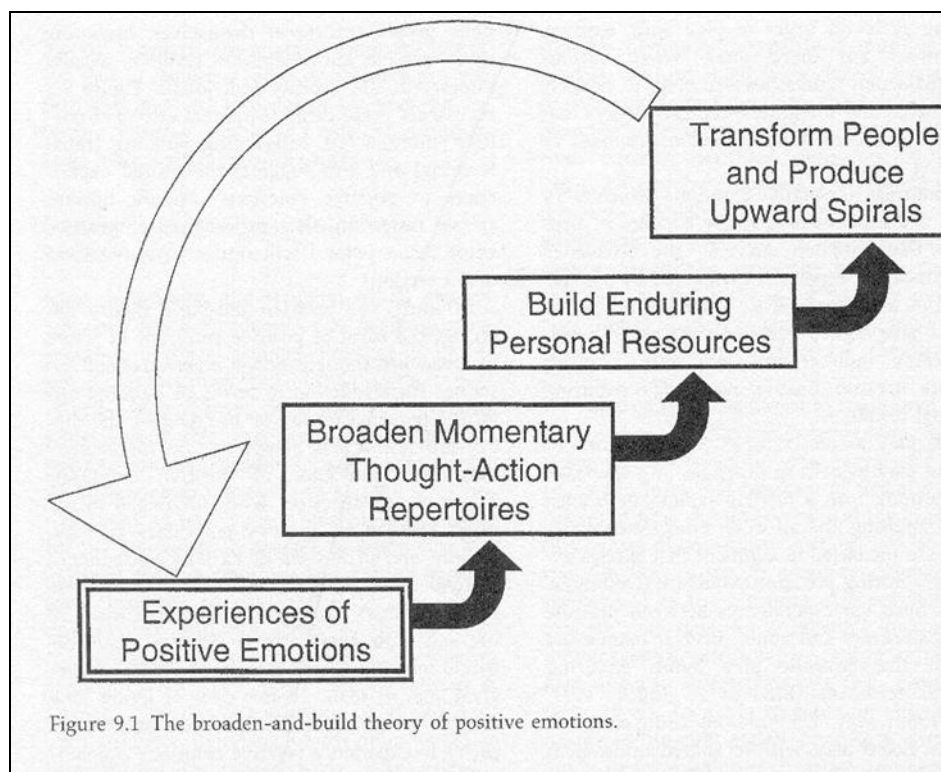


Figure 8. Fredrickson broaden-and-build theory of positive emotions.

Note. From “Positive Emotions” by B. Fredrickson, 2002, *Handbook of Positive Psychology*, p. 124. Copyright 2002 by Oxford University Press. Reprinted with permission of the author.

The model is meaningful for positive and negative emotions, “if” *JOY* is part of a dual emotion paradigm. The Fredrickson positive emotions model highlights the expansive nature of *JOY*—“They broaden our abiding intellectual, physical, and social resources, building up reserves we can draw upon when a threat or opportunity presents itself” (Seligman, 2002, p. 35).

Although an oppositional paradigm approach is one aspect of the *emotion or feeling* question related to the *JOY* experience, another aspect is the use of language as a source of confusion in connection with feelings and emotions. According to Verena Kast (1994), “In the German psychological literature, emotion is often equated with affect, but

in the American literature emotion always means feeling. It is extremely confusing” (p. 21).

The English language often seems inadequate to describe effectively the depth, breath, and dynamics of experience. Kast (1994) explains, “We human beings seem to have difficulty with language, difficulty in giving adequate expression to situations that have stimulated *JOY*, that is, expression that does not reduce to the emotion of *JOY*” (p. 51).

Although the *feeling* or *emotion* question still felt unsettled to me personally at this stage of the study, the transcendent quality of the experience of *JOY* was clear to me, based in part on my transpersonal psychology perspective.

JOY and Transcendence. DiSciullo (1998) reported in her dissertation that the experience of *JOY* involved a transcendent aspect:

This universal experience of joy is something beyond ego-control and at the same time it is enigmatic. It is one of the reasons joy can be so beneficial to the wholeness and well-being of each person. People can't connect to other people or even to themselves in an egocentric manner. It is the ego deferring to something bigger than itself that makes possible the connection with other people and the universe. (p. 175)

Wilber also indicated a transcendent quality related to *JOY*. According to Wilber, *JOY* is a phenomenal state within the major structures of consciousness (Wilber, 2003). When one experiences a state of *JOY*, the ego is temporarily transcended, and the usual human quality of duality appears absent during the actual experience.

If the ego is temporarily transcended and the usual human quality of duality is absent during the *JOY* experience, then a non-duality state of consciousness is characteristic during the actual experience of *JOY*. The scope of this study, however, is not to study the experience of *JOY* as it happens. Instead this *JOY* exploratory study is concerned with the experience of *JOY* through the reflective experience of revisiting an

experience of *JOY* and the possible positive aspects of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*, including a component associated with physical body sensing and a sense of well-being.

The Somatic Quality of JOY. The research studies cited earlier indicated various aspects of somatic associations with *JOY*. Other researchers have also identified *JOY* within the context of somatic recognition and expressions. According to Kast (1991):

Emotions always involve the body, too. If you are very joyful, you will sense it physically. If I say, 'My pulse is racing; maybe it is from excitement or *JOY*,' this is a physical perception. Our facial expression is a related aspect of emotions and their perception, which we cannot leave out of consideration. We are used to distinguishing various emotions from each other, even if we do not verbalize the difference. We do this by means of the body, and as we know, 'The body doesn't lie.' I may say, 'I am happy.' And then make a face of a death mask. You will probably believe my face and disregard my words. Or I may be unsuccessful in my attempt to keep my joy under control, and so I laugh. (p. 12)

The somatic aspect of *JOY* and its expression are clearly expressed in *Experiencing Tears of Wonder-Joy: Seeing With the Heart's Eye* (Braud, 2001). In the article, written in an embodied writing style, Braud (2001) conveys his awareness of the somatic sense of his personal experience, "Tears fill my eyes, and along with the tears come gooseflesh, feelings of chills and thrills—a tingling feeling in my spine, arms, shoulders, neck, and back. My breathing becomes slightly irregular. The tears intensify" (p. 100).

Alexander Lowen is also known for his work with the body in connection with *JOY*. In his book, *JOY, The Surrender of the Body and to Life*, he promotes *bioenergetics*, his technique for restoring the body to optimum functioning through exercise. For Lowen (1995), "*JOY* belongs in the realm of positive body feelings, it is not a mental attitude" (p. 11).

In *JOY: Expanding Human Awareness*, William C. Schutz (1967) recognizes the connection between the body and emotions: “after many years of being all but ignored, the importance of body-functioning to emotional states is becoming more widely recognized and applied to growth-producing situations” (p. 25). He supports the *bioenergetics* work of Lowen as a therapeutic technique that “involves integrating physical work on the body with analytic work aimed at intellectual understanding” (p. 34). It is interesting to note that Schultz (1967) identifies the natural-childbirth technique, the Lamaze Method, as “a superb example of working with the body structure to achieve more *JOY*” (p. 33). According to Schultz (1967), “When the body activities are successful, they lead to a feeling of more freedom and an increase in the concept of self as a capable person, both essential ingredients to *JOY*” (p. 50).

Carlock (2004), discussed earlier, also identifies a somatic connection with *JOY* through the experiences of the Christian mystics: “To experience the transforming power of the mystics’ joy, all aspects of the human being must be aroused and engaged including the soul, the emotions, the intellect, and the perceptual, visceral, sensori-motor, kinesthetic, and imaginal sense of the body”(p. 7).

Throughout the *JOY* research-related literature reviewed, it is clear that *JOY* has a somatic component. It is important to note that the cultural practices of the Turtle Island Chautauqua community have a life-engaging-sensory somatic quality, for example smudging, drumming, singing, and dancing. My sense was that the stories of the participants in the study and the *JOY*-focused event would reflect the somatic quality of *JOY*.

JOY and Memory. Kast (1994) quotes the Swiss writer, Max Frisch, “Happiness is *consciousness set on fire*. You will never forget this moment. You are like a film that has been exposed; memory will develop later”(p. 68). At the moment of *JOY*, we experience the moment fully. It is only after that moment that our memory takes form, choosing which details to include in the reflection of the experience. Frequently our memory distorts the experience. Kast (1994) explains the distortions of memory in this way:

The memory of *JOY* developed the original moment of joy as light develops an image on film. As this “consciousness set on fire” burns its way into our souls, it changes its shape. Our memory of joy reshapes our history of *JOY*. Some people smooth out all the rough spots in their memories, leaving a story that offers nothing but delight. The events themselves were only half as joyful as the memory of them. When older persons start talking with glowing eyes about a marvelous event from their earlier years—the “good old days”—their loved ones will often add that time has contributed to the glow. But there are also those who further roughen the uneven spots in their memories, replacing their past *JOYS* with “yes, buts.” (p. 68)

Remembering events stimulates a process of associating feelings with internal images. The memory itself has a language and meaning unique to its author. When engaged in *JOY-memory-telling*, the body reexperiences the *JOY* event. Kast (1994) indicates that the process is contagious, “Once we have gone back in our memories to a time of joy that was very meaningful so that we can really feel the joy again, other memories follow in rapid succession” (pp. 58-59).

Techniques for Capturing the Experience of JOY. Kast advocates a novel approach to capturing the experience of *JOY*. Her technique involves reconstructing biographies of *JOY* through the process of systematically remembering previous experiences of *JOY*, beginning with your earliest *JOY* recollection. According to Kast (1994), the reconstructed autobiographies have therapeutic significance:

They show us how we express *JOY*, and how our expressions of *JOY* have changed with time. We gain insight into how we adapt ourselves to others to create a circle of *JOY*. The dynamics of *JOY* in our lives can serve to indicate major life transitions. But what is most

important in my view is that the biography of *JOY* can give us access to our own *JOY*, *JOY*-repressed from childhood—that might otherwise go un-noticed. (p. 63)

Shura and Sidney Saul (1990) use a reminiscing technique in group therapy sessions that they believe has direct application for therapeutic intervention with the elderly. In their journal article, “The Application of Joy in Group Psychotherapy for the Elderly,” they promote the benefits of the *JOY* theme: “Experiencing joy is a powerful healing factor because it helps reduce the pain of losses inherent in the aging process, restores self-confidence and hope, and renews an investment in living” (Abstract, p. 353).

The technique of reminiscing can be seen in the following example from a group session:

The therapists brought a bouquet of flowers to be distributed. What emotions would this simple plan evoke? What memories?

Each person chose his or her own flower and some time was spent in the sensual enjoyment of each. The group members were truly delighted.

The therapist asked...that does the flower bring to your mind? What memories? What feelings?

The answers flowed. Tears and smiles mingled with memories of other times, other occasions when there were flowers, and of the people who shared them. The group closed with feelings of warmth and joy—of which their tears had been a significant dimension. (p. 362)

Journaling is another technique that has been used to help individuals capture their experiences of *JOY*. In connection with the development of listening skills, Mark Brady and Jennifer Austin Leigh (2005) invite their readers to begin a *Joyous Life Events Journal* (Figure 9):

therapy, my mind associated the group-dynamic setting of the reminiscing therapy sessions conducted by the Shuras with the *JOY*-focused event of this study. I wondered if laughter and tears would be part of the event, similar to the experience of the participants in a group therapy session.

Summary of Interpretation of Literature Findings

The findings of the literature review revealed that the research study, *JOY Revisited: An Exploratory Study of the Experience of JOY through the Memories of the Women of One Native American Indian Community*, is an appropriate and relevant topic for research in the field of psychology. Further, the reflective experience of revisiting *JOY*, unveiled through *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* has a psycho-spiritual dimension, consistent with a transpersonal psychology perspective. The uniqueness of Turtle Island Chautauqua and its members offered an opportunity for the voices of the women of one Native American Indian community to be heard in the scientific and academic community.

Paralleling to the concept of *JOY* as *fulfillment-of-happening* (Robbins, 2003), the research study possessed an anticipatory quality of the fulfillment of a new perspective in connection with the experience of *JOY*.

CHAPTER 3: RESEARCH METHODS

At the heart of a Native American Indian community is an understanding of the future—based on participation in the present and an appreciation of the past, demonstrated by the expression, “for the seven generations to come.” The five cycles of the intuitive inquiry method move the research process from the past, through the present, to a vision of the imagined future as a result of past- and present-gleaned information related to the topic.

This chapter provides a discussion of the application of the selected approach and method and the research design, including recruitment, data collection, administrative details, post-event contact, delimitations, and limitations. The chapter concludes with a restatement of the anticipated findings and the *Cycle 1: Clarifying the Research Topic narrative*.

Approach and Method

Partial Participatory Approach and Intuitive Inquiry Method

The literature review suggested a partially participatory approach in connection with the research study. Doris Riverbird accepted the approach to the study and agreed to participate fully.

According to Anderson (1998), “One essential feature of intuitive inquiry is the bringing of heart to scientific inquiry” (p. 71). The heart brought to this project is based on my personal experiences of *JOY* in connection with the *People* of Turtle Island Chautauqua. My involvement with the community has been both a spiritual and transformational experience. The intuitive research skills of reflective listening, indwelling, trickstering, varying the focal depth, and ritualizing intention, along with the

intersubjectivity of the researcher, the participants, and the audience—all cited by Anderson (1998), suggested an approach to the *JOY* research that honors the participants, the data, and the process.

Intuitive inquiry is a method that explores a subject through the experiences of the researcher and participants. The experience of *JOY* has relevance for me personally, based in part on a deep longing to receive and extend *JOY* during my elder years. It is my belief that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* cocreate a reexperiencing of past *JOY*-moments, encouraging more moments of *JOY* in the future. The selected method provides the necessary flexibility and spontaneity in the research design to explore the remembered experience of *JOY* through the stories, and optional creative expression artwork, of the women participants.

Research Design

The purpose of the study is to understand the experience of *JOY* through the memories of the women in one Native American Indian community. The design revolved around the concept of a *JOY*-focused event with female participants from one specific community. Data was collected from five sources: (a) the women participants (community members), (b) Doris Riverbird, (c) the community as a whole, (d), the researcher (myself), and the witness (Karen Lucca). The entire research process from *selecting the topic* through the *integration of the findings* is presented in five cycle sections of this dissertation, consistent with the intuitive inquiry method.

Recruitment of Participants

The design sought the participation of at least 12 female members of the community through informal conversations during Turtle Island Chautauqua gatherings.

The annual Winter Solstice celebration, December 18, 2004, was selected as the final targeted date for recruitment. An informational *JOY*-research packet (Appendix D) was disseminated to potential participants and also available through the Internet (www.heartstonepub.com). The packet consisted of: (a) a Participation and Permission Letter (Appendix D-1), (b) a *JOY* Questionnaire (Appendix D-2), (c) a Creative Expression *JOY* Template (Appendix D-3), and (d) a Desire-to-Participate postcard (Appendix D-4). Although the research design focused on women participants only, the support of the men of the community was sought through the Participation and Permission Letter included in the information research packet.

Data Collection

Clan Mother Interviews Data

The data collected from Doris Riverbird was gathered through a series of three interviews. The first interview, *What It Means To Be A Modern Day Clan Mother*, was conducted as part of a pre-dissertation Institute of Transpersonal Psychology *Culture and Consciousness* course (2003, Fall). The second interview focused on the history of Turtle Island Chautauqua, its connection to the Eastern Lenape Nation of Pennsylvania, and her role as one of the founding members of that Native American Indian community. The third interview focused on her experience of *JOY* as a Native American Indian woman and elder. She participated fully in the *JOY*- focused event, known as the *JOY* Circle Gathering.

Community Historical Data

The historical community data was collected from the Turtle Island Chautauqua website and the second of the three-part Riverbird interviews series cited earlier.

JOY-Focused Event Data

The majority of the data was collected during a *JOY*- focused event known as the *JOY* Circle Gathering held on January 29, 2005 at Eicher Indian Museum, Ephrata, Pennsylvania. The event design consisted of acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* through the use of a questionnaire, an experiential *floor gallery* activity, storytelling, and an optional art expression activity. Karen Lucca recorded the event using a C-Print™ Notetaking System (Appendix E).

Aurora Hill (Researcher) Data

As a member of Turtle Island Chautauqua and a participant in the *JOY*-focused event, the researcher design and data include the completion of the *JOY*-Memory Questionnaire, a *JOY* creative expression activity, and *JOY-memory-telling* during the event. The data revealing the internal experience of the researcher is reflected in the narrative *Cycle I: Clarifying the Topic* and the *JOY* Circle Gathering narrative.

The Witness Data

The project design included data gathered from the *witness* to the *JOY*-focused event. Although Karen Lucca provided professional caption transcribing services, she also functioned in the role of *witness* to the event. The purpose of the post-event interview was to ascertain her impressions of the *JOY* Circle Gathering, give her the opportunity to tell her personal experience of *JOY*, and receive her completed *JOY* Questionnaire

Administrative Details

Consent and Permission

The use and language of consent forms with a Native American Indian community is problematic. A Collective Participation and Permission Letter was written in a more friendly, less legalized, collective-oriented style for use with the project. While men were not participants in the study, their support was invited through the Participation and Permission Letter. A commitment to provide participants with a Turtle Island Chautauqua *JOY* Memory Book was included in the letter.

The collective Participation and Permission Letter was signed during the *JOY* Circle Gathering. An addendum (Appendix D-5) was later added to the original form that provided consent for 2 participants (under the age of 16 years), whose mothers were in attendance. The Caption Transcriber Consent Form (Appendix D-6) was signed prior to the event.

Agreements and Financial Arrangements

Eicher Arts Center provided use of its center at no cost for the *JOY* Circle Gathering through a pre-arranged agreement with Doris Riverbird. Karen Lucca provided professional caption transcriber services during the event and was reimbursed for her services and transportation-related costs.

Treatment of Data and Interpretation

Although participant identification with the event was acceptable to the researcher, the participants, and Doris Riverbird, the design included strict anonymity with regard to the identity of any participant in connection with specific data collected.

The signed Participation and Permission Letter reflected the agreement. Exceptions to this restriction were the Riverbird, Lucca, and researcher data.

The interpretation of the data was consistent with the protocol of the intuitive inquiry method and included: (a) preliminary lenses (Cycle 2), (b) summary reports (Cycle 3), (c) transformed and refined the lenses (Cycle 4), and (d) the integration of the findings with the literature review (Cycle 5) in order to understand the experience of *JOY* for the women participants.

The recording of the event and the personal event memories of the researcher were woven together with visual graphics to create a *JOY* Circle Gathering narrative, which was later used during the process of interpretation. The data from the questionnaires, and the optional creative expression artwork are included in this dissertation even though they were not included in the research analysis.

The data from the Riverbird interview related to the history of the community along with archival materials (the community website) were used to create a community historical narrative that was later included in Turtle Island Chautauqua *JOY* Memory Book.

The witness data was used to inform the interpretative process of the researcher post-lens development. The *witness* responses to the questionnaire were added to the *JOY* Questionnaire Composites and her reported experiences of *JOY* are presented in the witness narrative.

Post-Event Contact

The design of study incorporated a post-*JOY* Circle Gathering contact component through follow-up phone calls with participants. The purpose of the calls was to extend

gratitude for participation, to inquire about the well-being of the participant, and to provide a forum for participant post-event comments.

Consistent with the commitment of the researcher, a Turtle Island Chautauqua *JOY* Memory Book was created as a remembrance of the event. The bound book contained: (a) an introduction, (b) a community historical narrative, (c) an edited version of the *JOY*-Circle Gathering narrative, (d) the *JOY* Questionnaire composites, and (e) creative expression artwork gathered during the *JOY*-focused event. The book was given to the women participants in gratitude for their participation in the study. Additional books were made available to the community. The completed dissertation was available to the community in hard copy and through the Heartstone website (www.heartstonepub.com).

Delimitations

A group format, gender participant exclusivity, the use of a recording technique, and the unique community focus were part of the research design. Individually and collectively, each aspect of the design potentially affected the findings of the study.

One-to-one data collection is traditionally thought to be more intimate than collection in a group setting. While the group format potentially influenced the intimate quality of the data, it offered more opportunities for *JOY-memory-listening* and provided a container for data collection.

The women-only characteristic of the group setting provided a sense of participant safety for sharing experiences of *JOY* in a forum without the traditional trappings of male-dominance, influence, or approval. The collected data, therefore, had

the potential of revealing the experience of *JOY* from a feminine perspective with the flavor of understanding the topic within the context of a secret woman bond.

The purpose of recording the event was in part to allow the researcher the opportunity to be fully present during the event. In addition, the transcript was a means of capturing the *JOY* stories in the words of the participants. The use of a caption transcriber was a more acceptable alternative to an audio or video recording process. In the past, members of the community have been resistant to audio or video forms of documentation. Further, the technical aspects of recording an event often influence the intimate quality of the data. In addition, equipment failures potentially often disrupt the flow of the event. The concept of caption transcription addressed both concerns and was more in alignment with the cultural norms of the community. Since the caption transcriber was a woman, the intimacy of an all-woman event was maintained, even though she was not a community member.

Data collection from members of a specific community adds another dimension to the research topic. The cultural norms of the community must be considered in all aspects of the process. The Eicher Arts Center was selected as the site for participant recruitment and for the *JOY*-focused event based on access and the customary use of the building as a gathering space for the community. Any previous associations between the participants and the Eicher Arts Center potentially influenced the comfort level of the participants during the event. The details of the *JOY*-focused event were specifically designed in alignment with the cultural norms of the community (e.g., flexibility in starting time, chairs in a circle, Riverbird introduction, and availability of food). The findings of this study will reflect the perspective of this community only.

Limitations

A number of limitations were anticipated in connection with the proposed study. Scheduling and availability of the Eicher Arts Center, the participants, and the caption transcriber were considered. Once the January date was determined, the *JOY*-focused event faced the prospect of inclement weather. The unpredictable winters in Pennsylvania routinely cause cancellations due to hazardous road conditions and are a deterrent to participation, especially for the elderly and infirmed.

An additional consideration was the potential illness of Doris Riverbird, or a change in organizational structure that might affect the partial participatory design of the study. The design relied heavily on access to the community based on Riverbird support. Although no change in organizational structure was anticipated, a prudent approach was to consider the possibility.

Restatement of Anticipated Findings

The purpose of the study is to understand the experience of *JOY*. It is anticipated that the participants will identify *JOY* with an awareness of and positive feelings toward Nature, Self, relationships, and sense of community. It is also anticipated that the study might suggest that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* have therapeutic significance, and might be associated with an integrated sense of wellness.

Cycle 1: Clarifying the Research Topic Narrative

What a researcher feels “called” to study may be a call from the culture at large for change. A universal need is often disclosed by the particular and the personal. Therefore, as a method, intuitive inquiry describes current understandings, as in all conventional research in the human sciences, but attempts to discern what the present reveals of future possibilities. Put more pointedly, intuitive inquiry is a search of new understandings through the focused attention of one researcher’s passion and compassion for themselves, others, and the world. (Anderson, 2004, p. 2)

Reflecting on the process of finding my dissertation topic, I find myself surrounded by walls of paper filled with printed words representing the knowledge and wisdom of many sources. In one direction, I see stacks of white and black plastic spiral-bound dissertations. The remembered sounds of my tired printer are woven with the rainbow of colored covers of multiple volumes, making each dissertation easily identifiable. Hand-placed yellow post-its protrude as a badge of reading courage. In another direction, I see loose papers in labeled manila folders wrapped with rubber bands to prevent misplacing collections of specific courses and assignments. Volumes of books are randomly stacked, forming an uneven wall of different sizes, textures, and shapes. Scholarly journals sink in the middle under their own weight. How did I get from “there to here”?

In this writing, “there” is the memory of a summer day in July at the first seminar of my doctoral program. Through a series of synchronistic events and a few financial miracles (e.g., an already-earned air-miles ticket and a cost-sharing shuttle ride), I was transported from my familiar Pennsylvania comfort zone to foreign terrain at the Institute of Transpersonal Psychology in California. During the Integral Research Methods session, I first heard the haunting question, “*What is your dissertation topic?*”

In preparation for the seminar, I had itemized a list of possible dissertation topics based on my interests, professional experience, and creative endeavors. Reviewing my notes (Figure 10) from the first seminar, I smile:

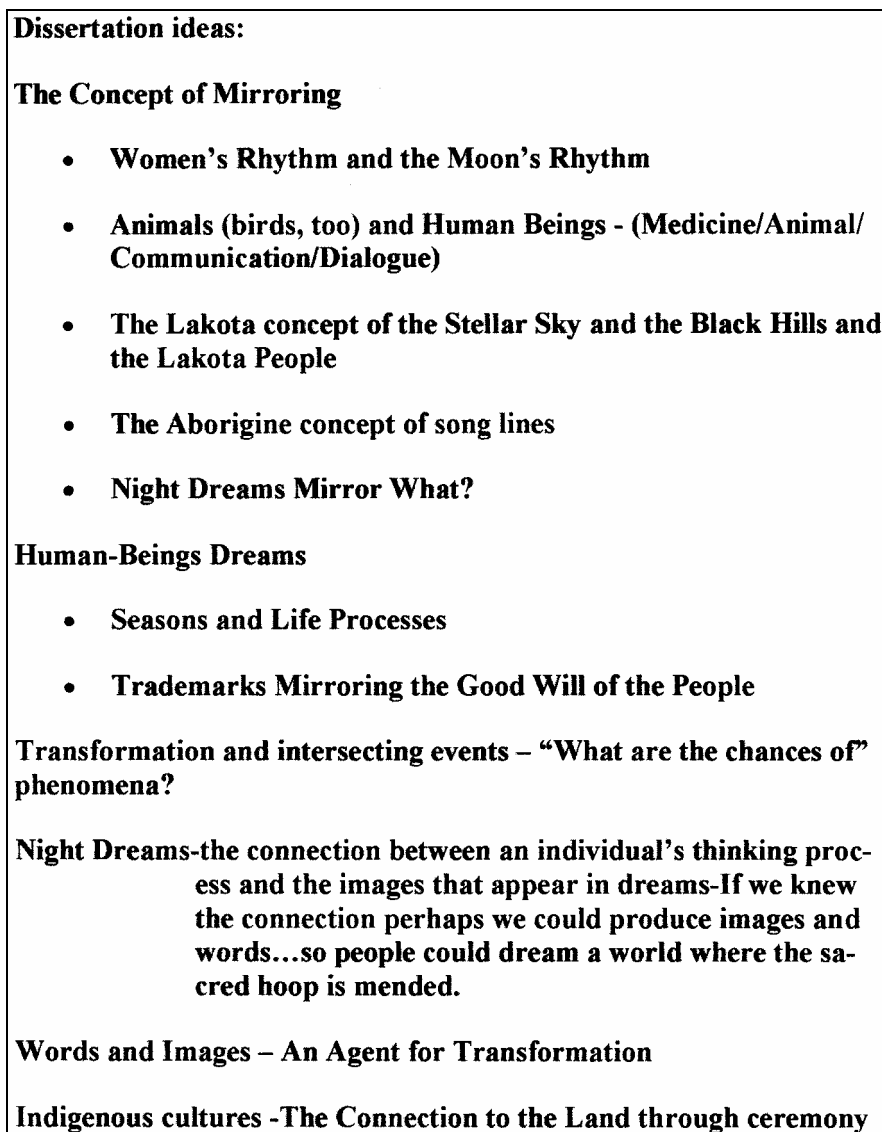


Figure 10. Hill seminar notes (Summer, 2002).

I ask myself, “How did I, a woman approaching my elder years, arrive at a dissertation topic on the experience of *JOY* through the memories of the women of Turtle Island Chautauqua from this preliminary list”?

During the first year of doctoral study, all my mock research designs focused on the Moon, known as Grandmother Moon in many Native American Indian cultures. As a woman, an author of a Moon-time journal, and a Moon-in-tune being, I constantly drew my attention to her as a source of inspiration, comfort, and unconditional love. Each day my internal tapes played the same question, “*What is your dissertation topic*”? Nightly under her light, I heard, “*Not to worry, when the time is right you will know.*”

Often ideas come from a synchronistic meeting. During an Institute for Transpersonal Psychology pre-requisite seminar at the Omega Institute, Mark Brady, a seminar presenter, introduced himself and offered his assistance to me. I still remember his words, “Ultimately you will become known for your dissertation topic.” For me, the question became, “*What do I want to be known for*”? The required doctoral qualifying paper due at the end of my first year magnified my internal tapes. They kept asking, “*What is your dissertation topic and what do you want to be known for*”? In response to the pressure of a deadline, the title of my doctoral qualifying paper became *The Human-Natural Environment Relationship: Toward the Human Being-Nature Being Dialogue*. During the day, I struggled with the eco-psychology topic. At night under the Moonlight, I was comforted by a sense that my dissertation topic would find me when the time was right.

Fortune smiled on me again when I was given a Zen koan, “a problem given to a Zen student, and it is a problem he (she) cannot solve so long as he (she) remains external to it, that is, so long as he (she) approaches it intellectually” (Phillips, 1963, p. 35). I printed out the words, “Who is the I that you think you are and what’s to be about it”? and placed them on my computer for daily viewing, contemplating them continually.

Although schoolwork was all-consuming, especially when balanced with a job and personal responsibilities, I still managed to spend time at Turtle Island Chautauqua events and continued to experience joyful moments with Grandmother Doris Riverbird. I was drawn to her and felt a sense of importance and belonging by being in her presence. At one event, she requested that I visit her. I could sense urgency in her voice, so I arranged to see her the following week. Her request was related to documenting her stories and the history of Turtle Island Chautauqua. I gave her my word and dismissed her sense of urgency.

As a doctoral student, I was accustomed to the bi-annual ritual of traveling to California for Institute for Transpersonal Psychology seminars. The seminar, *A Journey of Discovery, Cultivating Transpersonal Psychology Relationships with Self, Significant Others, Family, Work, and Community* (Winter, 2004), was an important one. The pressure to make a final decision about my topic was unbearable. In my gut, I knew that, even though I had done extensive research for my doctoral qualifying paper, the topic was wrong for my dissertation. I found myself caught deeply in my own duality. I desperately tried every method that I knew to access my own knowing. As I sat down, at my wits end, I remembered a book that I had purchased for my son. Somewhere between the first page of *There's a Spiritual Solution to Every Problem*, by Wayne Dyer, and the last page, I found my answer.

Honestly, any detailed reporting of my process during the reading of the book is sketchy at best. My sense is that I entered a place beyond the dark night of the soul that allowed me to see a clear vision of my desired future. In response to, "What do I want the rest of my life to be about"? I answered, "JOY." I understood Dyer's concept of *JOY* as a

spiritual energy (Dyer, 2001, pp. 245-6) and wanted to dedicate the rest of my life to cultivating an attitude of *JOY*. I knew on a psychological level that this strong need was a response to deep feelings of sadness and despair in my personal life and when considering the world at large. I felt an overwhelming sense of gratitude for my gift of insight.

Once I found the purpose for the rest of my life, the actual title for my dissertation was an academic process. I immediately closed my eyes to get a body awareness sense of *JOY*. From a body awareness perspective, *JOY* did not appear to have a direct opposite. I knew that I wanted to work with Grandmother Doris Riverbird and the People of Turtle Island Chautauqua. I asked myself why I hadn't heard the word *JOY* in the Native American Indian community. In an instant, I realized that the word "*JOY*" was prevalent in Christian religions and had been reinforced through music and text. Using my familiarity with some Native American Indian language use, I surmised that the conceptualization of the word "*JOY*" might be spoken as "with a full heart" perhaps with a motion of the hand touching the heart. Suddenly, I remembered a Native American Indian poem related to *JOY*. I relocated my worn copy of *Catch the Whisper of the Wind*:

My heart is filled with *JOY*
 When I see you here,
 As the brooks fill with water
 When the snow melts
 In the spring;

And I feel glad as the ponies do
 When the fresh grass starts
 In the beginning of the year...

I was born upon the prairie
 Where the wind blew free
 And there was nothing to
 Break the light of the sun...

Do not ask us
 To give up the buffalo

For the sheep.

Ten Bears, Commanche

Note. From *Catch the Whisper of the Wind* (p. 2) by C. James, 1993, Sacramento, CA: Horizon 2000. Copyright 1993 by Cheewa James. Reprinted with permission.

As I re-read the words, I wept. Tears streamed down my face as the reality of the past, present and the future collided inside my being. A deep sense of loss overtook me—loss of a way of being in a world full of sacredness. I knew well that the *People* had been asked to give up their soul-connection to the *Land* by those who rejected a sacred duty as caretakers of the *Land*. My heart hurt as I felt the hearts of all the *People* whose hearts ached in the past, present, and future-generations of *People* who pleaded with pride for acknowledgement and respect of a way of being whose very essence was life itself. I knew that no human being should be asked to give up so much.

I then remembered Anderson's words and connected their relevance to my need to create a meaningful dissertation: "What a researcher feels *called* to study may be a call from the culture at large for change" (Anderson, 2004b, p. 2). As Americans, we have all given up the Buffalo and the Sheep in favor of lifestyles that separate us from the spiritual energy of the *Land* and each other. In the words of one Native American Indian:

What is Life?

It is the clash of a firefly in the night.

It is the breath of a buffalo in the winter time.

It is the little shadow which runs across the grass and loses itself in the Sunset.

Crowfoot, Blackfoot Indian

Note. From *Catch the Whisper of the Wind* (p. 1) by C. James, 1993, Sacramento, CA: Horizon 2000. Copyright 1993 by Cheewa James. Reprinted with permission.

Each aspect of Nature and its process mirrored the essence of life. The loss of open space, metaphorically speaking, replacing Buffalo with Sheep, marked a disconnection from sacred openness and mystery. Our hearts once could be filled with

JOY by the mere sight of a sunrise, sunset, or by the act of giving. We understood that the mystery was a power greater than ourselves. We could see the promise of the future in nature and in ourselves. Alas, in the name of progress, we robbed ourselves and future generations of the mystery and sacredness of our connection.

CHAPTER 4: RESULTS I

Cycle 2: Developing the Preliminary Lens

In order to disclose and identify the researcher's values and assumptions about the topic, the researcher re-engages the research topic through a set of theoretical, research, literary, or historical texts describing the topic. By engaging in a dialectic and reflective process with the selected texts, the researcher clarifies her values and assumptions about the topic and articulates them as stated preliminary lenses. Lenses are both a way of viewing a topic and what is seen. We all "wear" lenses all the time, albeit usually unconsciously so, interpreting our lives through our personality histories and habits. The articulation of lenses is not intended to identify and bracket assumptions from influencing the research process, so as to set them aside. Rather, intuitive inquiry is boldly hermeneutical and personal in nature. In articulating preliminary lenses, the intuitive researcher consciously places preliminary lenses in full scrutiny and invites their transformation, revision, removal, amplification, and refinement as cycles of interpretation proceed. Cycle 2 usually takes place at the same time as the researcher is writing a review of the theoretical and research literature on the topic. After a period of intense engagement with the selected texts, the initial phase of developing the interpretative lenses is usually easy and fast, more analogous to brainstorming than a formal process. At a certain point, the researcher has read and pondered enough and prepares a list of possible lenses quickly. The initial list is often long because it tends to include everything the researcher feels and thinks about the topic without any attempt to prioritize. After brainstorming the initial list, the researcher re-engages with the selected texts on a daily basis in order to note consistent patterns or clusters of ideas in her understanding of the topic. Through a process of combining, reorganizing, and identifying emerging patterns, the list typically shortens to less than a dozen. (Anderson, 2004, pp. 13-14)

After reviewing the Anderson guidelines for Cycle 2 and my literature review narrative at the time of my proposal, I noticed a preliminary lens outline based on synthesizing the literature review with my experiential knowledge of the topic. My first draft list of lenses reads as follows:

- JOY as scarce*
- JOY as a feeling (somatic experience)*
- JOY as a fulfillment of a happening*
- JOY as a phenomenal state within the major structures of consciousness*
- JOY as a non-duality state of consciousness (transpersonal experience)*
- Acts of JOY-memory-telling, JOY-memory-associating, JOY-memory-listening as positive experiences*
- Acts of JOY-memory-telling, JOY-memory-associating, JOY-memory-listening as associated with a positive sense of well-being and physical body sensing*
- JOY in relationship having the quality of absence of ego (imitating friends)*
- Absence of ego (boasting) leading to potential JOY relationships*
- JOY relationships as life aspirations*
- JOY as a cyclic coming and going*
- JOY having a quality of trust (promise of return)*

JOY as celebration
JOY as ritual
JOY in relationship having a somatic quality
JOY as surprise and fulfillment of longing for love
JOY as a response to learning and accomplishment
JOY as the absence of despair
JOY as positive feelings toward nature, Self, relationships, and community
JOY as an integrated sense of mind-body-spirit awareness and wellness
 Acts of *JOY-memory-telling*, *JOY-memory-associating*, *JOY-memory-listening* as a psycho-spiritual dimension
 Similar to storytelling, acts of *JOY-memory-telling*, *JOY-memory-associating*, *JOY-memory-listening* as a co-mingling of the past, present, and future

A pattern began to emerge in response to two distinct questions:

What are the qualities of *JOY*, and how are they expressed?

What might happen when individuals engage in *JOY*-related acts such as *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*?

I re-organized my preliminary lenses based on the two identified questions. The process included duplicating some items on both lists and rewording the items into an answer format. Although the task of re-categorizing each item in response to the two questions proved difficult, I completed a second revision:

What are the qualities of *JOY* and how is it expressed?
 The experience of *JOY* and its expressions have a quality of scarcity.
JOY has a somatic quality and is expressed in a somatic language.
JOY has a fulfillment of a happening quality and is expressed when the happening has been fulfilled.
JOY has a non-duality state of consciousness quality reminiscent of a transpersonal experience and is expressed within the context of relationship.
 The experience of *JOY* has an absence of ego quality and is expressed within the context of relationship.
JOY has a “potential for future occurrence” quality.
JOY has a life aspiration quality and is an expression of life aspirations.
JOY has a cyclic quality and is an expression of the cyclical nature of life.
JOY has a trusting quality within the context of relationship and is an expression of universal trust.
JOY has celebratory and/or a ritualistic quality and is expressed during celebrations and/or rituals.
JOY has surprise quality and is an expression of surprise.
JOY has a fulfillment quality of longing for love and is an expression of the longing for love.
JOY has a reactive quality to such behaviors as learning and accomplishment.
JOY has an absence of despair quality and is expressed in the presence of hope.

JOY has a positive feelings quality and may express itself within the relational context of Self-Nature, Self-Self, Self-Other, and Self-community.

JOY has an integrative quality and may express itself as a sense of mind-body-spirit awareness and wellness.

JOY has a psycho-spiritual dimension and may express itself through an integration of psychological and spiritual aspects of self.

JOY has a co-mingling of past, present, and future quality, and may express itself in the present by integrating the past and the future.

JOY is expressed as a positive sense of well-being and physical body sensing.

JOY is expressed within the context of relationship.

What might happen when individuals engage in *JOY*-related activities acts such as *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*?

Participants might have:

A somatic experience

A non-duality experience often described as one type of transpersonal experience

A positive experience

A positive sense of well-being and physical body sensing

A sense of participating in a celebration and/or ritual

An experience where the ego appears to be absent

An awareness of the potential for future *JOY*-memory-activities

An awareness of their own life aspirations

An awareness of their potential to experience the universal cyclical nature of life

An awareness of their potential to experience trust

An opportunity to experience surprise

The potential of experiencing the fulfillment of the longing for love

The potential to understand that *JOY* can be a response to learning and accomplishment

The potential to understand that the experience of *JOY* is the absence of despair

The potential to experience relationships as positive experience

The potential to experience positive feelings toward nature, Self, relationships, and community

The potential to acquire an integrated sense of mind-body-spirit awareness and wellness

The potential to access the psycho-spiritual dimension of their beings

I found myself lost in a sea of words. In response to my first question, I noticed that the descriptive quality of *JOY* was also reflected in the expressions of *JOY*. In response to my second question, I noticed that awareness and potential were embedded in the proposed *JOY*-memory activities.

The analytical process was extremely tiring both physically and emotionally. I put my mind to sleep after many hours of concentration. During the night, I became aware

that I was dreaming. Different from my own voice, a voice said, “*JOY Revisited.*” Upon waking, I was able to recall the experience. My waking sense was that a female elder had spoken to me and was providing me with needed information. The significance of reporting this information during this Cycle 2 writing is two-fold.

First, I had no thought of urgency to revise my working title, *With a Full Heart: An Exploratory Study of The Experience of JOY through the Memories of the Women of One Native American Indian Community*. I had grown accustomed to reciting the long title in a rather rote matter-of-fact tone.

Second, I had retired to bed with the thought that perhaps a new day might bring more clarity to the preliminary lens development task. I felt stuck in the development lens process and hoped that my dreaming might inform me.

I focused my attention on the information given during the dream. Through a quick mental process during a half awake-asleep state, a possible new title came to me, *JOY Revisited: The Women of One Native American Indian Community Speak*. Embracing the concept provided me a new sense of confidence and clarity. I redrafted the questions in light of the new concept:

1. What are the qualities and expressions of the *JOY* experience revealed through the memories of the women of one Native American Indian Community?
2. What happens when women of one Native American community revisit *JOY* through *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*?

Based on my new understandings, my lenses (Figure 11) became:

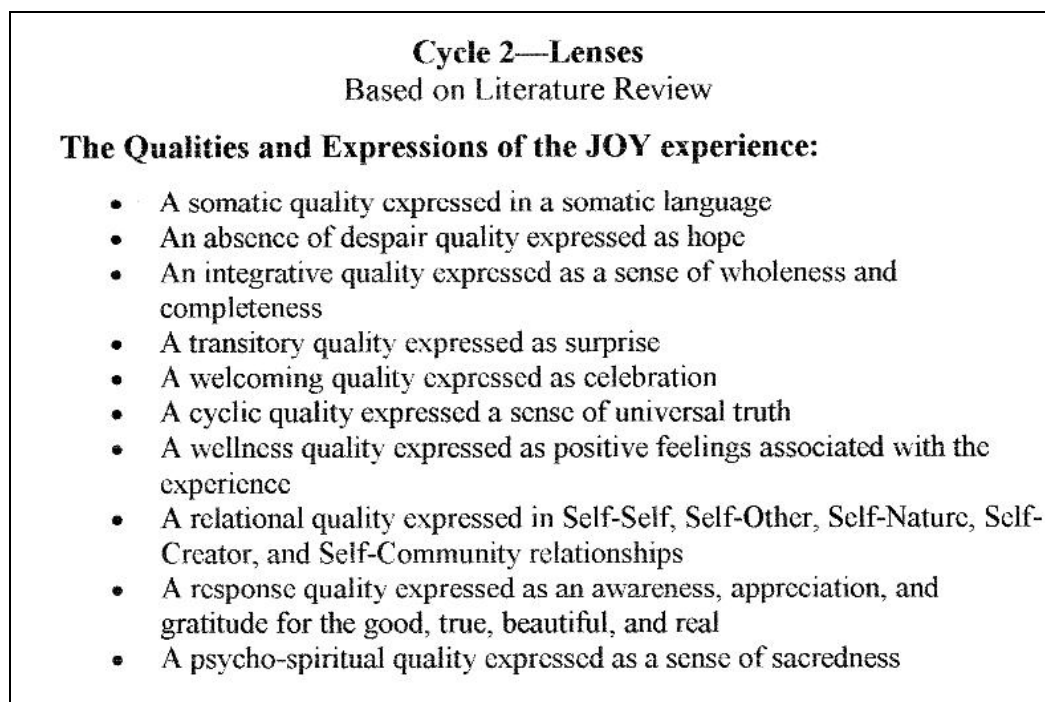


Figure 11. Cycle 2: Lenses (based on literature review).

I reviewed my revised Cycle 2 lenses with the anticipated findings from my proposal:

The researcher anticipates that the experience of *JOY* as remembered by the women of one Native American Indian community will reveal awareness and positive feelings toward nature, Self, relationships, and sense of community. The study may suggest that the act of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* has therapeutic significance and may be associated with an integrated sense of mind-body-spirit awareness and wellness. (Hill Proposal, 2004, p. 34)

The Cycle 2 lenses were consistent with my anticipated findings. I then reviewed my appeal for approval during the proposal stage:

This exploratory study is an opportunity to gain valuable insight into the experience of *JOY* through *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* from the voices of the women of one Native American Indian community. The sounds of voices can be heard in the Wind—the Ancient Ones mingle with the past, unheard Native American Indian voices, the voice of Grandmother Doris Riverbird, voices of the participants, yet unheard voices of the future, and humbly my own voice. The whispering is barely audible, yet the sounds have a mysterious quality of fulfillment, whispering in a collective cadence, *a time for JOY, a time for growth, a time for change*.

Through proposal approval, the voices of all are invited to the mystery, to the *JOY* gathering. I respectfully request your approval. (Appeal for Approval, Hill, 2004, pp. 34-35)

I was in awe of the mysteriously anticipatory quality of the appeal, surrounded by a sense that the women would provide the answer to my second question during the *JOY* Circle Gathering. I decided to prepare for the gathering and made a commitment to hear the voices of the women.

Cycle 3: Collecting Data and Preparing Summary Reports

In this phase, the researcher collects textual data bearing on the topic and prepares summary reports in as descriptive a manner as possible. This data may be collected via interviews from research participants or extant texts that meet specific criteria. First, the researcher identifies the target population or texts, and creates procedures for recruiting a sample of participants from that defined population or texts from a defined body of literature. Second, the researcher defines criteria for selecting participants or texts that speak directly and articulately to the research topic and dismisses participants or texts that detract from a clear understanding of the topic. After data collection, the researcher organizes or summarizes research data using conventional thematic content analysis, descriptive summaries, or portraits (Moustakas, 1990). These summary reports allow the researcher to review and organize the data prior to interpretation in Cycle 4 and allow readers to review the data in a descriptive form.

Often, interviews generate stories. Sometimes stories must remain as a unit and not subjected to analysis because analysis breaks up the integrity of the story. If a researcher wishes to use intuitive inquiry, the written portraits or stories in outline form should be presented intact in Cycle 3 *without* analyses. (Anderson, 2004, pp. 13-14)

The JOY Circle Gathering Event

Narrative Format

In preparation for determining the most appropriate presentation of the data, I re-read Cycle 3 of the Intuitive Inquiry Method, the raw data transcripts (Appendix F) collected by the caption transcriber during the event, the *JOY* Questionnaires, the optional *JOY* creative expressions, and any other related self-reflection documents.

After several hours of concentration with regard to the format, I felt my rational linear-self wanted to design a matrix that captured the day, the creative-self wanted to draw visual representations, and the intuitive-body-based-knowing-self wanted to relive the experience through proprioception and kinesthetic sensing. In a meager attempt to accurately represent the *JOY* Circle Gathering, I finally decided to use a narrative format

that incorporated an embodied writing style, the actual intact words of the women participants from the transcript, and a speaker identifier.

Narrative Characteristics

The *JOY* Circle narrative is presented as a fully intact story of the *JOY* Circle gathering. The narrative is written from the perspective of Aurora Hill (myself). Only the names of Grandmother Doris (Grandmother), the caption transcriber (Karen), and Aurora Hill (myself) are used in the narrative. All other name references have been removed in compliance with the Collective Participation and Permission Letter. A customized speaker graphic is used within the text to identify each participant based on the seating arrangement within the circle during the event.

Biographical Information

The *JOY* Circle Gathering took place on Saturday, January 29, 2005 at Eicher Arts Center in Ephrata, Pennsylvania from approximately 3:00 p.m. until 7:30 p.m. Twelve women from Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania (TIC) were in attendance, including Grandmother Doris Riverbird (Clan Mother) and Aurora Hill (myself). The women ranged in ages from 14-70. There were two 14-year-olds (maidens) and one 70-year-old (elder). The group included two mother-daughter pairs. Two members of the group entered the room with assistance; one used a wheelchair, and the other one used a cane.

Karen Lucca, a non-Turtle Island Chautauqua member, was also present. As a professional caption transcriber, she provided recording services and participated in the research study as a witness to the event.

The JOY Circle Gathering Event Narrative

Pre-JOY Circle Gathering

The story of the *JOY* Circle Gathering is significant beyond the story of each woman participant just as the story of Turtle Island Chautauqua is significant beyond the participation of each member. It is the Indian way—the voices of many draw power from each other to speak as one. It is through our collectiveness that we draw our strength.

As one member of the group, how do I convey the group experience of *JOY Revisited*? How can words actually explain the fullness of my heart? As I begin the task, my own insecurities rise to the surface. My friend's dog barks and I jump up from the computer and follow the noise. I open the door to retrieve the dog. I can feel the coldness of the night air and chills run through my entire body. I glance up and catch the site of the Moon. It's just barely a sliver, the new Moon—a time for going deep within to touch the mystery. I am reminded that darkness brings light.

“Oh Grandmother Moon,” I say as I gaze at her light, “Wanishi! May your light guide me.”

I return to the computer. Tonight will be a long night. I am filled with a knowing that my thoughts and the movement of my hands on the keyboard will have guidance. My insecurities evaporate and I am left with a sense of anticipation as my memory revisits the *JOY* Circle Gathering.

Morning Preparations. The day of the *JOY* Circle Gathering finally arrived. The sun was shining. Although the weatherman had predicted a chance of snow, I was delighted that he seemed to have been wrong. The torn, worn-out directions and yellow post-it displaying the Eicher office phone number sat on my kitchen table ready to be

tucked into my purse. I chose to wear a long black skirt with a matching sweater. As I looked into the mirror, the circular beadwork on my leather medicine bag caught my eye. As a last minute preparation, I slid a Navajo-made silver bracelet on my wrist, a reminder of good fortune from a winning raffle ticket at Micmac powwow.

Dressed in my green winter coat, with a red and black shawl draped over my arm, I began to pack the car for the two-hour trip to the Eicher Arts Center. After several trips back and forth from the car, I saw it—a red-tailed hawk circling the trees in the front of the yard. “Good omen,” I thought.

A sense of reassurance swept over me as I made another trip to the car, remembering that my husband, Steve had performed his weekly oil-adding ritual to my old Saturn. “Today my car will reach its final destination without incident,” I thought.

I stood on the back porch and indulged my American Spirit cigarette-smoking habit. As I puffed away, I noticed a familiar sight. A horned owl was perched high in a tree. “Another good omen,” I thought. I recalled the many times I had watched my son Kyle call the owls in with his voice. I knew for some tribes that owls were a bad omen, but, for Kyle and I, owls were a reminder of time spent together.

Kyle passed me in the living room as I gathered my belongings from the dining room table for my final departure. “Good luck, Mom,” he said with an attention that informed me that he knew the importance of the day.

The car started. I backed around the driveway, straightened the wheels, looked both ways, and turned left onto the road with my attention focused on arriving at Eicher Arts Center.

On the Road to the Joy Circle Gathering. “It’s finally here,” I thought as I drove. My mind wandered back to my first committee conference call and I recalled my tears when my committee chair led a Native American Indian calling prayer to the directions over the phone. The sound of the drumbeat vibrated in my being. At the time, I felt a longing for an education and experiences that were in alignment with my beliefs, while simultaneously being aware of the loss of the ancient wisdoms as part of the educational system.

My mind wandered to Winter Solstice, an annual event for the People of Turtle Island Chautauqua. The all-day, all-night gathering is always filled with the reconnecting of old friends, drumming, fasting, ceremony, and remembering the many generations that have gone before us. This Winter Solstice was special for me. The dissertation proposal was approved, and Winter Solstice marked the introduction of the project to *the People*.

I wondered how the *JOY* Project would be received. I took a sign displayed in a plastic stand and a box of one hundred research packets to the gathering. Grandmother Doris had responded by e-mail to the proposal approval news with one word, “Superfluous.” I had been excited and yet filled with doubts. How would the project be received? Would I have to speak in front of the *People*? What would I say? How would the men respond to the idea of studying and recording “women’s voices”?

My concerns on that day shifted with an unexpected turn of events. At the last minute, Grandmother Doris was ill and unable to attend. At the time, I found myself off balance, concerned for her health, and wondering what I should do.

I talked individually with women about the project and handed out packets. One woman that I approached asked if I was looking for money. When I said that my request was worth more than money, namely, her story of *JOY*, she smiled and seemed pleased.

The most noticeable memory of Winter Solstice was a time when each person had an opportunity to speak to *the People*. One woman simply turned and spoke with outstretched arms, “Thank you for bringing so much *JOY* to my life.” Her words rang through me. Is it possible that conversations about *JOY* create an opening for *JOY* to enter our awareness? Could it be that the word, *JOY*, is symbolic of an energy that moves among us?

During the drive to the Eicher Arts Center, the sights of the landscapes moved past me. I more or less drove as if on automatic pilot, except for the occasional last-minute impulsive turn that has often delayed my arrival. My eyes sighted a mother deer and her fawn positioned by the side of the road. I was amazed as they looked toward me with no impulse to dart. “Another good omen, no need for fear today,” I thought.

As I drove on the interstate I looked over the many bundles in the car, and found myself taking a mental inventory of my preparations. “Food and drinks, yes! Good thing I plan ahead,” I said to myself with an air of confidence.

The day before the event, shopped and baked—only the best for this *JOY* Circle Gathering. “We need more than chips and coffee,” kept running through my mind. In response to my internal voice, I answered myself—“Grandmother is OK with it.” I had e-mailed her that I was bringing, coffee, tea, cookies, and a vegetable tray. “Besides, she likes my shortbread,” I said to myself.

A familiar memory of moving around grocery aisles entered my thoughts—good coffee, chocolate chips, pecans, crisp vegetables with nice color, and an instamatic camera, maybe two, just in case. Upon reflection, I am glad that my limited funds and my full shopping cart resolved themselves before the checkout counter.

I stretched to peek at the two large aluminum trays filled with cookies on the backseat and reassured myself that the amount would be enough for the group. I noticed that another bag filled with chips and spinach dip held them securely in place on the seat. Two more bags containing pre-cut vegetables and all the beverage fixings were in view. A final bag was filled with plates, napkins, cups, and forks. An assortment of serving bowls and platters took up residence on the other side of the backseat.

“How appropriate that the plates left over from the office open house were red,” I thought. Yes, we would be eating on red-colored plates, a significant color for *the People*, I reminded myself. I knew that the face of *Misinghalikun* was black and red. “Yes,” I thought, “red is a very significant color.”

I glanced at the front passenger seat. Two muted-green sage patterned tablecloths were in full view. I mentally itemized the contents of the large canvas bag that stood upright—drums, rattle, smudge bowl, and sage wrapped in a special cloth sewn from two kinds of materials. The cloth had been folded, exposing one side of deep blue hues with silver sparkles, a personal reminder of the night sky, and the other side—an assorted Indian moccasins pattern, rich with buckskin color on a red background.

Oh, how I love fabric. A memory of stacks of previous purchases flashed through my mind. I was comforted by the fact that the stacks of fabric were waiting to be brought into form.

The other bag on the front seat was navy blue with a prominent white Office Depot logo, a giveaway from the annual E-Women Conference held in Dallas, Texas. My mind wandered to the conference and my *JOY* at being in the company of so many gifted and talented women. I was reminded that Sandra Yancey, the CEO of the organization, had taken the time to speak with me at a chance meeting in front of a silent auction display whose purpose was to raise money for the E-Women Network Foundation. She looked deep into my eyes and told me to send her an email when I completed the dissertation, indicating that she wanted to celebrate with me. My eyes fill with tears in this writing as I revisit this genuine gesture of acknowledgement.

There were additional benefits from attending the conference—an opportunity to see my son, daughter-in-law, and my grandson, who live in Texas.

“Oh, how I love them,” I thought. As I became aware of my need for their presence, I made a mental note to make arrangements to see them soon.

The promotional bag also contained the *JOY* Project sign left over from Winter Solstice, and a plastic zipper bag recycled from a Christmas bed sheet purchase. “Leftovers,” I thought, “I am always recycling leftovers.” The square-shaped, see-through bag was the perfect size and shape for magic markers and pencils, grouped together neatly by rubber bands, and 300 hundred pre-cut, *JOY* memory circles.

The process of creating 300 *JOY* memory circles was time-consuming. The night prior to the event, I cut two circles, one from colored construction paper and another slightly smaller circle from white typing paper—a total of 600 circles. The next step in the process was to glue one larger and smaller circle together to form each of the 300 *JOY* memory circles. I knew that the participants would be asked to transfer their word

responses from the questionnaire (“Three words that I associate with JOY are____, _____, _____.”) to the *JOY* memory circles and I wanted to insure visibility of their individual responses during the *JOY* association activity. I sensed that color selection would be important to each woman; so I made certain that each glued circle had a rim of color to highlight each *JOY* word association.

Upon reflection in this writing, my awareness knows that a connection exists between my circle cutting-gluing ritual, full of intention and attention, and the intention and attention given by the members of some tribes in tobacco-tying rituals prior to a sacred ceremony.

The navy-colored bag also contained my research-related papers, such as the collective permission letter, extra copies of the *JOY* questionnaire, and the creative expression templates. The latter was a backup in case Grandmother did not remember to bring the research packets left over from Winter Solstice. At the last minute, I included the zip-lock bag filled with many different colored rickrack flowers made for giveaways.

Each cloth flower held a past memory from 50 years ago of my mother teaching me how to make them. In those days, we spent hours talking as I would cut the rickrack, counting out exactly sixteen humps, and then run the needle through the top of each so that the thread would begin to form a circle. My mother’s job was to pull the thread tight and knot it so that the little flower would keep its shape. I admired her strength and ease at performing this task since my small, inexperienced hands lacked the coordination and skill. “One day I will be able to tighten the thread,” I thought to myself every time she made the motion. I would then run the thread through the pearl and complete the shared endeavor. These flowers had become a trademark of sorts. Whenever a child approaches

my table at a powwow, I open my red brocaded heart-shaped box filled with six or seven little flowers. Each child intently chooses a flower. Although the original purpose of the flowers was to create a pair of earrings, over the years I adapted their use and visual form by adding a silk leaf, making it possible to attach it to a shirt or blouse. The flowers are still created in pairs to retain the original purposeful intention. “Yes,” I thought, “this is an appropriate giveaway—a remembrance gift filled with the love and *JOY* of the togetherness of a mother and daughter.”

During the drive, I found myself constantly confirming the accuracy of the directions given to Karen. I felt very fortunate to reconnect with her after 20+ years. Her participation in the *JOY* Circle Gathering seemed to me like destiny. Only a year ago, she unexpectedly appeared in my *Psychology of Personal Awareness* class. Her job was to accompany hearing-challenged students and assist them through the use of her skills as a C-1 Caption Transcriber. Her entry into my life was a gift. She was receptive to recording the event, and was also willing to participate. I found it fascinating that both she and her husband had become Quakers since the early days when I made a quilt for their wedding celebration. How synchronistic, I thought, that the Lenape People and the Quaker People have historically enjoyed a supportive relationship. I knew that in Pennsylvania, the Quakers had attempted many times to right the wrong of 1737 when the sons of William Penn had tricked the Native People to obtain their land (Thompson, 1973). “Yes,” I reminded myself, “Karen is exactly the right woman to record the *JOY* Circle Gathering.”

As I continued to drive, I settled into a peaceful anticipatory state, confident that I had prepared to the best of my ability and knowing that the rest of the day was Creator’s design.

The event was scheduled to start at 3:00 p.m. I sighed with relief as I drove up to the museum at 1:30 p.m. The ride had been pleasant, with no automobile mishaps. I took special note that the directions given to Karen were accurate, except that I had inadvertently identified the last turn at a large Veterans of Foreign Wars (VFW) instead of an American Legion sign.

JOY Circle Gathering Set-up. I entered the museum and found the familiar face of Laverne, an Eicher Museum employee, who provided a key to the Arts Center, as pre-arranged by Grandmother Doris. Laverne seemed happy to see me, and we spent a short time chatting about recent Heartstone book sales at museum functions. She filled me in on center-related details, including returning the key.

As I started to leave, she told me that she had heard that I was going to be doing the women's teaching today. My body tensed as I integrated her words with my comfortable preference of blending into the background.

I entered the Arts Center. Instantly I was flooded with thoughts and images of many previous gatherings enjoyed by *the People* in this truly special place. The previous sounds of the big drums resonated through the tongue-and-grooved structure. Many feet had touched these wooden floors. I thought of previous Winter Solstice Celebrations when the history of *the People* had been drummed all night. I knew this place well. I had been here during the day and at night. As I stood in the main room, I remembered a time when *Red Elder Woman* was seated at the drum. Even though her hair had been given to the cancer, which had invaded her body, her presence radiated at the drum. Suddenly, Thanksgiving celebrations flashed through my mind. I knew how *JOY* had entered here in the past. I wondered how *JOY* would enter the room today.

I began to organize the room. It made good sense to start by setting up the food and beverage table. The sage-colored tablecloths provided color. My first priority was to start the coffee and water urns—hot beverages would stoke the internal fire on such a cold day, I thought. The next task was to arrange the chairs in a circle. Since I had no idea of the number of participants, twenty chairs were set up in a large circle. Next, I focused my attention on unpacking the items that might be used during the event. I positioned one table along the back wall of the room and covered half of it with a moccasin motif cloth. Sage, drums, a rattle, and a smudge bowl were unpacked and ritualistically placed on the cloth. On the other side of the table, I placed all the other items for the project, including those for the related activities and two Instamatic cameras just in case a *camera moment* might present itself. After completing this task, I returned to the food and beverage table to finish the final preparations.

When I was satisfied that all tasks were complete, I turned and surveyed the room. My mind and body felt a sense of calmness about the event. A thought passed through my awareness—“now this space is ready for *JOY* to enter.”

JOY Circle Gathering Mingling. At 2:45 p.m. I looked out the window and saw Grandmother hobbling up the walk, accompanied by a man providing a supportive arm. As I opened the door, her eyes met mine and our energy and voices intertwined.

“Only for you, honey, would I come out on such a cold day. Only for you,” she repeated. We laughed as we talked.

“And I do appreciate it,” I said smiling. “You’re early.”

“Well, I wanted to be here on time. This is a good day,” Grandmother reported in a reassuring tone.

As she moved toward a chair and sat down, I could see the effort that it took for her to walk and sit. My perception was that her body was stiffer than usual. I reminded myself that she thought of her arthritis as a nuisance in her life.

“I’ve brought some women with me,” she said. Through the door came a familiar woman, her face moving quickly as her wheelchair bumped over the doorsill. The next woman, who walked with a cane, took a seat in the circle. A few other women arrived. By now it was well after 3:00 p.m. I glanced around the circle at the women present and took note of the empty chairs. At least three women were missing, including Karen, the caption transcriber.

I became aware of slow-moving tension in my body, starting with a realization of regret about my incorrect sign attribution in connection with the directions. I told myself that Karen was an intelligent Quaker woman who would figure it out. Although I verbalized my fears, Grandmother seemed only somewhat concerned, so I settled into greetings and hugs with familiar women.

Another woman arrived. All the women were happy to see her. She was recently divorced and had been noticeably absent from recent TIC gatherings. Grandmother told her in front of everyone, “Do you know how much you have been missed? Your being here has made my day. You have no idea how much you are loved by *the People*.” I saw the woman’s eyes fill with tears as she said, “And I have missed being here with my Family.”

Grandmother laughed and talked about not liking women’s groups, as she handed out a prepared flyer entitled, “Ramblings of a Lenape Old Lady” (Appendix G). Women

were talking and hugging. Two women brought items to add to the food and beverage table. The interactions took on a casual and light-hearted atmosphere.

As I glanced over at the food table, I saw plates being made. “Yikes,” I thought, “my plan was to eat afterwards-so much for plans.” I smiled and felt warmth in my whole body. “Isn’t it just like us to eat and laugh first”? I thought. In response to the three o’clock starting time, someone commented that we were all on Indian time.

From that moment, I let go of the idea that this was going to be a traditional research data collection event, and embraced the way of *the People*. I remembered that people, time, and place create the sacred space.

All participants found their way. Karen had driven past the turn but surmised that American Legion meant VFW.

Karen was introduced to Grandmother before we started. Upon seeing Karen, Grandmother announced that the two of us looked exactly like sisters. The conversation between Grandmother and Karen was warm and friendly.

With guidance from the group, Karen found an electrical outlet for her computer and set up across the circle from Grandmother. I positioned myself slightly across from Grandmother and to the right of Karen.

We all settled into the circle with full bellies, smiling faces, and a sense of anticipation. Our circle was almost complete.

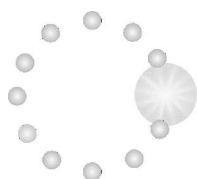
Two young women, daughters of two of the women present, were sitting on the steps going up to the balcony. Grandmother waved toward their direction and encouraged them to join the circle of women.

The other women in the group began to shout in unison, “You’re women, too, join us, join us.” With a little more enticing, the young women joined the circle, positioning themselves next to each other, sandwiched in between their respective mothers.

Upon seeing the young women join the circle, I found my mind wandering to a coming-of-age ceremony years ago at my Moon Lodge. I knew it was important to honor these young women, and so did the women present in this circle. Simultaneously, the thought of mothers and daughters sitting together in a circle as an ancient ritual, entered my mind. These young women represent the spark of life and the future, I thought. I could feel *JOY* in my heart when they joined us.

The JOY Circle Gathering Begins

All eyes and attention turned toward Grandmother as she began to speak:



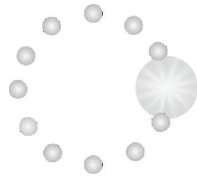
We would like to start, restart a women’s circle. Women have always played a big part in what went on in the American Indian community, or in any community. Without women there is no future or tomorrow. Besides being providers of life, they also directed, with a capital D, the way the village went—what happened with the village. Many tribes will not have women chiefs. The women were called chief makers. I think that is more important. The women directed with their good sense whether or not the tribe went to war. The clan could not go to war unless a woman said it was all right. A woman could go to the chief and say it was time to move. The clan mothers could get rid of the chief if he did something very bad. The women’s role in the community was very strong. Many people are talking about what is happening in the native community today. It is slipping maybe, because we have not given the direction to the men.

We thought we would have a circle whereby one sees a problem and one can discuss it—perhaps a problem with a child, or how they are feeling inside. Maybe we can help. If the young people are coming of age, it is very important that someone is around to tell them what it means to be a woman. The mother

cannot do this. Who listens to their mother? [*Laughing, she looked directly at the young women.*]

The rest of women chimed in with laughter, no doubt recalling past memories when they had not listened to their own mother.

She continued:



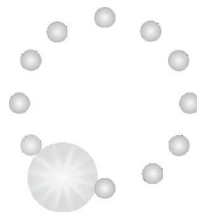
In the Native American community it was not the mother, it was the aunt, just as it wasn't the father, it was the uncles, who told the young men how to act.

I am thinking it is a good idea to start something like that. Some young women may say just because I have my period why can't I go in the circle? It is not because of dirtiness, it is because of drawing energy to ourselves. If we go into the circle and we draw energy to ourselves, we are selfish. This has to be explained to the young ladies. When I was a kid, it was, "I am sick this week." But there is nothing wrong with having your period. If you don't have a period you still have the same cycle. We may not be able to bear children but we still have the feeling of what it means.

I would like to start the circle, but I will not be there. It will be Aurora, Lanie, and Shoshanna. It will be your meeting. I will be happy to lend input if you want. One of the things you may have gotten earlier today, we will talk about at the next meeting. It is about what it means to be a woman. Those are some ideas, an outline, a place to add input. This is about your opinion; if you think it is nonsense, say it. We are all here—no one is above, no one is the leader, or the follower. We are all together. There is no head or foot of a circle.

As I said earlier, it is most appropriate to start with the subject of *JOY*. It is joyful to serve *the People* and that is what we are all supposed to do, serve *the People*.

Grandmother motioned in my direction and I began to speak:



I feel good that we are all here. This project has been brewing for quite awhile. My story is that I am going to school and I need to do a dissertation. Originally I was going to

do something on the human being-nature being relationship. You would understand, but the real world does not. I thought about it and decided that I wanted the rest of my life to be about *JOY*, helping others to be joyful, and having *JOY* in my life. This project was about exploring *JOY*. When we tap our memories of *JOY* something magical happens. During this time together today, we will explore *JOY* and begin to fill the requirements for my dissertation.

Women and native voices are not heard often. As you all know, in Pennsylvania there are no recognized native peoples. This project will document Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania.

Some people say, “What about the men”? I would have preferred men and women, but due to time constraints, meaning it is costing me a lot of money for every semester I don’t finish, I decided to focus on women, and, being a woman myself, I know women.

This *JOY* event is about collecting your stories of *JOY*. The project involves filling out a questionnaire and telling your story of *JOY*. Some of the questions are “*JOY* is like...” or “The color of *JOY* is...” We are all going to have different answers because we all have different experiences and come from different places.

I did not want to use an audiotape because we all know that Grandmother Doris’s voice does not record. [*The group broke into laughter as they remembered previous stories about Grandmother’s non-recordable voice.*] I wanted something other than videotape so I could record the stories accurately and be fully present to you as you told them. [*Karen was introduced to the group, her recording role explained, and questions answered.*]

Your names will not be associated with your personal story. There will be a page with your names as participants. There is also a consent form, which I call a Participation and Permission Letter. Instead of signing it individually, we can sign it as a collective. [*The form was passed around the circle for everyone to read and sign.*]

I am going to put all the stories in a book that will be sent to all of you. I will be editing your stories. If you would like to see what I have written, please let me know.

This postcard has a place for your name, address and phone number. It asks three questions. For clarification purposes, the first question says that you are interested in participating in the project. I assume that all of you are interested or you wouldn’t be here. The second question on the postcard asked you to consider inclusion in the TIC Memory Book; and the third is about access to the dissertation. The final dissertation will probably be on my website-not next week. [*I laughed and paused to allow my mind to search through the process.*] This is more like a six-month project.

During this time, the group freely asked questions. A few women jokingly exchanged words about the food attracting participants. I smile here in this writing as I reflect on the words from the raw data, since I know that none of the women really knew what to expect, or that food would be at the gathering. One woman indicated that some of the women did not have computers and the group was informed that the dissertation would also be available in hard copy.

I moved around the circle purposefully distributing the postcards, so that I would be able to pause in front of each woman, inviting an energetic connection between us around the concept of *JOY*. The completed postcards were later returned to me.

JOY Circle Questionnaire Activity. The questionnaires were also distributed individually. I moved around the circle for a second time being mindful of the presence of each woman.

The floor and chairs became writing tables. My personal observation was that each woman seemed to have a different approach to completing the questionnaire. Some women started at the top and read down; others seemed to be answering questions randomly; and others seemed to be sitting silently in reflection. A few questions were asked about the last two items on the questionnaire. This gave me an opportunity to inform the group about the oral format of the storytelling activity and the optional creative expression activity. The room was filled with the sounds of busy-ness. Women talked to their neighbors as they wrote. The women seemed deeply engaged, assuming a variety of physical positions to complete the task. I reminded myself that the inconvenience of the situation was a reaction to my expectation that the questionnaires would be completed prior to the gathering.

JOY Circle Activity. The *JOY* Circle activity involved rewriting onto each of three paper circles three *JOY* associations from the questionnaire. The box filled with circles and markers was presented in a circular fashion to each woman individually. I noticed the special interest each woman took in selecting the color of her paper circles and marker. The women were asked to place their three circles, word-side visible, on the floor in the middle of our human circle. They were then invited to walk around the *JOY* floor gallery (Figure 12) to view the many different associations with *JOY*. The room was again filled with activity as the women talked among themselves about their *JOY* word associations. As they walked, I reminded them of the uniqueness of our experiences and memories. Everyone appeared quite interested and seemed to take pride in the collective endeavor.

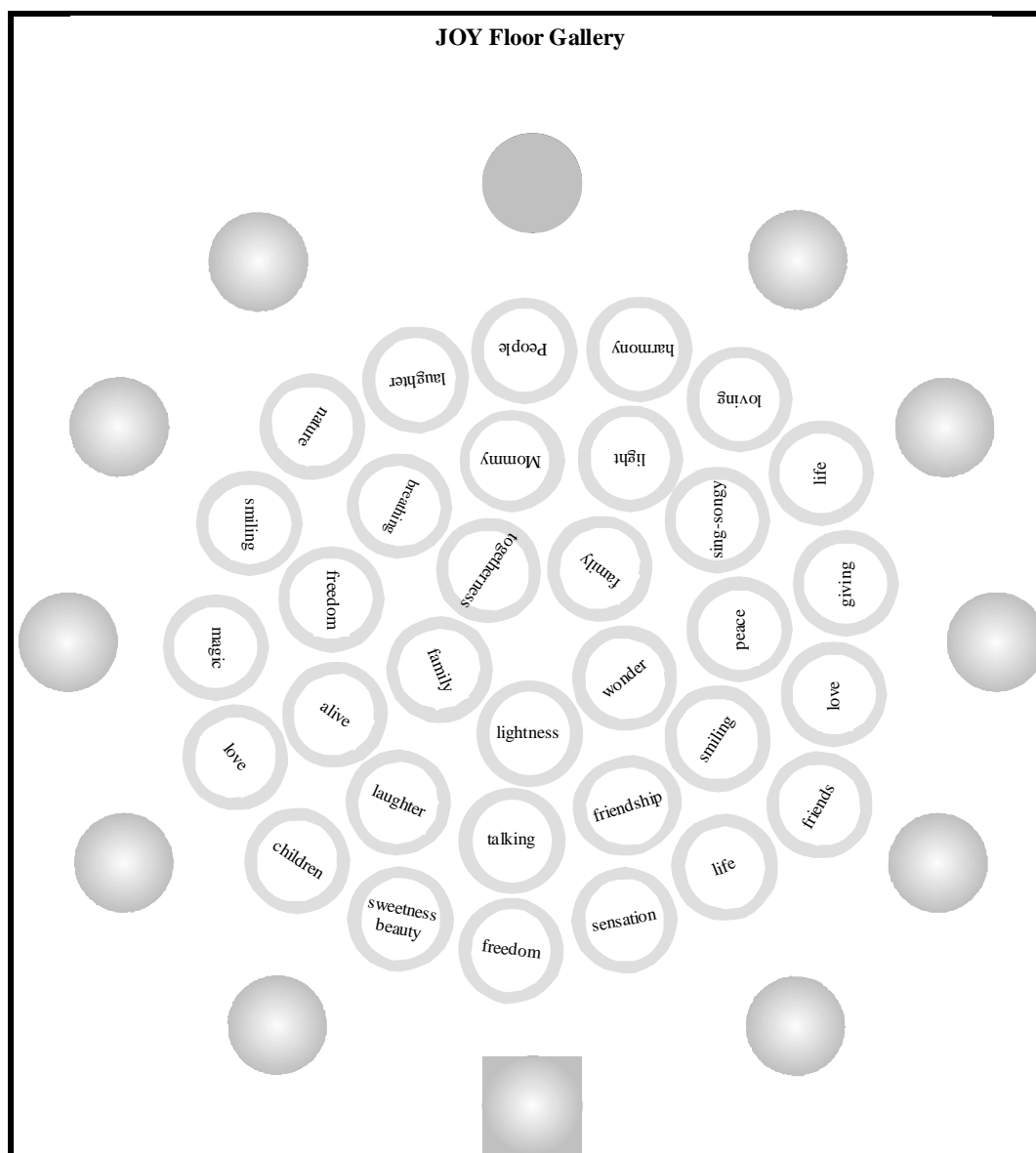
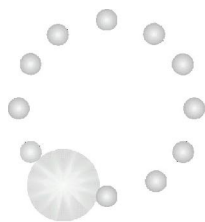


Figure 12. JOY floor gallery.

JOY Circle Intermission. I suggested that we take a break before the *JOY-memory-telling* activity. Everyone left the circle to attend to whatever activity seemed to be most pressing. A few women went to the restroom; others headed off in the direction of the food table, and others just spent time visiting with each other. The intermission seemed a necessary pause to settle into the main part of the event, the *JOY-memory-telling*.

Pre-JOY-Memory-Telling Activity. The group began to gather again in the circle.

All eyes and attention focused on me, and I began to speak:



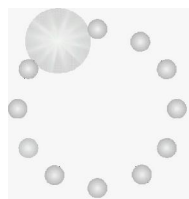
Close your eyes and let your minds wander.

This technique is a good way to find your story of *JOY*. [*I paused for a few minutes to allow each woman time for her mind to search for a memory.*] The other piece of this activity is that listening to other women's stories of *JOY* makes us feel joyful, too. It is an honor to hear other people's stories of *JOY*. As each woman is talking, give her your full attention. Please speak loudly and slowly so Karen can record the stories—loud and slow, louder than me.

The women were informed that all present would be included in the dissertation and I reminded them that the TIC *JOY* Memory Book was separate from the dissertation. They were invited to tell others not present that they could be included in the TIC *JOY* Memory Book by contacting me directly.

JOY-Memory-Storytelling

The first woman began to speak:



My joyous experience was when I could breathe again after not being able to breathe for the longest time. I could not do anything. My daughter had to take care of me because I had lung disease. Finally after three years of not being able to do anything, [*Her voice tapered off.*] I couldn't sit or lay down, or anything. Everything in my lungs started to shift around. When they started to treat me and I could get up and talk and walk and start laughing again. I would go to a powwow and want to climb to the top of the hill. To be able to laugh and do something is a *JOY*. Nothing is hard anymore. Just to be able to do something, and to make it to the top of the hill. I got to sit up today and breathe today. That's my story of *JOY*! I would be up there all

the way at the top. [*Her voice tone changed.*] You were so glad when I could breathe because you got rid of me. [*She began laughing with no apparent regrets.*]

My mind wandered to the image of her dancing in many powwow circles. *The People* know that to be a dancer is a very honorable contribution to *the People*.

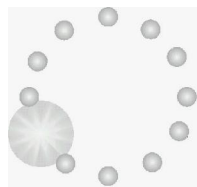
Another image came to mind of a time following a round of dancing. My words to her seem worth restating, “I don’t know what to say. I watch you and my breath is taken away. Thank you for doing what I can’t. All I can say is, you do us proud.”

My mind wandered back to the present moment, called back by the sounds of group laughter in response to her last comment.

I instinctively applauded after her story. Clapping in a group to acknowledge a contribution was a familiar response, learned many years ago from previous group participation workshops. The sounds of clapping became louder in the room.

Without any prompting, another woman enthusiastically began to tell her story. A thought flashed through my mind—they *want* to tell their *JOY* stories.

She began to speak:



I am going to tell two short things. They are more like an explanation of how I feel *JOY* doing certain things. I had a chance to think about this before coming here, but I didn’t spend today thinking about it. It is coming up freely, without agonizing.

For me the best way to feel *JOY* is to go out in the woods, or to be by some beautiful water place. I feel like this is where I belong. I am happy. *JOY* is a lightness of being.

I was in Oregon where ferns and moss everywhere. It was the most beautiful place I have ever seen. There was a light gentle, fairy waterfall. The place was so amazing I was in awe. This is it! This is *JOY*! It stuck with me for quite a while, feeling in awe of the beauty of earth and how beautiful it can be. [*Her voice began to shake as her lips began to quiver.*] I am going to

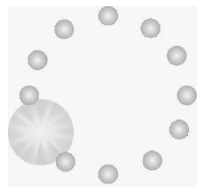
cry. [*She pushed through the tears.*] After that I thought, “How can anyone cut this down”? You see these clear-cut places especially in the west, in Washington. It does not compute. What is in these clear-cut places, especially in the west, in Washington? It does not compute. [*I could hear the utter disbelief in her voice.*] What is in these people’s hearts when they do this? [*She began to weep.*] I am going to cry about cutting down trees. [*She said laughing.*]

JOY is seeing the ultimate beauty in something. How can anyone be so blocked to the beauty that they cannot see that? How is it that someone can never appreciate the beauty? [*She wiped her eyes with her napkin.*] I surely did not plan this.

As she continued to speak, her presence overwhelmed me. I observed the empathic tears of the other women who were similarly touched by her *JOY* story. More napkins were passed around the circle. My own eyes filled with tears as she spoke.

An image flashed through my mind of her standing in front of a group of trees with her arms outstretched in an attempt to guard them. This memory was from a previously heard story about her attempt to prevent contractors from cutting the trees that surrounded her rented home. Her call to action resulted in a day in jail and a financial burden. I understood now. What I previously perceived as an impulsive act was really a deep communication between her and the trees, who cried out to her for their safety. Jay Dufrechou’s dissertation, *Coming Home to Nature through the Body: An Intuitive Inquiry into Experiences of Grief, Weeping, and other Deep Emotions in Response to Nature* (Dufrechou, 2002) popped into my mind as I remembered the concept of sacred weeping in response to Nature.

She composed herself and spoke again:

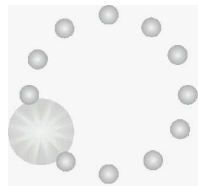


The other *JOY* for me is music and dancing. Just dancing from the heart, not worrying about whether it is good or not—the feeling of *JOY*, lightness, and drumming, like ecstasy

experiences. It is like a trance, but lighter, you are rising from your heavy body self and going into this place of beauty and light.

A memory of her familiar free-flowing clothes set off by a thin sparkly scarf passed through my awareness. I realized in that moment that even her clothes were an expression of her desire to embrace *JOY*. Her swishy walking was her everyday practice of embracing *JOY* in the world. Everyone applauded in response to her story. The pattern of acknowledging each woman's contribution had easily become familiar.

Another woman responded to the current speaker with surprise, indicating that she had anticipated a "saving the frogs" memory. (*The reference was to the speaker's environmental works with frog and amphibian preservation.*) In that moment, I realized that both women shared a deep connection to nature beings. For one woman, it was a connection to birds; for the other woman, it was a connection to frogs. In fact, in both the TIC community and in their local communities, they were affectionately called, "the bird lady" and "the frog lady," respectively.

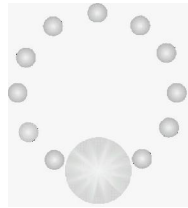


[*In response to the frog comment and her amazement at human behavior, she continued.*] It is amazing. How can someone come through here with a car and not realize what they are doing, not want to keep it like it is?

Reviewing the original transcript in this writing, I realize that the speaker was simultaneously in the past and in the present, expressed through her use of language. It was as if her memory of the past invaded her present through the use of the word, "here." Both the trees memory and her frog-related response possessed a common thread of

personal awareness, mixed amazement, and bewilderment at the human response to Nature.

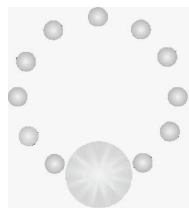
Another woman announced her genuine desire to tell her *JOY* memory. She began to speak:



The thing that always makes me happy is something I look for everyday. It is light. When it is gray, I am not happy, but when I see light I am happy. [*Her affect changed as she said the word “light” and she smiled, lifting her arms as she spoke. Others in the room responded to her, “Yes, light, light, light.”*]

Here is my story of *JOY*. From a very sad experience, I had to find another place to live. In the local newspaper I found a place to live. All it said was “room for rent” in a part of county that I knew was very beautiful. The ad indicated that it was very reasonable. I went to look at the room. I stood on the hill where the house was and I can see buffalo, horses, the river in the distance, I can see forever.

Much to my surprise, she stood up during this last statement, different from the sitting position of the previous speakers. I sensed that she was accessing her power by her standing motion. In re-reading the transcript, I speculated that her present somatic body might have been reliving the memory by replicating her standing posture during the remembering of her experience.



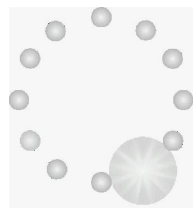
This would be a good place to rent a room. The room was nice. It had two windows with lots of light. I thought, “This is the room.” Then the person shows me through the house, the living room, the dining room, the kitchen, and a big glass room with all this light. And I was trying to think, or say, “The ad said room,” but I realized what it meant was to share the whole house—that was *JOY*!

It was also being shared, this beautiful house of light, with two other people. So I had light and other people to talk to. I could stand on the hill and see the animals, the most beautiful sunsets, and at night you would see night coming on, from bright light to white and gray, and then to darkness. In the darkness you could see the towns start to twinkle in their lights—bringing the darkness to a little light.

Every day I was happy to be in that place of *JOY*. It made my life good through a transitional time. It was wonderful. I was so blessed.

As the woman sat down, I thought, of what a wonderful story she had told. Her references to *light* and *buffalos* resonated with me, lingering in my thoughts even now. I could sense that both images were familiar associations to other women in the group. Prompted by my attention to her change from a sitting to a standing position and her clear articulation, the thought crossed my mind, “She is a storyteller.” An integrated sense of knowing her past, present, and future entered my thoughts as I suddenly became aware of the clapping in the room.

The sound in the room returned to silence. The woman to the right of the previous speaker began to speak:



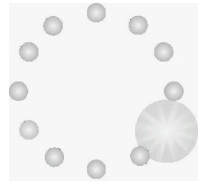
My story of *JOY* was being able to spend New Year’s Eve with Grandmother Doris, my husband, and Grandfather. [*She looked toward Grandmother as she spoke. Their eyes met and I sensed her acknowledgement of the JOY that Grandmother had brought into to her life.*]

We sat and chatted and played cards until about 3:30 in the morning.

My body has had its ups and downs, I have a lot to be thankful for and that brings me a lot of *JOY*.

The group acknowledged her story. There was a group pause. I found myself imagining the scene of the group playing cards together in Grandmother's trailer. I speculated that other women in the circle were imagining the scene.

Another woman spoke:

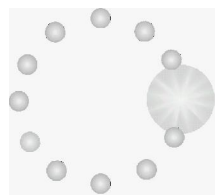


I think the most *JOY* I have in my life are my children—my son and my daughter, who I love very much. They are always there when I need them, most of the time. I also have a degenerative muscle and joint disease. My fiancé, Michael, has brought me great *JOY*. We met after I had a grueling divorce. He is with me at all times. I thank God every day that he has sent him to me. I don't think I would have made it without him. He takes me to my powwows.

The first time I came to this community, I felt such a *JOY* from you people. I am adopted. I have an adoptive sister and it was a hard life. Coming into this with you and all the people I have met—I have never met such generous, warm, giving people.

As she spoke, she appeared to draw her attention to the circle of women present. I sensed that she wished to acknowledge those present for being a part of her life.

I became aware of the circular counterclockwise motion related to the decision to speak, which was surprising, since I purposely avoided directing my attention toward any particular woman. Grandmother spoke next, encouraging laughter by referring to herself as “big mouth.” The group laughed with her. With all eyes on her, she spoke:



I cannot think of a better thing at this moment than to express the *JOY* I feel now seeing the smiles on your faces. The smile, the electricity, makes my heart flutter and my stomach get into a knot. The *JOY* is of just being together, of sharing one another. Not necessarily the thoughts—but just sharing one another. In a way we feed off one another, like

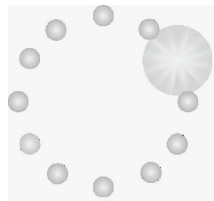
cannibals. What is given to me, I hope, is given back to you. It is a beautiful meal that is in each of us. I have such *JOY*. I have goose bumps on my arm, just looking at the young ones and the old ones and the in-between ones. [*Her attention moved around the circle as she spoke, making eye contact with each woman.*]

I am yesterday, you are today, and you guys are tomorrow. [*She pointed to the young women.*] Yesterday, today, and tomorrow can sit in the circle. What *JOY* that is! It is the traditional way; it is the way of *the People*. Because I am old, I am a traditionalist; it gives me great *JOY* in seeing that happen. I have great faith in the future—the youth of today will be able to correct the mistakes and improve tomorrow. I love the children. I see the givers of the children, the givers of the hope, maybe one has not given a child, but has given a child encouragement for tomorrow.

I get high from the sky. I just look at that and I am up to it. I look at the trees. But I look at you all. What better gift from God do we have than looking at each other? I say thank you, wanishi for letting me know such beauty does exist! Thank you! Wanishi!

I noticed that no one clapped. There seemed no need to do so. Her words conveyed her deep sense of value, and such heart-felt gratitude for our collective presence. In the moment, I could sense each woman receiving affirmation for her existence. I turned and whispered to Karen, who was seated to my left, “See what I mean, she (*referring to Grandmother*) is beloved by *the People*, beloved, beloved by *the People*.”

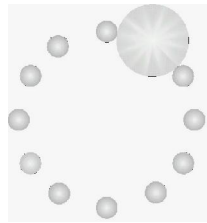
The counterclockwise circular pattern of speaking continued. The woman to the right of Grandmother began to speak:



I have two stories that I would like to share. I was in a meditation group a few years ago. In the meditation, we went to the universe and built a bridge to the universe, and then it stopped. I could see it stop and I took a running leap from the edge of the bridge and soared into the universe. That is the best experience in meditation that I have ever had and the best *JOY* that I have ever had.

My second story took place in a mantra workshop that I was in. I was invited to sing during the departing of the divine light. I sang the medicine wheel prayer song. It is a long song. I cried through it. I got such a peaceful joyful feeling. It was hard to sit there and sing it. It gave me an understanding of what I must be doing in my life—sharing the words of the song. It did not matter that it was a totally different setting, not a Native American setting, but what mattered was that everyone got something out of it. One of the reasons I am here is to share these words.

The women received her words. The nodding motion of the heads seemed to acknowledge that they understood her experience. The woman next to her began to speak:

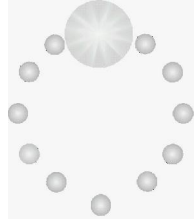


My first story is that I have a stepfather who has raised me from a baby. My real father in Florida is Native American. It does not matter, but it did at the time. I did not find out I was Native American until I was 12 years old. I just knew I was different. There was *JOY* in finding out that information, but the real *JOY* came when I found TIC. I had a hole in my heart that was not filled with anything. [*She made a motion with her hands and gestured to her heart.*] When I found this group of people (*referring to TIC*) that was *JOY*! That was *JOY*!

My second story was when I found my current love of my life. I found him at a powwow and he has been amazing. He has shown me so many things that I did not know about myself and brought the best out about me. That is *JOY*! It is joyful.

The intensity of the attention toward each woman during her *JOY-memory-telling* was noticeable. It seemed as if all the women as a collective could understand on a very profound level the depth of each woman's truth.

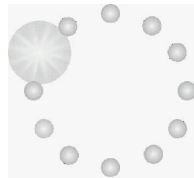
The next woman began to speak:



Well, my most profound *JOY*—that was a moment. It was when I had my daughter, my first child. I was very young. It is an experience I cannot explain. How can childbirth be pleasant? But when you lay eyes on your child, it is *JOY*.

I spent most of my childhood with my grandmother. My mother was divorced. She instilled values in me. She was not a huggy-lovey person, but she showed the love in what she did, from cooking and service to others. That is where I learned my values. I got *JOY* in college when I got to write about her—to put on paper, the remarkable woman she was and how much I loved her.

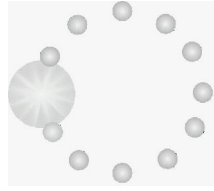
I noticed that the pause between stories seemed less and I speculated the reason was each woman's genuine desire to tell her story. The speaking rotation skipped a seat and began with the young woman, whose mother had spoken previously. Through her words, she acknowledged and affirmed the story of her mother. She began to speak:



My *JOY* story is when my mom was able to breathe again. That was my *JOY*! I started to volunteer in the pre-school, and teach them again.

Her simple statement was heard by the group—her mother's *JOY* of being able to breathe again had made an impact on her life. For her it had become a call to action—to volunteer at a preschool.

The next young woman to speak was about the same age as the previous woman. Her opening words indicated that she had been listening intently to the words of all the other women. She began to speak:



I am not very experienced in life. I don't have a magnificent story, but times when I feel *JOY* are when I hear my favorite song for the first time. Sometimes the feeling of a song will give you a certain feeling you cannot describe.

[After a reflective pause with a softer voice and a smile she continued.] This is going nowhere.

Photography is a passion. The art of it allows you to admire the beauty of another and catch it in a still-frame, or a scene in the fall when the trees are different colors. *JOY* is different colors. It is when you see one single color.

Also when capturing that, and doing art, and seeing other people's art, and being with friends, making you feel as though you matter and having a good conversation with someone. That is good. You can learn from that, and the feeling of sharing and hearing ideas, and being able to relate to someone else, and being in water when you are swimming or in a bath—that is cool, and sailing is fun—it is like flying in the water—in a little boat, in a Sunfish, and I imagine that flying would be fun. I had a dream that I turned into a hawk and I was flying, being lifted, that is what *JOY* feels like.

Her enthusiasm for life bubbled as she spoke. Her energy was contagious.

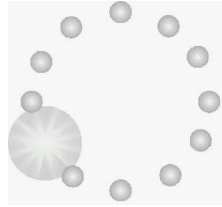
Individual women were responding with nods and sometimes words. Many of the women agreed that flying was fun. It was at this moment that I realized that this event, this *JOY* Circle Gathering had the *look and feel* of a transpersonal experience. The event began to feel like an altered state of being, this circle of women formed a consciousness that seemed to mirror a collective consciousness. The normal boundaries of time and space were being redefined. Women were talking about flying based on a reference to flying in meditation. Other women associated flying in meditation with flying during night dreams. It was amazing to me that the reported flying experiences, both associated with *JOY*, appeared in different states of consciousness. During this time, I also noticed a shift in the density of the space in the room. Although I, myself, have never had the experience of flying in altered states, I have heard it described by others, especially women in my

Institute of Transpersonal Psychology cohort. My sense is that the recall of flying events invites a sensation in the body in the present moment.

Although the group invited my *JOY-memory-telling*, I waited, in favor of giving others the opportunity to say anything yet unsaid. In my role as a co-researcher, I did not want to unduly influence any additional *JOY-memory-reporting*. Almost simultaneously, I became aware of my acceptance as a member of Turtle Island Chautauqua. I have always struggled with belonging and acceptance. Although members of the community often introduced me to others as their Lenape sister, I always dread the question posed to me by non-native people, “Are you Indian”? I hear the questioner’s intent, which goes to confirmation of a blood lineage of which I am uncertain. There is a part of me that becomes angry as I tell myself, “An Indian will never ask that question of another human being.” Over the years I have tried on different responses. My current response is, “I stand with the Lenape People, who do you stand with”? The responses are varied and usually shift the conversation in another direction.

My sense of acceptance was also confirmed in observing the group’s response to Karen, the transcriber. The women appeared to accept and trust her role as the recorder of the event, demonstrated by a frequent need to seek reassurance that she was recording their words.

Every woman, with the exception of Karen and I, had spoken. When given the opportunity to speak again, the woman who had previously been so tearful began to speak:



It is interesting when you hear what others say. [*She pointed at individual women around the circle as she spoke.*] And you say *JOY* is... and you say *JOY* is..., and yes, that is it, that is *JOY*. I didn't think about that.

I want to add a few things that I thought were important, but others didn't say. The feeling of flying, like in a vision, where you are flying over the land, looking down, or flying through space, the feeling of flying is *JOY*.

And the light, I have the same need for light, and the need for beauty. Like seeing a beautiful scene, or seeing green, I need that.

When you are moving on water—that is a higher *JOY* than sitting by and watching water. It is important for me to be near it or in it or on it. [*Her speech pattern was more rapid.*]

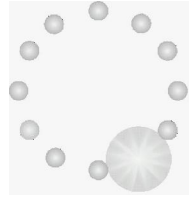
I have realizations in the winter when I don't get out much—why am I so down in the dumps just thinking about what to wear?

That feeling that you know you are not getting what you need, when you get back to that, you are going to feel *JOY* again. When was the last time I was in the woods, or in water, or in a flying dream?

People are important to me—the love and sharing and animals are important to me, too. One of my biggest *JOYs* is my cat when she comes when I am down. She knows when I need something. She is happy to be sitting with me. The purring sound is the best sound you can get—the feeling of being with someone that you love. It is easier to feel that with animals. They don't go through anger; they just get to that feeling naturally. Once you get started you could just go on and on.

During her speaking she was animated, her speech pattern was faster, and she engaged many women in the circle, demonstrated by nods and affirming sounds as she spoke.

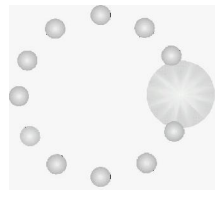
The woman whose memory of New Year's Eve with Grandmother was received as delivering a profound insight, spoke:



I know how we all put three circles down. [*She pointed to the circles that were part of the floor gallery.*] They are not individual. They are all of us. This is our life here. It is felt by all, all that is within us.

The women all looked toward the center of the circle, re-surveying the many *JOY* word associations that lay on the floor.

Grandmother raised her hand with one finger extended. “One mind,” she repeated several times as she looked at all the different faces around the circle. The words, “One mind” echoed through the room. Grandmother continued to speak:



Carl says all you need is one to drum, one to dance, one to speak, and one to listen, and life will go on, *The People* will go on. *The People* is each and every one of us together combined, the oneness of us, no matter what our ages are. I am sitting here. I am going to be 70.

How old are you? 16? 15? [*She pointed to the two young women.*]

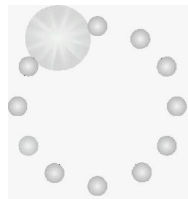
I am going to be 70 in September, and we can sit here as one. Isn't that proof of the continuation of everything? That is what we all are. It is a joyful experience to sit here.

You speak about your cat. [*She pointed and looked in the direction of the woman who previously spoken with tenderness about her cat.*] I just lost one that I had for 15 years. I mourned as much as I mourned for my son. I loved my son with all my heart and soul, but Creator took my son home and he gave me all of you [*She motioned around the circle, looking at each woman's face*]. If I had to go back to 1989, the year my son was killed and Creator said you can have him back but you have to give up everything else, I don't think I would take him back. I would say, “Creator, let it be the way it is.”

At just that moment, some in the group noticed, through the window, a man walking toward the door. The women all drew their attention to the man, several exclaiming over and over again, “*There is a man; there is a man.*” The man turned around and headed off in the other direction before ever approaching the door. At the time, the potential male intrusion into the circle seemed to take on a life of its own.

Once the perceived crisis was over, the women re-focused their attention. I was asked again to tell my *JOY* story. Although I sensed that the hour was late, I postponed my *JOY-memory-telling* to give one last speaking opportunity to allow any woman present to speak. The group seemed delighted to have another chance.

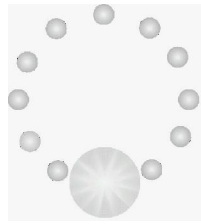
As they spoke, I feared that the event was getting away from me. The conversation moved more quickly and the women no longer followed an orderly circular pattern. The movement in the circle seemed to take on a life of its own. The next woman spoke:



Everyone tells you that you don't know what you have until you lose it. I never understood that until I lost the ability to walk and talk. So every morning when I get up and I can sit up in bed, I say, “I made another day.” Then I sing the Cherokee morning song.

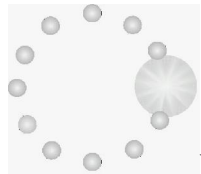
An image of the woman flashed through my awareness. Rather than ceremonially standing facing the morning sun, she was singing and moving gleefully in a way that embraced her whole being. As she uttered the sacred sounds of the Cherokee morning song bathed in the light of the morning sun, she was attending to her many birds, cats, and other animals. Her *JOY*, gratitude, and life were as one.

From across the room came the voice of the woman, who had been in *JOY* by light and her good fortune:



I know the *JOY* that my dog had, his greatest *JOY*. I, or we, rescued a greyhound. We had some property where he could run free. When he ran, he smiled—that was his happiness.

From another direction came Grandmother's voice:



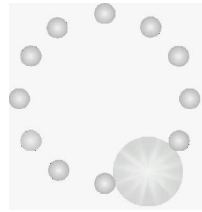
You get *JOY* from giving something of yourself and giving someone a chance to do something they may not have done. Someone told me they could not ask for anything. I said, "Why are you so selfish? Why do you want to take away someone else's *JOY*? You know how good you feel when you help someone else? Why do you deprive someone of that feeling?" When you are a family together you share the good and the bad. If you do not, you are not fair to the others who can get *JOY* from helping you. It is the Indian way. We are all one together, the circle of life. The sun comes up in the morning, when it goes down at night we know it will come up again, the cycle of seeing buds on the trees—the circle of life.

Getting old, crossing over, the circle of life—nothing to be afraid of or get sorrowful about. The circle of life will always be. What a wonderful thing to know—to give of yourself and to receive. It is hard to receive because we have false pride. We don't need anything but we need one another and always shall. Love to me is close to *JOY*. As joyful as I am, I would not hesitate to put down my life for each and every one of you. I mean that from the bottom of my heart—that is how joyful I am to see each of you.

My eyes fill with tears as I type these words and view them on the screen. The tears come from a place of knowing that Grandmother means it! I could feel that others

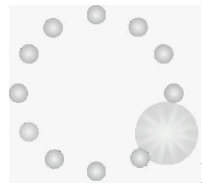
believed her, too. The sincerity in her voice touched my soul. The way she lives confirms her words. As *the People* would say, “she walks her walk and talks her talk.”

Another woman spoke:



JOY is a circle, never to be broken among all people.

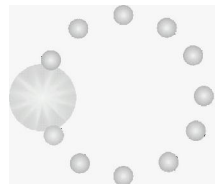
The group paused at her profound statement. I empathized with the women’s sense of urgency to tell their stories. Another woman began to speak:



I think the most and the greatest *JOY* in my life was that I am adopted. My adopted parents took me from an orphanage. My stepmother passed away when I was young from cancer. My father passed away when I was fourteen. My *JOY* is when I pass and go to the great Creator in the sky I will see them again. That is my greatest *JOY*. They will be there.

Although I heard Grandmother’s response to the women, “They will be there to help you,” my mind was drawn to an image of all those that have crossed over. I felt the many people waiting for me (us) and a feeling of pure *JOY* overtook me at the thought of seeing them.

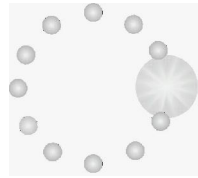
From across the room, one of the young women began to speak:



There is something about live music that is joyful. When a person is creating music they are putting *JOY* into the music, especially if they are a good performer. Also,

when someone trusts you—that is a good feeling—if they appreciate knowing you. It is good to let someone know when you appreciate them because many people feel unappreciated and not joyful.

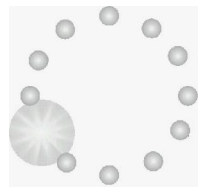
Grandmother suddenly shifted the attention of the group to the whole of the circle and each woman's inclusion in it as she spoke:



This is what *JOY* is! Can you feel it in the room?
Let's hold hands and feel it.

The need to act upon her suggestion seemed urgent. Even, the clicking sounds made by Karen's typing silenced. I closed my eyes and could feel the energy in the room, and hear the sounds of laughter. When I opened my eyes I looked to the left and noticed Karen's open, upturned palms. The moment seemed sacred. Time stopped and the distance between each woman in the circle was closed. It was as if the collective of women held *JOY*, stretching to feel it and bring it to each other. The group broke into laughter, commenting on Grandmother's firm grip, reinforced by one woman's comment, "We didn't say laughter," referring to laughter as *JOY*.

Another woman continued:



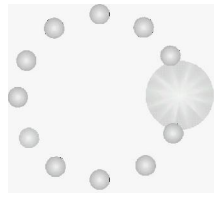
Of course, after we felt the *JOY*, we felt like laughing. We laughed at her pain! Anything you can find to laugh at gives you a feeling of *JOY*.

I wanted to mention the feeling when your baby is born. I felt *JOY* when she was born. I had a long hard labor. It was 15 hours. I guess there are longer ones, but it was long for me. Toward the end, everyone was starting to worry. The baby was holding the cord, cutting off her own oxygen. Everyone told me I had to have her soon, but I knew she was going to be okay. I

couldn't share that with everyone else. I don't think they would have listened. I was lying there in this blissful feeling, the baby is going to come out, and everything is going to be okay.

Responding to the childbirth theme, another woman chimed in that her *JOY* was when her children were potty-trained.

The conversations flowed quickly and freely among the women with much laughter. Grandmother spoke again:



I told the doctor that I think I am going into labor. He said at your age, 36, first baby—it will take forever. I told him the history of my family—we drop babies like calves. He asked me how far apart the pains were and I told him there was no apart. He told me to go to the hospital that it was probably false labor. The baby was born almost immediately. The doctor showed up for labor with his golf clubs in his car. [*The women spoke quickly, one after another.*]

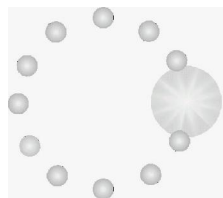
Another woman: I had my boy in 22 minutes and my daughter in 25 minutes.

Another woman: You don't know what you were missing.

Another woman: I only experienced hard labor for 15 minutes. The only way I experienced natural birth was watching my girlfriend give birth.

Another woman: I had pain for 15 minutes, three minutes apart and his head was not low enough.

Grandmother spoke again:



In my family none of them ever got upstairs. They had the babies in the waiting area.

When you come back from the hospital it is very hard to sit down. Your husband usually gets a donut for you to sit on. But when I sat on it, all the air went out. I sat on a hard rocking chair.

Then there is the maternity shuffle. They tell you to walk up and down the hall. Oooh, it is not easy.

No matter what we say—that discomfort; but when that baby touches your face, this little insignificant thing with the little fingers. Total trust that child has. Anything is worth that. This little pain we are laughing about—it hurts like hell, but everything is covered in that first touch. We are not talking about the first time the baby says “mama” or “daddy.” We are talking about that first touch.

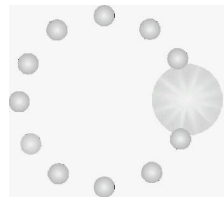
They know they are safe with you. We can joke and laugh about it. There is not one of us who would not do it again if we could.

[She directed her attention toward the young women.] Some people cannot have children—you might be one. You never know until it happens. I didn’t know if I would have a child at 36. You can get that same love that the child gives you from another child. All you have to do is open your heart to that child.

Just open your heart and the child will open its heart to you. *(Grandmother again focused her attention toward the young women in the group.)* You cannot fool a child. We are used to being fooled but you cannot snow a child. There is no way in hell I can snow you. You can see right through me. When you are older you may not, because your hearts are open now.

I never saw a child I did not like. I never saw an ugly child. Sometimes you see a miserable teen, but not one is ugly.

The group broke into laughter. Grandmother paused as if giving everyone an opportunity to be with the lesson. She continued:

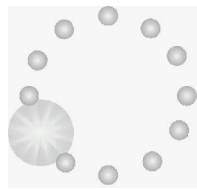


I was driving when we first came to Pennsylvania from New York. We were driving and I had a flat. It was just my mom and me. I wasn’t married. Two teenage guys came along, and changed my tire. They would not take any money from me.

You read about the oddities in the newspaper. It is hard for me to know a bad teenager, or a bad adult. There are some people I would rather not be with, but that is my own fault. The point is, please your Creator and please yourself. If you do that, you have it made. Be yourself, be you. That is the important thing that children have to learn. All you have to do is be you and not hurt anyone at the same time. Creator and everyone else has to smile on you.

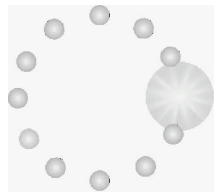
Look at the beauty in those faces. There is an aura about the youth.

I was still waiting for a pause and had anticipated that it might be coming soon, when another woman began to speak again. Once again, the group was unwilling to stop discussing *JOY*. I thought to myself, “They won’t shut up.” My choice of words is significant because it is absolutely not part of my repertoire of acceptable expressions. It was as if *JOY* did not want to be silenced, and these women, carriers of *JOY*, were dedicated to carrying the *JOY* forth. The woman spoke again:



You got to what I was going to get to, how that all evolved. After she [*The woman pointed to her daughter.*] was born, of course we were tired. We were going to have champagne, but we were tired. The midwives went home, but I could not sleep. I was so happy. I was in awe of this miracle, even now. I don’t think I slept at all—maybe the next day. And sometimes when I see her face now, I remember her baby face lying on the bed with me. I remember that high of going through that process. There is no word for it.

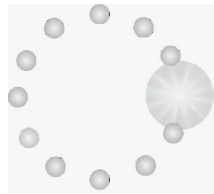
Grandmother added:



How about saying your child’s name? I will never get over that. My son’s name was Clark. For an hour I said, “Clark,” trying to get used to his name. Then not even a day later, it rolls off your tongue like it was always there. All in all it was easier for me to call the dogs than to say his name. This human being lying in the crib, and of course the dogs had to leave the room. We didn’t want them to bother the baby. I’d say, “The baby, he’s not the baby, he’s Clark.” It took me a day to be comfortable with his name. It was my maiden name. At first to hear me saying it while looking at this child, felt strange. The first time I was tongue-tied. Suddenly his name was commonplace.

When Grandmother said, “Clark,” my breathing stopped. I simultaneously had the feeling that both my own mother, who had crossed over years ago, and her son, Clark, were here in the room with us. I remembered a fact that had been lost to my everyday awareness. Several years ago, while writing up Grandmother’s biographical information, I became aware that her grandmother’s name was *Anna Clark* and my mother’s name was *Anne Clark*.

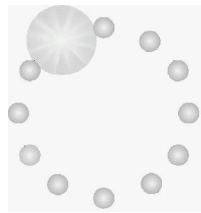
Grandmother continued:



You know what is so great? I am going to digress and then I am going to shut up. You have so much to experience. You have so much ahead of you—good and bad—you have to have both. If you only have good, it will become commonplace. You need to have the bad so you can appreciate the good. The same as you need to have night so you can appreciate the sun. You need to have illness so you can appreciate what good health means.

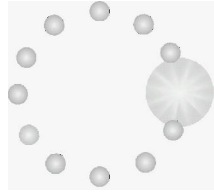
You have to have Creator in your life. You have to have all the positives and negatives. What you are going to experience is all ahead of you, WOW! That is what life is about, experiences all piled into one.

The woman who was filled gratitude for breathing spoke:



Years ago, when I was a kid, you know how you have your doubts about the Creator. It took me a long time to get the message. One day I was holding a bird I knew was going to die. I prayed and I went to the pet store. They gave me an antibiotic for birds and now he is still living. I get answers. I could be doing anything, and the answer to a prayer comes like that.

Grandmother began to speak again:



A few years ago I started to tell the story about the sassafras tree. I told a few people that I wanted a sassafras tree to show *the People*, because it is unique, three different shaped leaves on the same branch.

I went to Aspen at the beginning of last year and said, “Can you do me a favor? If you see a sassafras tree, could you give me three of the leaves so when I tell the story and show what the leaves look like”?

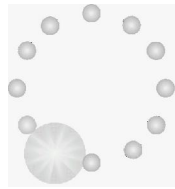
I cut the lawn and bushes in my yard. Along the fence in my yard was a sassafras tree about five feet high. You tell me how it got there? Early in the summer it wasn’t there. How did it get there?

[*She spoke in a tone of disbelief.*] Unless of course, someone came, dug a hole, and planted it. Talk about *JOY*—WOW! Now that was *JOY*!

It is always *the People* because *the People* were there. The thoughts and energy of *the People* were fertilizing that tree. Now, if you were not there, I would not be telling the story, but you were there.

I swear you showed me that I had a sassafras tree. It was not there. It is still there. The leaves are brown now. These are miracles. It meant so much. It is not the physical tree. It is what you conjure in your mind, how it appears in your mind, and how it stimulates you.

I finally felt a long enough pause to allow an opening so I could speak:



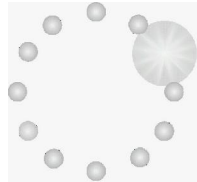
Every time someone said something I thought, “That is what I wanted to say.”

First, with all this planning, I can’t believe that I did not anticipate that everyone was going to be crying. Every time someone spoke it touched me also—to hear your stories and your willingness to share your stories.

My kids are older now so they are not home all the time. Every time I see them I feel *JOY* in my body—I light up. My oldest son and his wife live in Texas and couldn’t have a child. They decided to adopt a child from Russia. I had some thoughts—the eradication of a culture. They went to get him in Russia. He was born on their wedding anniversary. There was no health care there, and he had special needs. When I saw him for the first time, I felt *JOY* in my body.

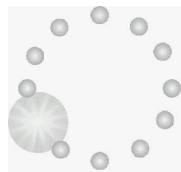
I drive a distance to come to TIC things. Doing this dissertation, wanting it to happen was scary for me. I like being in the background, but something told me that it is important to tell these *JOY* stories. I saw the tears and the laughter today. I saw you did not want to stop. It is a remarkable thing. We need to do it more for our souls and for other. Each of you has the capacity to do that by asking others for their *JOY* stories. Each of you has the capacity to change the way things are just by being you. It's neat and anyone can do it. You get to watch people light up when they realize that you want to know their story.

Apparently *JOY* wanted to remain in the circle. Although I referred to the lateness of the hour and a planned closing, another woman spoke, continuing with her story:



I want to add to the story about singing the Medicine Wheel prayer song with the Kirtan at the Darshan Hindu Ceremony (Imparting of Divine Light). I had to leave the front of the church, and go to the back, I was crying so much. I found out that my sister at the same time was in Michigan handing over all the pain medication because she was afraid that she was going to commit suicide. She was gifted with chorus and melody. We were gifted together. I don't know what word to use. At the time I was singing and crying and to find out what she was going through the same thing at the same time was overwhelming.

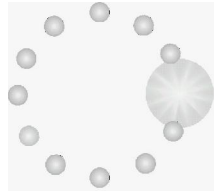
I again asked if there was anything else that anyone would like to say before closing. In response to the woman's story about her sister, a voice came from the other side of the circle:



Synchronicity, real miracles—that is the highest *JOY*. When you have seen a few miracles you know, and then you can believe that anything can happen.

The word “synchronicity” resonated with my being. While I have always given significance synchronistic events in my life, it was not until my courses in transpersonal psychology that I was able to validate my own experiences.

In response to the thread of *miracles* woven in the woman’s words, Grandmother Doris spoke again:

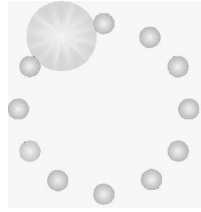


I walked a quarter of a mile. I hate to walk, but I did because I was someplace and I saw a boulder in the middle of a field, a grassy field. I touched it. I walked around it and the rock stood here and said, “Here is where I taught *the People*.” That is what this rock told me. Remember I am a scientist. I studied physical chemistry in college. I looked at the rock and thought that the lichen must have done this. It was 20 feet around-a big boulder. We saw the face of the wolf and the paw prints of a bear in the lichen. In the center it looked like a stream and a canoe heading east. There were two people standing in the canoe. I can see it clearly, standing on the shore. In this picture was a woman with long hair washing something. As I walked the woman’s face started to turn away. Five other people could see all I saw. They did not hear the rock talk. This was the day before a powwow. A chief there asked me to show the women what I saw. There was nothing there. The rock was there but nothing else. The picture of the footprints was gone. I did not want to see the rock again.

On Monday we were getting ready to go and there were a few people left. We stood in a circle around the rock, no drum, just chanting, then the rock called me. It was there again and it said, “You have to go and teach the people.”

When I went back the following year there was nothing there. The only thing that saved me was that other people saw what I saw. There was a face of a man and a woman. There was nothing the following year. I don’t know how deep that boulder is. When you walked away from it, it took the shape of a buffalo. Strange things do happen.

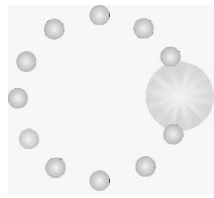
Her words referring to *strange things* seemed to ignite more energy in the group and sparked further conversation. A woman from the other side of the circle spoke:



I was going to the hospital for a checkup. My daughter wanted to go to the Reading museum. I said no but later felt a pull to go to the museum. I was riding my bike when I felt a need to stop. I was pulled this way and then there was a dead goose. Why am I here? It called me here for something. I thought maybe I should take a feather and nothing came out. I thought I would call the groundskeeper and tell him about it. I went to walk away and then it pulled me back and out and I got two feathers. They are on my dance fan.

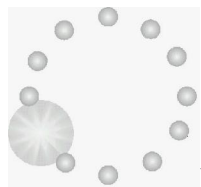
[*The woman near her advised the group.*] You know you have to listen.

Referring to the TIC *JOY* Memory Book, Grandmother spoke:



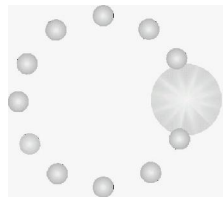
This book (*referring to the TIC JOY Memory Book*) will be a perfect case history for why we should be committed.

A woman's voice softly came from across the room and she spoke:



I hear rocks and trees talking, too. It could be that people who are hearing things are experiencing what we are hearing.

Grandmother Doris spoke again:

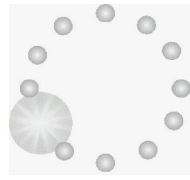


We went to the oak tree. I felt it—like the life-blood of the people go through it. My husband saw people

dressed in dark brown clothing, masses of people. You could hear the chanting.

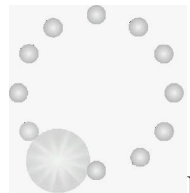
My own mind wandered to a personal experience while visiting the graveyard at the Rosebud Reservation. I heard, for just several seconds, voices chanting through the wind—a very ancient and yet familiar presence.

I made another attempt at the planned closing; however, one of the women motioned to get my attention:



Let me add three words: flowers, birds, and butterflies, and teaching the children.

I smile to myself as I re-read these words, which expanded beyond the original *three*. It would seem that her thoughts were expanding, consistent with the expansive characteristics of *JOY*. I found myself wanting to reinforce what I previously perceived as unfinished during my own *JOY-memory-telling*:

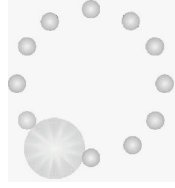


I got sidetracked earlier. I am in the car for 2 hours driving here. When I get off the Ephrata exit, I start to relax. It is like I am coming home. I feel as though I am accepted just the way I am. There are not many communities like that.

I could feel and see the agreement in this statement.

JOY Circle Gathering Closing

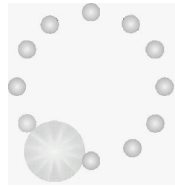
The mention of the word, “flowers” triggered my memory of the hand-made flowers that I brought *to gift* to the women as a reminder of our *JOY* Circle Gathering. I spoke:



[*I passed the tray of flowers.*] These are flowers. My mother and I used to make these. You see me giving them out at powwows. I think of my mother when I gift them.

Doris's mother and my mother have the same name. I want to pass these around because women are here. Something happens when women are together in this kind of environment. You need to be in the company of women sometimes to remember who you are.

With the movement and noise in the room, I sensed that it was time for the planned closing. I spoke with the intention of closing the circle:



All of you have put these (*referring to the circle associations on the floor*) in the center. They represented the things you felt about *JOY*. There could be many more. Now turn over the ones you put in the circle.

This act is symbolic but the truth is to remember that to experience *JOY* all we have to do is tap our memories. It is always there. All we have to do is remember to turn our experiences over and let our memories give us *JOY*.

Thank you! Thank you! Wanishi!

JOY Linger In and Outside the Circle

There was much activity and energy in the room following the closing of the circle. Sounds of laughter and sweet conversations could be overheard as women continued to eat and make final preparations for driving home. One woman said, "We forgot to say *JOY* of eating." Everyone seemed to agree with her statement.

Then another woman said: "How about the *JOY* of sex"? There seemed to be agreement with her statement, too. I assured them that I would add it to the transcript.

I noticed that the woman who had spoken about her relationship with her mother seemed to be purposely and joyfully cleaning up the food area. I glanced over toward the

circle of chairs and became aware of five women on the floor intently working on their creative expression templates (Appendix H) to express their experiences of *JOY*.

As I walked to the car in the company of a few women, I had the feeling that *JOY* was spreading its wings and flying home with each woman.

Post JOY Circle Gathering Reflections

On the day following the gathering, I felt like I did not want to let go of the memories of the previous day. I felt a sense of urgency to write down my reflections of the day and share them with others. It came from a deep sense that my memory would lose the ability to recall the sights, sounds, and somatic feelings of the gathering. In addition, I wanted to share my experience with all those that had some part in the successful completion of this phase of the dissertation process. The long narrative was in e-mail format and recounted the details of the event in an effort to collectively update my committee members, Doris Riverbird, my instructors (Rosemarie Anderson, and William Braud), other supportive friends, and my classmates. I felt filled with *JOY*, that *JOY* was spilling over, and I wanted to tell anyone that I thought would be willing to listen to me:

The event yesterday was one small collective of a larger collective, the women of TIC. The group yesterday formed a sacred circle (literally physically, emotionally, and spiritually), which in the moments (3 or so hours) seemed to have the characteristics of a group with all the completeness that it needed. I am reminded of Angeles's words of a "sacred hoop"...just the right people, at the right moment in time, talking about just the right content in just the right words, in just the right setting, with just the right energy (electricity)...an event described as a wholeness without the absence of anything. Does it sound as if I am saying perfect? This, in fact, is just the word that some used to describe the event and the word that Grandmother used in her e-mail this morning. (Hill, 2005, personal communication)

I was reluctant to share my enthusiasm with my classmates. I knew that none of my classmates had reached the data gathering stage of the dissertation process, and empathetically felt their personal struggles. Even though I felt a need to contain my

personal enthusiasm, I decided to take the bold step to honestly share with my classmates:

The other concern, as stated above, is my reluctance to share my personal *JOY*, not unlike the idea of sharing *JOY* itself. It occurs to me that we are reluctant to share *JOY* due to an unconscious/sometimes conscious belief that by sharing our *JOY* that we will somehow negate another's frustration, angst, or pain. In this writing, my own feelings are from a practical place of knowing that my cohorts are struggling with the dissertation process and the others in my support collective are extremely busy! Who am I to be sitting with *JOY* that I have 90% of my data collection completed with a disk in hand with all the material in word format, waiting for me to prepare for the dissertation? Who am I, indeed, to have the good fortune of having a synchronistic set of meetings (not only people but actions, behaviors, universal aspects, including the weather, and technologies, etc.) all intersect for an event that is the core of my dissertation? I hear the words from the writing of Marianne Williamson (Return to Love)...who are you not... Who am I not? While I am in *JOY* and full of gratitude, I am resistant to share my current *JOY* because I perceive that my cohorts will not be able to be in *JOY* with me and that my narrative will infringe on the valuable work of the other members of my supportive collective. With the former (my classmates), that my *JOY* will somehow negate their current pain, that they somehow will be envious [*A note to a committee member referencing envy as one aspect of JOY.*] of me which will turn their hearts away from me and make me feel more alone that I usually feel when I allow myself to experience my feelings. With the later (other supportive members), that they and their work does not have time for the content of *JOY* and my project [*A note to a committee member referencing the conceptual idea that there is no time for JOY.*]

With disseminating this writing to my classmates, I am taking a bold step to try doing things another way—to actually see the impact of sharing my *JOY*. I hope that you will honestly respond to this aspect, because my sense is that if I can't get a true sense of the resistance to sharing *JOY*, the concept will be lost forever. (Hill, 2005, personal communication)

I recounted for my listeners the highlights of the event. The words in my e-mail overflowed with enthusiasm:

The *JOY* happening was an absolutely incredible experience! While Karen (the transcriber) provided me with a disk after the event, I am certain that the words in print will seem rather flat compared to the memories of the day's events. The sounds of laughter, sobbing, and the moments of silence or lack thereof (laughing here) are still part of my auditory remembering. The visual images of faces, bodies, and even things like a wheel chair and cane are still vivid. Movement of sounds, human bodies moving, such as one person standing up in the middle of her story, almost to intuitively access her power as she spoke, and the clicking sounds of the transcriber's computer keys can not be captured in words.

Many thoughts crossed my mind during the event, e.g. pay attention to the gesturing. I tried my best to take mental notes of the hand gestures [*A note to a previous instructor referencing her idea of gestures in connection with JOY.*] but everything was happening so fast I was having trouble being present to the spoken words and observing the body language at the same time.

At one point I had a flash of “Oh my god, this is a transpersonal event” [*A note to a previous instructor acknowledging a previous conversation*]. Stories of elements of peak experiences and synchronicities NOT ONLY WITH PEOPLE BUT WITH ANIMALS AND OTHER NATURE BEINGS intersected with the backdrop of transpersonal concepts.

The discussion that turned to childbirth stories passed through my awareness as I remembered P’s topic. [*A note to a classmate acknowledging the connection to her dissertation topic and affirmation of her work.*]

Through my awareness was also the running thread of the possible uniqueness of this discussion since this is a community, which embraces the Native American Indian spirituality. In fact, Grandmother brought up the idea of what might be different in another group. [*A note to another previous instructor suggesting the possibility of other ways of processing experience.*] (Hill, 2005, personal communication)

As I reread these words, I can feel the expansive nature of my personal *JOY* experience, demonstrated by my need to connect with everyone that might be the least bit interested in my experience. Upon reflection, my personal boundaries seem more open with a willingness to expose my innermost feelings, abandoning my ego in favor of a more vulnerable posturing. In the e-mail, I also felt a need to inform every one of anticipations and surprises:

The event did not start on time. I was 2 hours early in order to set up. Grandmother and two others were early, too. Participants kept trickling in and the transcriber was twenty minutes late. The former was no surprise...we always laugh about being on Indian time. The latter was due to my directions. I told her that the sign said “VFW Veterans of Foreign Wars.” In reality it is a big, big sign that says American Legion...hmmm—a personal mental, an association with “war.”

Since women were milling around, the prepared food for the post gathering began being consumed. I resisted holding onto my planned agenda and went with it. My sense is that eating before (and during) added to the comfort ability of the participants, setting the stage for acceptance, and an atmosphere of freedom.

Post circle: participants mentioned that “we” did not include the *JOY* of eating (interesting that the event collective began using a collective language). They also said, “We forgot to say the *JOY* of sex”. We laughed together as I assured them that I would make certain to add it to the dissertation. Two women brought food and beverages for the food table. I made certain to thank them.

Following the circle, several participants helped clean up. One woman in particular seemed quite joyful doing it.

Although I usually anticipate everything, I did not count on the tears. The joke was that I would bring a case of tissues if I ever did this again. We kept handing napkins to one another. [*A note to the dissertation director acknowledging my surprise at tears during the event despite his article on the tears of JOY*]

The number of participants including Grandmother, Karen, and myself was twelve. [*A note to the dissertation director requesting confirmation of the number of required*

participants] Quite frankly, any more would have been overwhelming. Although I am a seasoned group dynamics person, the largeness of the container was all I could handle.

I was pleased with my flexibility. Although I had my drums, rattle, smudge/sage, Moon Lodge talking stick, cameras, and many, many colored circles (circles to be use for writing answers to the survey), I intuitively let go of the idea of their use.

The group (after the first round of stories) wanted me to tell my *JOY* story...I informed them that I wanted to give them an opportunity to say anything that was left unsaid. They would not shut up. (I'm laughing here because it was quite comical, not just to me, but to everyone, that they kept having more and more and more to say...the pauses were less and the dialogue became more rapid.)

With reference to the transcriber's role, it is interesting to note that the group never asked Karen for her story. They had placed her in the role of recorder and were quite mindful of wanting to make certain that she got everything down, actually many times saying, "Did you get that". I was also mindful of their life story choices in connection with the knowledge that the event was being recorded. For example, Grandmother spoke of her deceased son, which she rarely speaks about in public. For me, it was important that I brought my mother into the room. It was as if some participants were bringing departed ones into the room, reminiscent of a *séance*.

At one point, Grandmother asked the participants to hold hands to feel the electricity in the room. The energy was electrifying.

The two young women, daughters of the participants, were encouraged to be part of the women's circle. Although initially they reluctantly participated, they became part of the collective. Their affect changed and they had much to contribute. In the Native community the next generation is EXTREMELY important. Any female over the age of twelve is considered a woman. The collective wanted to empower these young women by including them. Upon reflection, I see a connection between the inclusion of *JOY* and the inclusion of these young women. [A note to the Dissertation Director and the Ethics Committee requesting assistance related to two under-the-age-of sixteen participants who were invited into the circle by Grandmother Riverbird with a reminder that in the Indian community a young woman of that age has an equal say to any others in that community.]

The collective consent sign was signed by all present. I want to note here that, I added a line [reference to inclusion at the strong recommendation of a committee member] about Doris Riverbird or her designee's availability as kind of a safety net to the "no risk to participants." [A note to a committee member in gratitude for her insight] (Hill, 2005, personal communication)

My e-mail ended with a statement that is very characteristic of the experience of

JOY:

In this writing, I am aware of the unexpected coming and going of *JOY*, as well as the conscious desire to preserve the memory so as not to forget our experience. (Hill, 2005, personal communication)

The response by my classmates to my e-mail posting was very telling about how others respond to the bubbling over of *JOY* from another:

“No, I have no resistance to *JOY*. I wondered about the "envy" piece. I did a body scan and checked in with my consciousness. None there. I did find happiness for you. I am glad you are where you are in your dissertation process. Congratulations!”

“Oh dear Aurora, I had no idea you were so far along! I am so pleased for you, my heart is full! Going through the process of dissertation writing is exciting to me, you can be a mentor for those of us that come after you. I am indeed joyful for you and those that had this opportunity to engage with you in your research, to be heard, to share, and to experience the unveiling of so much joy. Much love and intention for your next stage of this journey!”

“Aurora, You were meant to do this research, I think! Very good that you are so far along! An eagle here is having fun catching the wind drafts off the bluff this morning. It seems to me to be just the right image of you! Enjoy these moments!”

“Dear Aurora, I very much enjoyed your paper and felt the spirit of joy within and among the participants. I didn't feel envious. I think my main emotional response was enjoying the joyful energy and hearing the laughter. When you first talked about joy, it surprised me because you often seem worried, dismayed, angry. Now I sense that joy can emerge—even when life is difficult. That is a helpful insight for me. Tich Nhat Hahn often talks about suffering and joy being not in contradiction, but co-existing. Thanks so much for sharing this, Aurora.”

“Dear Aurora, Thank-you for sharing so freely about your *JOY* data collection event. It is wonderful having someone shine a light on the path ahead. I am learning from your experience and questions. It was very gratifying to me to hear how the transpersonal aspects of your research materialized in ways you might have only imagined. Since my participants will ultimately meet together as a group, I can only hope for the same wonderful result. Warm wishes of *JOY* to you on this wonderful outcome. I know that each of us will experience a similar transpersonal miracle when we arrive where you have been—all in due time. Your research was clearly a gift to the women who participated. Congratulations and thank-you for sharing.”

“Aurora, Thank you for sharing your rich experience. I admire you for asking for our reactions to your resistance to sharing your *JOY*. Here are my reactions: I initially felt surprise when I read that you had 90% of your data collection done. That seemed so quick! On a pre-verbal, irrational level, I felt a minor twinge of the "envy" that you referred to—wishing that I too were 90% done, instead of only 1% done. I think it is probably pretty normal. Who *wouldn't* want to be 90% done with data collection already? But, for me, this little twinge of envy amidst the overall constellation of feelings I have, has no bearing on how I feel about you or my ability to empathize with and share in your *JOY*. Which leads me to my main reaction to your sharing: I am very happy for you! I look forward to being at the point where you are and imagine that it would feel pretty joyful. When I imagine that feeling, I feel glad that you are feeling that way. One other minor reaction I had was the old "fix it, heal it" reaction--wanting to convince you that you "shouldn't" be resistant to sharing your *JOY*. Suffice it to say that I would rather that you enjoy your *JOY*, because the dissertation process is hard enough as it is. I think you've earned it and ought to celebrate your accomplishment. I, for one, am happy to celebrate it with you!”

“Aurora, Personally, when life has not gone well and others around me are rejoicing, I have felt sad, sorry for myself in a way that it is not my time as well. However, I know like the Buddhist wheel, we each have our own time, our own cycle. Also, I guess I would question the reflection of the general reluctance to share joy. I don't know if I can buy into that generally. Are we talking about specifically one cultural way?”

In this moment, I feel very blessed to have traveled with this group of individuals during this doctoral program. As I recall the last three years, the *SUFFERING* of the group as a whole is monumental when considering the empathetic sharing of so many personal tragedies such as unexpected deaths, suicides, illness, and injuries. I wonder if my classmates have the ability to be with *JOY* differently because of their experiences of suffering, or if their responses reflect the quality of the individuals that enter a transpersonal doctoral program. Some of my classmates were clearly aware of their own envy and yet were able to transform those feelings into an empathetic joyful resonance. Their ability to be in *JOY* with me paved the way for the next phase of the interpretative process, that is, transforming and refining the *JOY* lenses.

CHAPTER 5: RESULTS II

Cycle 4: Transforming and Refining Lenses

Utilizing the hermeneutical lenses developed in Cycle 2, the researcher then interprets data in order to modify, refute, remove, reorganize, and expand his understanding of the research topic. This cycle invites researchers to expand and refine their pre-understandings by incorporating the experiences of others and represent the researcher's summary of findings based on his interpretation of Cycle 3 data. By comparing Cycle 2 and Cycle 4 lenses, the reader of an intuitive inquiry can evaluate the changes and refinements in the researcher's understanding of the research topic.

Throughout intuitive inquiry, the most important feature of interpreting data is intuitive breakthroughs, those illuminating moments when the data begin to shape themselves before the researcher. Patterns seem to reveal themselves with each fresh set of information. (Anderson, 2004, pp. 15-16)

Stage 1: What is JOY?

JOY Circle Questionnaire Composites

In preparing for Cycle 4-Transforming and Refining Lenses, *JOY* Questionnaire Composites (Appendix I) were created for each of the item responses from the *JOY* Questionnaire. A sample of one composite (Figure 13) provides a glimpse of the collective responses:

JOY Questionnaire Composite
Question 1

What is JOY?

[blank]
[blank]
[blank]

[Joy is being able to wake up each morning to a new beautiful day with a clean slate and realizing with the Creator's help I can do whatever I wish with no one being judgmental to dissuade me without my wanting to be. "I can do anything".]

[A feeling of wonder, light, happiness, knowing all is well, seeing the beauty in the life and the universe.]

[Joy is a pleasant feeling that makes you feel in love with life, buoyant, light, and nearly euphoric.]

[blank]
[blank]
[a sensation of wholeness]
[being happy, being able to do things, being alive]
[blank]
[a feeling]

Figure 13. Sample: JOY questionnaire composite.

Consistent with the intuitive inquiry method, the *intact JOY* Gathering narrative and the *JOY* Questionnaire composites were reviewed in an effort to develop new lenses for the research topic. During the review process, I was haunted by the fact that half of the participants left the first survey question (What is *JOY*?) blank. Was it an oversight? Resistance? A struggle between cognitive and sensual/intuitive processing? Was the omission conscious or unconscious? Were there cultural unconscious artifacts that

contributed to the omission? I surmised that oral tradition as a primary means of communication among Native American Indian Peoples might have contributed to the lack of responses. Although the *JOY* questionnaire did contain other questions, a re-examination revealed that the some of the questions were designed to solicit metaphors, representations, or association responses (e.g., *JOY* is like..., an image or symbol of *JOY*..., and *JOY* sounds like...). Since those questions were completed, I speculated that answering those questions may have been consistent with oral tradition, which uses metaphors, representations, and associations to convey meaning rather than *explaining* to *understand* meaning. This concept suggested the possibility of a cultural aspect in connection with the blank answers. It is interesting to note that in the *JOY* pilot study activity II, two of 12 *What is JOY?* responses were blank. When asked to provide a metaphor (*JOY* is like...), the two pilot participants with blank responses reported “the first snow” and “childbirth,” suggesting that a cultural aspect may have been present in the pilot. Since both respondents were female, a possible gender aspect was also suggested.

As I reviewed the pilot study, I noticed that I originally suggested that the two paired metaphors and blanks responses might suggest that *JOY* was a feeling or state of being that was beyond language. I decided to formulate an understanding of *JOY* statement.

During the literature review proposal process, the question of understanding *JOY* as a feeling *or* an emotion seemed pivotal to the research. At this phase of the research, the structure of my original inquiry seemed thought-confining.

A Synchronistic Appearance

While struggling to understand the experience of *JOY*, I was working simultaneously on a special project for an Institute of Transpersonal Psychology *Body Research Group III* assignment (Winter, 2005). During the process of retrieving previous works, I rediscovered the originals of the two previous exploratory *JOY* pilot projects conducted with community college students during the early stages of the proposal preparation process. As I re-read the summary of lenses of one of the pilot studies, I noticed a hand-written comment by my instructor in the margin, “Looks as though *JOY* is a state of being for these participants or that *JOY* is an event” (Anderson, 2005, personal communication). This rediscovery provided a fresh perspective to my old way of thinking.

Is *JOY* an event? During another review of the transcript, a pattern began to emerge that revealed *JOY* as an event remembered through an association with a specific time and place:

“...when I could breathe again after not being able to breathe for the longest time”

“It was the most beautiful place I have ever seen...the place was so amazing I was in awe. This is it! This is *JOY*!” [*describing an experience of JOY while in the woods in Oregon*].

“...when I see light...”

“...New Year’s Eve with Grandmother Doris, my husband, and Grandfather.”

“The first time I came to this community, I felt such a *JOY* from you people.”

“I was in a meditation group...[*referring to a specific time and place*]

“...in a mantra workshop...”

“...when I found TIC.”

“...when I had my daughter, my first child.”

“I got *JOY* in college when I got to write about her...”

“...when my mom was able to breathe again.”

“...when I hear my favorite song for the first time.”

“...or a scene in the fall when the trees are different colors.”

Note. Quotes are only from the first round of *JOY*-memory-stories. Other events with time and place associations can be found in the subsequent rounds of *JOY*-memory-stories.

I decided to revisit the same narrative to see if *JOY* could also be understood as a “state of being”:

“*To be* able to laugh and do something is a *JOY*.”

“...*to be* by some beautiful water place.”

“It is like [*being*] in a trance, but lighter, you are rising from your heavy body self and going into this place of beauty and light.”

“Every day I was happy *to be* in that place of *JOY*.”

“My *JOY* story was *being* able to spend New Year’s Eve with ...”

“The *JOY* is of *just being* together of sharing one another ...”

“...*being able* to relate to someone else, and being in water...being lifted...”

Note. Quotes are only from the first round of *JOY*-memory-stories. Other “state of being” references can be found in the subsequent rounds of *JOY*-memory-storytelling.

The language used by the women during the *JOY-memory-telling* activity confirmed that *JOY* was also a state of being. In order to test my assumption, I revisited the six responses to the first survey question. To my surprise, five of the six statements were descriptive of a “state of being,” and the sixth response (my response) indicated that *JOY* was a feeling:

“*JOY* is *being* able to wake up each morning to a new beautiful day with a clean slate and realizing with the Creator’s help I can do whatever I wish with no one *being* judgmental to dissuade me without my wanting to me. I can do anything”
[descriptive statement of a “state of being”]

“A feeling of wonder, light, happiness, knowing all is well—seeing the beauty in life and the universe” [descriptive statement of a “state of being”]

“*JOY* is a pleasant feeling that makes you feel in love with life, buoyant, light, and nearly euphoric” [Descriptive statement of a “state of being”]

“a sensation of wholeness” [descriptive statement of a “state of being”]

“*being* happy, *being* able to do things, *being* alive”

“Á feeling” (Aurora Hill)

The Appearance of the Trickster: JOY as an Event, State of Being, and/or Feeling

A day later, I revisited my thinking. Digging deeper, I found that three of the six responses included the word “feeling(s).” I was able to determine that the remaining three responses could also fall in a “*JOY* as a feeling category.”

Enlightened by this additional shift in my thinking, I revised both questions from my Cycle 2 lenses, incorporating the collectiveness of the event, and attempting to develop Cycle 4 lenses based on the newly emerging understanding of the experience of *JOY* as an event, and/or a state of being, and/or feeling:

1. What are the qualities and expressions of the *JOY* experience revealed through the memories of women of one Native American Indian Community?
2. What happens when women of one Native American community revisit *JOY* through *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* during a collective event?

Stage 2: Lenses–Event Data, Two-Fold Inquiry, and JOY Redefined

My attempt to develop Cycle 4 Lenses based on the newly emerging understanding of the experience of *JOY* as an event, and/or a state of being, and/or a feeling within the framework of a two-fold inquiry data collection, proved to be very time-consuming. I created a visual representation of the two lenses (Figure 14 and Figure 15) in response to the two-fold inquiry, Cycle 4: Lenses and retained the specific examples from the data collection, anticipating a possible need to revisit them during a later phase of the analysis of the project:

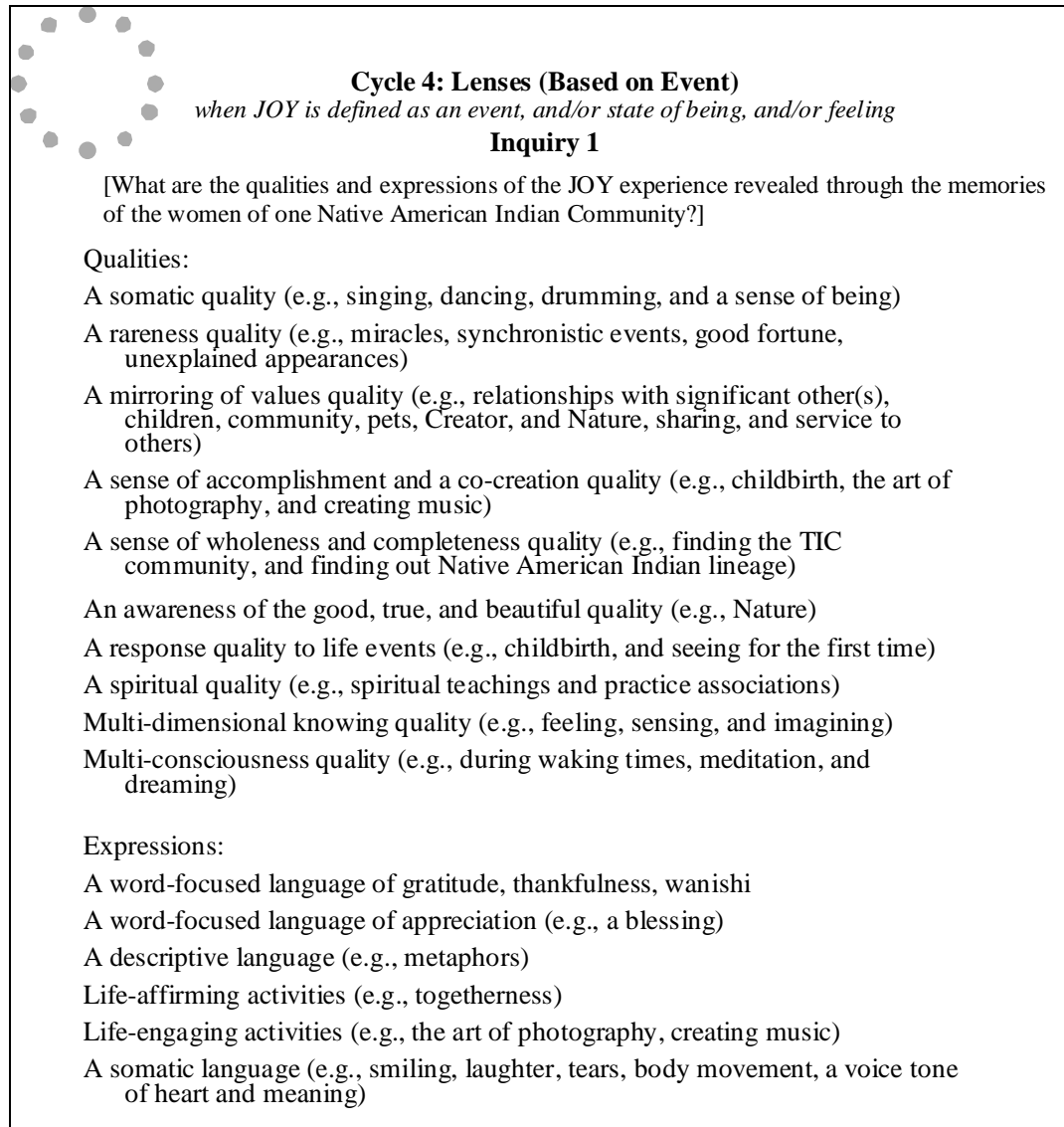


Figure 14. Cycle 4: Lenses (based on the event)—Inquiry 1.

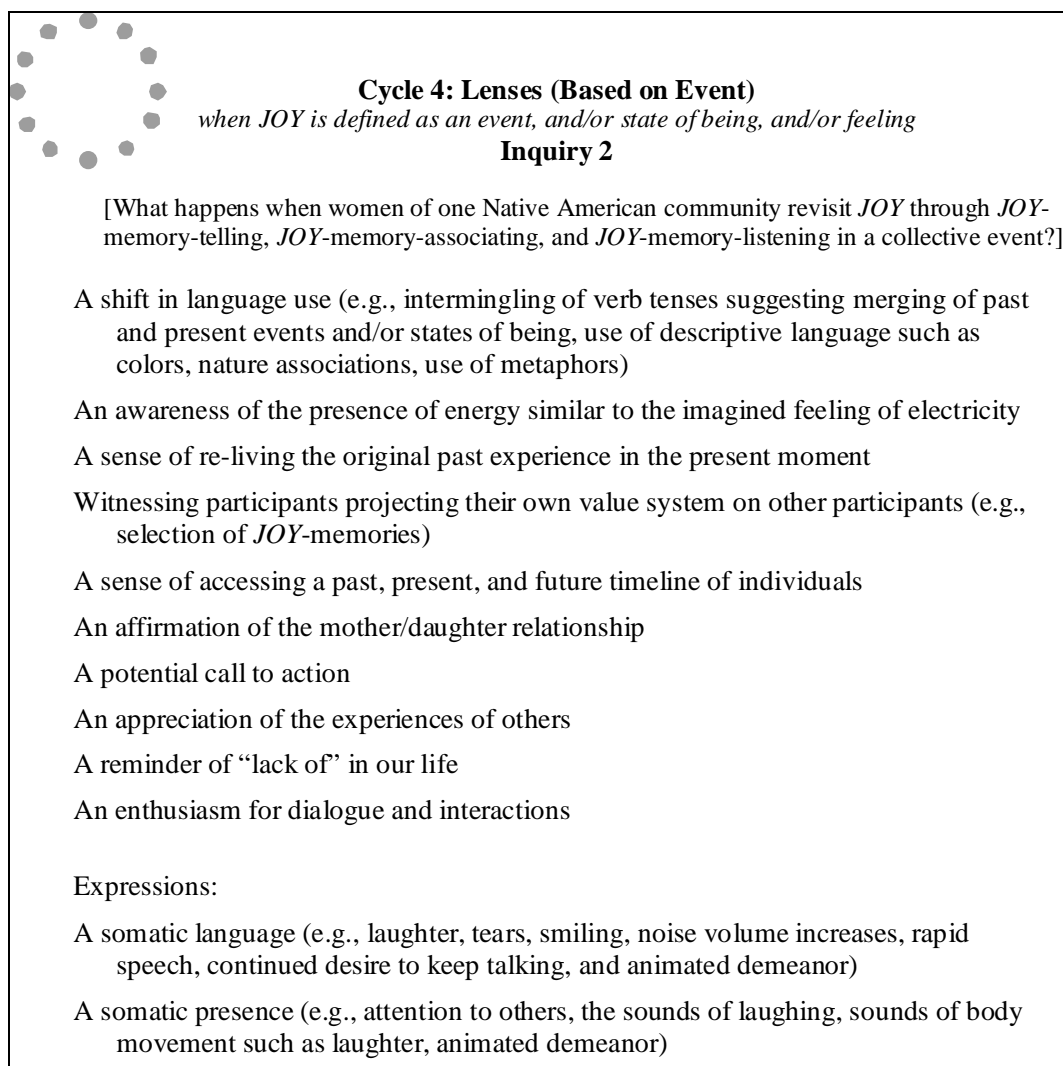


Figure 15. Cycle 4: Lenses (based on the event)—Inquiry 2.

I struggled as I attempted to synthesize the event data collection and my revised understanding of the experience of *JOY*. In order to better understand the information from the data collection, I created two Cycle 4 Lenses Composites (Figure 16 and Figure 17) based on the two inquiries. Although the process included many revisions to the original list, the final presentation appeared to me to represent an accurate presentation of *JOY* revisited based on the data from the *JOY* Circle Gathering:

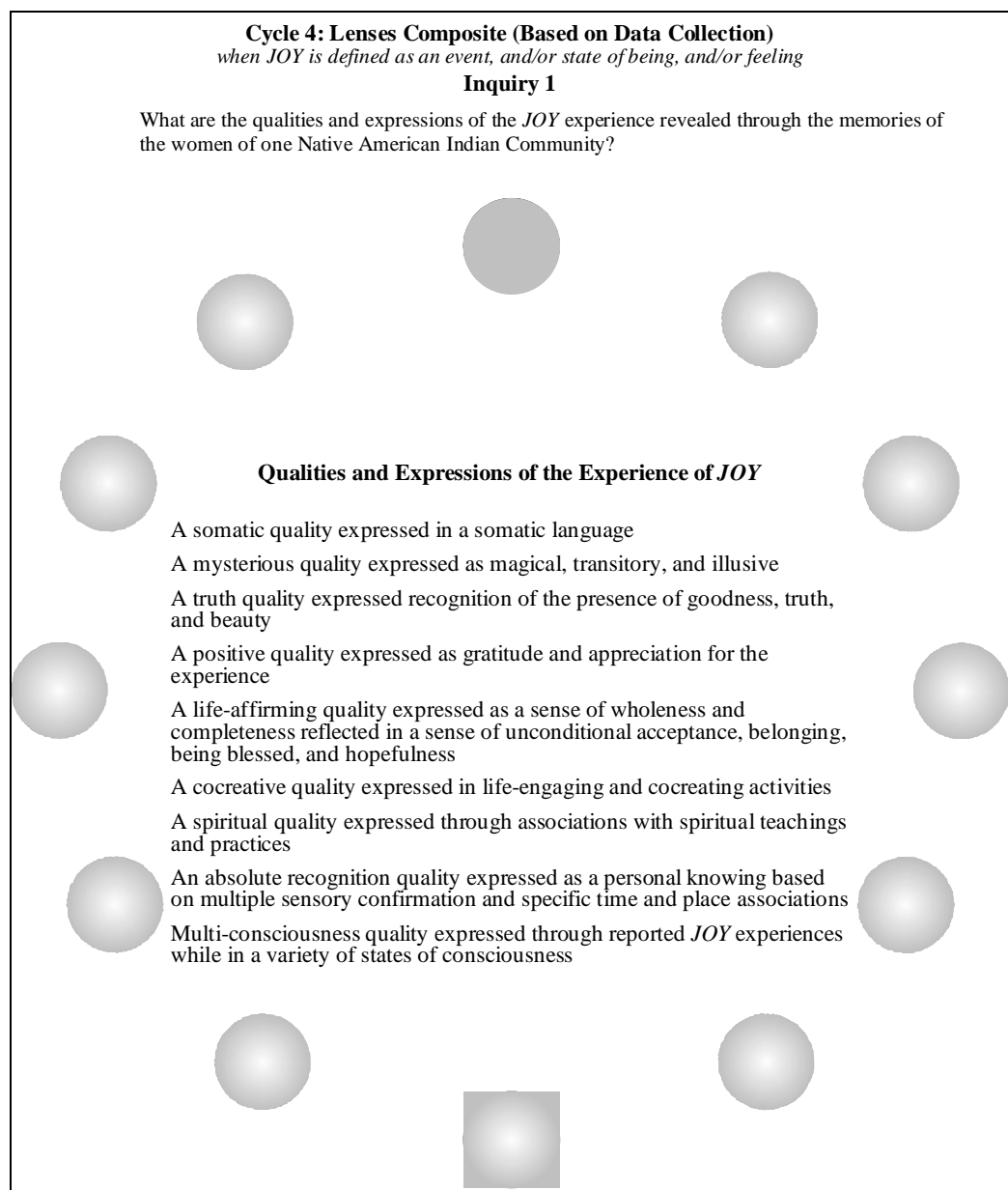


Figure 16. Cycle 4: Lenses composite (based on data collection)—Inquiry 1.

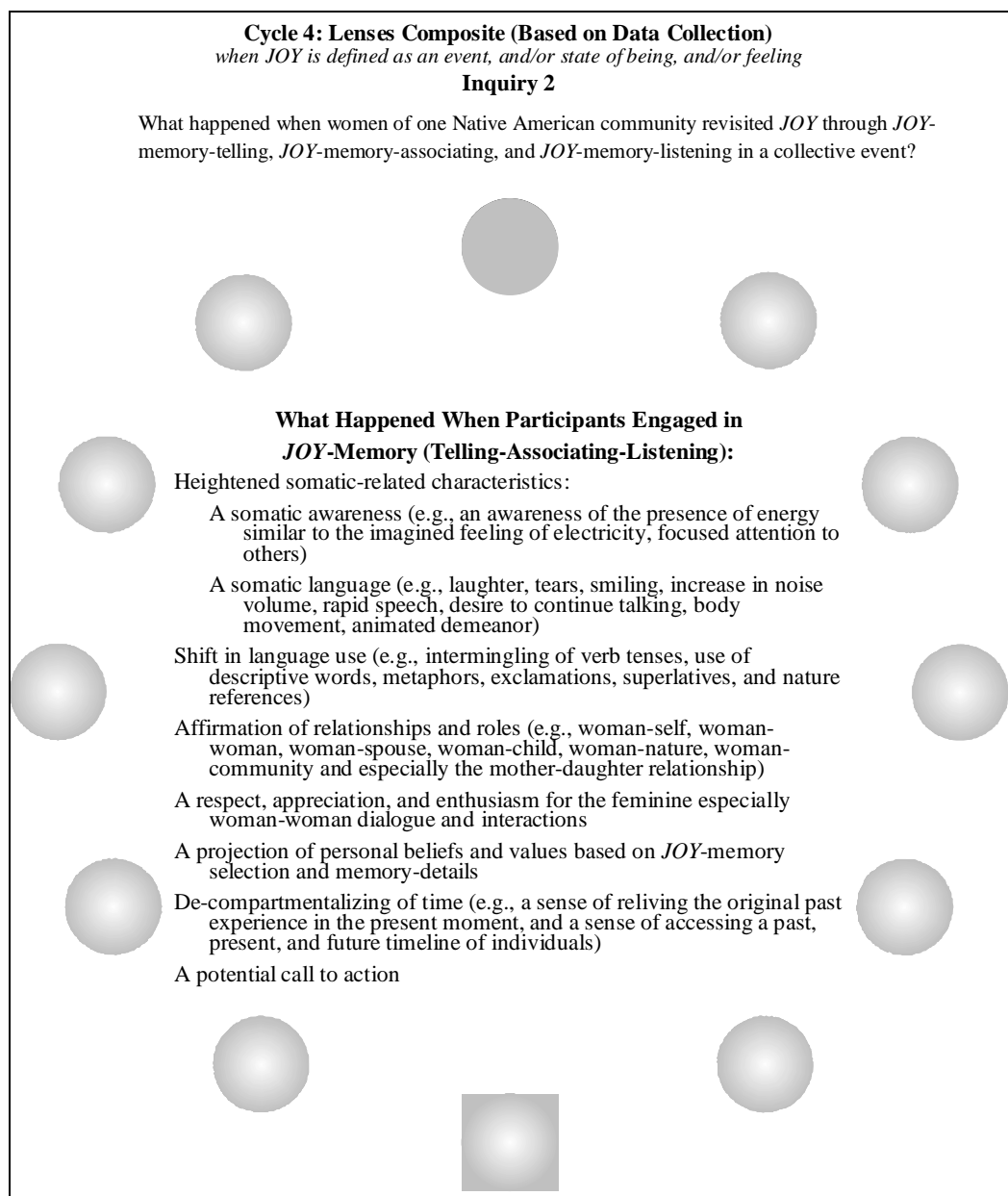


Figure 17. Cycle 4: Lenses composite (based on data collection)—Inquiry 2.

Stage 3: Waves, Ripples, and Still Water (Cycle 2 & Cycle 4 Lenses Synthesis)

New and unexpected breakthroughs in the development of new lenses came to me in a manner similar to the experience of watching waves approaching the beach. Although each wave of insight had a different intensity, I trusted that each wave would be forthcoming and would provide valuable clarification and/or would shift my thinking in

order to move the research process forward. For me personally, the waves came in the form of lucid dreams, the appearance of the trickster, an awareness of synchronistic events, insights while journaling, internal dialogue, and a deep sense of a personal mission of service to Grandmother Doris Riverbird, the women, the community, and the ancestors. I never doubted that I was being supported by others who were no longer physically present in their earthly bodies, and usually felt as if I was a conduit for the wisdom of those that had gone before me.

Ripples of insight were less dramatic and seemed to shift direction often. The insight process seemed to me similar to the ripples in a pond whose direction is affected by the wind and visitors to the pond. I found myself throwing mental pebbles into my own thinking process in order to observe confirmation or rejection of a concept or idea.

Still water is a metaphor for my review of the sameness of any lenses in both the Cycle 2 and Cycle 4 lenses. The silence associated with still water suggested to me a place of possible assumptions. I imagined that visiting the stillness of the research project might provide a different kind of insight.

Wave 1—Revisiting A Previous Inquiry: What is JOY?

The first unexpected wave was related to the question: What is *JOY*? At the literature review stage, I had been deeply engaged in an *emotion* or *feeling* paradigm and believed that I had successfully discovered a third possibility by proposing that *JOY* was a nonduality state of being. Through vigilant adherence to the intuitive inquiry process, I began to envision other possibilities. During Cycle 4, the parameters associated with understanding *JOY* became more expansive, indicating the possibility that the experience of *JOY* was an event and/or a state of being, and/or a feeling.

Wave 2—A Two-Fold Inquiry Focus

The second unexpected wave was the realization that the research project was a two-fold inquiry. This insight came in the back door, so to speak, by a lucid dream that clarified the title of the research project. I was able to shift my thinking from *JOY* (with a full heart) to *JOY* (revisited). The concept of *revisited* provided the clarity that I needed to see that a two-fold inquiry approach was needed, as well as a specific focus on the voices of the women of the Native American Indian community.

Wave 3—Recognition As an Absolute Quality

Although I had not anticipated an absolute quality related to *JOY*, I was able to observe that, without exception, each participant could recognize and remember *JOY* experiences in their lives. The recognition of the experiences was through a personal knowing that was often based on multiple sensory confirmations, and usually expressed to others in a somatic language. The experiences seemed etched in their memories in connection with a specific place and time.

Wave 4—The JOY Experience in Different States of Consciousness

An additional unexpected surprise was the realization that experiences of *JOY* occurred in several different states of consciousness. During the *JOY* Circle gathering, I felt a sudden energetic surge in my body and a sense of mental clarity when I realized that individual women were reporting, and the group confirmed, experiences of *JOY* while in a variety of different states of consciousness (e.g., during fully conscious moments, while dreaming, and during meditation practices). I found myself eager to read the transcript to confirm my insight during the event.

Ripple 1—The Truth Quality of JOY Expressed as Recognition of the Presence of Goodness, Truth, and Beauty

The concept of the good, true, and beautiful first appeared in Cycle 2 as a response quality expressed as an awareness, appreciation, and gratitude for the good, true, beautiful, and real. Based on my new Cycle 4 lenses of the event, I noticed that I eliminated the *real* from the expression, which, at this moment, seems like abandonment of a modern day version of the traditional expression, known among some Native American Indian Nations as the *good, true, and beautiful*. In addition, the response quality of *JOY* changed direction from a response to truth associated with recognition to an awareness, appreciation, and gratitude.

Ripple 2—The Spiritual Quality of JOY Expressed Through Associations With Spiritual Teachings and Practices

During the Cycle 2 process, a psycho-spiritual quality expressed as a sense of sacredness was associated with *JOY*. Although many of the specific memories conveyed a sense of the sacredness, a deeper exploration revealed associations with spiritual teachings such as awareness, appreciation, and associated value within the context of relationship, especially with Nature and Community. For the Native American Indian community, the gathering of *the People* is a spiritual practice. Over and over again, women reported *JOY* experiences within the context of the community. Their *JOY* stories contained Native American Indian teachings themes. Although the lenses from Cycle 4 confirmed the aspect of a spiritual association with the experience of *JOY*, the role of spiritual teachings and practices was acknowledged.

Ripple 3—The Mysterious Quality of JOY Expressed as Magical, Transitory, and Elusive

During the development of Cycle 2, I identified a transitory and cyclic quality associated with *JOY* and associated the quality with the expression of surprise and a sense of universal truth, respectively. The Cycle 4 lenses captured the essence of both, and further clarified the concept by identifying the mysterious quality expressed as magical, transitory, and elusive. These findings were confirmed by reviewing the *JOY* Questionnaire Composites from the event.

Ripple 4—The Life-Affirming Quality of JOY Expressed as a Sense of Wholeness and Completeness Reflected in a Sense of Unconditional Acceptance, Belonging, Being Blessed, and Hopefulness

During the Cycle 2 lenses, an integrative quality of the *JOY* experience was identified, as expressed in a sense of wholeness and completeness. While the expression of a sense of wholeness and completeness was recognized at the Cycle 2 stage of the research project, the original concept of integration expanded to a concept of a life-affirming quality reflected in the participant reports of *JOY* experiences, especially within the community (*The People*) that demonstrated a sense of unconditional acceptance, belonging, being blessed, and hopefulness.

Ripple 5—The Positive Quality of JOY Expressed as Gratitude and Appreciation for the Experience

The positive quality of the experience of *JOY* was clearly expressed as gratitude and appreciation for the experience in Cycle 4. A review of Cycle 2 revealed that positive feelings were associated with a wellness quality. All the literature associated the experience of *JOY* as a positive experience. Based on my awareness of the emerging field

of Positive Psychology and, in particular, Frederickson's works, I found myself gravitating toward a wellness paradigm with my bias to confirm that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* lead to wellness. While the latter may be true, I found that I had incorrectly identified wellness as a quality of *JOY*. Since there was no doubt that the experience of *JOY* was positive, my line of inquiry followed a thought pattern that affirmed its universal positive quality. All participants in the research reflected a sense of gratitude and appreciation for the *JOY* experience. By pursuing an inclusive rational, I was able to see clearly that the positive quality of *JOY* is reflected in the sense of gratitude and appreciation for the experience.

Ripple 6—The Cocreative Quality of JOY Expressed in its Presence During Life-Engaging and Cocreating Experiences

The cocreative quality of the *JOY* experience was represented in the Cycle 2 lenses through an understanding that *JOY* is experienced within the context of relationship (i.e., Self-Self, Self-Other, Self-Nature, Self-Creator and Self-Community relationships). My thinking, however, was flawed in identifying *relational* as a quality in Cycle 2. Within the context of any relationship, a cocreative quality exists, confirmed by the mere recognition of one of the two participants in the relationship. While the experiences of *JOY* through the memories of the participants occurred within a relational context, the Cycle 4 lenses provided more insight into the nature of the experiences as life-engaging and cocreating.

Still Water 1—The Somatic Quality of JOY Expressed in a Somatic Language

A somatic quality expressed as a somatic language appeared as one lens in Cycle 4 and Cycle 2. At this stage of my analysis, I acknowledged the sameness of the lens in

both Cycle 2 and Cycle 4 and reminded myself to be on the lookout for any possible assumptions that would have led to an identical lens in both cycles.

Stage 4: Through the Eyes of the Witness

The research project was designed to incorporate the concept of a witness. In Stage 4 of the Cycle 4 lenses, I conducted an interview with Karen Lucca, present at the event and unknown personally to any of the participants. The focus of the interview was to ascertain her impressions of the gathering, to allow her to report her *JOY*-memory, to collect her completed *JOY* Questionnaire, and to thank her for her participation in the event.

The interview was audio taped and later transcribed (Appendix J). The transcription was used to develop a set of themes (lenses) based on her reflections of the event. The themes (lenses) from the interview were reviewed in order to inform the Intuitive Inquiry-Cycle 4 lenses previously developed in Stage 2 during the analysis portion of the research study. Two Witness (Lucca) Lenses Composites (Figure 18 and Figure 19) were created in response to the previously two-fold inquiry approach:

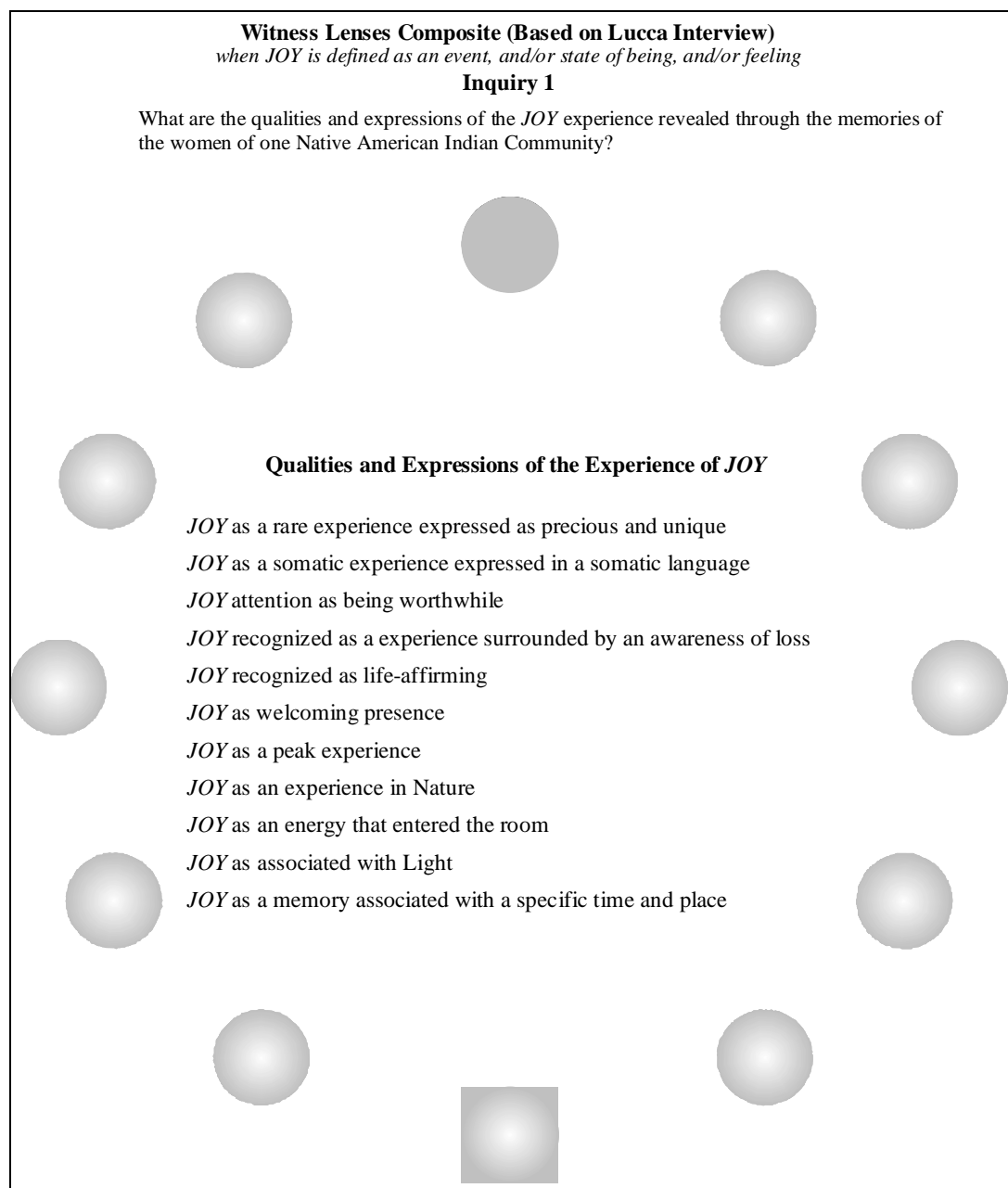


Figure 18. Witness lenses composite (based on Lucca interview)—Inquiry 1.

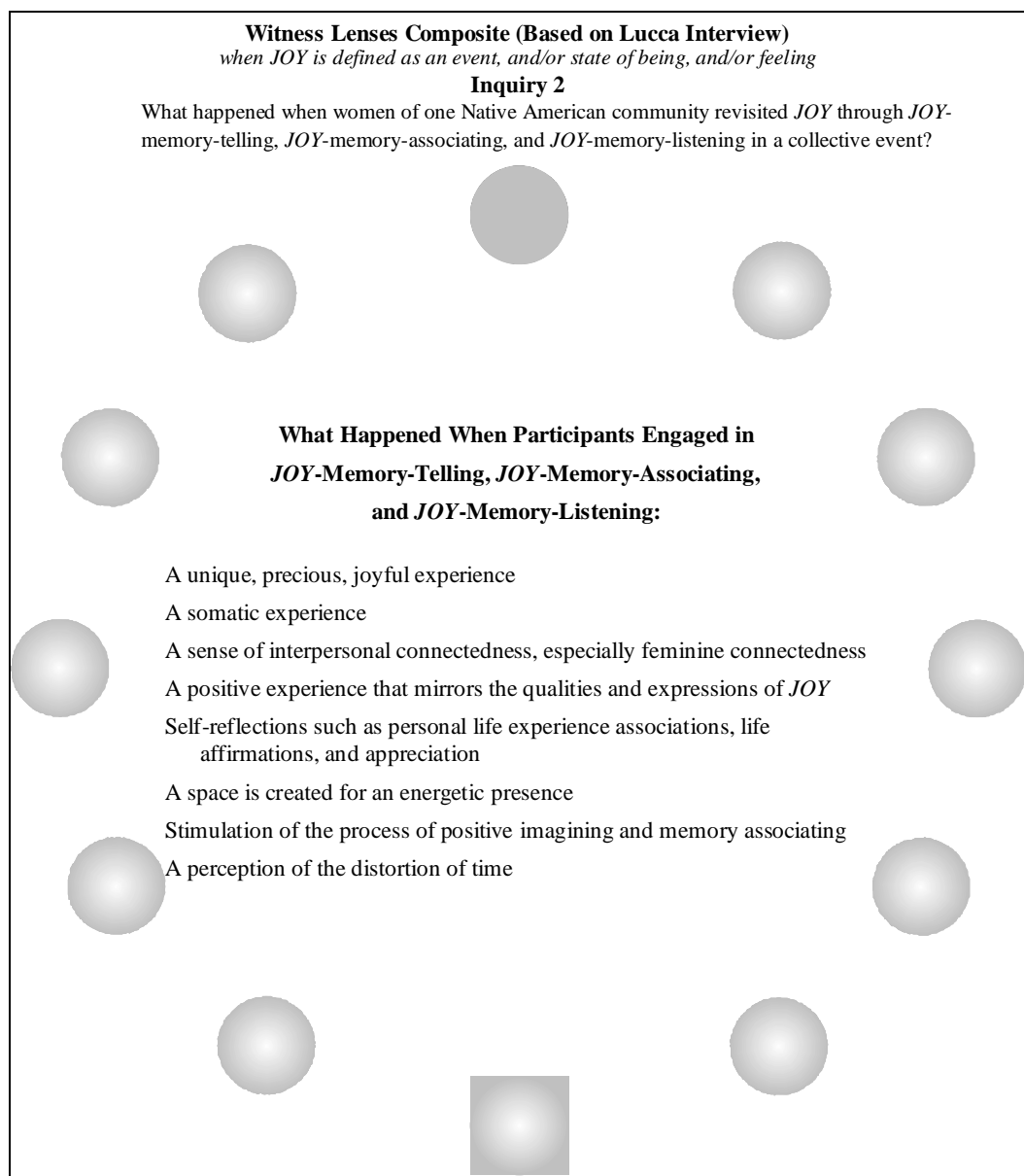
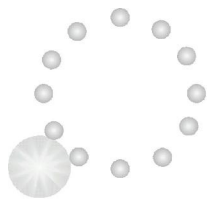


Figure 19. Witness lenses composite (based on Lucca interview)—Inquiry 2.

Witness JOY-Memory. Consistent with the method used in the dissertation, the *Witness JOY*-memory is presented herein in an *intact* format with a speaker identifier:



Actually it happened right here. [*She pointed to outside the window.*] About thirteen years ago, right here at the community college, about thirteen years ago, they decide to have the Earth Day Celebration here at Bucks and they hired me to be the sign person. The hill from the parking lot is sort of a natural amphitheatre. They had a stage and music and it was my job to be the sign language interpreter and it was a cold April day. The children had a program and they had gone off with some folks to put together costumes to make an Earth Day parade. They were going to dress up as different creatures, like frogs and all kinds of Earth- related things. I had been doing this interpreting thing for several hours now, it was after lunch, and there was fellow that was on stage at that time, and he was playing guitar and singing a Marvin Gaye song. The cool thing about interpreting music is that it is more like dancing than it is like standing there frozen and expressing what a person is saying. When the person is doing music you can get into the rhythm of it, it becomes a real body experience, too, and this guy was playing guitar. I am pretty sure that I remember that he was playing a Marvin Gaye song, “*What’s Goin’ On*” and it was just PERFECT. It was a perfect song for me to express in sign language, the rhythm was perfect, the message was perfect and out of this gray day in the middle of this perfect song, the sun started to come up and shine in the sky. It had been so gray and cloudy. The sun was breaking through and just as the sun was breaking through, and it started to break through really strong, and it was very warm and brilliant, and just as that was happening the parade of children started to come down the hill all dressed in their Earth Day costumes, like the frog and the tree and the flower. It was like a big parade of kids and it just felt like everything at that moment was absolutely perfect. I was getting tears in my eyes, it was like the sun was breaking through, and the kids coming down the hill, and that piece of music, the way that I was interpreting it, and how it was coming through my whole body experience. It was just perfect.

Witness JOY Questionnaire. The completed *JOY* Questionnaire (Appendix K) was provided during the interview. All the responses were added to the dissertation *JOY* Questionnaire Composites (Appendix L) and identified as “witness.” I particularly noticed that Lucca identified “The Eyes” in response to the fill-in question, “My body

experiences *JOY* in _____(Where in your body?).” It is of particular note that her observations of Grandmother Doris Riverbird included recognition of “sparkling eyes.”

Consistent with the conceptual analysis of the Intuitive Inquiry Method, the Witness lenses were reviewed to inform the Cycle-4 lenses (based on the data collection), and to detect any possible oversight in the final presentation of the Cycle-4 lenses.

The Witness Perspective Summary

JOY as a Peak Experience. The lenses from the Witness interview specifically identified *JOY* as a peak experience. Although the *JOY*-memories reported during the *JOY* Circle Gathering suggested that *JOY* experiences were peak experiences, the interviewee actually identified these experiences as *peak experiences*.

JOY Recognized as Energy and Presence. Although my personal experience during the day of the *JOY* Circle Gathering felt like a presence that had entered the room which seemed to be fed by the energy from the act of *JOY-memory-telling* and *JOY-memory-associating*, I had been reluctant to claim the insight. The interview shifted my perception from the event-state of being-feeling inquiry to the concept of *JOY* as a presence.

JOY as an Experience Surrounded by an Awareness of Loss. Lucca identified a specific life-affirming memory reported during the event as significant for her. Through her focus on this *JOY*-story, I was able to see that the presence of *JOY* is often recognized within a background field of loss, (e.g., restored health after experiences of incapacity, hope after a divorce, and the beauty of trees amidst the backdrop of the sight of a clear-cut forest).

JOY as Associated with Light. Although my original findings indicated that *JOY* was associated with light, I dismissed its inclusion in my Cycle 4 lenses (based on the data collection) as being on the outer edge of rational research. Through the witness interview, I confirmed my original findings and intuition, namely, that *JOY* is usually associated with light, not only light as viewed through the visual senses, but light as in a somatic feeling of lightness. This fact was confirmed over and over again in connection with the *JOY*-memories and re-confirmed through the *JOY* Questionnaire responses.

JOY-memory-activities Stimulate the Process of Positive Imagining and Memory Associating. Through the interview, I confirmed an original intuitive insight that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* activate an imagining and associating process, which may be associated with a somatic response.

JOY Memories and Associations Unique to Native American Indian Women. Consistent with the Cycle-4 lenses (based on the data collection), the interviewee identified a significant reporting of *JOY* experiences by the Native American Indian women as being related to natural associations, (e.g., Nature, childbirth, and sunsets, and the feminine aspects of their community roles). Her awareness of respect for the teachings of the Clan Mother in the community was expressed through her observations of focused attention toward Doris Riverbird. To Lucca, Grandmother Doris Riverbird stories conveyed wise, old themes. Lucca identified the paradoxical characteristics of wisdom and youthfulness and associated them with Doris Riverbird.

Stage 5: Revised Lenses (Cycle 4 and Witness Synthesis)

The final stage of Cycle 4 was to create Revised Cycle 4 Lenses based on the insights (Figure 20 and Figure 21) revealed from the perspective of the witness:

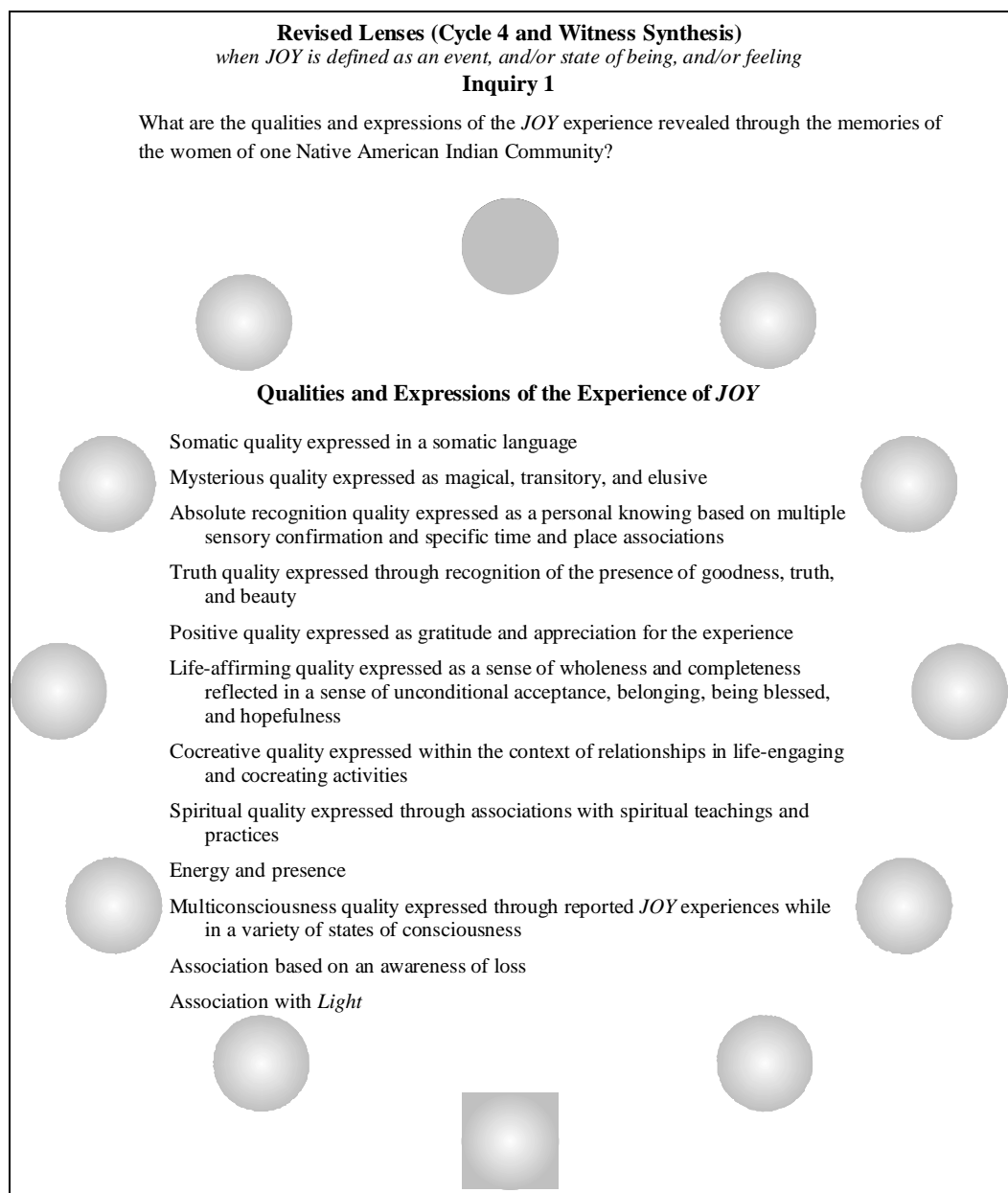


Figure 20. Revised lenses: Cycle 4 and witness synthesis—Inquiry 1

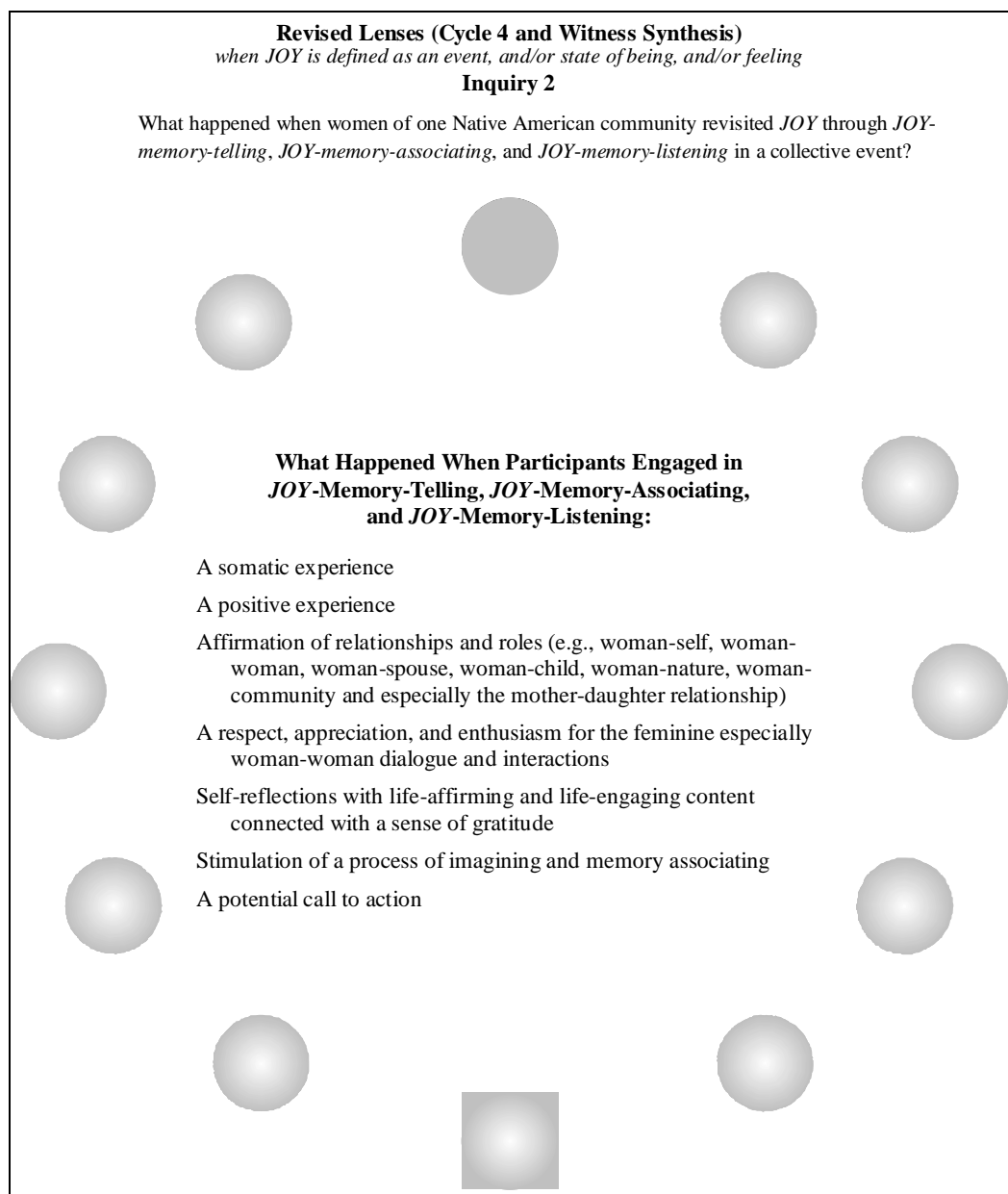


Figure 21. Revised lenses: Cycle 4 and witness synthesis—Inquiry 2.

CHAPTER 6: INTEGRATION AND DISCUSSION

Cycle 5: Integration of Findings and Literature Review

In Cycle 5, the intuitive researcher stands back from the entire research process to date and takes into consideration all aspects of the study anew, as though drawing a larger hermeneutical circle around the hermeneutical circle prescribed by the forward and return arcs of the study. In a conventional empirical study, the researcher always returns to the literature review conducted prior to data collection and reevaluates that theoretical and empirical literature in light of the results. The final integrative arc of intuitive inquiry is more demanding still. Not only must the researcher reevaluate the literature in light of the results of the study, but review the elements of the forward and return arc in order to evaluate both the efficacy of the hermeneutical process used and the topic of inquiry in light of that determined efficacy. In other words, the researcher must determine what is valuable about the study and what is not, sorting through the assets and liability of the forward and return arcs and their own understanding of the research topic. In Cycle 5, intuitive researchers must honestly evaluate and tell what they have learned and what they feel is still undisclosed about the topic. In intuitive inquiry, the researcher's final opinion matters. (Anderson, 2004, pp. 17-18)

Literature Revisited

JOY as an Energetic Presence

Throughout the entire research process, “What is *JOY*?” was a nagging unanswered question, which proved to be consistent with the mysterious and elusive quality of *JOY*, identified in the Cycle 4 Lenses. The Robbins phenomenological study understood *JOY* as a fulfillment-of-happening. For Frederickson, *JOY* was a positive emotion. The findings of the Carlock dissertation indicated that true *JOY* was a reconciliation of the opposites transformed into something new that she proposed was the “direct, immediate, and enduring connection with the Reality or God” (Carlock, 2004, p. 2). During the Cycle 4—Stage 1 process, *JOY* appeared to be defined as a feeling, and/or a state of being, and/or an event. What is *JOY*? The question constantly preoccupied my thoughts. Throughout daily activities my mind would revisit the question and possible answers. How could I synthesize the literature review information, the *JOY* Circle Gathering data, and my new insights in order to understand *JOY*?

My answer came in the form of a lucid dream—*JOY* is an energetic presence. When documenting my dream through an Institute of Transpersonal Psychology caucus posting, I added, “in a vibration field.”

I was certain that I felt the presence of *JOY* in the room during the *JOY* Circle Gathering. In reviewing the *JOY* Circle Gathering narrative, I noticed my own predisposition to the presence of *JOY* prior to the beginning of the gathering:

“I knew how *JOY* had entered here in the past. I wondered how *JOY* would enter the room today.”

I focused on the words from the narrative and made a mental note that all the women present at the gathering had experienced what seemed to be numerous experiences of *JOY* over the span of several years in this particular setting. I surmised that there was a shared sense of *JOY* associated with the place (Eicher Museum) and with the Turtle Island Chautauqua collective, even though many of the women present at this particular event were unfamiliar with each other.

During the gathering, I had felt a slowly moving sense of energy within myself, and as part of the circle of women. My body seemed to have had a heightened sensitivity and alertness, which would logically suggest muscle tension and the resistance as a result of filtering multiple stimuli. Paradoxically, however, I had felt a sense of body lightness, which was free from muscle tension, and a sense of trust seemed to have been flowing through me. The laughter and tears seemed to have stimulated the paradoxical sense of awareness in the body.

As the event continued, I had noticed that the physical distance among the group of women seemed to be lessening. The sounds made by the spoken words seemed to have take on an importance beyond the words themselves. The sounds themselves were more

rapid as they appeared to usher in a sense of excitement. The space between the sounds paradoxically seemed both less and more.

Was this the experience of an energetic presence? In this writing, as I re-embrace the experience of the event and associate the experience as the presence of *JOY*, my thinking self struggles to find a metaphor that accurately conveys the somatic feeling. The word *electricity* comes to mind. The thought of electricity sparks a remembrance of the words of Grandmother Doris during the event:

I cannot think of a better thing at this moment than to express the *JOY* I feel now seeing the smiles on your faces. The smile, the *electricity*, makes my heart flutter and my stomach get into a knot. The *JOY* is of just being together of sharing one another—not necessarily the thoughts—but just sharing one another. In a way, we feed off one another, like cannibals. What is given to me I hope is given back to you. It is a beautiful meal that is in each of us. I have such *JOY*. I have goose bumps on my arm, just looking at the young ones and the old ones and the in-between ones.

As I revisit the transcript, I realize that Grandmother Doris affirmed my intuitive sense during the event when she encouraged the participants to feel *JOY*:

“This is what *JOY* is! Can you feel it in the room? Let’s hold hands and feel it.”

Although the concept of *JOY* as an energetic presence resonated with me intuitively, the thought of such a dissertation finding seemed contrary to a rational, acceptable research conclusion.

The findings from the Witness interview, conducted several days after the lucid dream, were consistent with an understanding of *JOY* as an energetic presence as well as a sense of increasing energetic intensity:

“It was energy. You can say electricity. You can say energy. I felt that there was definitely an energy...there was. And another thing that I noticed, too, as cold as it was and as big and as airy as that room was, that day was a pretty cold day, and that room was a high-ceiling airy sort of room, there was a lot of warmth in that circle of people, like physical warmth, too.”

“Well the progression of it was that I think that folks sort of came prepared to have the stories about what they experienced. It was sort of like a snowball effect and then it

came to point where and that is where I noticed the progression when it came to peak experiences. People started to describe peak experiences, like they started out with a description of *JOY*, you know sitting next to a stream, the *JOY* kept getting bigger and bigger of their experiences until it was giving birth and holding that tiny little hand. So that is what I meant by that, it kind of started to snowball.”

The participant follow-up phone contacts also reinforced the idea of *JOY* of an energetic presence during the event:

“I never wanted to leave. The energy kept spiraling up.”

“With every story, more *JOY* was brought into the room. When my daughter spoke it was like *JOY* kept coming out of her, like bright colored scarves all attached together, just coming out, one after another. It just kept sparking more memories, and more memories. Each *JOY* story kept building on the one before. It (*JOY*) kept spiraling up and up and around.”

“I can often tune into vibration energy. The vibration kept getting higher and higher that day. It was like there was no separation in the circle. The vibes were from the thought waves. It just kept going and going. I could feel the good thoughts. The pitch was higher and higher. It just kept building and building. It was like I could feel it through mental telepathy.”

Could *JOY* be an energetic presence?

I revisited the DiScuillo research related to *JOY* in the therapeutic relationship.

Her dissertation findings confirmed the idea of the potential for the *presence* of *JOY* in the therapeutic relationship. Was the *JOY* Circle Gathering a collective therapeutic setting without a therapist? The openness of the women and the abundance of tears and laughter during the event suggested a container that was therapeutic in nature. My own observations confirmed that acts of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* by the women during the event solicited life-affirming responses and simulated life-engaging interactions among the women, with both qualities being representative of therapeutic intervention.

In reexamining the concept of an energetic presence, I asked myself: “Do the spiritual beliefs revealed through the spiritual teachings and practices of the Native

American Indian Community support the concept of *JOY* as an energetic presence”? To respond to this direction of inquiry, I revisited the Turtle Island Chautauqua member *JOY*-related literature common to the members of the community and my personal experiences of the Native American Indian cultures. The Native American Indian stories common to the community members indicated that *JOY* as presence was experienced within a field of relationship (e.g., Self-Self, Self-Other, Self-Creator, Self-Nature, and Self-Community).

The heart of the teachings and practices of the Native American Indian communities is a way of life that is relational and also embodies the whole of existence. Reality encompasses all the seen and unseen of existence, both the physical world and the spiritual world:

The physical world is real. The spiritual world is real. These two are aspects of one reality. Yet, there are separate laws, which govern each of them. Violation of spiritual laws can affect the physical world. Violation of the physical laws can affect the spiritual world. A balanced life is one that honors the laws of both these dimensions of reality. (Bopp, J., Bopp, M. Brown, L., & Lane, P., 1984, p. 27)

In addition, the whole of reality (creation) has meaning; each aspect of reality affects the other. In the Time-Life Book series, *The Way of the Spirit* (1997), this perspective is re-quoted in the words of *Lame Deer*:

We see in the world around us many symbols that teach us the meaning of life. To you symbols are just words, spoken or written in a book. To us they are part of nature, part of ourselves—the earth, the sun, the wind, and the rain. (Lame Deer, 1997, p. 78)

Such a belief system not only allows for the existence of the energetic presence of *JOY* but suggests that the energetic presence of *JOY* can move through what might be understood in other cultural systems as separate realities (the physical world and the spiritual world).

In addition, the multi-dimensional aspects of the Native American Indian concept of reality embodies symbolic representations of reality such as four symbolic races, four elements of the physical world, four aspects of being human, four seasons, four ancestors, and four directions. This concept of reality suggests a way of life that transcends the human ego-orientation to existence and allows for the possibility of the existence of an energetic presence in concert with being human.

The relational aspects of the Native American indigenous belief system are embodied in importance of respect and honoring as a true connection to the *Creator*.

Robert Jones *Blackwolf*, of Ojibwa (Chippewa) heritage (1995), explained an Anishinaabe perspective:

The highest of all Anishinaabe life principles is called Namaji: respect, honor, dignity, and pride. Respect, honor, dignity and pride are given and accepted freely. They are the gifts of a true connection to the Spirit World. These are the flowers that bloom of Mitakuye-Oyasin. They are the promising buds on the wreath of life.

Like the lily pads in the lake, Namaji unfolds at different levels. Some lilies get less sun, deep down in the water, on their string vine. They are flooded with the rushing concerns of their world. Other lilies get more sun, close to the top of the water, and are able to look out to the other side and see what is possible. Some lily pads lay on top of the water and touch the wonder of a new state of being, while others transcend the water as flower stems, opening to the sunlight of wisdom. As you transcend the depths of your life, you experience Namaji-a higher state of consciousness.

It is time to emerge from the depths of your self and discover Life's treasure. (Blackwolf, 1995, pp. 129-130)

Such a belief system promotes practices that reinforce the concept of *JOY* as an energetic presence within a relational context and especially in the Self-Nature relationship.

Is relationship a vibration field? I answered this question in the affirmative based on the Turtle Island Chautauqua (TIC) author-related literature and the post-event participant conversations.

The teachings in the TIC literature emphasized the importance of *The People*, the universal cycle of life (birth-life-death-rebirth), and Mother Earth. In the Native American Indian Community, the human heartbeat is symbolic of the vibration of existence. Through drumming, *the People* celebrate the universal cycle of birth-life-death-rebirth and participation in creation. The sounds of drum send a vibration into the world that is symbolic of the essence of all existence. From my own experience, drumming, especially with others around a community drum, is a joyful experience. My understanding was also affirmed by the responses on the questionnaire that associated drumming with *JOY*.

The post-event participant conversations also confirmed the notion of *JOY* associated with vibration:

“Joy is the highest state of vibration.”

“I can often tune into vibration energy. The vibration kept getting higher and higher that day. It was like there was no separation in the circle. The vibes were from the thought waves.”

Is there any theoretical literature that supports the notion of *JOY* as an energetic presence? Again, I answered in the affirmative. The Carlock dissertation explored the concept of *true* joy through the texts of the Christian Mystics. For Carlock (2004), *true* joy had movement described as *shifting, changing, and evolving*, and was identified as a *spiritual energy* experienced in the holy union with God (p. 2). While this understanding captured the concepts of an energetic presence and spiritual connection, the somatic aspects of *JOY* were noticeably absent.

Lenses Transformed—An Integration Process. Based on the new understanding of *JOY* as an energetic presence, Transformed Lenses Composites (Figure 22 and Figure 23) were created:

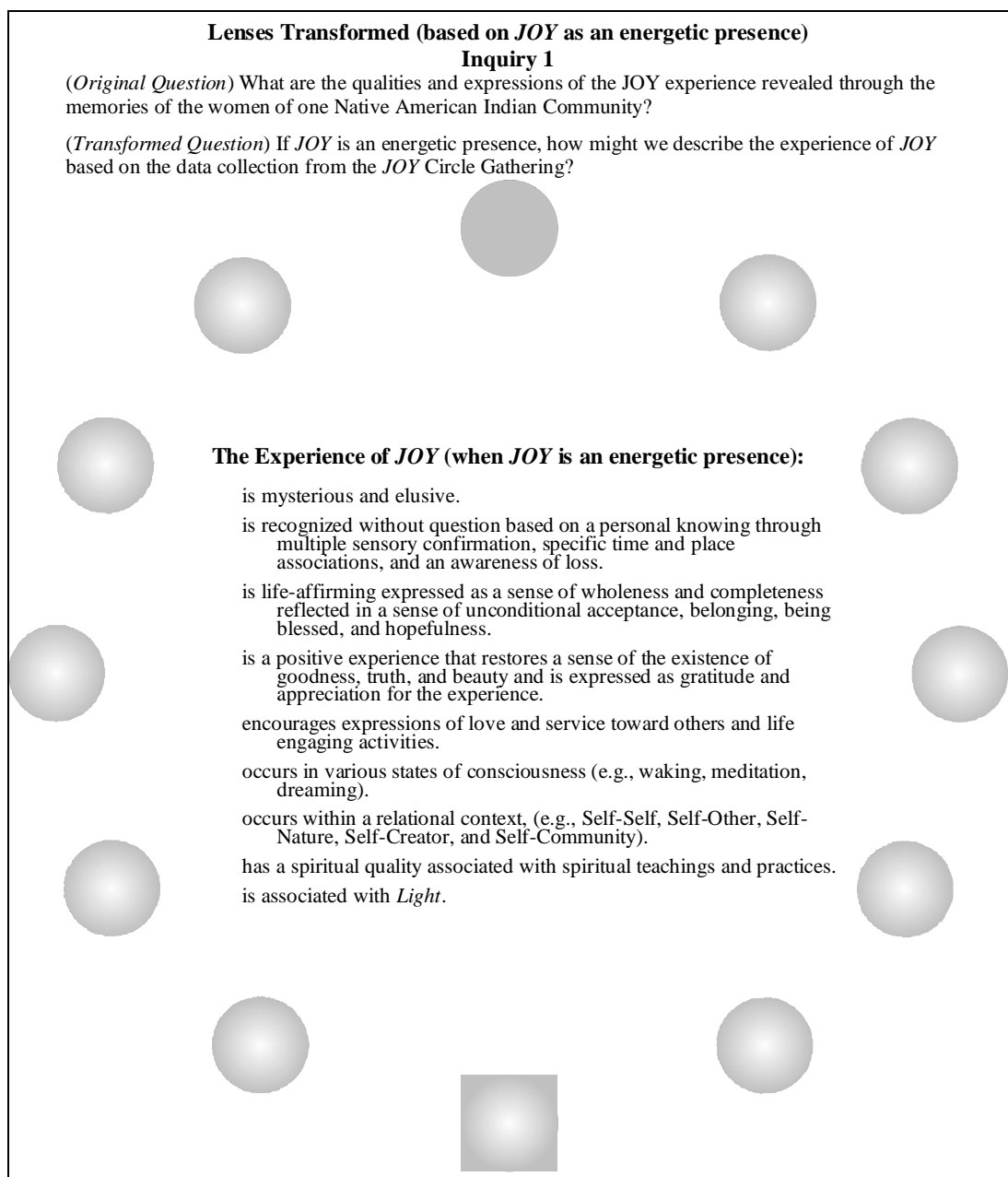


Figure 22. Lenses transformed (based on *JOY* as an energetic presence)—Inquiry 1.

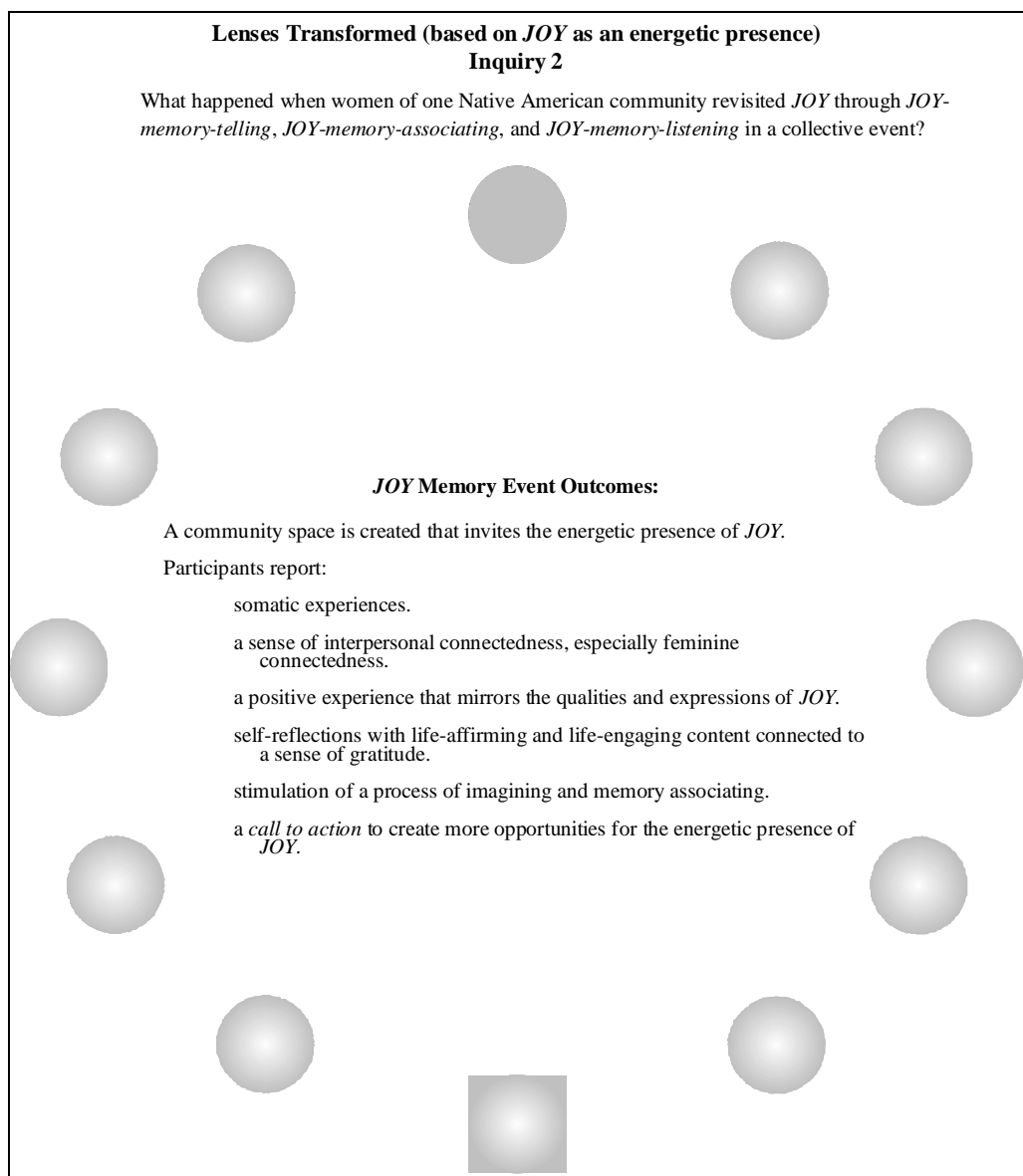


Figure 23. Lenses transformed (based on *JOY* as an energetic presence)—Inquiry 2.

Next, I revisited the entire research lenses development process to reacquaint myself with my decision-making process to pursue the two-fold inquiry (two question) approach. I discovered that Inquiry 2 was based on the anticipated outcomes of the event using a design that included *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening* as a technique to inform the exploratory study.

I revisited the *JOY*-related dissertation literature for similar *JOY* themes data collection formats. While both the Robbins and DiSciullo dissertations reported interviews with *JOY* theme content, neither study focused on women and/or a Native American Indian community in a collective format.

The lenses developed in Cycle 4 supported the notion that the event provided a somatic and positive experience for participants. In addition, the data confirmed an affirmation of feminine relationships and roles, for example, woman-self, woman-woman, woman-spouse, woman-child, woman-nature, woman-community (especially the mother-daughter relationship); a respect, appreciation, and enthusiasm for dialogue and interactions; self-reflections with life-affirming and life-engaging content expressed through a sense of gratitude; stimulation of a process of imagining and memory associating; and a potential call for action for future *JOY*-focused experiences.

A New Understanding of JOY Statement

Based on the research findings, I formulated an understanding of *JOY* statement:

What is *JOY*?

JOY is an energetic presence that is (a) mysterious, transitory, and elusive; (b) a reflection of spiritual beliefs; (c) associated with light and its many nuances; (d) present in different states of consciousness; (e) identified unconditionally through the recognition of memories in the body associated with specific events in the women's lives; and (f) conveyed to others in a somatic language that suggests a positive association with these events, an awareness of loss when the event is recalled, and an awareness that *JOY* memories are interconnected with the self, others, nature, the Creator, and the community experiences.

Research Design Revisited

The research design of the study was extremely efficient. The study proposed a partial participatory approach, with Doris Riverbird as the key point of contact with the Community. Her support of the project was exemplary, from her availability for

interviews prior to the *JOY* Circle Gathering, to her successful efforts to arrange the date and the use of the Eicher Arts Center. None of my feared limitations at the proposal stage proved to be problematic. I was however confronted with challenges during the pre-recruitment, recruitment, data collection, and post-event participant contact phases of the project.

Winter Solstice was the target date to announce the research project. Grandmother was unexpectedly unable to attend due to illness. Rather than formally announcing the project to *the People*, I personally spoke with individual women. The women were receptive and their responses indicated interest in participating in the project. Since public announcement of the project had been postponed, I added an additional information dissemination step by posting an introduction and the entire contents of the research packet on my Heartstone company website, www.heartstonepub.com.

Prior to the event, I was concerned about the number of participants. Several years ago over 300 people attended the Thanksgiving gathering. I anticipated as many as 60 women might be interested in the project including one group that resides in Virginia. Upon hearing about the potential for the large number of participants, my committee wisely recommended a collective event in order to establish a container for the data collection.

During the day of the event, I was fearful that the minimum required number of participants would not be available. The weekend prior to the event, Pennsylvanians experienced a record snowfall causing many early closing and cancellations. My fears were unfounded. The number of participants was perfect, 12 participants, including Doris

Riverbird and myself. The caption transcriber provided services and functioned as a witness. In the post-*JOY* Circle Gathering reflections I wrote:

I am reminded of Angeles Arrien's words of a "sacred hoop"...just the right people, at just the right moment in time, talking about just the right content, in just the right words, in just the right setting, with just the right energy (electricity)...an event described as a wholeness without the absence of anything. (Hill, 2005, Post *JOY*-Reflections Notes)

Does it sound like I am saying "perfect"? In fact, this is just the word that some used to describe the event, and the same word that Grandmother used in her e-mail to me the following morning.

The post-event contact phase was not as perfect. I planned a two-week post-gathering window for an in-person interview with Karen (the witness and transcriber) and phone conversations with the participants. The interview with Karen did not take place until 7 weeks postevent, due to scheduling problems. Contact with half the participants was completed within the two-week window. Despite messages and e-mails, I was unable to connect with all participants. I had hoped to complete this task at the annual Turtle Island Chautauqua gathering in April however, due to the death of Chief Bill Thompson, the gathering was transformed into an honoring of his crossing-over, making it an inappropriate time for focusing on my research project.

One unexpected situation was the age of two participants. I had incorrectly assumed that all the participants were 16 years of age or older. During the event, it became apparent through the dialogue that two members were under 16 years of age. In the Native American Indian community, when a young woman reaches her coming of age, marked by the onset of her menses, she is considered a woman in the community. I voiced my concerns with my dissertation director and was advised to create an addendum to reflect that the mothers, both in attendance, had given consent.

The only change that I would consider to the design would be the addition of a post-*JOY*-Circle Gathering for follow-up purposes. At the proposal stage, this approach was considered and rejected based on anticipated transportation issues in connection with winter driving conditions in Pennsylvania.

Intuitive Inquiry Method Revisited

The intuitive inquiry method is a hermeneutical research method using various types of intuition that describes *what is* and *envisioning new possibilities for the future* based on an in-depth reflection of the process of interpretation. The eight action-oriented characteristics of the intuitive inquiry method created considerable challenges. How could I be rigorously subjective, tell the truth no matter what, avoid circularity, sit with trickstering and auspicious bewilderment, maintain a Post-modern and culturally-inclusive perspective, write in my own voice, favor the particular and personal, imagine the possible, and risk personal change and transformation, “all” simultaneously within the context of research that is traditionally logical, rational, and linear? At times the task was overwhelming. I observed myself somatically and emotionally identifying with my process analogies of waves, ripples, and still water.

Waves of insight engulfed me with varying intensities. New insights seemed to have no apparent rhythm. With each wave, I became more confident that another insight would come, but I was unable to anticipate the timing. I learned to trust that the motion of the method would move me forward.

The ripples in the pond during the research process seemed to be gentler on my mind and physical body; however, they also proved to be a source of frustration. With each new cycle in the method, I found that each group of lenses, both new and old, easily

distracted me. I likened my process to the wind constantly changing the direction of the water, causing ripples that had a hypnotic lure that wrestled with my inherent linear process.

While the still water of the research process was a source of comfort, I realized that it was also a source of bias. For me, the *somatic aspects* of the *JOY* experience were intellectually comfortable, partially based on my extensive experiential activities in preparation for the research. My intellectual comfort level with the somatic aspects of *JOY* almost prevented me from envisioning other aspects of *JOY*. As a student of the intuitive inquiry method, I was aware of the five types of intuition (unconscious or symbolic processes, psychic or parapsychological experiences, sensory modes, empathetic identification, and the illuminating presence of wounds in the personality). Although they informed the process of selecting the topic, I did not anticipate their constant presence throughout the entire research process. My still water (*JOY* as a somatic experience expressed in a somatic language) became my teacher rather than my foe, as I gingerly accepted the existence of all five types of intuition, often simultaneously, as part of my being.

Toward the latter part of the lenses development stage, I questioned my choice of the method. The word, “rigorous” kept visiting my awareness. In response to my frustration, I imagined an Organic Method horizon above the water. I questioned if my direct embodied writing style, my tendency toward adherence to linear thinking detail, and my ability to go with the flow of the river, might have been a better match with the Organic Method, my initial choice.

The intuitive inquiry method, my last minute choice, was the perfect method for *JOY*, the research study as designed, and me. It is my experience that this research method can only be fully understood by engaging in the process. I consider the experience of using the intuitive inquiry method to be one of the highlights of my research education and I am delighted to have been intuitively and synchronistically guided in its direction.

The intuitive inquiry method has been recommended for use with unique ethnic or minority groups. The method permitted me a less linear approach to the study and allowed me to be informed by the intuitive knowing that is more in alignment with the wisdom knowing of indigenous Peoples. Use of the method gave permission for ancestry wisdom to inform the research.

As a researcher using the intuitive inquiry method, I am required to report my process with impeccable honesty. Several events happened after my first dissertation draft was submitted. First, one committee member recommended repositioning various sections in Chapter 1, including adding the word “worthy” to the dissertation title to make it more consistent with my findings. The process forced me to revisit the introduction for reader impact. As a result Chapter 1 was rewritten in an embodied writing style that placed *JOY* within the context of everyday experience [*suffering*] and reflected “recognition of the occurrence [*JOY*] within an awareness of loss” aspect of the understanding of *JOY* statement. I struggled with the concept of *worthy* within the context of the whole dissertation. What was *worthy*? When considering several possibilities, such as, my dissertation as *worthy*, *JOY*-focused research as *worthy*, and

revisiting *JOY* as *worthy*, I made the decision to add a section, “*JOY* as a worthy pursuit” to the introduction and not to revise the dissertation title.

In response to a concern about expanding the concept of Native American Indian spirituality, I spoke with Doris Riverbird, who explained to me the difference between spirituality and religion from a Lenape perspective. As a result, additional community-authored literature works were added to the literature review.

The final major revision to the draft dissertation was the expansion of the *JOY*-related literature portion of Chapter 2. The new *JOY*-related research process revealed some additional *JOY*-related research. The *JOY*-related literature review section was expanded to include a historical research studies perspective and several aspects of *JOY*. Upon reviewing my initial interpretive process, I was able to determine that the direction of my original two-fold inquiry approach may have changed in light of the new insights from the additional literature, especially the concept of meaning in connection with *JOY*. I also noted that the Fredrickson broaden-and-built model held more meaning related to the process of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*. In an ideal dissertation process, the literature is completed prior to the data-gathering process. Although the additional knowledge gained after the *JOY*-focused event may have changed the direction of my internal interpretive process, I believe that the additional knowledge from the expanded *JOY*-related literature reinforced the validity of my findings.

Finally, information about the inclusion of permission letters from the copyright holders of models, poems, and lyrics used in the dissertation, added another dimension to my internal process. The copyright permission process forced me to revisit my use of

figures and encouraged me to contact, and in several cases, recontact copyright owners to obtain written permission letters and e-mails (Appendix M). If the copyright permissions process had been initiated prior to the *JOY*-focused event, information gleaned from the copyright owners might have shifted my internal process during the intuitive inquiry method interpretative phases.

Integration and Transformation

JOY-Focused Study Outcomes

As I began to envision new horizons for the research study based on my working understanding of *JOY* as an energetic presence, I had a sense that my personal transformation process was not fully integrated with the findings from the study. While re-visiting the *Integration and Transformation: From Lenses to Outcomes* visual representation, I realized that one final step was necessary to circle the entire research process. Although the process was mentally intensive, I created one final visual representation (Figure 24) in the Integration and Transformation series, entitled Outcomes of the *JOY*-Focused Research Study:



Figure 24. Integration and transformation: JOY-focused study outcomes.

An Understanding of JOY Statement

The final step in any transformation process is the vibration that it sends out into the world. While examining the whole process of the research study, I formulated an understanding of *JOY* statement based on my findings that *JOY* was an energetic presence. Although the understanding was new within the context of the research study, it

is really a work-in-progress statement that future researchers might use to further explore *JOY* for renewed understanding. I offer this statement with purposeful intent and with no apologies, encouraging others to make revisions based on their own research findings related to *JOY*-focused studies:

An Understanding of JOY Statement:

JOY is an energetic presence that is (a) mysterious, transitory, and elusive; (b) a reflection of spiritual beliefs; (c) associated with light and its many nuances; (d) present in different states of consciousness; (e) identified unconditionally through the recognition of memories in the body associated with specific events in the women's lives; and (f) conveyed to others in a somatic language that suggests a positive association with these events, an awareness of loss when the event is recalled, and an awareness that *JOY* memories are interconnected with the self, others, nature, the Creator, and the community experiences.

JOY Revisited as a Worthy Pursuit

The outcomes of the *JOY*-focused event indicated that the event (a) fostered a somatic awareness of *JOY* and its language; (b) affirmed the roles of women and their relationships, especially mother-daughter, woman-Nature, and woman-community; (c) promoted a respect, appreciation, and enthusiasm for dialogue and interactions; (d) created a positive experience that mirrored the qualities and expressions of *JOY*; and (e) stimulated life-affirming and life-engaging self-reflections connected to a sense of gratitude, an internal process of imagining and memory associating, and a potential *call to action* for more *JOY*-focused events. Embedded in each outcome is a needs assessment component:

Do individuals need to develop a somatic awareness of *JOY* and its language?

Do the roles of women and their relationships need to be affirmed, especially the mother-daughter, woman-Nature, and woman-community relationships?

Do individuals and groups need to develop respect, appreciation, and enthusiasm for dialogue and interactions?

Do individuals, families, groups, and organizations need to create positive experiences that mirrored the qualities and expressions of *JOY*?

Do individuals and groups need activities that stimulate life-affirming and life-engaging self-reflections connected to a sense of gratitude?

Do individuals and groups need to stimulate an internal process of imagining and memory associating?

Do individuals, groups, and organizations need more *JOY*-focused events?

Based on the obvious affirmative answer to all the above questions, more research is needed that explores the impact of *JOY*-focused events.

The group in this research study was unique in its composition (women only and members of one Native American Indian community). Would the outcomes be the same for *JOY*-focused events if the composition were men only? Children only? Members of a different community?

Another direction of inquiry is the potential short-term and long-term benefits of participation in *JOY*-focused events, especially as it relates to the health and well-being of individuals, relationships, and groups:

How might the development of *JOY* somatic awareness and its language lead to improved health and well-being?

What is the impact of affirming of the roles of women and their relationships, especially the mother-daughter, woman-Nature, and woman-community relationships?

What is the impact on relationships and communities when respect, appreciation, and enthusiasm for dialogue and interactions are encouraged?

What are the benefits of more positive life experiences?

What is the impact of *JOY*-memory life-affirming and life-engaging activities in connection with health and well-being?

What impact does the stimulation of internal processes such as *JOY*-memory imagining and associating have on health and well-being?

What groups might benefit from *JOY*-focused memory events?

How might the event design be adapted and/or refined for use with other groups?

Based on the outcomes, revisiting *JOY* is a worthy pursuit and promises to be an interesting research area that potentially may have a positive impact on health and well-being.

A New Presentation Format

During the research documentation process, I found that the exclusive use of words limited my ability to adequately express my research process and the dynamics of the *JOY* event. Therefore, I created a presentation format that included graphics. The graphics were based on the ancient wisdom of the Circle. The format integrated my intersubjective process with language and visual representations to create a presentation style that invites understanding based on the integration of the intersubjective process of the reader with language and visual representations.

As a member of the first Institute of Transpersonal Psychology global doctoral class, my learned research skills differ from previous residential doctoral graduates based on extensive training delivered through an Internet caucus, learning environment. This new, exciting way of acquiring research skills encouraged in me a heightened awareness of the intersubjective experience. The constant changing and evolving thinking processes related to computer use, sparked different ways of approaching the traditional dissertation format.

Fulfillment-of-Happening (Robbins, 2003)

The final findings of the Robbins dissertation identified *JOY* as a *fulfillment-of-happening*. The adoption of the term in this dissertation seems particularly appropriate in the context of a *JOY*-focused research study.

Through the research documentation, Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania is affirmed in writing as a Native American Indian community in Pennsylvania. The *JOY* event created an intimate space for sharing and mindfulness attention to *JOY* among the women participants. The women in the group,

young, old, and in-between, were affirmed. The relationships and roles of women were honored. The participants experienced a somatic release through tears and laughter. The connection of the participants to Nature and the community was affirmed and confirmed. The participants' experiences of *JOY* during the event were a *fulfillment-of-happening*.

The design of the research allowed Native American Indian women to be heard and have a voice in a world where they have often been unseen and unheard. The *JOY* of being heard was a *fulfillment-of-happening*.

The focused attention on *JOY* and the completed research is a contribution to the field of transpersonal psychology and a testimonial to the faculty and staff of the Institute of Transpersonal Psychology, who, with the completion of the requirements for this degree, graduate the first students of an accredited global doctoral program. Each contribution and accomplishment related to the *JOY* focus is *fulfillment-of-happening*.

The completion of this *JOY*-focused research study and its corresponding doctoral degree is the *fulfillment-of-happening* for me personally. My heart always had a longing toward a destiny of sorts. The journey was started many, many years ago and was at first derailed with my response to the death of my mentor, Bernard Phillips. Throughout the years, I continued on my altered course, with my eyes always looking for programs that might allow creativity and independent study. When the Institute of Transpersonal Psychology announced its accredited global doctoral program, I felt a deep calling. The *JOY* that this accomplishment brings me is a *fulfillment-of-happening*.

Envisioning New Horizons: Possibilities for the Future

Research and Applications

The fields of research, education, and transpersonal psychology are ever-evolving with the hope of contributing to a world order that allows for growth within a field of understanding. New research findings send a vibration into the world that is available to those who dare to listen and dream of new possibilities.

The Field of Research

It is my hope that this study and its findings will spark interest and action in *JOY*-related research and its potential applications. Research that focuses on *JOY* is rare. Only in the last two years have several dissertations been completed that highlight this rather neglected area of focused inquiry. More *JOY*-focused research is needed, especially in the areas of memory, cognition, somatic knowing and its language, and *JOY*-related teachings and practices.

The findings of the study were based on the voices of the women of one Native American Indian Community. Is the experience of *JOY* the same for men, other ethnic groups, other spiritual communities, other religious communities, other non-American groups, and/or children?

What is the connection between loss and *JOY*? To what extent is loss a factor in the occurrence of the energetic presence known as *JOY*? The results of the study identified the recognition of the occurrence (experience/event) within an awareness field of loss. What is the connection between suffering and *JOY*?

The study found that *JOY* is associated with *light* and its many nuances, such as sunlight, moonlight, sunsets, sunrises, lightness of the body, colors associated with light,

such as gold and silver, and descriptive terms such as shimmering and glistening. What is the role of *light* and language in the recognition of *JOY* and its potential for more occurrences?

The findings indicate that *JOY* as an energetic presence occurs within a relational context (i.e., Self-Self, Self-Other, Self-Nature, Self-Creator, and Self-Community).

What relational dynamics invite *JOY*?

One of the outcomes of this research study was a new dissertation presentation format through the creative use of graphics and words in combination with the intersubjective process of the author and the potential intersubjective process of the reader. How might this presentation style be used or adapted for other research studies?

The Field of Education

The educational field has always struggled with change in response to teacher, student, parent, and community pressures that call for reform. Perhaps transformation is needed. Is it possible to adopt modalities whose content bridges diversity and gender issues, affirms relationships and roles, develops a sense of respect, appreciation, and gratitude, encourages life-affirming and life-engaging themes, and stimulates thinking processes? Can the energetic presence known as *JOY* be invited into the classroom? Can classroom modalities address the spiritual dimension of teaching and learning? Can *JOY* enter the learning and teaching relationship?

The learning-teaching relationship is especially receptive to the adoption of positive techniques that foster awareness and promote improved relationships. Educators, therefore, may be a receptive audience to the findings of this research study. Currently, teachers are focusing on challenges that accompany technology's introduction into the

classroom. The new dissertation style format may spark an interest in developing graphic-driven formats for instructional materials that encourage the intersubjective processes of students. How can students learn to use graphics to express their intersubjective experience in order to convey their thinking processes?

The Field of Transpersonal Psychology

The field of transpersonal psychology is in its infancy and finds itself struggling for wider recognition. Perhaps this research study will encourage the drawing of a wider circle of knowledge and participation through its findings and research method in order to better understand human experience.

The findings from this study have significance for transpersonal psychology, especially with respect to its interest in altered states of consciousness. During the data collection event, the women reported that their memories of significant experiences of *JOY* occurred while in a variety states of consciousness, such as waking moments, night dreaming, and while meditating. One woman reported that flying while in a state of meditation was her most significant *JOY* memory. In response to her flying *JOY* story, other women confirmed flying during night dreams as an experience of *JOY*. What is the connection between memory and altered states of consciousness? How might memories be used to explore other experiences?

The understanding of *JOY* statement indicates that it is associated with light and its nuances. These nuances include associations to Nature (e.g., sunrises and sunsets), the natural light of the sun and the moon within the context of somatic receptivity, lightness of the body (e.g., floaty and light as a feather), lightness of heart and mind, and color (e.g., colors of the stars, sparkly colors, rainbow colors, silver, gold). The field of

transpersonal psychology struggles with the limits of language to convey experiences.

What different ways of knowing are embedded in connection with light associations and nuances? What are the patterns of informing and how are they related to mental processes? What role does language play in experience?

Transpersonal Psychology desires to include the wisdoms of all spiritual traditions in its domain. Through this research study, one Native American Indian perspective on *JOY* was heard.

An additional finding was that *JOY* as an energetic presence is a reflection of spiritual beliefs learned through teachings and practices. To further explain this point, if the learned spiritual teachings and practices of a spiritual tradition value *community*, then experiences of *JOY* will be reported within the context of community participation. If learned spiritual teachings and practices of a spiritual tradition value *the role of women as creators of life*, then the women of that spiritual tradition may report childbirth as a *JOY* experience. Further research is needed the connection between spiritual teachings and practices and energetic presences.

Transpersonal psychology is concerned with somatic awareness and knowing, and its language. What other kinds of focused events encourage somatic awareness and fine-tune somatic knowing and related language expressions? What are the roles of laughter and tears in an integrative and transformational process?

The findings identified the recognition of *JOY* within an awareness field of loss. Each participant's experience of *JOY* was conveyed within the context of an awareness of loss or the potential of loss, such as divorce, health challenges, loneliness, childbirth, and the human destruction of Nature. What is the connection between loss and *JOY*? How

does the frequency and intensity of loss affect the energetic presence of *JOY* and how might that knowledge inform transformation?

Final Thoughts

How does one describe birth and its process—the birthing of a dissertation, the birthing of a doctoral student, and the birthing of new beginning for those who have previously been unheard? Reflecting back over the past years, the path leading to the completion of this dissertation was paved with trials, tribulations, and empathetic suffering. The inordinate amount of suffering of our doctoral class through personal tragedies, balanced with sporadic, elusive moments of *JOY*, initiated personal growth beyond any imagined boundaries. Even with the constant empathetic suffering caused by terrorism, war, a tsunami, and of late, Hurricane Katrina, *JOY* loomed through this dissertation effort in the ever-present, asking *to be heard*.

In the introduction to this dissertation I wrote:

In contrast to the infinite number of suffering-related experiences, absorbed in our bodies through sensory osmosis, who among us can declare that we have an infinite number of *JOY*-related experiences? For that matter, can any one of us say that there is *JOY* in living without being overtaken by twinges of momentary guilt or shame as a thought passes through our awareness, “How can I think about *JOY*, when so many people are suffering”?

The answer to this question seems so simple at this moment: to acknowledge the energetic presence of suffering and *JOY* in equal portions, to give voice to both with equal intensity, to share the *heart-and-meaning* of both with others so that both energetic presences are heard as part of the lived experience of life, and to invite the energetic presence of *JOY* through a daily practice of *JOY-memory-telling*, *JOY-memory-associating*, and *JOY-memory-listening*.

JOY has spoken. Who will listen?

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APPENDIX A: TRAINING *JOY* ACTIVITY PILOT PROJECT I

Aurora Hill

5/11/04

Archetypes, Myths, and Symbols

ACCESSING JOY

During this course, I began to play and work with a creative expression activity that allowed me to access and describe my own process related to the ultimate journey of descent, birth, and rebirth. As a result of the creative endeavor, I was intrigued with the potential use of the created template (Appendix B) in connection with the participants of my dissertation study. The template seemed to have a two-fold purpose, a pre-activity to help participants access their stories of JOY, and a means of data collection of symbols of JOY. In addition, the idea of a minipilot seemed appropriate for learning about the information gathering process.

JOY Template Community College Activity Project

Two groups of community college students at the end of the coursework in Psychology of Personal Awareness received templates. Class I was a day class of 26 students ranging in age from 18-22 years old except for two students older than the range. Class II was an evening class of 14 students, ranging from ages 18-40+. Students were encouraged to use a mindfulness approach to accessing their JOY experiences. They had the option of randomly identifying symbols and words or using a labyrinth type of process to access their experiences of JOY and identify words and symbols related to the experiences of JOY. The activity was to be completed at home rather than inclass.

The JOY Creative Expression Circles were handed in a week later. Twenty-one of 26 day students completed the assignment. Nine of 14 evening students completed the assignment. I scanned all of the JOY Circles (Appendix C and D) and I returned the originals to the students.

Engaging the JOY Creative Expression Circles

My own internal process of engaging the data has been very enlightening. I found that my initial reaction was to begin to collect as much data as possible about the participants and my impressions of them. I then set out to identify and categorize symbols and words that appeared on their papers. My process included identifying a spatial orientation component. I developed a template (Appendix B) to summarize the information. My frustration level began to rise as I attempted to engage the data. I then shifted my lens to an intuitive approach as part of another way of engaging the data, and frankly feel quite proud of myself that I had reconnected with my intended dissertation method.

Learned Lessons:

- The purpose of using the Circles must be clear from the onset. I am sensing that its focus should be used as a technique for accessing recollections of JOY experiences rather than as a data collection device for symbols of JOY.
- If the Circles are used as a technique, the way in which the participant engages the activity must be clear. My sense is that the labyrinth approach might work best. Each participant could be invited to draw circles and then asked to pause when remembering an experience of JOY. Each pause could be identified with a symbol that will assist the participant in remembering the joyful experience.
- The number of experiences should be limited to 6.
- The participant should be asked to choose one JOY experience/story to express to the group.

- The process should include a feedback component that will have a self-reported evaluation of the technique and the experience of telling and listening to the stories of JOY.

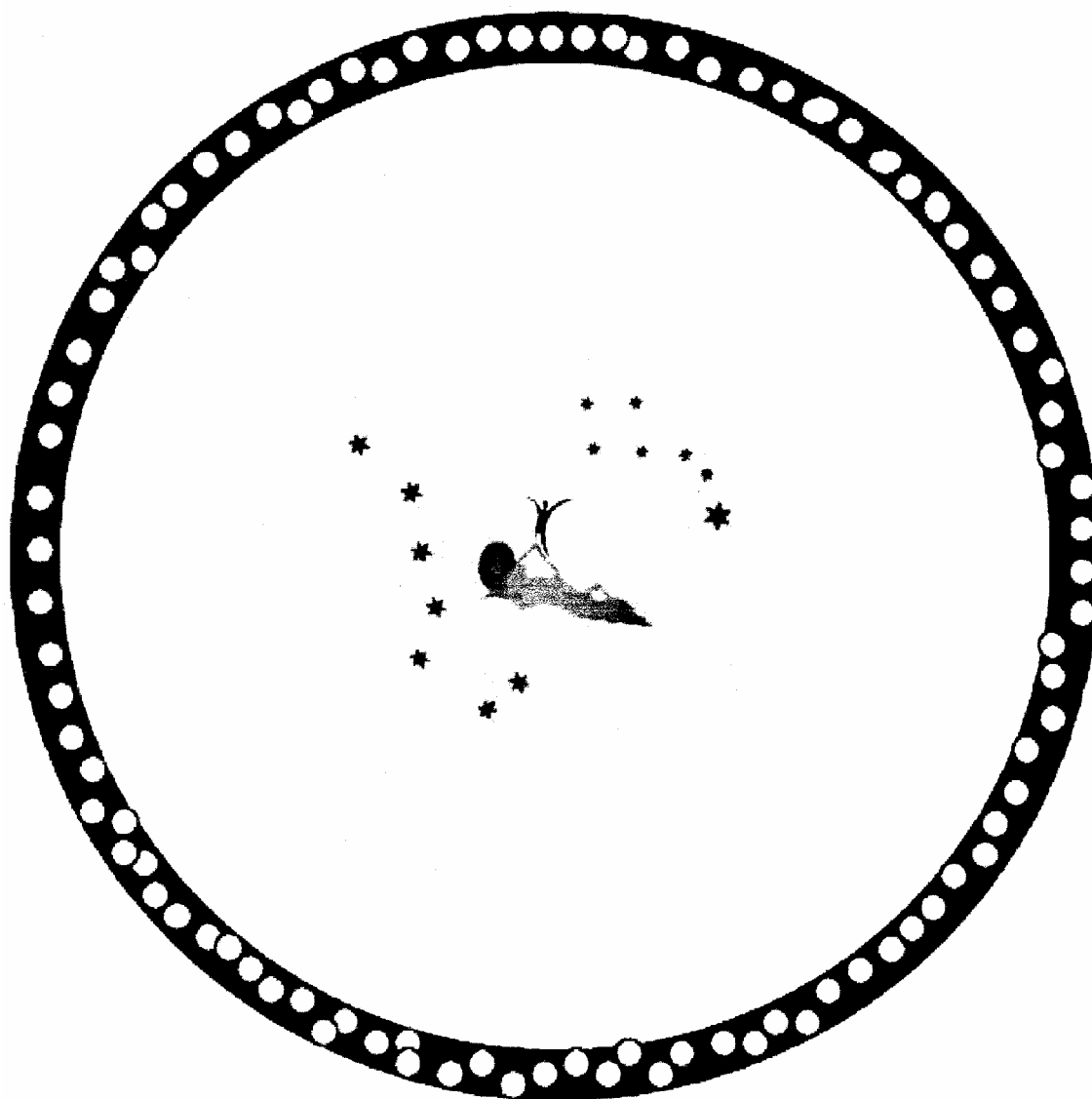
Future Considerations:

- The use of Turtle Island Chautauqua as my group for the dissertation may be too ambitious to complete in a year.
- Clouds Hands may be an easier location for the JOY happening.

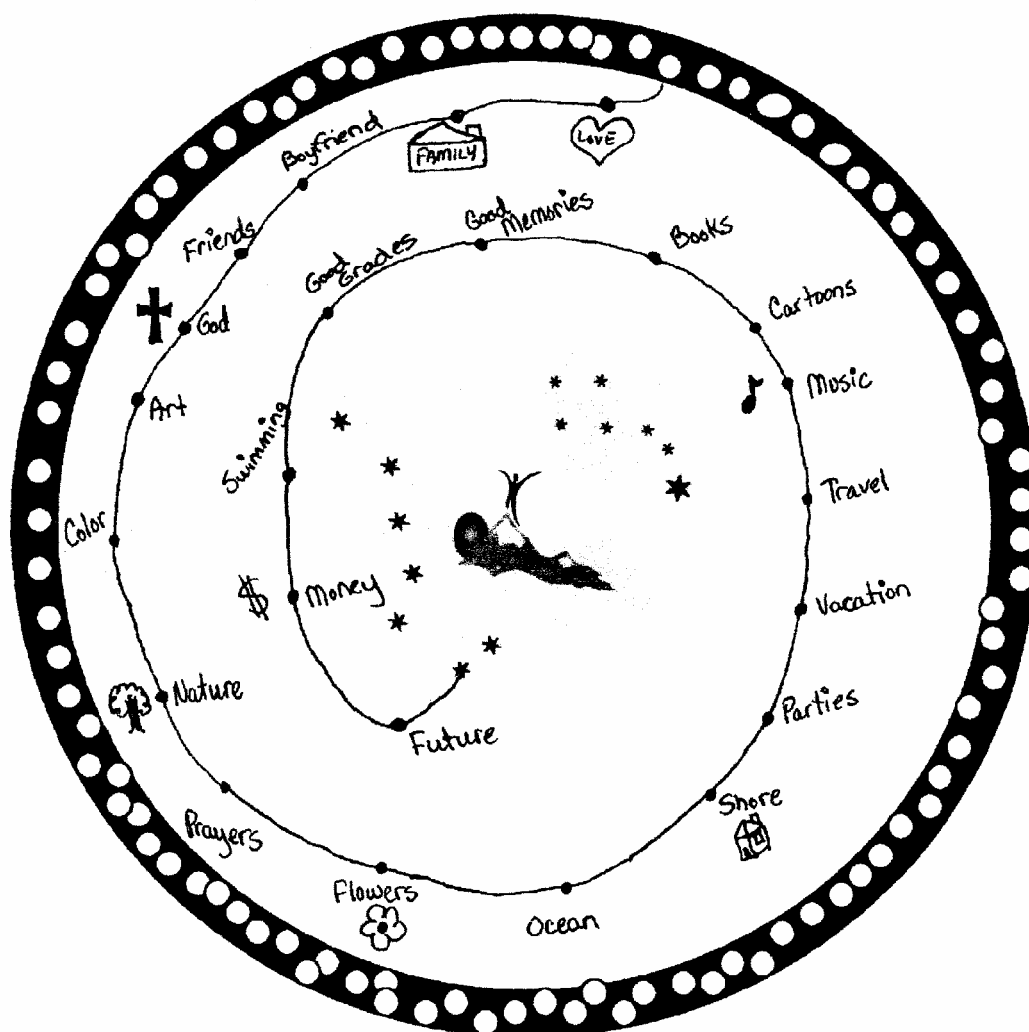
Based on my current feelings that the miniproposal may be too ambitious, how could I revise it to include a Native American component? (The logical answer is to invite selected participants and extend an invitation to Grandmother Doris Riverbird and others from Turtle Island Chautauqua.)

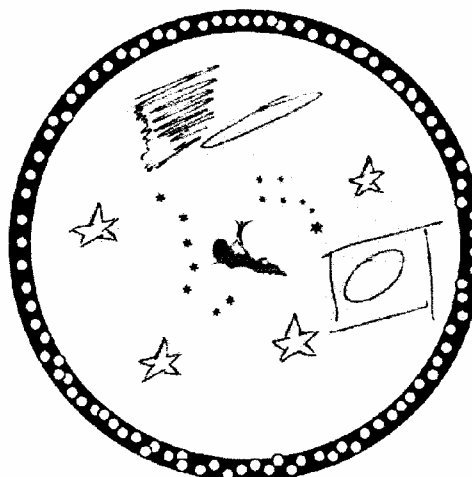
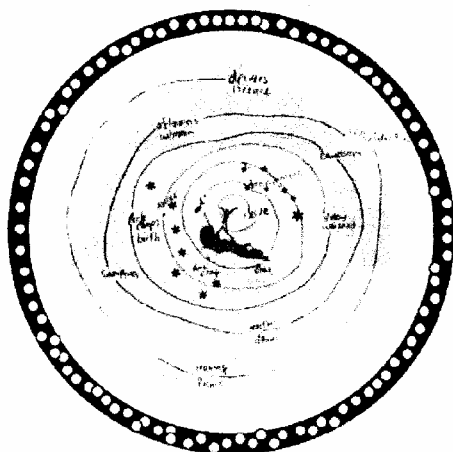
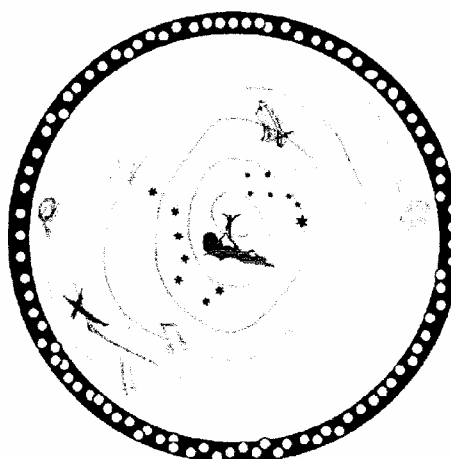
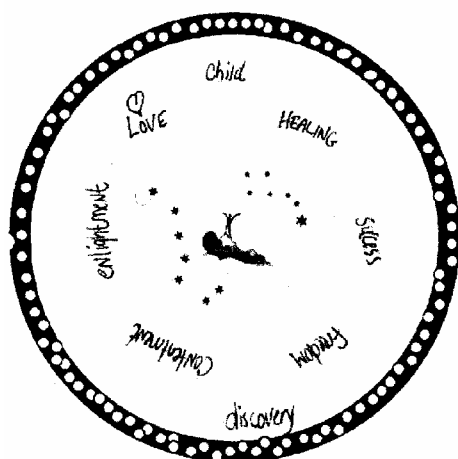
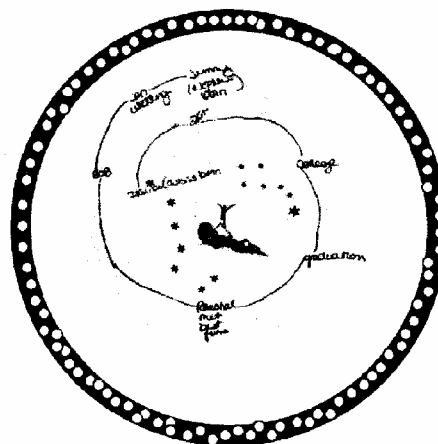
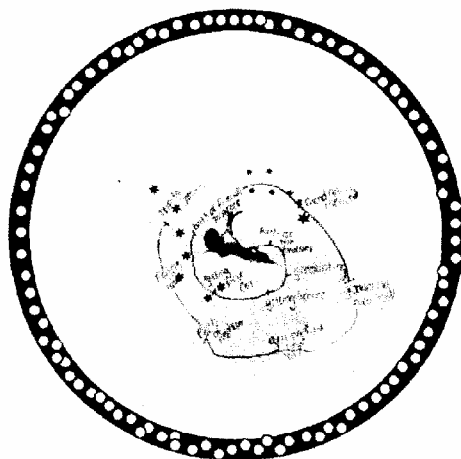
- The use of selected participants will reduce the amount of data, allow for more in depth telling of the stories, and encourage the inclusion of the self-reporting evaluation aspect of the JOY storytelling process.

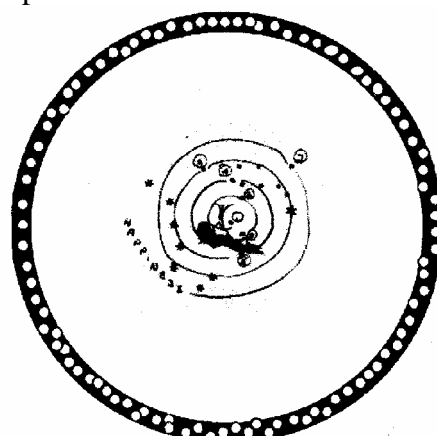
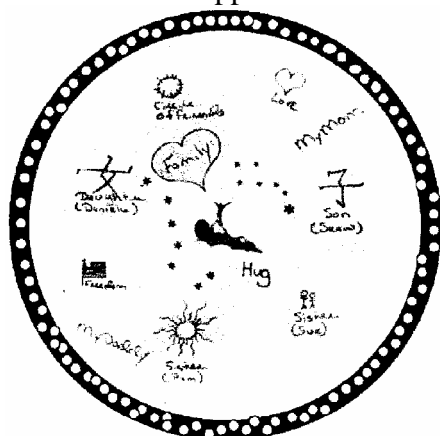
Appendix A

JOY

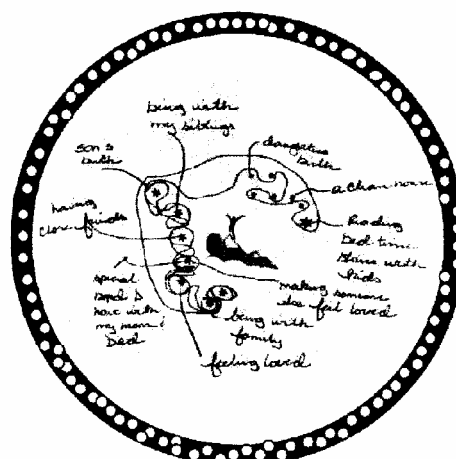
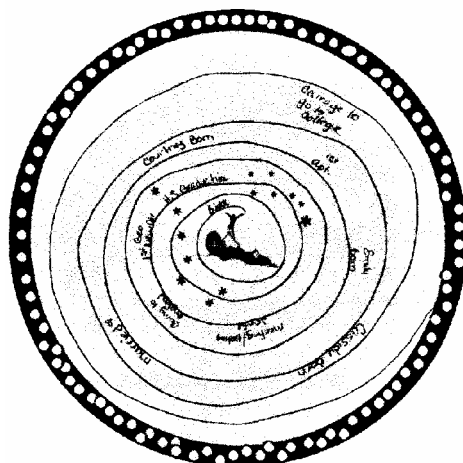
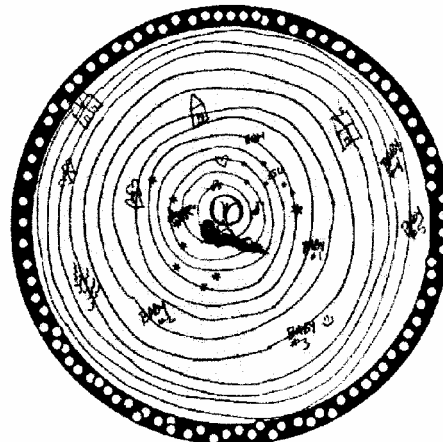
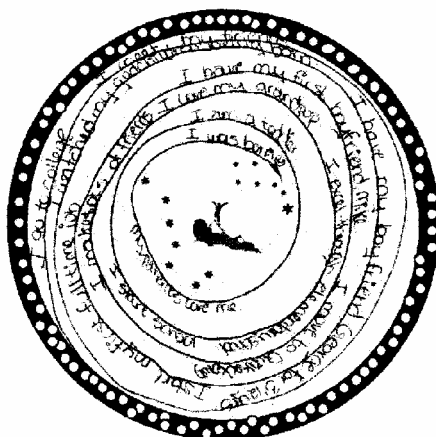
Appendix B





Appendix D—Student Evening Samples of *JOY* Circles

1. 2-18-50
I'm here!
2. 12-27-69
married
4. 2-2-74 Son born
Jeffrey 10-7-74
5. 3rd son born
Matthew 7-2-79



APPENDIX B: TRAINING *JOY* PILOT ACTIVITY PROJECT II

9/17/04

Aurora Hill

ITP GLBP9790 Research Group 1 2004

The purpose of the *JOY* pilot project was to train the researcher in lenses development competency and to experiment with the potential use of a *JOY*-related survey questionnaire.

Protocol:

Twelve students of the Psychology of Personal Awareness Evening Class at a local community college were paired randomly. The pairs were given the assignment of interviewing each other using a *JOY* Questionnaire (APPENDIX A). Each student was also given a Body Scan Form (APPENDIX B) in order to identify the location of *JOY* in their body based on listening to their partners *JOY* associations and experience. It is important to note that this was the first meeting of the class; therefore, students were unfamiliar with each other as well as with the instructor.

The *JOY* Questionnaire consisted of 8 questions:

What is *JOY*?

Three Words that you associate with *JOY*: _____, _____, _____

JOY is like _____ .

What is the color that you associate with *JOY*?

What is the song that you associate with *JOY*?

What is the image or symbol that you associate with *JOY*?

When you experience *JOY*, where do you feel it in your body?

What is your most significant memory of *JOY*?

Individual responses to each question were compiled to identify a composite set of responses for each question. In addition to the responses per question, twelve unit profiles were compiled based on a student's response to all eight questions. The latter was done to review the total responses per student as a unit.

Preliminary Summaries:

What is *JOY*?

2--(blank)

7-as a "feeling" (e.g., "of well being," "feeling within you," "of a high," "of happiness," "good about work," and "happy and good")

1-as "happiness," while another was able to differentiate *JOY* from happiness (e.g., "...a feeling within you/different from happiness")

1-as "peacefulness"

1-as "temporary satisfaction"

1-indicated an opposite action (i.e., "not thinking about the negative")

1-indicated that a stimulus has a role in JOY (i.e., “brought on by some things”)

1-related to a specific sphere of influence (i.e., “feeling good about work”)

Three words that you associate with JOY:

JOY is like:

3-food metaphors (e.g., coffee, a box of chocolates, and pizza)

4-feeling metaphors (e.g., “a feeling,” “being content even in the moment,”
“when everything feel right,” and “feeling good”)

1-event metaphor (e.g., childbirth,) and “sunflowers and a card,” which might also
be interpreted as an event

1-nature metaphor (e.g., “the first snow”), “sunflowers and a card,” which might
also be interpreted as an event

1-person metaphor (e.g., baby)

1-metaphor “a ball of light”

What is the color that you associate with JOY?

Yellow (3)

Blue (3)

Pink (2)

Red (2)

Clear (1)

White (1)

Gold (1)

What is the song that you associate with JOY?

This question was unclear. In the future, I would ask respondents to provide the
name of the song and the musician if possible.

At least three Christian-related songs associated with JOY.

What is the image or symbol that you associate with JOY?

4-smile related

4-Heart

1-Person (Ryan)

1-Nature (flowers)

1-creative endeavor (e.g., drawing)

3-misc., bells, life, 50 first dates when singing a song

When you experience JOY, where do you feel it in your body?

4-Heart or heart combinations with 2 chest which could also be interpreted as
heart.

2-head

2-face

1-entire body

1-misc. (e.g., free of cares, uplifted)

1-combined heart and mind

What is your most significant memory of JOY?

All events: giving to others; achievement; relationship (lover(s), mother, children); childhood memory; here and now (the joy of being alive); life milestones (e.g., house, first love, true love, engagement, birth of children); life event rituals (e.g., Christmas, anniversary); life being rituals, lovers getaway (e.g., waking up in the morning)

Findings:

- Joy as a feeling; joy as a state of being

As part of my literature review, I became obsessed with trying to determine whether joy was a feeling or an emotion. This limited pilot would seem to indicate that for some joy is a feeling; for others it is a state of being.

As a feeling it appears to be associated with a sense of well-being, a somatic interior dwelling, and a positive response to stimuli.

As a state of being, it appears to be associated with happiness, peacefulness, and satisfaction. Rather than an either/or scenario, these two characteristics of Joy may describe distinct group subsets based on individual physical, mental, or spiritual development, a growth continuum of individual joy development, or a knowledge, based understanding of Joy in connection with learning (e.g., language, music, and religion associations).

- Joy as a non-permanent experience, e.g. temporary
- Joy as a relational experience (e.g., lover(s), mother, children, and Christ)
- Joy as celebration
- Joy as personal achievement/accomplishment
- Joy as the here-and-now (e.g., the joy of being alive)
- Joy as a childhood memory
- Joy in response to life-milestones (e.g., buying house, first love, engagement, birth of children)
- Joy in response to life-event rituals (e.g., Christmas, anniversary, lovers getaway)

- Joy as a life-action ritual (e.g., walking on beach, drawing, singing)
- Joy as a life-being ritual (e.g., waking up in the morning, laughing, talking)
- Joy in response to nature (e.g., first snow)
- Joy as food (e.g., pizza, box of chocolates)
- Joy in response to giving and service (e.g., serving, loving, surprising mother on her birthday)
- Joy spheres of influence (e.g., work, relationships including with pets)
- Joy in response to receiving (e.g., getting engagement ring, card)
- Gestures of joy (e.g., smiling)
- Joy as an avoidance of negative thoughts
- Joy as a response to future anticipation (e.g., engagement)
- Joy as a somatic experience with no specific body focus
- Joy associated with light
- Joy as a fulfillment-of-a-happening

Two students left the response to the first question (What is Joy?) blank. When asked to provide a metaphor (joy is like____), they reported “the first snow” and “childbirth.” The responses in connection with a blank answer may suggest a feeling or state of being that is beyond language.

The project was extremely helpful in developing and refining my preliminary lens for my dissertation work.

What is JOY?	[Joy is like a state of happiness brought on by some things.] [Joy is a feeling of well being.] [temporary satisfaction] [a ball of light and a feeling within you/different from happiness] [feeling of a high] [feeling of happiness] [blank] [happiness] [feeling good about work] [blank] peacefulness [feeling happy & good, not thinking about the negative]
Summary	2-(blank) 7-as a “feeling” (e.g., “of well being,” “feeling within you,” “of a high,” “of happiness,” “good about work,” and “happy and good” 1-as “happiness,” while another was able to differentiate JOY from happiness (e.g., “...a feeling within you/different from happiness” 1-as “peacefulness” 1-as “temporary satisfaction” 1-indicated an opposite action (i.e., “not thinking about the negative” 1-indicated that a stimulus has a role in JOY (i.e., “brought on by some things” 1-related to a specific sphere of influence (i.e., “feeling good about work”
Three words that you associate with JOY	Christ, serving, friendship Celebration, accomplishment, winning Crumpet, puffy, content Brightness, smooth, clean Love, content, relaxation Pat, tacos, working out Children, love, smile [Talking, seeing first crush or person not seen in awhile, smile] [humor, granddaughter, intelligent conversations] [happiness, satisfaction, light-hearted] knowledge, content, smile love, laughing, excitement
	1-Spiritual (Christian) 1-Achievement/Accomplishment 1-Tactile 4-Relationship 1-Knowledge 3-Action

JOY is like	Coffee, necessary A box of chocolates A feeling A ball of light A baby Sun flowers and a card The first snow Being content even that moment When everything feels right Childbirth Pizza Feeling good
Summary	3-food metaphors (e.g., coffee, a box of chocolates, and pizza) 4-feeling metaphors (e.g., “a feeling,” “being content even in the moment,” “when everything feel right,” “feeling good”) 1-event metaphor (e.g., childbirth, one response-“Sunflowers and a card” might also be interpreted as an event) 1-nature metaphor (e.g., “the first snow”, one response-“sunflowers and a card” might also be interpreted as an event.) 1-person metaphor (e.g., baby) 1-metaphor (e.g., “a ball of light”
What is the color that you associate with JOY?	Yellow (smiley face) Blue Clear White/yellow Yellow or gold Pink Red Red (wearing) Blue Pink Blue Yellow
Summary	3 - Yellow 3-Blue 2-Pink 2-Red 1-Clear 1-White 1-Gold No black, purple, orange, green
What is the song that you associate with JOY?	I’ve Got the Joy Joy to the World Billy Joel A Beatles Song At Last—Ella Fitzgerald

	Happy Birthday Sugar-Sugar-Honey-Honey “Your Song” Elton John You Gotta Be Joy, Joy, Joy Down in my Heart Many Alicia Keyes “If I Ain’t Got You”
	3-Christian Songs 1-Celebration Song (e.g., Happy Birthday) I learned that this question needs to be revised. If used, I should request the name of the song and the musician.
What is the image or symbol that you associate with JOY?	Smiley face Smiley face Heart 50 first dates when singing song Heart Flowers and drawing Bells Ryan (undecided) Smile Heart Life Smile, heart
Summary	4-smile related 4-Heart 1-Person (Ryan) 1-Nature (flowers) 1-creative endeavor, e.g. drawing 3-misc., bells, life, 50 first dates when singing a song
When you experience JOY, where do you feel it in your body?	In the head Face Heart and mind Chest area (drawing) Chest Free of cares, uplifted Heart Head Heart Entire body Heart Face when smiling
Summary	4-Heart or heart combinations with 2 chest which could also be interpreted as heart. 2-Head 2-Face 1-Entire body

	1-Misc. (e.g., free of cares, uplifted) 1-Combined heart and mind
What is your most significant memory of JOY?	Surprising mother on her birthday Buying house Seeing mom for the first time 4 years old-Bart Simpson shirt and purple bike First love, when first realized Beach for the week with Pat Engagement [ex-boyfriend, Christmas, he gave a ring] Truly falling in love Birth of children Wakening up this morning 1 year anniversary with boyfriend
Summary	All events: giving to others; achievement; relationship (lover(s), mother, children); childhood memory; here and now (the joy-of -being alive); life milestones (e.g., house, first love, true love, engagement, birth of children); life event rituals, (e.g., Christmas, anniversary); life being rituals, lovers getaway (e.g., waking up in the morning)

PROFILE 1	
What is JOY?	Joy is like a state of happiness brought on by some things
Three words that you associate with JOY	Christ, Serving, Friendship
JOY is like	Coffee, necessary
What is the color that you associate with JOY?	Yellow (smiley face)
What is the song that you associate with JOY?	I've Got the Joy
What is the image or symbol that you associate with JOY?	Smiley face
When you experience JOY, where do you feel it in your body?	In the head
What is your most significant memory of JOY?	Surprising mother on her birthday

PROFILE 2	
What is JOY?	Joy is a feeling of well being
Three words that you associate with JOY	Celebration, accomplishment, winning
JOY is like	A box of chocolates
What is the color that you associate with JOY?	Blue
What is the song that you associate with JOY?	Joy to the World
What is the image or symbol that you associate with JOY?	Smiley face
When you experience JOY, where do you feel it in your body?	Face
What is your most significant memory of JOY?	When bought house

PROFILE 3	
What is JOY?	Temporary satisfaction
Three words that you associate with JOY	Crumpet, puffy, content
JOY is like	A feeling
What is the color that you associate with JOY?	Clear
What is the song that you associate with JOY?	Billy Joel
What is the image or symbol that you associate with JOY?	Heart
When you experience JOY, where do you feel it in your body?	Heart and mind
What is your most significant memory of JOY?	Seeing my mom for the first time

PROFILE 4	
What is JOY?	Ball of light and a feeling within you/different from happiness
Three words that you associate with JOY	Brightness, smooth, clear
JOY is like	A ball of light
What is the color that you associate with JOY?	White/yellow
What is the song that you associate with JOY?	A Beatles Song
What is the image or symbol that you associate with JOY?	50 first dates when singing song
When you experience JOY, where do you feel it in your body?	Graphic (chest area)
What is your most significant memory of JOY?	4 years old—Bart Simpson shirt and purple bike

PROFILE 5	
What is JOY?	Feeling of a high
Three words that you associate with JOY	Love, content, relaxation
JOY is like	A baby
What is the color that you associate with JOY?	Yellow or gold
What is the song that you associate with JOY?	At Last—Ella Fitzgerald
What is the image or symbol that you associate with JOY?	Heart
When you experience JOY, where do you feel it in your body?	Chest
What is your most significant memory of JOY?	1 st love, when first realized

PROFILE 6	
What is JOY?	Feeling of happiness
Three words that you associate with JOY	Pat, tacos, working out
JOY is like	Sunflowers and a card
What is the color that you associate with JOY?	Pink
What is the song that you associate with JOY?	Happy Birthday
What is the image or symbol that you associate with JOY?	Flowers and drawing
When you experience JOY, where do you feel it in your body?	Free of cares, uplifted
What is your most significant memory of JOY?	Beach for the week with Pat

PROFILE 7	
What is JOY?	Blank
Three words that you associate with JOY	Children, love, smile
JOY is like	The first snow
What is the color that you associate with JOY?	Red
What is the song that you associate with JOY?	Sugar-Sugar-Honey-Honey
What is the image or symbol that you associate with JOY?	Bells
When you experience JOY, where do you feel it in your body?	Heart
What is your most significant memory of JOY?	Engagement

PROFILE 8	
What is JOY?	Happiness
Three words that you associate with JOY	Talking, seeing first real crush or persons not seen in awhile, smile
JOY is like	Being content even that moment
What is the color that you associate with JOY?	Red (wearing)
What is the song that you associate with JOY?	“Your Song”—Elton John
What is the image or symbol that you associate with JOY?	Ryan (undecided)
When you experience JOY, where do you feel it in your body?	Head
What is your most significant memory of JOY?	Ex-boyfriend, Christmas, he gave me a ring

PROFILE 9	
What is JOY?	Feeling good about work
Three words that you associate with JOY	Humor, granddaughter, intelligent conversations
JOY is like	When everything feeling right
What is the color that you associate with JOY?	Blue
What is the song that you associate with JOY?	You Gotta Be
What is the image or symbol that you associate with JOY?	Smile
When you experience JOY, where do you feel it in your body?	Heart
What is your most significant memory of JOY?	Truly falling in love

PROFILE 10	
What is JOY?	Blank
Three words that you associate with JOY	Happiness, satisfaction, lighthearted
JOY is like	childbirth
What is the color that you associate with JOY?	Pink
What is the song that you associate with JOY?	Joy, Joy, Joy Down in my Heart
What is the image or symbol that you associate with JOY?	Heart
When you experience JOY, where do you feel it in your body?	Entire body
What is your most significant memory of JOY?	Birth of children

PROFILE 11	
What is JOY?	Peacefulness
Three words that you associate with JOY	Knowledge, content, smile
JOY is like	Pizza
What is the color that you associate with JOY?	Blue
What is the song that you associate with JOY?	Many
What is the image or symbol that you associate with JOY?	Life
When you experience JOY, where do you feel it in your body?	Heart
What is your most significant memory of JOY?	Waking up this morning

PROFILE 12	
What is JOY?	Feeling happy and good, not thinking about the negative
Three words that you associate with JOY	Love, laughing excitement
JOY is like	Feeling good
What is the color that you associate with JOY?	Yellow
What is the song that you associate with JOY?	Alicia Keyes "If I Ain't Got You"
What is the image or symbol that you associate with JOY?	Smile, heart
When you experience JOY, where do you feel it in your body?	Face when smiling
What is your most significant memory of JOY?	First year anniversary with boyfriend

APPENDIX A
JOY MEMORIES RESEARCH QUESTIONS

Researcher _____
Date _____

JOY MEMORIES
Research Questions

What is JOY?

Three words that you associate with JOY:

1) _____ 2) _____ 3) _____

JOY is like _____

What is the color that you association with JOY?

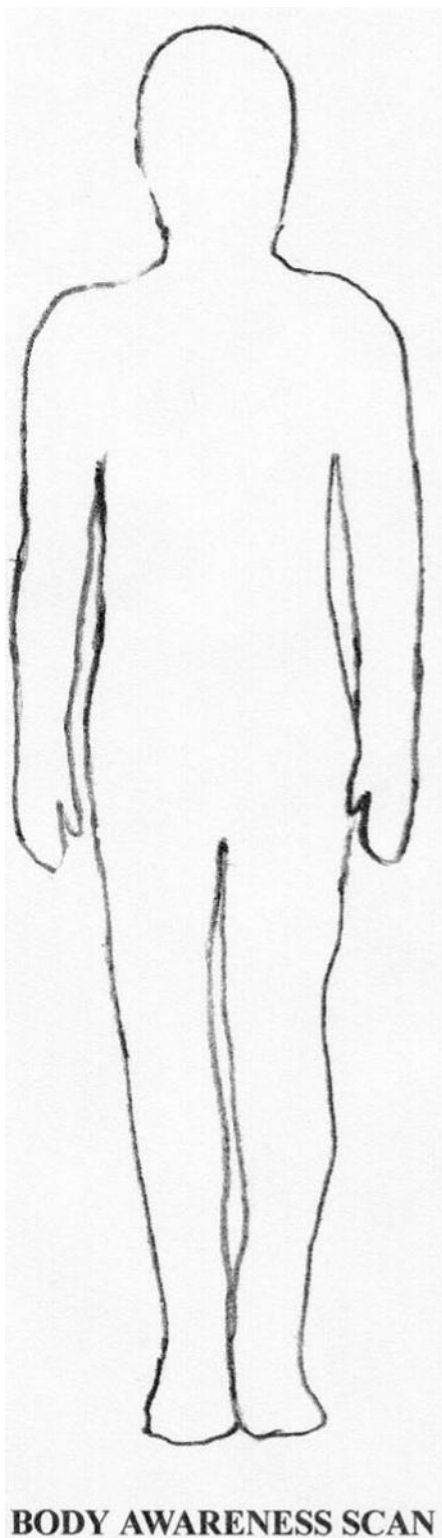
What song do you associate with JOY?

What is the image or symbol that you associate with JOY?

When you experience JOY, where do you feel it in your body?

What is your most significant memory of JOY?

APPENDIX B
BODY AWARENESS SCAN



BODY AWARENESS SCAN

APPENDIX C: MODERN DAY CLAN MOTHER INTERVIEW

Interview of 11/6/03 between Aurora Hill and Doris Riverbird

Topic: What It Means To Be A Modern-Day Clan Mother.

Reconstructed from quoted-notes by Aurora Hill

Reviewed and Approved by Doris Riverbird

[Note: The interview was to be taped; however, the recorder would not record the voice of Doris Riverbird. She stated that she tried but that the interview was not meant to be taped and that this has happened before.]

Q-What is it like to be a modern-day Clan Mother?

A-There is no difference between a modern and old time Clan Mother. We still see with our eyes and ears. In the old days, we lived closer together, closer to family and friends. Today, we are more separate. We may not shop the same, or tell the same stories, or farm the same fields but our problems are the same such as, "Should we move"? Or, "What is right"? There is no difference. We still have problems at home. The problems are the same. Nothing new is on this earth. We may have modern facilities such as stoves, cars, and tape recorders but a Clan Mother's role is the same and problems are the same.

Q-What does a Clan Mother do?

A-Well, I have been asked to cook a steak. Sometimes I provide guidance and settle controversies. A Clan Mother is usually older and therefore, lived longer. Even though things are new in life, the basics are not different. Just the questions are different. She is here to respond to the needs of the People.

Q-How did you become a Clan Mother?

A-First I was Clan Mother for Turtle Island Chautauqua and then for the Eastern Lenape Nation. All the women in the Eastern Lenape Nation voted me a Clan Mother about 10 years ago.

Q-How did it feel when you first became a Clan Mother?

A-I became tired quickly. It is a great responsibility. If I am asked a question, it is not what I like. It is what is good for the People. As a Clan Mother you have to dissociate yourself from yourself. You have to disassociate your feelings. Your likes and dislikes are not important. You may disagree strongly or agree strongly. Your answer is always what is good for the People.

Q-It sounds like you are talking about a transpersonal concept called transcending the ego?

A-The American Indian was trained from conception that he did for the People. The self was never included. He/she learned from infancy to share for the family, the village, and the People.

I'm Lenape. No job is primary over another job. Being a Clan Mother is not more or less important than any other person's job. Every job is important. I am here to serve the People. I am a servant. This is different than Euro centric thinking. It's a 180-degree turn. If you think about self, really I'm good at "this"; it is not for the People.

Q-This reminds me of the concept of a public servant.

A-I like that idea. Yes, I am truly a public servant of the People.

This reminds me of saying of Jesus, "And the last shall become first, and the first, last. At the last supper, Jesus said that you should wash the feet of your brother."

In Kraft, he talks about the Mayans having great gold pyramids. The Lenape left philosophy; for example, if one has food then no one goes hungry.

A Clan Mother disassociates from self and asks the questions. Is it time to move? Then she went to the Chief...it is now time to move, everything needs to grow and replenish.

If you love someone you want them to be happy so you want to tell them what they want to hear. A Clan Mother must be totally honest.

Q-Have you grown during the last 10 years as a Clan Mother?

A-Yes, I only knew a few, now I know many. It is important not to hurt the image of the People. I need to be clear about decisions. I don't make the decisions; the Creator makes the decisions for you. It is with input from the Creator.

As I had more experience and pitfalls, I became closer to grown spiritual, closer to the essence of the Creator. The Creator lives within you—right and wrong—gray areas.

My opinion is what is comfortable for me not for someone else. I say to others. It is my belief or in my opinion. I may give advice but it always my opinion unless in regard to specific facts about the history of the People. I say, "here is the answer, it is what I believe, what is right for me is not necessarily right for you, it is my understanding."

Q-Is this the way it was done in the old days?

A-500 years ago, we had no written language. Oral tradition was passed from grandmother to grandmother. Most problems can be solved by common sense. You need to just listen to the voice inside.

Q-Do you always know what to say or do?

A-Not always. Only a fool knows right away. Problems can be complex. I look at problems after I calm down and ask myself how does it affect the People. If a person cannot pay his or her electric bill, that is one kind of problem. Common sense. If someone wants to know whether to dance clockwise or counterclockwise in the Circle, I answer from my experience. Some traditions may say counterclockwise. Creator doesn't care about the direction in the Circle. People worry about form, not the Creator.

If the problem is complicated, I may talk to other elders or to the Chief. If a problem is brewing, I may suggest or put it in the hands of the Chief, a kind of pass the buck approach. I keep the Chief informed about what the People are feeling and worrying about. It is the Chief's business to solve problems.

Q-Is there only one Clan Mother?

A-There is only one Clan Mother per clam. She is voted in by the females for having the knowledge, background, and experience. A Clan Mother is not a Chief but she can dehorn the Chief. She is the Chief maker and Chief breaker.

Q-How does she access the knowledge of the Creator?

A-It is an inner thing, sometimes through contemplation, then it become second nature. This is different that euro centric thinking. I don't believe that you need an intermediary to talk to God, the Creator or whatever words that you use. You are contemplating all the time, constantly one on one, constantly being. Spirit is always within you. You become more clear. It is a progression. Wider comes.

Q-I have heard about a concept, a saying, you are the center of the universe.

A-You are not the center of the universe. Creator is the center of the universe and always speaking if you will listen.

Q-What about the Medicine Wheel?

A-I don't follow the medicine wheel. There are four directions. You are within the circle all the time. After you cross over then you move to the twelve levels.

Q-Where are you in the Circle?

A-Place is nothing. Position has no meaning. Time has no word for the Indian. There is no word for time in Lenape. We knew when it was by the sunrise, midday, sunset, and the moons. Numbers are not important. You do for the People; not the way you do for yourself. You may have accomplishments. It is not to succeed; it is to try. If you do not try, only time ever fails.

Q-What other things does a Clan Mother do?

A-Your home is open anytime. Your phone is always ringing. You are available all the time for the People.

Q-Does the Clan Mother have any responsibilities in rituals and ceremonies?

A-I will not talk of rituals and ceremony.

Q-I mean who is responsible for ceremonies or rituals?

A-The spiritual advisor, not the Chief or the Clan Mother.

Q-I heard you say that the Chief and the Clan Mother eat last?

A-The Chief and the Clan Mother eat last, dress last, and house others first. Traditionally children of the People come first.

Q-I have heard you speak of what is traditional among all First Nation Peoples.

A-Respect for the Creator, the Earth Mother, the elders, and one another. We are the caretakers of the Earth and one another.

There are basically two traditions, respect for the Creator and for the words of the elders.

It doesn't matter if you live in a cave or a wigwam or a trailer or an apartment, tradition comes from your heart. It is what has heart and meaning within you. The heart is a biological pump. It heart is the essence spiritually. It is the heart line not the headline. Headlines kill you.

Q-Who else do you speak with to solve a problem?

A-There is an elder support system. I talk to other Clan Mothers, other elders, to Creator, and to the Chief.

Q-What are a Clan Mother's responsibilities toward the children?

A-Love the children. The children are the tomorrow for all. If there are no children, there is no reason to exist, only now. The most important thing about children is that they are the future of the village. We think of seven generations. You do today for the twelve generations to come. It is the Indian way of life. This is 180 degrees different than euro centric thinking, which is doing my own thing.

Q-Can you explain about the clans?

A-We have three clans: Turtle, Wolf, and Turkey. I am Turtle Clan and Carl is Turkey Clan. The Clan Mother is the female head of each clan. "Mother" is a term for your clan, if one is a head Clan Mother. Grandmother is a term to use with all adult females and

shows a respect for age. I am the Clan Mother for the Turtle Clan, Diane Thompson is Clan Mother for the Wolf Clan, and Jane Bailey is inactive, although Clan Mother for the Turkey Clan. Diane and I share responsibilities for the Turkey Clan. A Clan Mother has a higher responsibility. She is assistant to the Chief. She gives words to the Chief. They are not her words but when she has given them to the Chief, they are no longer her words since she gifted them.

Q-How do others respond to you as a Clan Mother?

A-Too importantly, making too much fuss. I am here to talk and remind. I remind them that they have the ability to solve their own problems if they use their heart. I remind them that Creator is within them. They can hear with an open heart and spirit.

There is a great belief that Creator will never give you a problem that you cannot solve yourself. You will be given the tools. You just have to open your eyes and heart. You will never be given more than you can handle. We have all been gifted with the same tools, the same Creator within. All the same problems, all the same tools to help solve problems.

This reminds me of a story in the bible of the singing girl child who was severely handicapped. Jesus was asked why he had not healed the child. Jesus said, "She does not need healing, hear her sing."

We have the tools within. We just have trouble finding them. Some people try medication. Everyone has the ability to cure themselves. I remind you that you have the answers within you. People say, it is too simple; it is too easy. It must be a trick answer that it is within. The truth is that you are the only one that you will believe anyway.

Q-How about the individual versus the collective perspective?

A-We believe in the uniqueness of the individual. It's an oxymoron. I remember my Grandmother wagging her finger, not yelling, just saying, "It is not the way of the People." What you do for the People? It is not important how you do, what you do for the People as long as you do for the People. It is not the individual versus the collective. It is being both at the same time.

Q-Is there anything else that I should know?

A-Technology has nothing to do with spirituality and philosophy.

APPENDIX D: *JOY* RESEARCH PACKAGE AND CONSENT FORMS

Appendix D-1: Participation and Consent Letter

My Sisters and Brothers,

“With A Full Heart: An Exploratory Study of the Experience of *JOY* through the Memories of the Women of One Native American Indian Community” is the name of my graduate school study project. It is my way of contributing to our People.

The purpose of the *JOY* study project is to understand the experience of *JOY* through the women of one Native American Indian community and to document the history of Turtle Island Chautauqua and the Eastern Lenape Nation of Pennsylvania through the creation of a Turtle Island Chautauqua (TIC) *JOY* Memory Book.

To my Sisters:

Your voice is important. The voices of Native American Indian People and especially women have often been devalued and unheard as equal voices. This project offers an opportunity for your voice to be heard.

To My Warrior Brothers:

Your voice is important! By signing this letter, you demonstrate your support of this project and the TIC women participants. While this project currently focuses on women, the future vision is to create an additional TIC Memory book that includes both the men and children.

Wanishi,

Aurora Hill

JOY Study Project:

Participation:

As a participant in this study project, you will be asked to complete a *JOY* Questionnaire, to tell your most memorable *JOY* experience, and to participate in an optional creative expression activity during an individual interview or a women’s group event held at Eicher Museum. The estimated time for the completion of your portion of the study project is less than one hour. A caption transcriber, if available, may assist in the recording the *JOY* memories during the interview and/or women’s group event.

The *JOY* questionnaire, edited memory story, and the optional creative expression will be used as part of the school study project to understand the experience of *JOY*. The materials will also be used to create a TIC *JOY* Memory book. Your participation is entirely voluntary and no pressure has been applied to encourage your participation. As a participant, you may withdraw from the project, at any time during its conduct, without penalty or prejudice.

Benefits:

In appreciation for your participation in the study project, you will receive a copy of the TIC *JOY* Memory book and by completing the Desire-to-Participate Postcard you will be contacted with information about ways to access the resulting dissertation. Although it is anticipated that participation in the study project will present no physical or psychological risks to you or to TIC, Doris Riverbird or her designee will be available if further counsel is needed.

Privacy

To protect your privacy, no personally identifying information will be used in connection with your individual *JOY* Questionnaire, memories, and/or any submitted creative expressions in the dissertation. As counseled by Grandmother Doris Riverbird, your name will appear along with other TIC members on a collective acknowledgement page in both the dissertation and the TIC *JOY* Memory book, and not in connection with your individual questionnaire, *JOY* memory story, and creative expression. If a caption transcriber is used, no personal identifier will be used in connection with your *JOY* Questionnaire and/or your memory story.

Contacts

Any questions or concerns, contact Aurora Hill (215-529-4878 or aurora@heartstonepub.com) or Dr. Rosalva Vargas-Reighley, Ph.D., Dissertation Chairperson (650-493-4430 Ext. 222 or rvargas@itp.edu). For Ethical concerns, contact Dr. Rosemarie Anderson, Ph.D., Chair of the Global Ethics Committee for Research at the Institute of Transpersonal Psychology, at randerson@itp.edu.

By signing this document, you are saying that you have read and understand this Participation and Permission Letter, and that I (Aurora Hill, the researcher,) have explained the study to you (the participant) and have answered your questions.

Signature of Aurora Hill
TIC Member and Researcher

Date

Signature of Doris Riverbird,
Clan Mother of Turtle Island Chautauqua
and the Eastern Lenapé Nation of Pennsylvania

Date

Signature of TIC Member

Date

Signature of TIC Member

Date

Signature of TIC Member

Date

Signature of TIC Member

Date

Signature of TIC Member

Date

Appendix D-2: JOY Questionnaire

Date _____

What is JOY?

Three words that you associate with JOY:

1) _____ 2) _____ 3) _____

JOY is like _____

What is the color that you association with JOY?

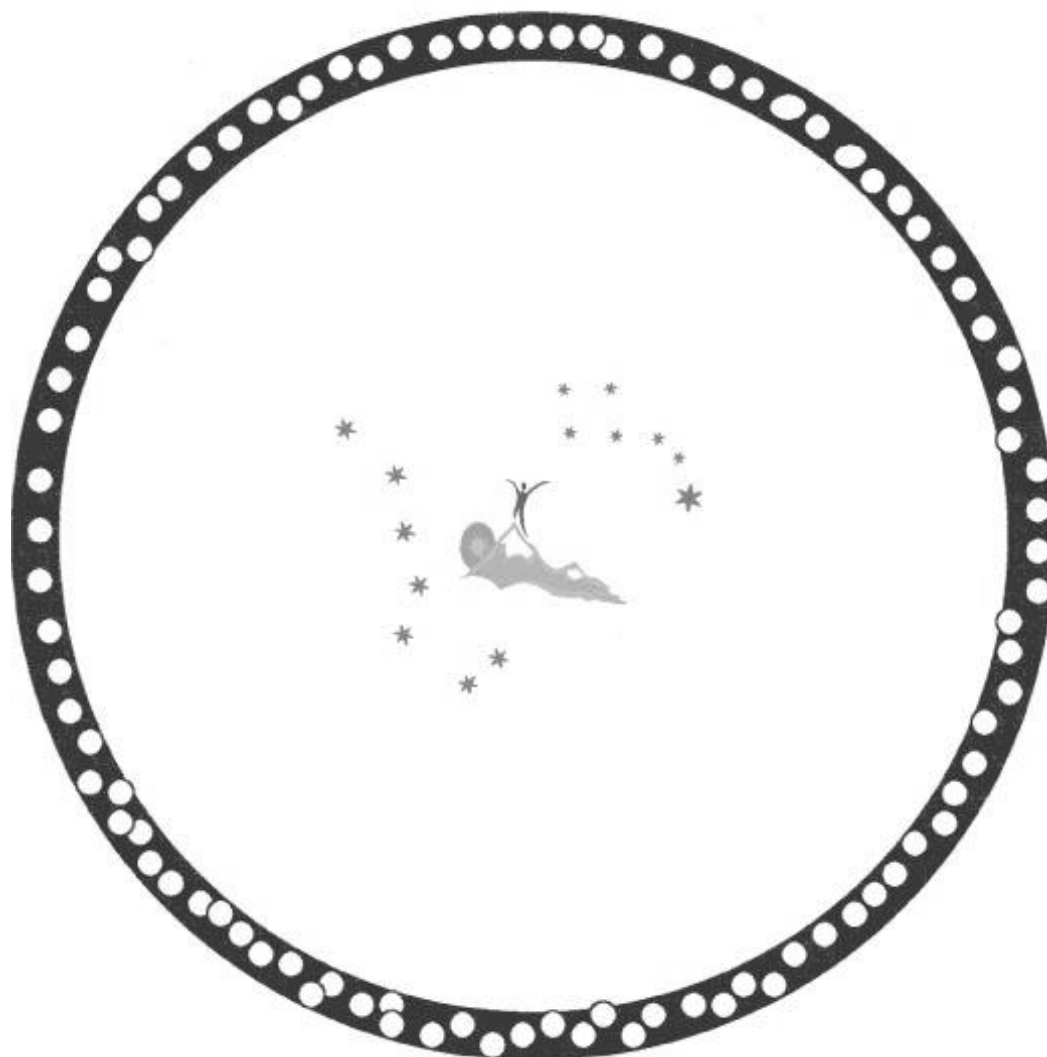
What song do you associate with JOY?

What is the image or symbol that you associate with JOY?

When you experience JOY, where do you feel it in your body?

What is your most significant memory of JOY?

Appendix D-3: JOY Creative Expression Template

JOY

Appendix D-4: Desire-to-Participate Postcard

DESIRE-TO-PARTICIPATE POSTCARD

☐ I am interested in participating in the JOY Project.

☐ I would like to be included in the TIC Memory Book

☐ I am interested in access to the final copy of the dissertation.

Please contact me by: ☐ Phone ☐ E-Mail

Name _____

Address _____

Phone# _____ Fax# _____

E-Mail _____

Wanishi

Aurora Hill

215-529-4878

aurora@heartstonepub.com

Appendix D-5: Addendum to the Participation and Permission Letter

JOY Project Study

This addendum documents the attendance of two mother-daughter pairs on January 29, 2005 at the *JOY* Circle Gathering and confirms in writing that permission was given by them for their daughters (under the age of 16) to participate in the research project known as *With a Full Heart: An Exploratory Study of the Experience of JOY through the Memories of the Women of One Native American Indian Community*.

On January 29, 2005, my daughter and I participated in a *JOY* Circle Gathering as part of the research project known as *With a Full Heart: An Exploratory Study of the Experience of JOY through the Memories of the Women of One Native American Indian Community*. I gave my permission for my daughter to participate in the *JOY* Study Project.

Signature
TIC Member and Mother of Daughter Participant
For _____

Date

Signature
TIC Member and Mother of Daughter Participant:
For _____

Date

Signature of Aurora Hill
TIC Member and Researcher

Date

Appendix D-6: Caption Transcriber Consent Form

Caption Transcriber Participation Consent Form

You are invited to participate, as a Caption Transcriber, in dissertation project known as *With a Full Heart: An Exploratory Study of the Experience of JOY through the Memories of the Women of One Native American Indian Community*. The Principal Investigator is Aurora Hill (aurora@heartstonepub.com).

Participation

Participation in this study is entirely voluntary and no pressure has been applied to persuade you to participate. You agreed to accept appropriate monetary compensation for your services. As a Caption Transcriber, you agree to attend group interviews at Eicher Museum for the purpose of recording *JOY*-memory-experiences of the participants.

You have been notified that all participants are required to sign a *Participation and Permission Letter*, which contains language granting you permission to record their *JOY*-memory-experiences in connection with your duties as a Caption Transcriber.

Privacy

To protect the privacy of the participants, you agree to use no personally identifying information in connection with recording the *JOY*-memory-experiences except for the purpose of identification for the Principal Researcher, Aurora Hill. You agree to hold all information as a result of participation in this dissertation research project in a strictly confidential manner. At the conclusion of the project, all records will be given to the Principal Researcher.

Contacts

Any questions or concerns, contact Aurora Hill (215-529-4878 or aurora@heartstonepub.com) or Dr. Rosalva Vargas-Reighley, Dissertation Chairperson (650-493-4430 Ext. 222 or rvargas@itp.edu). For Ethical concerns, contact Dr. Rosemarie Anderson, Chair of the Global Ethics Committee for Research (randerson@itp.edu) at the Institute of Transpersonal Psychology. The Institute of Transpersonal Psychology assumes no responsibility for psychological or physical injury resulting from this study.

By signing, you are attesting that you have read and understand this Caption Transcriber Participation Consent Form, and any questions have been answered to your satisfaction.

Caption Transcriber's Signature

Date

Principal Investigator's Signature

Date

APPENDIX E: INFORMATION FLYER: C-PRINT™ NOTETAKING SYSTEM

C-Print™ A Notetaking System

What is C-Print™?

C-Print™ is a computer-aided speech-to-print transcription system developed at the National Technical Institute for the Deaf (NTID) as a support service option for some deaf and hard-of-hearing students in mainstream educational environments. It was developed by NTID researchers eager to improve the classroom experience for students at both the secondary and college levels, and is being used successfully in many programs around the country.

Research supports the idea that some deaf and hard-of-hearing students prefer printed text of lectures to the basis of the C-Print™ system to over sign language interpreters or notetakers as a means of acquiring information. Other students prefer an interpreter. It is an individual choice the Disability Support Service provider must work with.

Additionally, C-Print™ is cost effective and can be more readily available than stenography-based services that a university or secondary school may provide.

How does it work?

A typist called a C-Print™ captionist types a teacher's lecture (and students' comments) into a laptop computer. The typed information is displayed simultaneously on a second laptop computer or a television monitor for students to read during class. Afterward, the printed text

is available to students for review purposes.

The system uses a laptop computer using word processing software aided by abbreviation software. The captionist receives training in an abbreviation system to reduce keystrokes, and in text condensing strategies. The captionist types as much information as possible, generally providing a more complete representation of what was said than summary notes.

What special equipment is needed?

To use C-Print™ in a classroom setting, one needs either two laptops (one for the captionist and one for the student) OR one laptop and one VGA (computer) monitor for viewing of typed text by more than one student.

APPENDIX F: RAW DATA–*JOY* CIRCLE GATHERING

Eicher Arts Center (1/29/05)

Grandmother Doris: we would like to start, restart a women's circle. Women have always played a big part, in what went on in the American Indian community, or in any community. Without women there is no future or tomorrow. Beside being providers of life, they also directed, with a capital D, the way the village went. What happened with the village. Many tribes will not have women chiefs, but the women were called chief makers, I think that is more important.

The women directed with their good sense whether or not the tribe went to war. The clan could not go to war unless a woman said it was all right. A woman could go to the chief and say, "It is time to move."

The clan mothers could get rid of the chief if he did something very bad. So the women's role in the community was very strong. Many people are talking about what is happening in the native community today, it is slipping maybe because we have not given the direction to the men.

We thought we would have a circle whereby one sees a problem and one can discuss it, perhaps a problem with a child, or how they are feeling inside, maybe we can help. If the young people are coming of age, it is very important that someone is around to tell them what it means to be a woman, the mother cannot do this--who listens to their mother?

In the native American community it was not the mother, it was the aunt who counseled the young women; just as it wasn't the father, it was the uncles who told the young men how to act.

I am thinking it is a good idea to start something like that. Some young women may say, "Just because I have my period why can't I go in the circle?" It is not because of dirtiness, it is because of drawing energy to ourselves. If we go into the circle and we draw energy to ourselves we are selfish.

This has to be explained to the young ladies. When I was a kid, it was "I am sick this week," but there is nothing wrong with having your period. Even if you don't have a period, you still have the same cycle. We may not be able to bear children but we still have the feeling of what it means.

I would like to start the circle, but I will not be there. It will be Aurora, L, and S.

It will be your meeting. I will be happy to lend input if you want.

One of the things you may have gotten, we will talk about at the next meeting is what it means to be a woman. Those are some ideas, an outline, and a place to add input. This is about your opinion; if you think it is nonsense, say it. We are all here, no one is above, no one is the leader, or the follower. We are all together. There is no head or foot of a circle.

As I said earlier, it is most appropriate to start with the subject of joy. It is joyful to serve the people and that is what we are all supposed to do, serve the people.

Aurora: I feel good that we are all here. This has been brewing for quite a while.

My story is that I am going to school and I need to do a dissertation. Originally I was going to do something on the human being, nature/being relationship, you will understand that but the real world does not.

I thought I wanted the rest of my life to be about joy, helping others to be joyful and having joy in my life.

This project was about exploring joy. When we tap our memories of joy something magical happens.

This time will explore joy and fill the requirement for my dissertation.

Women and native voices are not heard often. In Pennsylvania there are no recognized native people.

This project intends to document Turtle Island women.

Some people say “What about the men? “

I would have preferred men and women, but I have a time limitation and it is costing me a lot of money for every semester I don’t finish.

And I know women. This joy event is about collecting your stories of joy.

What it involves is filling out this questionnaire and telling your story of joy.

Some of the questions are “Joy is like....

Or the color of joy is....

I am sure we are all going to have different answers because we all have different experiences and come from different places.

I did not want to do an audiotape because we all know that Grandmother Doris’s voice does not record on an audiotape, and I wanted something other than videotape.

Your names will not be associated with your story. There will be a page with your names. There is a consent form; I call it a permission letter. Instead of individual signing we can do it as a collective.

I am going to put all the stories in a booklet, and it will be sent to all of you.

The transcript is not verbatim, so I will be editing the stories. If you would like to see that you will have to let me know.

Here is a post card to sign, with your name, address and phone number.

The second question is do I want to be included in the TIC memory book?

And the third is about having access to the dissertation. It will probably be on my web page. Not next week, this is more like a six-month project.

--We don't all have computers--

I will send you a hard copy.

First I will pass out the postcards.

NB, I already have yours.

I have pencils---

Close your eyes and let your minds wander... That is a good way to find your story of joy. The other piece of this is that listening to other's stories of joy makes us feel joyful too. It is an honor to hear other people's stories of joy. As each person is talking give them full attention. Speak loudly and slowly so the stories can be recorded. Loud and slow. Louder than me.

All of us here will be included in the dissertation piece, but the memory book is a separate entity. If there is someone here who you think should or would like to be included take the form to them and bring it to me. It is on my website too, so you can download it or you can call me and I will mail it to you.

Any questions?

We will wait until this goes around. Does everyone have their joy story in their head?

Do you want to be first?

We will wait until this finishes coming around.

I think we are ready to start our stories.

V: my joyous experience was when I could read again after not being able to read for the longest time. I could not do anything. My daughter had to take care of me because I had interstitial lung disease. Finally after three years of not being able to do anything. I couldn't sit or lay down, or anything. Everything in my lungs started to shift around. When they started to treat me and I could get up and talk and walk and start laughing again. I would go to a powwow and want to climb to the top of the hill, just to be able to laugh and do something. Nothing is hard anymore, just being able to do something, and make it to the top of the hill. I got to sit up today, and breathe today... My story!

I would be up there all the way at the top.

You were so glad when I could breathe because you got rid of me.

N: I am going to tell two short things, more like an explanation of how I feel doing certain things. I had a chance to think about this, but I didn't spend today thinking about it. It is coming up freely, without agonizing.

For me the best way to feel joy is to go out in the woods, or to be by some beautiful water place. I feel like this is where I belong. I am happy. Joy is a lightness of being.

I was in Oregon, ferns and moss everywhere, in the most beautiful place I have ever seen. There was a light gentle, fairy waterfall. The place was so amazing I was in awe-- this is it! It is joy, and it stuck with me for quite a while, feeling in awe of the beauty of earth and how beautiful it can be. I am going to cry. After that I thought, "How can anyone cut this down?" You see these clear-cut places especially in the west, in Washington-- it does not compute. What is in these people's hearts when they do this? I am going to cry about cutting down trees. Joy is seeing the ultimate beauty in something. How can anyone be so blocked to the beauty that they cannot see that? How is it that someone can never appreciate the beauty? I surely did not plan this.

The other joy for me is music and dancing. Just dancing from the heart, not worrying about whether it is good or not. The feeling of joy, of lightness, and drumming, like ecstasy experiences, it is like a trance, but lighter, you are rising from your heavy body self and going into this place of beauty and light.

V: I thought you were going to say saving frogs!

N: it is amazing, how can someone come through here with a car and not realize what they are doing, not want to keep it like it is?

G: The thing that always makes me happy is something I look for every day. It is light. When it is gray, I am not happy, but when I see light I am happy.

Here is my story of joy.

From a very sad experience I had to find another place to live. In the local newspaper I found a place to live. All it said was “Room for rent” in the part of the county I knew was very beautiful. And it was very reasonable. I went to look at the room. I stood on the hill where the house was and I can see buffalo, horses, and the river in the distance-- I can see forever. This would be a good place to rent a room! The room was nice it had two windows, light. I thought this is the room. Then the person shows me through the house, the living room, the dining room, the kitchen, and a big glass room with all this light.

And I was trying to think, or say, the ad said room, but it meant share the whole house, that was joy!

It was also being shared, this beautiful house with light, with two other people. So I had light and other people to talk to.

I could stand on the hill and see the animals, the most beautiful sunsets, and at night you would see night coming on, from bright light to white and gray, and then to darkness. In the darkness you could see the towns start to twinkle in their lights. Bringing the darkness to a little light.

Every day I was happy to be in that place of joy. It made my life good through a transitional time.

It was wonderful. I was so blessed.

S: My story of joy was being able to spend New Year’s eve with Grandmother Doris and my husband and grandfather. We sat and chatted and played cards, until about three thirty in the morning.

My body has had its ups and downs, I have a lot to be thankful for and that brings me a lot of joy.

C: I think the most joy I have in my life are my children, my son and my daughter who I love very much and they are always there when I need them most of the time. I also have a degenerative muscle and joint disease. My fiancé Michael has brought me great joy. We met after I had a grueling divorce. He is with me at all times. I thank God every day that he has sent him to me. I don’t think I would have made it without him. He takes me to my powwows. The first time I came I felt such a joy from you people. I am adopted. I have an adoptive sister, it was a hard life, but coming into this with you and all the people I have met, I have never met such generous warm giving people.

Grandmother Doris: I cannot think of a better thing at this moment than to express the joy I feel now seeing the smiles on your faces. The smile, the electricity, makes my heart flutter and my stomach get into a knot. The joy of just being together of sharing one another, not necessarily the thoughts but just sharing one another, in a way we feed off one another, like cannibals. What is given to me I hope is given back to you. It is a

beautiful meal that is in each of us. I have such joy I have goose bumps on my arm, just looking at the young ones and the old ones and the in between ones. I am yesterday, you are today, and you guys are tomorrow. Yesterday, today, and tomorrow can sit in the circle, what joy that is, it is the traditional way, and it is the way of the people. Because I am old, I am a traditionalist; it gives me great joy in seeing that happen. I have great faith in the future, the youth of today will be able to correct the mistakes and improve tomorrow. I love the children, I see the givers of the children, the givers of the hope, maybe not given a child, but has given a child encouragement for tomorrow.

I get high from the sky, I just look at that and I am up to it. I look at the trees, but I look at you all, and what better gift from God do we have than looking at each other, I say thank you to Waneeshee for letting me know such beauty does exist. Thank you Waneeshee.

L: I have two stories I would like to share. I was in a meditation group a few years ago, and in that we went to the universe and built a bridge to the universe, and then it stopped. I could see that and I took a running leap from the edge of the bridge and soared in the universe. That is the best experience in meditation I have ever had, and the best joy I have ever had.

My second story took place in a mantra workshop I was in. I was invited to sing during the departing of the divine light. I sang a medicine wheel prayer song. It is a long song, I cried through it, I got such a peaceful joyful, it was hard to sit there and sing it. It gave me an understanding of what I must be doing in my life. Sharing the words of the song, it did not matter that it was a totally different setting, not native American, but everyone got something out of it. One of the reasons I am here is to share the words.

L: My first story is I have a stepfather who has raised me from a baby. My real father in Florida is Native American. It does not matter, but it did until the time. I did not find out I was Native American until I was 12. I just knew I was different. There was joy in finding that, but the real joy came when I found TIC. I had a hole in my heart that was not filled with anything. But when I found the group of people, that was joy.

That was joy.

My second story was when I found my current love of my life. When I found him at a powwow, and he has been amazing. He has shown me so many things that I did not know about myself and brought the best out about me, that is joy, it is joyful.

L: Well, my most profound joy, that was a moment, was when I had my daughter, my first child, I was very young, it is a experience I cannot explain, how can childbirth be pleasant, but when you lay eyes on your child it is joy.

I spent most of my childhood with my grandmother, my mother was divorced, she instilled the values in me, she was not a huggy lovey person, but she showed the love in what she did, from cooking and service to others. That is where I learned my values, I got joy in college when I got to write about her, to put on paper the remarkable woman she was and how much I loved her.

S: When my mom was able to breathe again was my joy and I started to volunteer in the preschool, and teach them again.

G: I am not very experienced in life, I don't have a magnificent story, but times when I feel joy is when I hear my favorite song for the first time. Sometimes the feeling of a song will give you a certain feeling you cannot describe. This is going nowhere. Photography is a passion. The art of it allows you to admire the beauty of another and catch it in a still frame, or a scene in the fall when the trees are different colors, joy is different colors, when you see one single color. Also capturing that, and doing art, and seeing others art, and being with friends, making you feel as though you matter and having a good conversation with someone, that is good, you can learn from that, and the feeling of sharing and hearing ideas, and being able to relate to someone else, and being in water when you are swimming or in a bath, that is cool, and sailing is fun, it is like flying in the water, in a little boat, in a sunfish, and I imagine that flying would be fun. I had a dream that I turned into a hawk and I was flying, being lifted, that is what joy feels like.

N: It is interesting when you hear what others say, and you say, yes that is it. I didn't think about that. I want to add a few things that I thought were important, but others got to.

The feeling of flying, like in a vision, where you are flying over the land, looking down, or flying through space, the feeling of flying is joy.

And the light, I have the same need for light, and the need for beauty. Like seeing a beautiful scene, or seeing green, I need that.

When you are moving on water that is a higher joy than sitting by and watching water. It is important for me to be near it or in it or on it.

I have realizations in the winter when I don't get out much, why am I so down in the dumps just thinking about what to wear?

That feeling that you know you are not getting what you need, when you get back to that you are going to feel joy again. When was the last time I was in the woods, or in water? Or in a flying dream?

People are important to me, the love and sharing, and animals are important to me too. One of my biggest joys is my cat when she comes when I am down, she knows when I need something, she is happy to be sitting with me, the purring sound is the best sound you can get, that feeling of being with someone that you love. It is easier to feel that with animals, they don't go through anger, they just get to that feeling naturally.

Once you get started you could just go on and on.

S: I know how we all put three circles down, but they are not individual, they are all of us. This is our life here. It is felt by all, all that is within us: One mind.

Grandmother Doris: Karl says all you need is one to drum, one to dance, one to speak, and one to listen, and life will go on, the people will go on. The People, is each and every one of us together combined, not like this, the oneness of us, no matter what our ages are, I am sitting here, I am going to be 70. How old are you? 16, 15?

I am going to be 70 in September, and we can sit here as one. Isn't that proof of the continuation of everything. That is what we all are. It is a joyful experience to sit here.

You speak about your cat, I just lost one that I had for 15 years, I mourned as much as I mourned for my son. I loved my son with all my heart and soul, but the Creator took my son home and he gave me... If I had to go back to 1989, the year my son was killed. And if the Creator said you can have him back but you have to give up everything else, I don't think I would take him back, I would say, Creator, let it be the way it is.

Aurora: Before I say something I want to make sure everyone has an opportunity, if you have thought of something, now is the time.

V: Everyone tells you you don't know what you have until you lose it. I never understood that until I lost the ability to walk and talk. So every morning when I get up and I can sit up in bed, I say, I made another day, then I sing the Cherokee morning song.

G: I know the joy that my dog had, his greatest joy, I or we, rescued a greyhound, we had some property where he could run free, when he ran he smiled, that was his happiness.

Grandmother Doris: You get a joy from giving, something of yourself, give someone a chance to do something they may not have done. Someone told me they could not ask for anything, I said, "Why are you so selfish? Why do you want to take away someone else's joy?" You know how good you feel when you help someone else. Why do you deprive someone of that feeling? When you are a family together you share the good and the bad.. If you do not you are not fair to the others who can get joy from helping you. It is the American Indian way. We are all one together, the circle of life. The sun comes up in the morning, when it goes down at night we know it will come up again, the cycle of seeing buds on the trees. The circle of life.

Getting old, crossing over, the circle of life. Nothing to be afraid of or get sorrowful about. The circle of life will always be. What a wonderful thing to know to give of yourself and to receive. It is hard to receive, because we have false pride, we don't need anything, but we need one another and always shall. Love to me is close to joy, as joyful as I am, I would not hesitate to put down my life for each and every one of you. I mean that from the bottom of my heart, that is how joyful I am to see each of you.

S: Joy is a circle, never to be broken, among all people.

C: I think the most and the greatest joy in my life was that I am adopted, my adopted parents took me from an orphanage, my stepmother passed away when I was young from cancer, my father passed away, when I was fourteen. My joy is when I pass and go to the great Creator in the sky I will see them again, that is my greatest joy, they will be there.

Grandmother Doris: They will be there to help you.

G:: There is something about live music that is joyful. When a person is creating music they are putting joy into the music, especially if they are a good performer. And also, when someone trusts you, that is a good feeling, if they appreciate you, knowing you, it is good to let someone know when you appreciate them, because many people feel unappreciated and not joyful.

Grandmother Doris: Let's all join hands. Stay where you are.

(We held hands and felt the joy,)

Grandmother Doris: We take the joy and give to each other.

And don't underestimate the strength in Grandmother's hands.

Grandmother Doris: (Joking)-- Now who is in for the next punishment? The people who are bad..... Sorry....

We didn't say laughter.

N: Of course, after we felt the joy, we felt like laughing, we laughed at her pain!

Anything you can find to laugh at gives you a feeling of joy.

I wanted to mention the feeling when your baby is born, I got to that when she was born, I had a long hard labor, it was 15 hours, I guess there are longer ones, but it was long for me, toward the end everyone was starting to worry, the baby was holding on the cord, cutting off her own oxygen. Everyone told me I had to have her soon, but I knew she was going to be ok. Knowing that, I can't share that with everyone else, I don't think they

would have listened, I was lying there in this blissful feeling, the baby is going to come out, everything is going to be ok.

My joy was when you were potty trained.

Grandmother Doris: I told the doctor I think I am going into labor. He said at your age, 36, first baby, it will take forever. I told him the history of my family, we drop babies like calves. He asked me how far apart the pains were, I told him there was no apart, he told me to go to the hospital, but that it was probably false labor, the baby was born almost immediately. The doctor showed up with his golf clubs in his car.

I had my boy in 22 minutes and my daughter in 25 minutes.

You don't know what you were missing.

S: I only experienced hard labor for 15 minutes. The only way I experienced natural birth was watching my girlfriend give birth.

I had pain for 15 minutes, three minutes apart and his head was not low enough.

Grandmother Doris: In my family none of them ever got upstairs, they had the babies in the waiting area-- Zoom! And none of us were that young.

When you come back from the hospital it is very hard to sit down. Your husband usually gets a donut for you to sit on. But when I sat on it all the air went out. I sat on a hard rocking chair. Then there is the maternity shuffle. They tell you to walk up and down the hall, ooh, it is not easy.

No matter what we say, that discomfort, but when that baby touches your face, this little, insignificant thing with the little fingers, total trust, that child has. Anything is worth that. This little pain we are laughing about, it hurts like hell, but everything is covered in that first touch, we are not talking about the first time it says "Mama" or "Daddy." We are talking about that first touch.

They know they are safe with you. We can joke and laugh about it, there is not one of us who would not do it again if we could.

Some people cannot have children; you might be one. You never know until it happens. I didn't know if I would have a child at 36, you can get that same love that the child gives you from another child, all you have to do is open your heart to that child.

Just open your heart and the child will open its heart to you, you cannot fool a child, we are used to being fooled. You cannot snow a child. There is no way in hell I can snow you, you can see right through me. When you are older you may not, because you open your hearts now.

I never saw a child I did not like, I never saw an ugly child. Sometimes you see a miserable teen, but not one is ugly.

I was driving, when we first came to Pennsylvania from New York, we were driving and I had a flat. Just me and my mom. I wasn't married. Two teenaged guys came along, and changed my tire and would not take any money from me.

You read about the oddities in the newspaper. It is hard for me to know a bad teenager or a bad adult, there are some people I would rather not be with but that is my own fault, and the point is, please your Creator and please yourself. If you do that you have it made. Be yourself, be you. That is the important thing that children have to learn, all you have to do is be you and not hurt anyone at a same time, the Creator and everyone else has to smile on you. Look at the beauty in those faces. There is an aura about the youth.

N: you got to what I was going to get to, how that all evolved. But after she was born, of course we were tired, we were going to have champagne, but we were tired, the midwives went home, but I could not sleep, I was so happy, I was in awe of this miracle, even now, I don't think I slept at all, maybe the next day. And sometimes when I see her face now I remember her baby face lying on the bed with me, and I remember that high of going through that process, there is no word for it.

Grandmother Doris: How about saying the name? I will never get over that. My son's name was Clark. But for an hour I said Clark, trying to get used to his name, and then not even a day later, it rolls off your tongue like it was always there. But all in all it was easier for me to call the dogs than to say his name, this human being lying in the crib, and of course the dogs had to leave the room, we didn't want them to bother the baby, I say the baby, he's not baby, he's Clark. It took me a day to be comfortable with his name, it was my maiden name. But to hear me saying it, felt strange, looking at this child was.... That first time I was tongue-tied. Suddenly it was commonplace.

You know what is so great? I am going to digress. Then I am going to shut up. You have so much to experience. You have so much ahead of you, good and bad. Because you have to have both, you have to have both, if you only have good it will become commonplace, you need to have the bad so you can appreciate the good, the same as you need to have night so you can appreciate the sun, you need to have illness so you can appreciate what good health means.

You have to have the Creator in your life. You have to have all the positives and negatives. What you are going to experience all ahead of you, wow. That is what life is about, experiences all piled into one.

V: years ago when I was a kid, you know how you have your doubts about the Creator, it took me a long time to get the message, one day I was holding a bird I knew was going to die. I prayed, and I went to the pet store, they gave me an antibiotic for birds, and now he

is still living. And I get answers, I could be doing anything, and the answer to a prayer comes like that.

Grandmother Doris: a few years ago I started to tell the story about the sassafras tree, and I had gone to a few people, said to them, because the sassafras tree is unique and it has three different shaped leaves on the same branch.

So I went to a person at the beginning of last year and said can you do me a favor, if you see a sassafras tree give me three of the leaves so when I tell the story I can show what the leaves look like.

So I cut the lawn and bushes in my yard, along the fence in my yard was a sassafras tree about five foot high, but tell me how it got there? Early in the summer it wasn't there. Now unless someone came and dug a hole and planted it. Talk about joy, wow. That was....

It is always the People. Because the people were there. The thoughts and energy of the people were fertilizing that tree. Now if you were not there I would not be telling the story, but you were there.

But I swear you showed me I had a sassafrass tree. It was not there. It is still there. The leaves are brown now.

There are miracles.

That to me, what did I say, don't you go near my sassafrass tree! It meant so much. It is not the physical tree, it is what you conjure in your mind, how it appears in your mind, how it stimulates you.

Aurora: Every time someone said something I thought, "That is what I wanted to say." First, all this planning and trying to figure out, I can't believe I did not anticipate that everyone was going to be crying. Every time someone spoke it touched me also, to hear your stories and your willingness to share your stories.

My kids are older now, so they are not home all the time. Every time I see them I feel it in my body, I light up. My oldest son and his wife live in Texas and couldn't have a child. They decided to adopt a child from Russia. I had some thoughts about that, about the eradication of a culture. They went to get him, he was born on their wedding anniversary. There was no health care, and he had special needs.

When I saw him for the first time... I felt it in my body.

I drive a distance to come to TIC things. Doing this dissertation thing, wanting it to happen was scary for me because I wanted to be in the background. But something told me it is important to tell these joy stories. I saw the tears and the laughter, and I saw you

did not want to stop. It is a remarkable thing. We need to do it more for our souls and for other people each of you has the capacity to do that, by asking others for their joy stories. Each of you has the capacity to change the way things are, just by being you, that would be neat. Anyone. And you watch people light up. You want to know my story. I had a closing, I know it is late.

I want to add to the story about singing the Kartan, Darshan, I had to leave the front of the church, and go to the back, I was crying so much. I found out that my sister was in Michigan at that time, handing over all the pain medication she had, because she was afraid that she was going to commit suicide. She was gifted with chorus and melody, we were gifted together. I don't know what word to use, at the time I was singing and crying and to find out what she was going through at the same time was overwhelming.

Anything before the closing?

N: Synchronicity, real miracles, that is the highest joy. When you have seen a few miracles you know, and then you can believe that anything can happen.

Grandmother Doris: I walked a quarter of mile, I hate to walk, because I was someplace and I saw a boulder in the middle of a field, a grassy field. I touched it. I walked around it, and the rock stood here and said here is where I taught the people. That is what this rock told me. Remember I am a scientist. I looked at the rock, and the lichen must have done this, it was 20 feet around, a big boulder, we saw the face of the wolf and the paw prints of a bear. Lichen. In the center it looked like a stream and a canoe was on it heading east. There were two people standing in the canoe, I can see it clearly, standing on the shore, in this picture was a woman with long hair washing something. As I walked the woman's face started to turn away. Five other people could see all I saw, they did not hear the rock talk. This was the day before a powwow. A chief there asked me to show the women what I saw. There was nothing there. The rock was there. But nothing else was there. No picture, here is where the footprint was, that Monday everyone left. I did not want to see the rock. On Monday We were getting ready to go and there were a few people left. And we stood around the circle once, no drum, just chanting, then the rock called me. It was there again, and it said you have to go and teach the people. When I went back the following year there was nothing there. The only thing that saved me was that other people saw what I saw. There was a face of a man and a woman. There was nothing the following year. I don't know how deep that boulder is. When you walked away from it it took the shape of a buffalo. Strange things do happen.

V: I was going to the hospital for a check up. My daughter wanted to go to the Reading museum. I said no, but I later felt a pull to go to the museum. I was riding my bike there, I felt I had to stop, I was pulled this way, and then there was a dead goose. Why am I here, it called me here for something, I thought maybe I should take a feather, and nothing came out, I thought I would call the groundskeeper and tell him about it. I went

to walk away and when I did it pulled me out, and I got two feathers, they are on my dance fan.

N: you know you have to listen.

Grandmother Doris This book will be perfect case history for why we should be committed.

N: I hear rocks, trees too. It could be that people who are hearing things are experiencing what we are hearing.

Grandmother Doris: We went to the oak tree. I felt it, like the lifeblood of the people go through it. My husband saw people dressed in dark brown clothing, masses of people, you could hear the chanting.

I know some of you need to leave.

N: let me add three words, flowers, birds, and butterflies, and teaching the children.

Aurora: I got sidetracked when I was talking before, I am in the car for 2 hours driving here. When I get off the Ephrata exit I start to relax. It is like I am coming home. I feel as though I am accepted just the way I am. There are not many communities like that.

For the closure. One of the things I wanted to do is pass this around, these are flowers, my mother and I used to make these, you see me giving them out at powwows, I think of my mother when I do that.

Doris's mother and my mother have the same name, I want to pass these around because women are here. Something happens when women are together in this kind of environment. You need to be in the company of women to know who you are. The way I wanted to close was. All of you have put these in the center, they have represented the things you felt about joy. There could be many more, now turn over the ones you put in. Just turn them over.

This was symbolic, but the truth is to remember joy all we have to do is tap our memories, it is always there. All we have to do is remember to turn our experiences over and let our memories give us joy.

Thank you thank you.

APPENDIX G: RAMBLINGS OF AN OLD LENAPE LADY

Doris Riverbird
Distributed 1/29/05

Ramblings of a Lenape Old Lady.

Woman:

The women are the life givers. They hold the future of the People. It is by them there is a continuance. They are the teachers of those of tomorrow. They teach the culture of the People. And without a culture, the People are lost.

When mothering an infant, the child is attached to his or her mother at all times and thereby forms a rapport. Both the man-child and the woman-child are taught respect of elders, patience, and above all respect for the Earth Mother – the Land. They are taught that sharing is most important. They are taught that in the Lenape culture the family, clan, village, and tribe are more important than themselves. And it then becomes second nature for the children, when they become older, to **DO FOR THE PEOPLE**. This sound so trite; but it is one of the most important features of Lenape life: To do for the People. Kraft said in his book *The Lenape* that while the Mayans left great temples made of gold and the Missippians left mounds older than the Pyramids; the Lenape left a way of life, a philosophy of living one might say, that if one person in a village had food, no one went hungry: A truly egalitarian society. Therefore, this intrinsic value of doing for the People becomes second nature to the child and is a reflexive action as is breathing.

What are the Sacred Instructions: Taking care of the earth and taking care of one another. That is what it means to be Lenape. And the children learn to honor these instructions through the women.

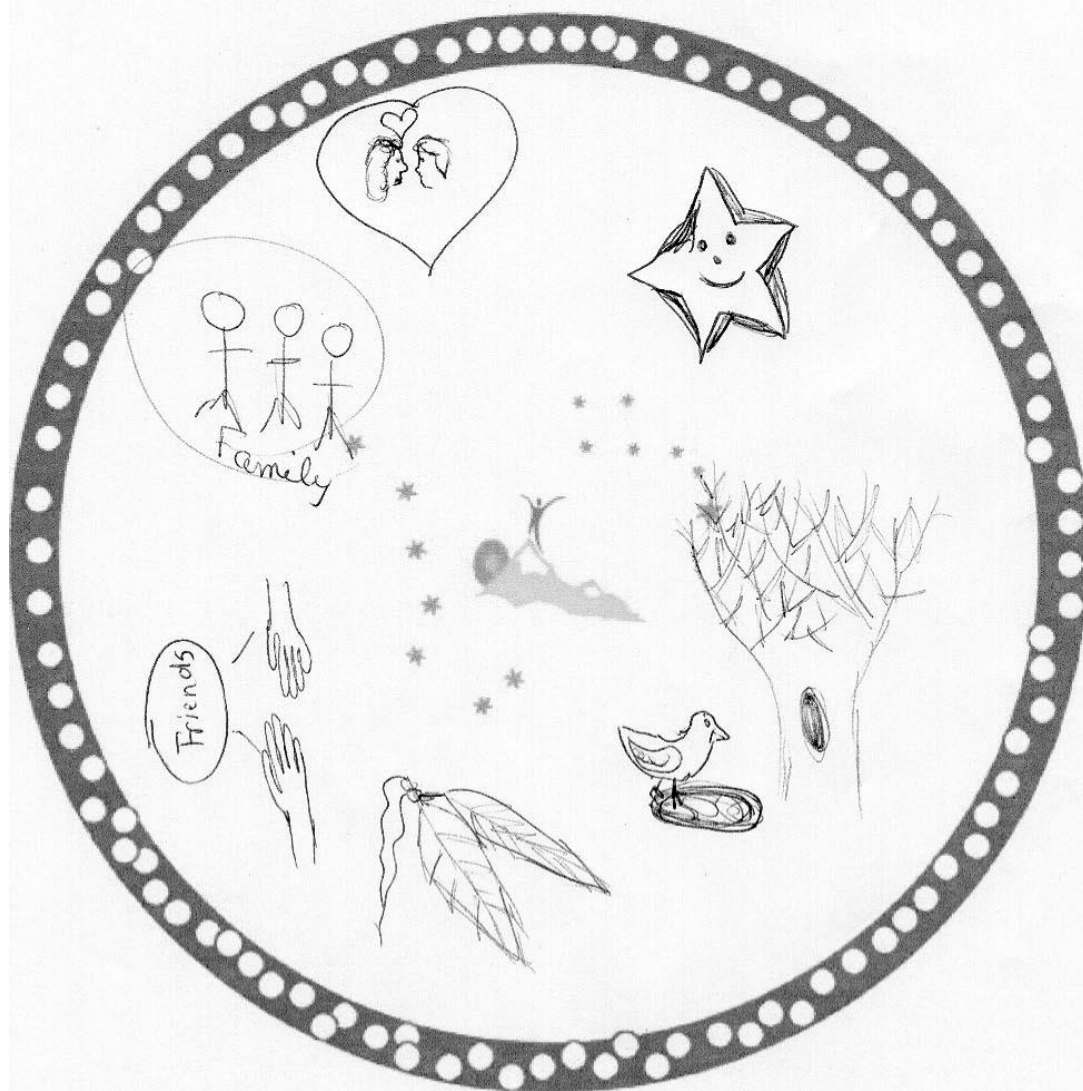
When the children get older, boys learn “boy things” from the men and girls learn “girl things” from the women; but the basic understanding of why certain things are done should be taught by the mother to her young from the very beginning of the child’s ability to comprehend.

APPENDIX H: (OPTIONAL) JOY CREATIVE EXPRESSIONS



JOY Creative Expression Template

JOY



JOY Creative Expression Template

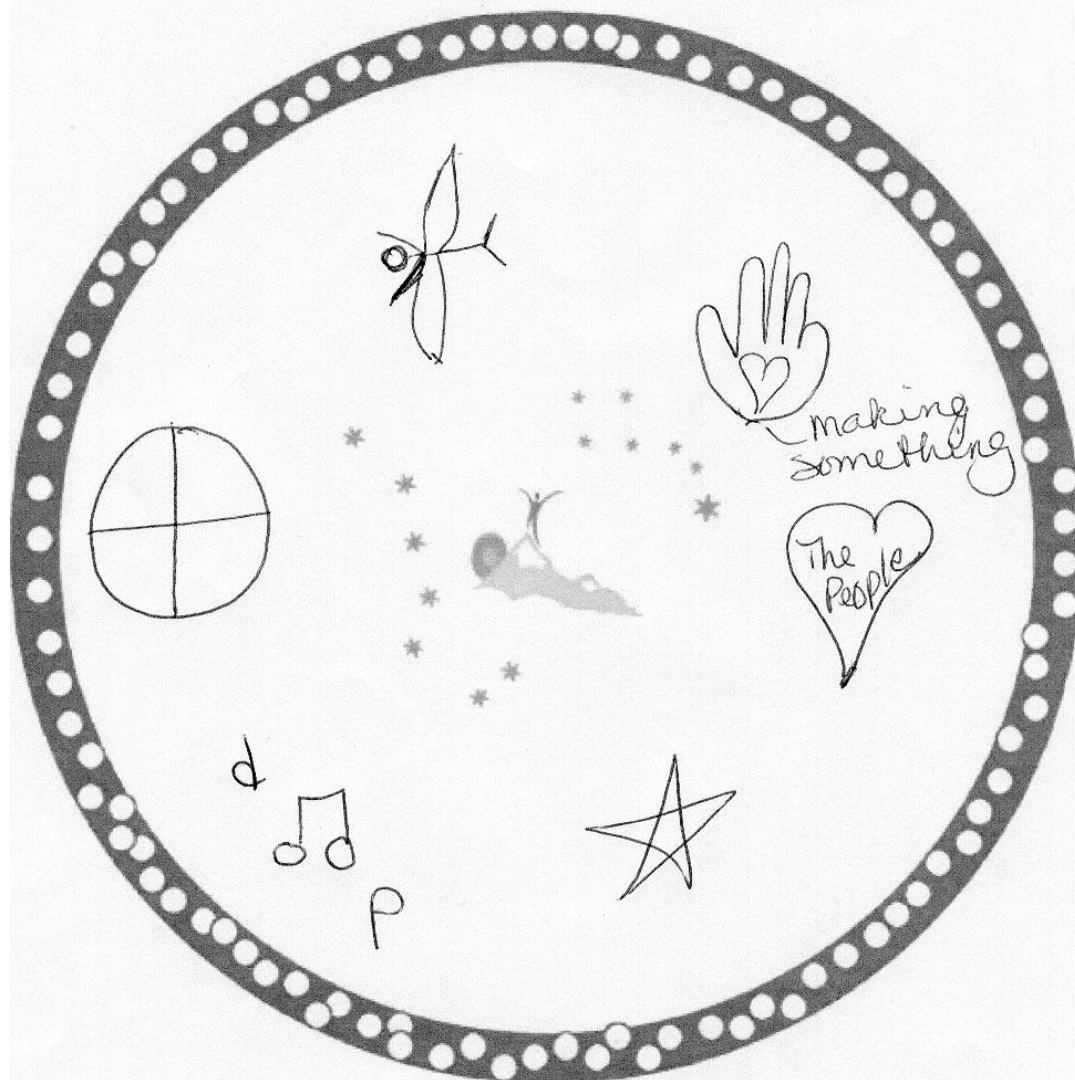
JOY



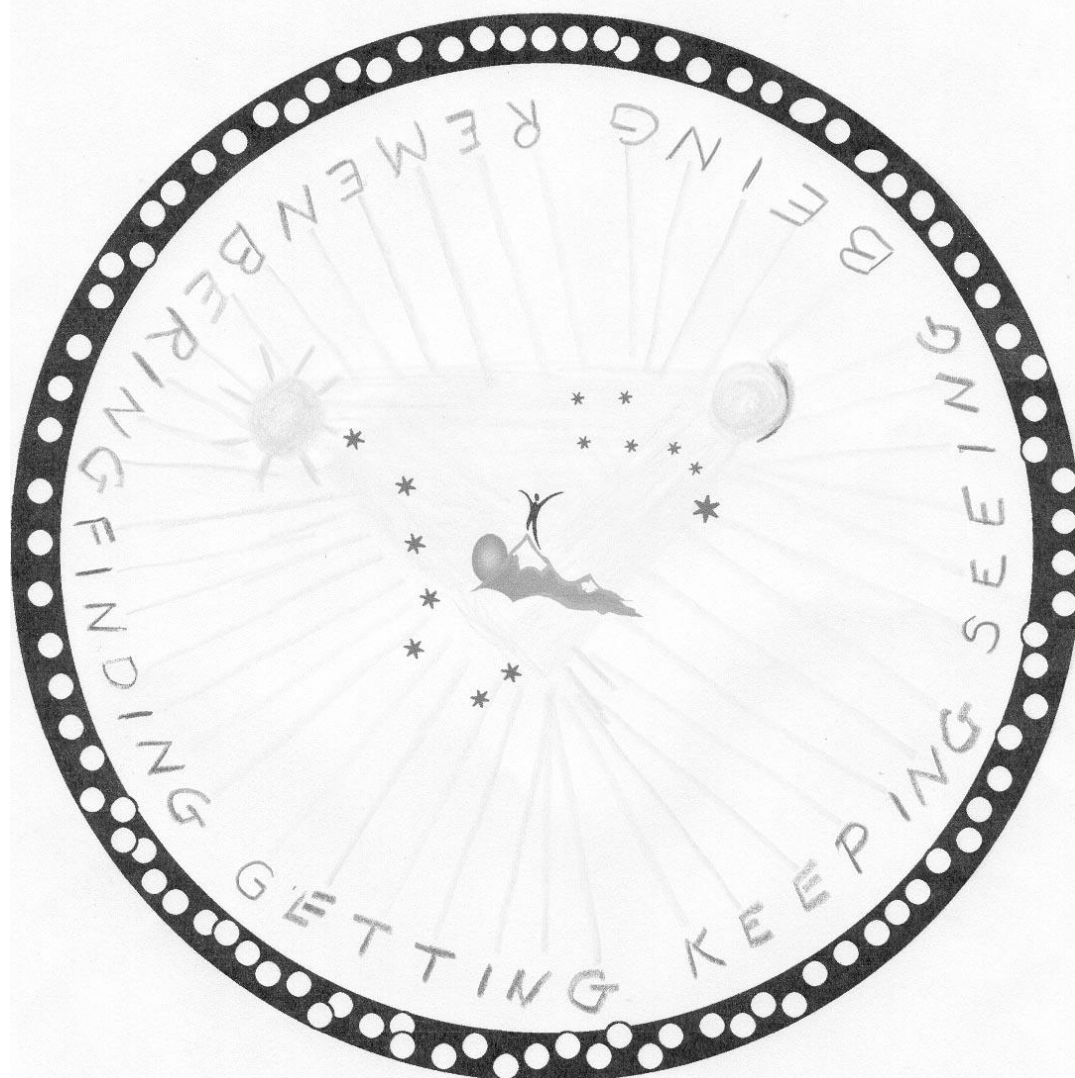
Magical Places = JOY energy!
 mountain tops & waterfalls, horses running, dolphins,
 eagles, hawks, soaring,
 rivers, oceans, whales,
 singing, music, art, & creativity

JOY Creative Expression Template

JOY

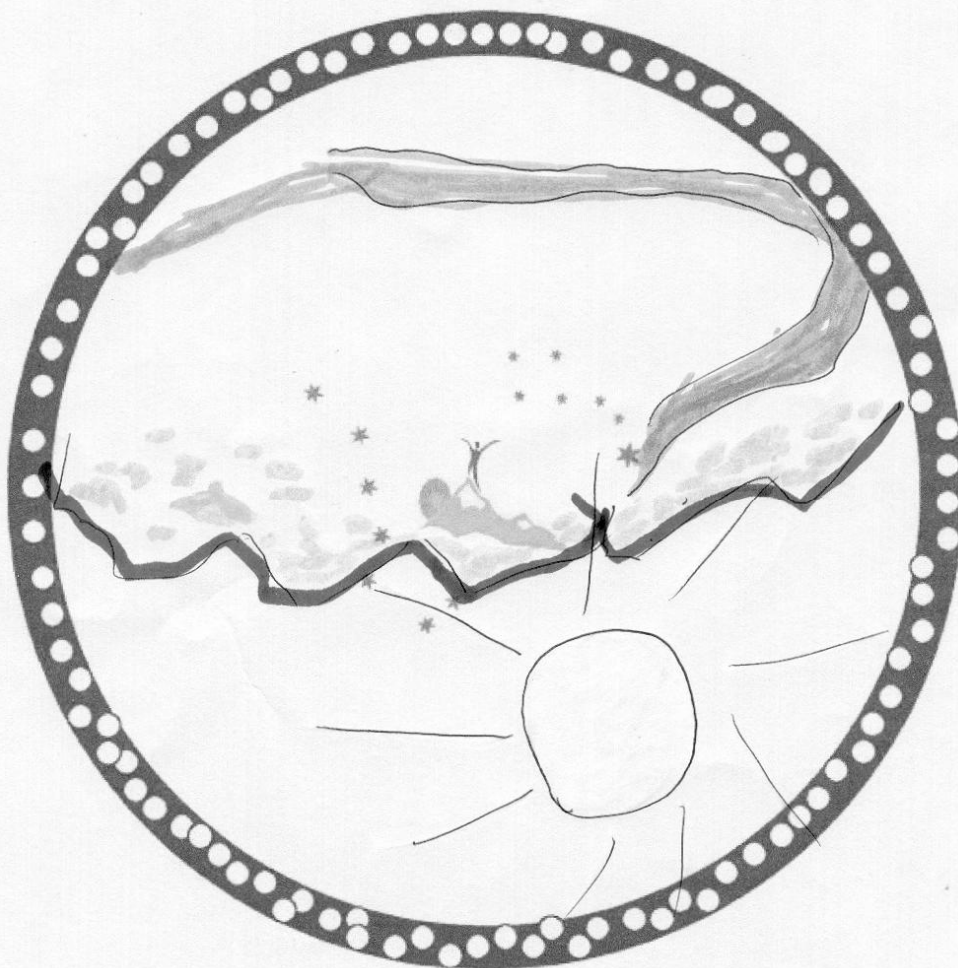


JOY



JOY Creative Expression Template

JOY



JOY Research Informational Package

APPENDIX I: JOY QUESTIONNAIRE COMPOSITES

JOY Questionnaire Composite Question 1

What is JOY?

[blank]

[blank]

[blank]

[Joy is being able to wake up each morning to a new beautiful day with a clean slate and realizing with the Creator's help I can do whatever I wish with no one being judgmental to dissuade me without my wanting to be.

"I can do anything".]

[A feeling of wonder, light, happiness, knowing all is well, seeing the beauty in the life and the universe.]

[Joy is a pleasant feeling that makes you feel in love with life, buoyant, light, and nearly euphoric.]

[blank]

[blank]

[a sensation of wholeness]

[being happy, being able to do things, being alive]

[blank]

[a feeling]

**JOY Questionnaire Composite
Question 2**

Three words that I associate with JOY are:

talking, walking, breathing
laughter, magic, freedom
love harmony, friendship
children, (family, friends, Creator-The People), laughter
light, wonder, (sweetness and beauty)
freedom, peace, sing-songy
giving, loving, life
life, togetherness, family
sensation, smiling, lightness
love, alive, mommy
family, nature, friends
children, nature, aliveness

JOY Questionnaire Composite
Question 3

JOY is like:

seeing everything for the first time
a loving, warm fuzzy feeling
warm loving embrace
birth
lightness of heart and mind
flying
being warm and fuzzy inside
sharing
a thrill going through my body
being able to experience new things
happiness
being in your sacred hoop

JOY Questionnaire Composite
Question 4

The color(s) of JOY is _____

blue
pink
red and white
burst of pastel colors, the color of the stars
the colors of the sunrise and sunset
sun yellow, light, white and sparkly
rainbow colors
orange
red, orange, yellow, green, blue, indigo, and violet
orange
golden
green
yellow
bright white and golden

JOY Questionnaire Composite
Question 5

JOY sounds like _____

birds singing
thousands of children laughing
laughter
the quiet sounds of nature
ahhh—a high, lifting song/melody
humming, song-birds, singing, colorful
music from the angels
pleasantness
twittering of birds
music
laughter
children laughing

JOY Questionnaire Composite
Question 6

A song(s) of JOY is_____

Drumming
The Medicine Wheel Prayer Song
Put Your Head on My Shoulder
The Bird's Song
The Drum-Mother Earth's Heart Beat
A Wolf's Howl
Happy Drumming
Spirituals
JOY Down in My Heart
Yowe-yowe-yaha
Paranoid Android, Me & My Friends, Equus
Sound of Settling, The Greeting Song
One that lifts your soul and heart
Let There Be Peace on Earth
Beautiful Dreamer
Disturbed
Yoe-yoe
JOY to the World (all the boys and girls...)

JOY Questionnaire Composite
Question 7

An image or symbol of JOY is: _____

laughing
an Eagle flying



A smile, mother and daughter, mother and grandmother

A Star or the Sun

running horses, happy children, babies,
baby animals, birds in flight, hugs, rainbows, tye-dye



sunlight

love



The Sun and the Moon

JOY Questionnaire Composite
Question 8

When I experience JOY, my body feels:

good
light & floaty
warm and fuzzy
alive
light, pure, and easy
buoyancy, happy, sing-songy, like dancing, like flying
high, carefree in love with life
happy, elated, warm
excited
light as a feather
awesome
peaceful or exhilarated
my heart is full and my body tingles

JOY Questionnaire Composite
Question 9

My body experiences JOY in _____ (where in your body?)

my heart

my heart

heart

my heart and mind

upper head, crown chakra and light all around the body

Stomach, chest, face (all over in true JOY)

all of my body

laughter

heart

heart

my mind

my heart

APPENDIX J: *JOY* WITNESS INTERVIEW TRANSCRIPT

Karen Lucca Interview conducted by Aurora Hill
Bucks County Community College, Newtown, Pennsylvania
3/21/05–11:30 AM–12:45 AM

History:

Karen Lucca is a professional American Sign Interpreter and Caption Transcriber. She has been providing services to hearing-challenged students for over 18 years through Bucks County Community College. She is also an independent service contractor for conferences and events.

A *JOY* Circle gathering was held on January 29, 2005 from 3:30-7:30 P.M. at the Eicher Arts Center for the purpose of data collection related to the dissertation known as *JOY Revisited: An Exploratory Study of the Experience of JOY through the Memories of the Women of One Native American Community*. Lucca provided caption transcription services and agreed to participate in the research as a witness to the event.

The focus of the interview was to ascertain her impressions of the gathering, to allow her to report her *JOY*-memory, to collect her completed *JOY* Memory Questionnaire, and to thank her for her participation in the event.

Interview Details

The interview took place on March 21, 2005 at Bucks County Community College. The interview was audio taped and later transcribed. The transcription was used to develop a set of themes (lenses) based on her witnessing role of the event. The themes (lenses) from the interview were reviewed in order to inform the Intuitive Inquiry-Cycle 4 Lenses (based on the data collection) previously developed by the researcher during the

analysis portion of the research study in order to supplement the dissertation findings related to understanding the qualities and expressions of the experience of *JOY* and acts of *JOY-memory-telling*, *JOY-memory-associations*, and *JOY-memory-listening* occurring within the context of a collective participation event by the women of one Native American Indian community.

Interview transcript

Aurora: What I would like to do is find out from you as a Caption Transcriber and a witness to the day, your impressions of the JOY Circle Gathering.

Karen: I knew that when I walked in it would be a precious day. I never met any of those people before. I got to experience them without having known them. It painted a very unique and precious experience for me. The experience just went through me. It happens too when I do transcriptions, it kind of goes through me...like I listen to it.

[Problem with recorder]

Karen: I feel a connectedness to the person who is speaking. I get to have something to do with what they are saying. It is not a part of me that is being in what they are saying. It is a real intense way of paying attention because I really have to listen to them and understand what they are trying to say. I can't zone out. I have to be really, like, hyper-attentive...which was JOY...what a great thing to do...It was really a very joyful experience for me, too.

Aurora: Was there any particular story that struck you?

Karen: I was truly struck by the story of the woman who was sick. She hadn't talked or read, and to get those things back. I have a lot of that in my life, too. Not that I have lost faculties like that but I have appreciation for things like that. I have an appreciation for being up again, not being flat on your back, not being immobilized any more, but it was the JOY that she felt.

Aurora: Remembering back to that day, you said that you felt like an instrument?

Karen: I felt very calm. I didn't feel uptight or like wasn't going to do a good job. I thought, "I can do this. I felt very welcomed, too."

Aurora: Was there anything unique about that particular day besides the content?

Karen: I think that the unique part of it was to meet all these folks whom I had never met before who were just so welcoming. It [*the JOY theme*] lent itself to being in a type of space like that. It started at 3:30 and I was already starting to be comfortable.

Aurora: Did you notice anything else?

Karen: I felt a progression during the day.

Aurora: It was planned that it would only be an hour and half...how did that strike you?

Karen: Well the progression of it was that I think that folks sort of came prepared to have the stories about what they experienced. It was sort of like a snowball effect and then it came to point where and that is where I noticed the progression when it came to peak experiences.

Aurora: Peak experiences?

Karen: People started to describe peak experiences, like they started out with a description of JOY, you know sitting next to a stream, the JOY kept getting bigger and bigger of their experiences until it was giving birth and holding that tiny little hand. So that is what I meant by that, it kind of started to snowball.

Aurora: Was there anything that you noticed that was unique to this Native American group?

Karen: There was more of a connection to living things in terms of JOY and all living things like one woman talked about finding a goose that died and taking a feather from that goose that was important to her, another woman talked about sitting by a stream and enjoying nature. Everyone had, as far as I could remember; everyone had some memory of something alive in Nature. Saying nature is so trite, it was like it had something to do with the natural world. I tried to think about it later, if it wasn't this particular group of people, there is a high probability like if you got a bunch of PTA women or something

like that sitting around that their experience of JOY might be that their child got a great report card, or my husband got a promotion, but these experiences of JOY were connected to something alive.

Aurora: Is there anything else that you noticed? We spoke before about the fact that I noticed that during the part when Grandmother said to feel the electricity in the air, that I caught you out of the corner of my eye with your hands off the keyboard and palms turned up. What was that experience like for you?

Karen: I could feel it too. I felt really open to that.

Aurora: She mentioned electricity?

Karen: It was energy. You can say electricity. You can say energy. I felt that there was definitely an energy...there was. *[Pause]* And another thing that I noticed, too, as cold as it was and as big and as airy as that room was, that day was a pretty cold day, and that room was a high ceiling airy sort of room, there was a lot of warmth in that circle of people, like physical warmth, too.

Aurora: It was difficult for me to notice everything because I was trying to attend to everything. There were times when people were tearful. Was there any time that you remember being tearful during the event?

Karen: No

Aurora: During the event there was a lot of laughter and a lot of noise, do you remember any particular time when you found yourself laughing?

Karen: The woman who had been so sick, I think that her daughter was there, too. And so every now and then, she would say a little something to her daughter, like a little joke between the two of them, you know like, "I guess you weren't too happy when I started to talk again"...and I was laughing at that and what Grandmother Doris was saying was humorous...she would say something deep and then say something a little witty about it, too.

Aurora: While you are mentioning Grandmother Doris, did you have any impressions?

Karen: I could tell that she was greatly loved, that people just love her. I could feel that. When I first met her and I sat down and I was doing my little typing thing, getting an impression of her like a person, in talking to her she seemed like a contradiction like wise and young, there was an energy about her and gestures too, you just reminded me about gestures. Grandmother Doris has this gesture that she would point with one finger up, she would point upward like that, and it was kind of like a way of getting attention, and folks in the circle paid attention to her when she did that. My experience of her was sort of contradictory, she was very youthful, youthful eyes and very wise at the same time, like having an old, old person's wisdom.

Aurora: She is old?

Karen: Not that old, she is old but not like ancient, she didn't strike me as being ancient, maybe that is a Native American thing, too. The old people that I have known are kind of, well, like my mother's age. She [*referring to Grandmother Doris*] seemed wise, like the themes, they were like wise old themes.

Aurora: Do you want to tell your JOY story?

Karen: I could do that. Actually it happened right here. (*She points to outside the window.*) About thirteen years ago, right here at the community college, about thirteen years ago, they decide to have the Earth Day Celebration here at Bucks and they hired me to be the sign person and the hill from the parking lot is sort of a natural amphitheatre. They had a stage and music and it was my job to be the sign language interpreter and it was a cold April day. The children had a program and they had gone off with some folks to put together costumes to make an Earth Day parade, they were going to dress up as different creatures, like frogs and all kinds of Earth- related things. I had been doing this interpreting thing for several hours now, it was after lunch, and there was fellow that was on stage at that time, and he was playing guitar and singing a Marvin Gaye song, and the cool thing about interpreting music is that it is more like dancing than it is like standing there frozen and expressing what a person is saying. When the person is doing music you can get into the rhythm of it, it becomes a real body experience, too and this guy was playing guitar. I am pretty sure that I remember that he was playing a Marvin Gaye song,

“What’s Go’in On” and it was just PERFECT. It was a perfect song for me to express in sign language, the rhythm was perfect, the message was perfect and out of this gray day in the middle of this perfect song, the sun started to come up and shine in the sky. It had been so gray and cloudy. The sun was breaking through and just as the sun was breaking through, and it started to break through really strong, and it was very warm and brilliant, and just as that was happening the parade of children started to come down the hill all dressed in their Earth Day costumes, like the frog and the tree and the flower. It was like a big parade of kids and it just felt like everything at that moment was absolutely perfect. I was getting tears in my eyes, it was like the sun was breaking through, and the kids coming down the hill, and that piece of music, the way that I was interpreting it, and how it was coming through my whole body experience. It was just perfect.

Aurora: I know that I heard this story before but it is just as good the second time around.

Karen: I am really glad. It just sticks out in my mind as having been perfect. When I thought about it, so many Joy experiences have to do with light and seeing light and experiences with light.

Aurora: It is interesting that you mention this, during the JOY gathering, there was the light piece. I don’t know how to describe the light piece because that seemed so prevalent and it was a surprise to me during that gathering. According to all the literature that I have read [*laughing*] no one has ever said that people associate JOY with light and so it is interesting that you would bring that up.

Karen: I really do associate it with light.

Aurora: And did you feel from listening to the people in the gathering that a lot of people were associating it with light?

Karen: Yes, I remember one person in particular who said something about that she had answered an ad to rent a room and she described the view from the house and how she could look over and see the sunsets and everything and in my mind I just got a picture of this gorgeous horizon just full of light, overflowing with light.

Aurora: So your listening to others tell their own memory experiences made you think about what your own experience of that might be?

Karen: Yes

Aurora: Did you have any other impressions of the day?

Karen: I can't think of anything else but if something comes up, I'll dash it off to you and let you know.

Aurora: Would you do it again?

Karen: Definitely, without a doubt.

Aurora: What about, I know that you had someplace else to go afterwards, did you realize the lateness of the hour?

Karen: Not really, no.

Aurora: In some ways there was a distortion of time?

Karen: I think so, yes.

Aurora: Do you recall any memories that came to mind while other people were telling their memories?

Karen: I remember that Grandmother Doris, I don't know if it was in the context of her telling a memory, she was saying something about when that little hand grabs your finger you know it, it made me think about the first time when I met Christopher (her son), after he was born and I just held him up to myself and I don't even know if he was grabbing a finger or anything like that, the context, the real theme of what she was talking about came across to me. I thought about that.

Aurora: Were there any surprises? I am not certain what your expectation was.

Karen: I didn't really have any surprises. No, not that I can remember.

Aurora: You didn't have any expectations really?

Karen: No

Aurora: Well, thank you for the interview.

APPENDIX K: [WITNESS] JOY QUESTIONNAIRE

JOY Research Informational Package
JOY Memory QuestionnaireDate 3-21-05

What is JOY?

Three words that I associate with JOY are:

1) Light 2) Free 3) QuietJOY is like SunlightThe color(s) of JOY is: Yellow, White, GoldJOY sounds like: Water running over stonesA song(s) of JOY is: Green Dolphin Street

An image or symbol of JOY is:

When I experience JOY, my body feels: WeightlessMy body experiences JOY in my eyes! (where in your body?)Interview Question: Describe your most significant memory of JOY? (I have trouble rating my experiences as "most significant.") Here's one that stays in my mind

(Optional) Creative Expression Activity: Complete the JOY Memory Template

APPENDIX L: WITNESS-PARTICIPANTS *JOY* QUESTIONNAIRE COMPOSITES

JOY Questionnaire Composite
Question 1

What is JOY?

[blank]

[blank]

[blank]

[Joy is being able to wake up each morning to a new beautiful day with a clean slate and realizing with the Creator's help I can do whatever I wish with no one being judgmental to dissuade me without my wanting to be. "I can do anything".]

[A feeling of wonder, light, happiness, knowing all is well, seeing the beauty in the life and the universe.]

[Joy is a pleasant feeling that makes you feel in love with life, buoyant, light, and nearly euphoric.]

[blank]

[blank]

[a sensation of wholeness]

[being happy, being able to do things, being alive]

[blank]

[a feeling]

[Witness]

[blank]

**JOY Questionnaire Composite
Question 2**

Three words that I associate with JOY are:

talking, walking, breathing
laughter, magic, freedom
love harmony, friendship
children, (family, friends, Creator-The People), laughter
light, wonder, (sweetness and beauty)
freedom, peace, sing-songy
giving, loving, life
life, togetherness, family
sensation, smiling, lightness
love, alive, mommy
family, nature, friends
children, nature, aliveness

[Witness]
light, free, quiet

JOY Questionnaire Composite
Question 3

JOY is like:

seeing everything for the first time
a loving, warm fuzzy feeling
warm loving embrace
birth
lightness of heart and mind
flying
being warm and fuzzy inside
sharing
a thrill going through my body
being able to experience new things
happiness
being in your sacred hoop

[Witness]
Sunlight

JOY Questionnaire Composite
Question 4

The color(s) of JOY is _____

- blue
- pink
- red and white
- burst of pastel colors, the color of the stars
- the colors of the sunrise and sunset
- sun yellow, light, white and sparkly
- rainbow colors
- orange
- red, orange, yellow, green, blue, indigo, and violet
- orange
- golden
- green
- yellow
- bright white and golden

[Witness]
Yellow, white, gold

JOY Questionnaire Composite
Question 5

JOY sounds like_____

birds singing
thousands of children laughing
laughter
the quiet sounds of nature
ahhh—a high, lifting song/melody
humming, song-birds, singing, colorful
music from the angels
pleasantness
twittering of birds
music
laughter
children laughing

[Witness]

water running over stones

JOY Questionnaire Composite
Question 6

A song(s) of JOY is _____

Drumming
 The Medicine Wheel Prayer Song
 Put Your Head on My Shoulder
 The Bird's Song
 The Drum-Mother Earth's Heart Beat
 A Wolf's Howl
 Happy Drumming
 Spirituals
 JOY Down in My Heart
 Yowe-yowe-yaha
 Paranoid Android, Me & My Friends, Equus
 Sound of Settling, The Greeting Song
 One that lifts your soul and heart
 Let There Be Peace on Earth
 Beautiful Dreamer
 Disturbed
 Yoe-yoe
 JOY to the World (all the boys and girls...)

[Witness]
 Green Dolphin Street

JOY Questionnaire Composite
Question 7

An image or symbol of JOY is:_____

laughing
 an Eagle flying



A smile, mother and daughter, mother and grandmother

A Star or the Sun

running horses, happy children, babies,
 baby animals, birds in flight, hugs, rainbows, tye-dye



sunlight

love



The Sun and the Moon

[Witness]

JOY Questionnaire Composite
Question 8

When I experience JOY, my body feels:

good
light & floaty
warm and fuzzy
alive
light, pure, and easy
buoyancy, happy, sing-songy, like dancing, like flying
high, carefree in love with life
happy, elated, warm
excited
light as a feather
awesome
peaceful or exhilarated
my heart is full and my body tingles

[Witness]
weightless

JOY Questionnaire Composite
Question 9

My body experiences JOY in _____ (where in your body?)

my heart

my heart

heart

my heart and mind

upper head, crown chakra and light all around the body

Stomach, chest, face (all over in true JOY)

all of my body

laughter

heart

heart

my mind

my heart

[Witness]
 my eyes!

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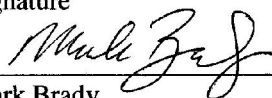
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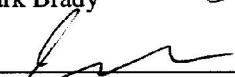
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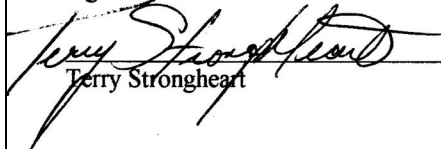
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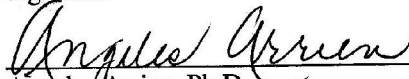
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