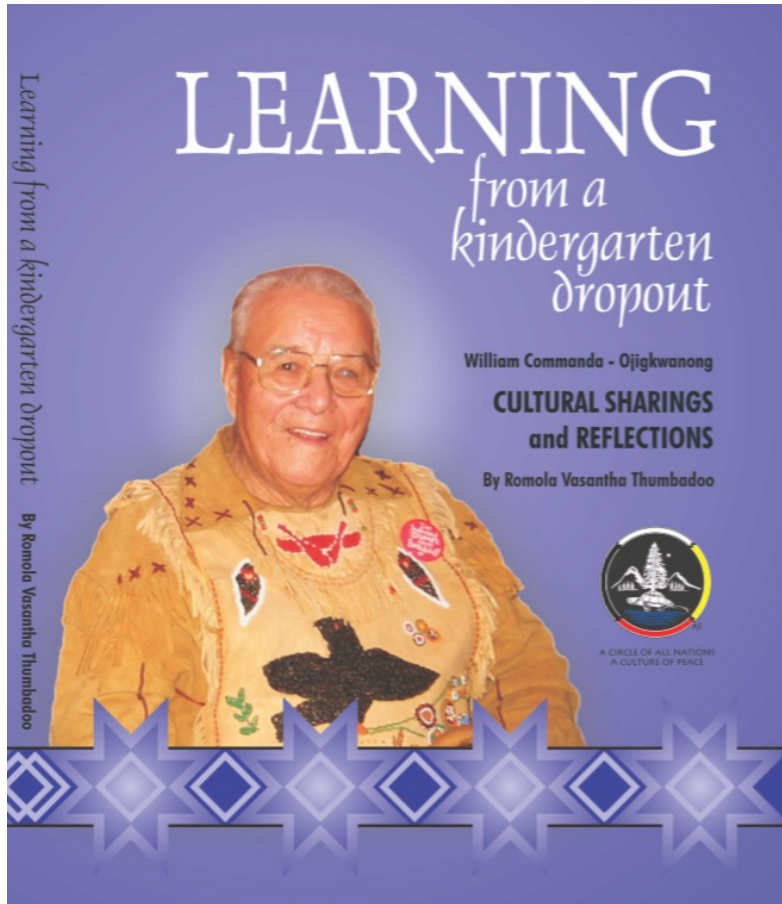


**A Derivative *Circle of All Nations* Photoatlas
Part 2**



**Semiotic Analysis
of the Book
„ Learning from a
Kindergarten Dropout“
William Commanda – Ojigkwanong
Cultural Sharings and Reflections**

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**Dresden-Ottawa
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1. Backgrounder Note on the “Kindergarten Dropout” Book

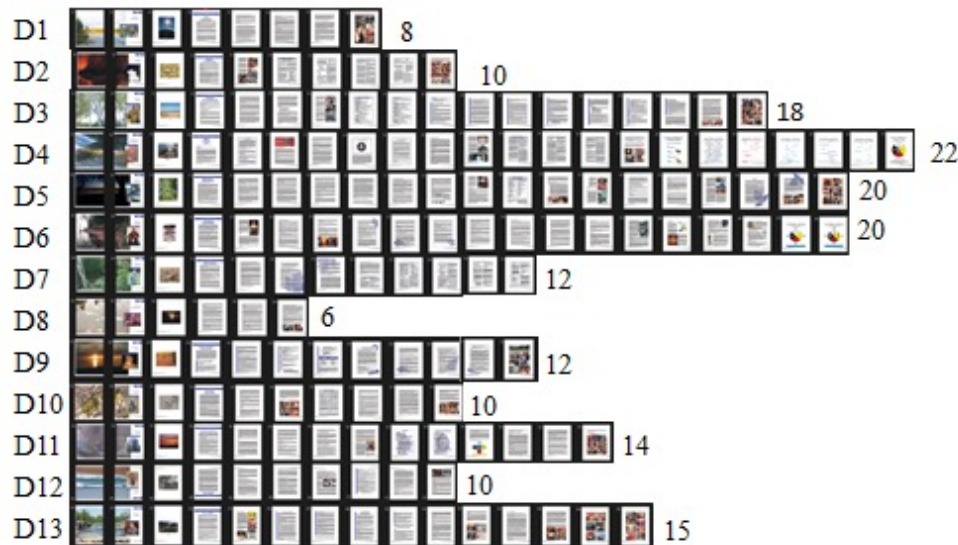
North American Indigenous Elder, William Commanda was a trilingual “kindergarten dropout” deeply preoccupied with the preservation of Indigenous knowledge, and its reclamation and affirmation, and generative and animative epistemology. His global eco community was large and diverse, and divided by language barriers (Algonquin, French, English and multiple others). Romola V. Thumbadoo, of diverse Indian, African and Canadian multicultural heritage, tradition, education and work history in Indigenous justice, was also concerned with relational bridge building, particularly with the First Peoples (Indigenous) of the land. Their joint commitment to “cultural sharing and reflections” is incorporated in the design of the book “Learning From a Kindergarten Dropout”.

The reflexive text, visual imagery and semantic design employed in the construction of the book aim to bridge incommensurabilities of diverse knowledge streams. Every “Day” of teaching about “A ninety year old’s guide to the good life” is comparable to a chapter, and follows a consistent semantic chain model. The thirteen days are structured around cosmic and natural law, ideological and numerical priorities. The construction of each Day includes a double cover, focus photo, a storytelling portion comprised of a variable number of text slides, some additional photo slides, and a concluding photo gallery collage which serves as a visual summary of the Day’s profile. The title of each Day’s teaching identifies first the theme and then the key focus of the day’s teachings.

The Photoatlas “Semiotic Analysis of the Book: Learning From a Kindergarten Dropout” as Part 2 continues the work of Photoatlas Part 1 on the Days. This Photoatlas is a selected analysis of the Book and the 13 Day photo-semantic models. From a storytelling-semiotic angle, our investigations here receive new methodological approaches for Photo Atlasgraphy.

2. Photo-Semantic Analysis of the Book

The Photo-Semantic Analysis of the Book is an analysis of the 13 Day profiles and core elements of our Photoatlas (Part 1); the 13 Day profiles/data in Photoatlas “Semiotic Analysis of the Book: Learning From a Kindergarten Dropout“, Part 2, provide the basic documentation for our analysis in this project.



In Part 2 of our Photoatlas, for every Day, we examine the Photo-Semantic Chain profile in three slides: the Photo-Semantic Model; the Slide-related Storytelling Model; and the Slide-related Syntactic Construction of the Book.

2.1. Photo-Semantic Chain

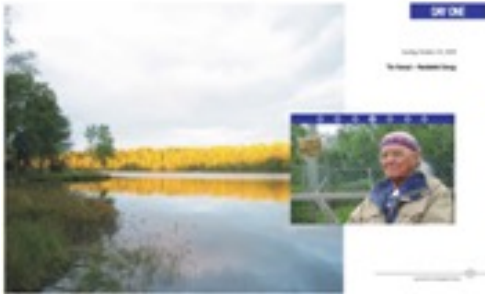
Photo-Semantic Model of Day 1

**Double Photo Cover
with Name:**

Key Thematic Focus

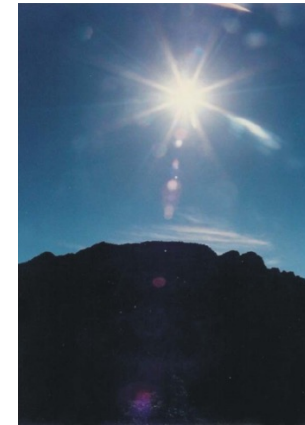
**Focus Photo
with his Name**

Day 1



The Nomad – Mamiwinini Energy

The Journey



Light Exploding

Photo-Semantic Model - Day 1 has the following semantic chain: Day 1/The Nomad – Mamiwinini Energy //Light Exploding /// The Journey

2.1. Photo-Semantic Chain

Slide-related Narration Model of Day 1

Images - The photographs selected draw attention to locational and temporal preoccupations: 1) from autumn colours on Bitobi Lake, Maniwaki, Quebec, the lake side site (water and land) of William Commanda's Circle of All Nations Gatherings, and sunlight above the mountains of Vermont, drawing in Nature and the cosmic; and 2) from the expansiveness of space across North America/Turtle Island (already implied in the Foreword on The Hero's Journey) to the confinement of the trail blazer Wolf. The collage at the end of the chapter points to the integration of the key themes of the text - sacred land, canoe motion and navigation, family and cultural heritage, and contemporary priorities.

Text - The text notes that journeying, affirmed by canoe as both a material and symbolic signifier, is critical part of the William Commanda nomadic heritage; it integrates the spiritual, historical, political and activist nature of his work and priorities; it affirms his personal determination to play an active role in his engagement with a living Gaia, Mother Earth and the diversity of peoples around the world; and it register the complex visible and intangible elements of Indigenous epistemology.

2.1. Photo-Semantic Chain

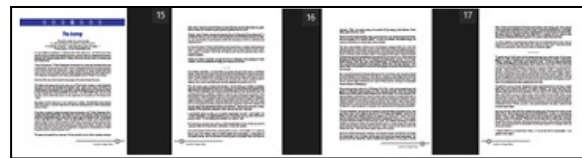
Slide-related Syntactic Construction of the Book



double cover



photo



4 text slides (storytelling)



photo gallery

Day One with 8 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 4 text slides, and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ratio of text to photo slides is 4 to 4 or 50% to 50%.

2.2. Photo-Semantic Chain

Photo-Semantic Model of Day 2

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 2



The Grounding Ideology

A Brief Overview
of Some Indigenous
Concepts



Keeping Watch

Photo-Semantic Chain - Day Two has the following semantic chain: Day Two/The Grounding Ideology//Keeping Watch///A Brief Overview of Some Indigenous Concepts

2.2. Photo-Semantic Chain

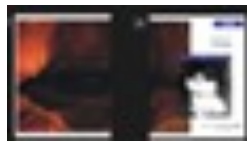
Slide-related Narration Model of Day 2

Images - The photographs selected link the theme of Origins: the red ochre-coloured backdrop is of a cave in Manitoulin Island, the largest island in the Great Lakes landscape, and original home of William Commanda's people, where the remains of ancient people were actually found; the alert eyes and energy of connection and relationally is already evident in the William Commanda of six months; and the exposed root of the tree at the Sacred Point on William Commanda's lake serves as a reminder that Nature, connecting past, with present and future, is alive and always watching. The other photographs continue the theme of relationship and community underlying the vision for a *Circle of All Nations, a Culture of Peace*.

Text - The text presents the community building relational priorities of William Commanda emerging from fundamental earth generated value of respect and responsibility, grounded in a deep understanding of bio-diversity, and it points to his passionate commitment to teaching. The discussion of *A Few Fundamental Values and Concepts of Pagan* and Earth/Nature-based Ideologies* is constructed to present critically important themes - *_The Way of Life_ is Inextricably Connected with a Fundamentally Spiritual Foundation; The Symbol of the Circle, the Medicine Wheel or Mandela, _All My Relations: We Are All Related_, Individuality versus Individualism, Individual Rights versus Community Responsibility, The Individual and the Community, and Harmony and Balance*. Derived from the Laws of Nature, already studied from time immemorial, they constitute the framework of William Commanda's epistemology, which, like Nature, evolves and regenerates.

2.2. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 2



double cover



photo



5 text slides (declaration of concepts) with a photo



photo gallery

Day Two with 10 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 5 text slides, 2 storytelling text and photo slides, and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 5 to 5 or 50% to 50%.

2.3. Photo-Semantic Chain

Photo-Semantic Model of Day 3

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 3



The Historical Context

Mini Backgrounders
William Commanda
and his Peoples



Earth, Sea and Sky

Day Three has the following semantic chain: Day Three/A Historical Context//Mini Backgrounders on William Commanda and his Peoples///Earth, Sea and Sky.

2.3. Photo-Semantic Chain

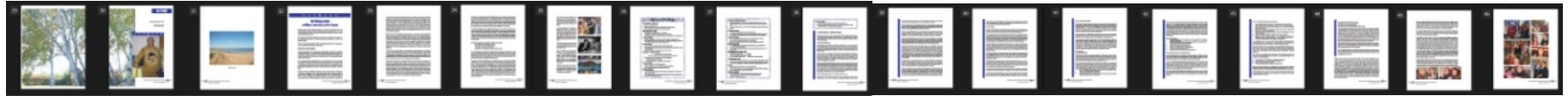
Slide-related Narration Model of Day 3

Images – The photographs selected explore the topic of historical roots and integrate Nature in this lens into history: dwarf birch is believed to be the earliest tree specimen of in the continent emerging from the ice age, and, used in the creation of canoe, points to the journey of motion of the Algonquin ancestors who dressed like he often did, and the particular landscape is that of the Gulf of the St. Lawrence, the mouth of the river birthed in Lake Superior and place of first encounter. The other photographs depict sharing of the history with high profile people like the Queen of Denmark, representative of the Vikings, Prime Minister Trudeau and William Commanda evoking the spirit of the Welcoming and Sharing Wampum heritage, and members of his global family.

Text -This chapter commences with William Commanda's integration of Indigeneity, relationship and respect for the *Mother* Earth, history and politics in his welcome of a Swedish delegation, representative to him of the earliest visitors to North America, the Vikings. It then presents a synopsis of his personal history and priorities; followed by a concise history of Aboriginal Peoples and the earliest settlers, the French and English, in the context of the colonial history, land rights and justice, and continuing present day struggles and aspirations. It also presents the moral, physical and mental health challenges facing non-Indigenous peoples.

2.3. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 3



double cover photo



14 text slides (storytelling with two photos)



photo
gallery

Day Three with 18 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 12 text slides, 2 with storytelling text and photo slides, and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 13 to 5 or 72% to 28%.

2.4. Photo-Semantic Chain

Photo-Semantic Model of Day 4

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 4



Breathing Life into
Mythological History

Animating the Seven
Fires Prophecy
within a Circle of All
Nations



Glinting Star Water Dance

Photo-Semantic Chain - Day Four has the following semantic chain: Day Four/Breathing Life into Mythological History//Animating the Seven Fires Prophecy within a Circle of All Nations///Glinting Star Water Dance.

2.4. Photo-Semantic Chain

Slide-related Narration Model of Day 4

Images –The photographs selected commence with the natural waterslide rapids in the ancestral vision quest Spirit mountain renamed for the *Diable* by the church and a cosmic connection moment (note the stars and orbs in photographs from over 50 decades ago), present the ancient sacred mnemonic *Wampum* artifacts of prophetic dimension of the Algonquins, and the contemporary articulation of this heritage in the *Circle of All Nations Culture of Peace* logo and animated in the Gatherings William Commanda hosted at his home. In view of his peace building priorities, *The Frog Principle* Instructive Graphic Illustrations were developed to demonstrate how peace is potentially attainable, this well before the age of digital word cloud; and *The Wolf Project* references the linked awards initiative to advance racial harmony and education (<http://www.wolfproject.com/>)

Text -The text discusses the sacred Wampum heritage that guided William Commanda's work from 1970 and explains how he animated an ancient intangible orally transmitted heritage for a huge diversity of peoples in contemporary times, a heritage that centres Indigenous in the lands of their birth, raises awareness about the critical issues of the day, environmental crises, climate change, racism and war, the urgent need for global transformation, and it notes the ominous implications of 9/11 and 2001 for the youth of today, who are growing in a global reality of interconnection and unprecedented fear. The text also presents ideas for personal and communal enlightenment through *The Frog Principle* discussion and graphic instructional tool, consistent with his responsibility as a prophetic spiritual leader.

2.4. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 4



cover photo



CAN narrative/text slides (storytelling with one photo gallery)



photo gallery



CAN illustrations

Day Four with 22 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 8 text slides, 4 storytelling text and photo slides, 7 CAN graphic instructional illustrations and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. With a total of 22 slides, it is the largest slide-related syntactic construction of the Book. The semiotic ration of text to photo slides is 12 to 10 or 55% to 45%.

2.5. Photo-Semantic Chain

Photo-Semantic Model of Day 5

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 5



Ideological Differences

Differing Perspectives
on a Child Raising and
Moon Cycles



Pretty Weeds

Day Five has the following semantic chain: Day Five/Ideological Differences//Differing Perspectives on Child Raising and Moon Cycles///Pretty Weeds

2.5. Photo-Semantic Chain

Slide-related Narration Model of Day 5

Images –The twenty photographs selected for this day’s exploration range from William Commanda in quiet contemplation and active research and dialogue, alone and with a range of individuals from multiple locations across the globe, engaged in the priorities issues for this day: *Ideological Differences*; the title of one photographs, *Pretty Weeds*, presents this from a Nature perspective: Indigenous folk consider plant life “medicine” with individual purpose; others have designated many deemed irrelevant “weeds” in his homeland. The graphic/visual clues underline the importance of individual and group *critical* reflexivity.

Text -The text presents many key issues that critical to both a simple and a deeper level of understanding of the views of Indigenous Peoples by comparison with those of most others, who have not stayed rooted in lands of origin. Here, the Indigenous perspective is emergent from the world of Nature, and the spiritual (and not religious) is integrated and networked in the Ideology and web of knowing. The narrative focusses on attitudes towards child and women but also points to many other critical topics of ideological difference that warrant deeper examination: communications, leadership, dominance, democracy, justice, transformation, and Indigenous epistemological tools.

2.5. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 5



double cover



photo



15 narrative/text slides (storytelling with illustrations)



photo gallery

Day Five with 20 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 9 text slides, 7 storytelling text and photo slides, and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 13 to 7 or 65% to 35%.

2.6. Photo-Semantic Chain

Photo-Semantic Model of Day 6

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 6



Organizing Principles

The Law of Nature
and Planning the
Medicine Wheel Way



Nature Watches Me

Day Six has the following semantic chain: Day Six/Organizing Principles//The Law of Nature and Planning the Medicine Wheel Way///Nature Watches Me

2.6. Photo-Semantic Chain

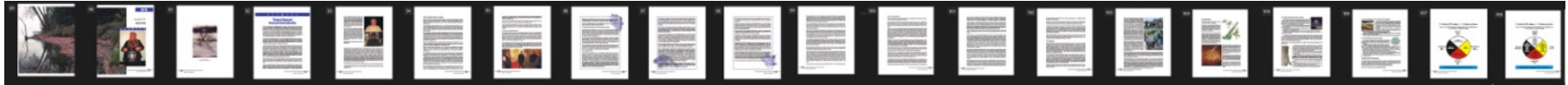
Slide-related Narration Model of Day 6

Images -- The photographs selected here commence with the Circle of All Nations logo and conceptual medicine wheel imprinted in a tee shirt gifted to workshop participants in 1998 (demonstrating fundamental generosity and sharing principles), trace cyclical time, cosmic light refraction, the Grandmother Spider drum beat, colleagues from diverse lands in ceremony and connection, nature based medicine, illustrative conceptual symbols, and cyclical, graphic planning models, moving from vision/planning to animation/action to reflection/quality control to synthesis/epistemology, consistent with the medicine wheel. The final photograph depicts an ancient vision quest site reflective of the Laws of Nature.

Text -The Laws of Nature dominate the explorations and teachings, giving substance to the differing conceptual thinking introduced on Day Five. Consistent with discussions of nature and spirit (not religion), dream and nature intermesh to determine William Commanda's decisive action at a Forestry Conference, and that illustrative example leads to a storytelling discussion of the key natural elements of fire, earth, water and wind; to a comprehensive expose on escalating anthropocentric driven environmental crisis precipitating unprecedented climate change, and devastating health and social challenges. It also reflects on the critical importance of the animal teachers (today being rapidly decimated). Discussion of the epistemological import of the conceptual medicine wheel follows, and its cyclical planning approach is presented in complementary graphic format.

2.6. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 6



Double cover photo



15 narrative/text slides (storytelling with 2 photo gallery)



CAN illustrations

Day Six with 20 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 9 text slides, 6 storytelling text and photo slides, 2 CAN graphic instructional illustration slides, and 1 single photo gallery slide, the concluding visual summary of the Day's chain and messages. . The semiotic ration of text to photo slides is 12 to 8 or 60% to 40%.

2.7. Photo-Semantic Chain

Photo-Semantic Model of Day 7

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 7



Dreamcatcher Network

Reflecting on Aboriginal
Justice



Entangled

Day Seven has the following semantic chain: Day Seven/Dreamcatcher Network/Reflecting on Aboriginal Justice///Entangled

2.7. Photo-Semantic Chain

Slide-related Narration Model of Day 7

Images --The introductory photos present the dense tangled intermesh of trees and rocks, William Commanda with a concerned query etched on his face, and brown leaves, fungi and a decaying undergrowth. There are no photos in the body of the section. A few graphic images frame the text of two segments of reflection and information over seven of the pages: leaves promise growth and life; the frame fill comprises the imagery of the sacred wampum shell that are part of the Commanda/Algonquin heritage. The final gallery photo presents a watery world of fish, drowned leaves and reflection.

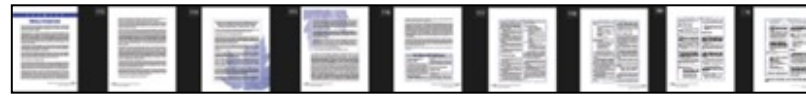
Text - The text presents priorities with injustice and restorative justice principles and references the contributions of Indigenous Peoples and in particular, Freda Ens, who has worked on the Murdered and Missing Aboriginal Women's file in Canada since its inception, and Donald Marshall Junior, the first person to challenge and win his case of wrongful conviction; it also elaborates on the justice principles influencing William Commanda's outreach, advocacy and teachings, and that of the author. It then provides an overview of Aboriginal Justice from the context of colonization and oppression and root causes of crime, reflects on the development and parameters of the criminal justice system, the renewal of Indigenous justice and its revitalization of restorative justice in a handout/presentation format.

2.7. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 7



double cover photo



9 narrative/text slides (storytelling)

Day Seven with 12 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 4 text slides, 7 storytelling text slides and 1 single photo gallery slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 9 to 3 or 75% to 25%.

2.8. Photo-Semantic Chain

Photo-Semantic Model of Day 8

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 8



Strengths Inherent in
Traditional Values

Reflecting on A Few
Fundamental
Indigenous Values



Beyond

Day Eight has the following semantic chain: Day Eight/Strengths Inherent in Indigenous Values//Reflecting on a Few Fundamental Indigenous Values///Beyond

2.8. Photo-Semantic Chain

Slide-related Narration Model of Day 8

Images --The water reflection images call for deep contemplation of the few simple core values guiding William Commanda's Indigeneity. The first photo is of him offering the prayer at the launch of the International Land Mines treaty (Princess Diana's initiative) drawing attention to the horrors of war and the quest for peace; the two other photos show key participants at the Millennium International Circle of All Nations Gathering and his delivery of a prayer for the Murdered and Missing Indigenous Women over the telephone.

Text -The text focuses on the horrific tragedy of Murdered and Missing Indigenous Women linked with the Residential School legacy that William Commanda offered the first prayer for and that the Pope apologized for during his 2022 trip to Canada. Other than the peace message of the primary photo, the text discusses the core values guiding Indigenous Peoples - generosity and sharing, respect, responsibility and love. These fundamental principles provide the blueprint for the good life - and sustainable interrelationship with Earth and all its inhabitants; self-respect and health emerges from this grounding.

2.8. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 8



double cover photo



3 narrative/text slides with one photo

Day Eight with 7 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 2 text slides, 1 storytelling text and photo slide and 1 single photo gallery slide, the concluding visual summary of the Day's chain and messages. With a total of 7 slides, it is the smallest slide-related syntactic construction of the Book. The semiotic ration of text to photo slides is 3.5 to 2.5 or 59% to 41%.

2.9. Photo-Semantic Chain

Photo-Semantic Model of Day 9

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 9



A Place for All

The Indigenous Peace-
Building Centre and
the Visionary Architect



A Promise of Fall

Day Nine has the following semantic chain: Day Nine/A Place for All//The Indigenous Peace-Building Centre and the Visionary Architect///A Promise of Fall

2.9. Photo-Semantic Chain

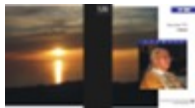
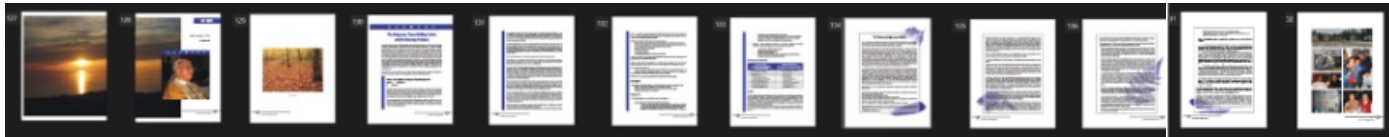
Slide-related Narration Model of Day 9

Images --The photographs selected include an image of ocean, recalling the ancient seas that were once present on the site of the proposed peace centre, William Commanda at a global anti-racism event and earth-based reflections and text based graphics. The collage references visually the needs for healing and peace building discussed in the narrative, as presented by some of the key players.

Text -The text presents the development of the Commanda vision, inspired by his prophetic wampum heritage, for the creation of the Asinabka international Indigenous healing and peace building centre at the ancient sacred Chaudiere site on the Ottawa River in Canada's capital city and its prioritization of the healing of Indigenous Peoples, relations with each other and with earth - i. e. the integration of environmental and peace themes under the Indigenous umbrella. It also discusses the struggles and visionary work of world-renowned Indigenous Architect. (Unfortunately, despite much challenge, the sacred site was privatized and the vision thwarted, and global environmental crisis and war has escalated - www.asinabka.com)

2.9. Photo-Semantic Chain

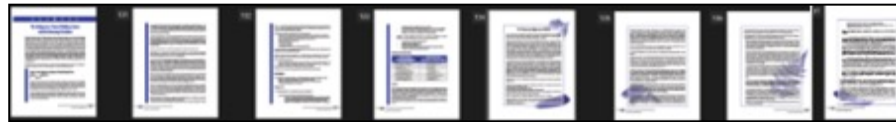
Slide-related Syntactic Construction of Day 9



Double cover



photo



8 narrative/text slides (storytelling)



photo gallery

Day Nine with 12 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 8 text slides, and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 8 to 4 or 67% to 33%.

2.10. Photo-Semantic Chain

Photo-Semantic Model of Day10

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 10



The Transformative Value

Some Thoughts about
Forgiveness and
Healing



Transformation

Day Ten has the following semantic chain: Day Nine/The Transformative Value//Some Thoughts about Forgiveness and Healing///Transformation

2.10. Photo-Semantic Chain

Slide-related Narration Model of Day 10

Images --- The photographs selected link the theme of forgiveness as central to the notion of transformation with the colours of fall revitalized by spring, with William Commanda in the ceremonial Valley of a Thousand Hills, and with Butterfly reinforcing the message of transmutation. Other photographs present individuals and communities who actively engaged in related healing work with him. One text image highlights strategies to animate forgiveness.

Text -The text explores the complexities inherent to manifesting forgiveness and healing in the face of deep pain, abuse and injustice, and presents national and international examples of such challenges; at the same time, it suggests how critical this is on a personal and global level, in the journey from victimhood to personal power. It then presents ideas and strategies to facilitate the healing journey from the perspective of the two authors. It also introduces the notion of humour as another key Indigenous strategy to be employed in the effort to lighten the heavy burdens of life.

2.10. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 10



double cover photo



6 narrative/text slides with one photo



photo gallery

Day Ten with 11 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 5 text slides, 2 storytelling text and photo slides and 1 half page photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 4 to 6 or 60% to 40%.

2.11. Photo-Semantic Chain

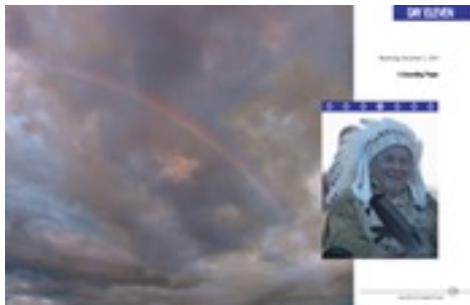
Photo-Semantic Model of Day 11

**Double Photo Cover
with Name:**

Key Thematic Focus

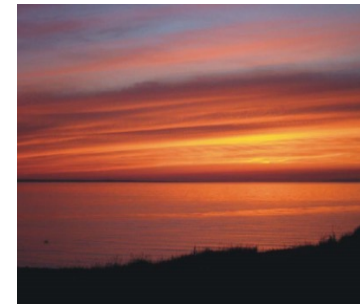
**Focus Photo
with his Name**

Day 11



A Grounding Prayer

Finding Strength
in the Spirit of this Land



Quiet Strength

Day Eleven has the following semantic chain: Day Eleven/A Grounding Prayer//Finding Strength in the Spirit of this Land///Quiet Strength

2.11. Photo-Semantic Chain

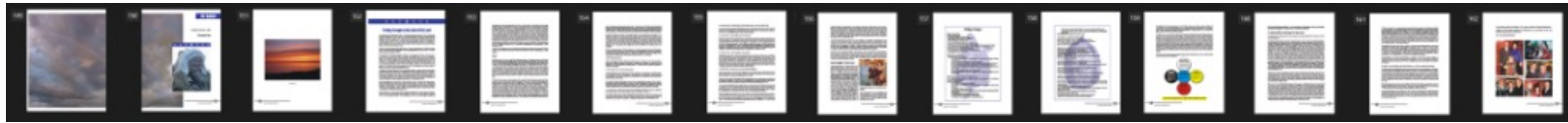
Slide-related Narration Model of Day 11

Images ---The photographs selected represent the messages of the importance and gifts of deep reflection, in the rainbow and sunrise, with an image of a happy William Commanda affirming his traditional heritage and leadership, and a final partial page collage of more Circle of All Nations colleagues. A special text graphic (also separately available with full images) traces the 500 year history of Indigenous Peoples leading to the creation of the vision for the Asinabka Indigenous Peace Building Centre, here also presented in a five circle directional graphic image.

Text -The text presents spatial and temporal ideas emergent from the Earth itself and the directional and cyclical laws of nature. While acknowledging the many philosophical and religious approaches to prayer, it presents the notion of prayer or deep reflection grounded in individually and personally accessible teachings of nature. It also includes a discussion of the writer's animation of such an approach to prayer, which incorporates the framework of William Commanda's epistemology, and which, like Nature, evolves and regenerates.

2.11. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 11



double cover photo



10 narrative/text slides (storytelling with illustrations)



photo gallery

Day Eleven with 14 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 8 text slides, 2 storytelling text and photo slides and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 9 to 5 or 64% to 36%.

2.12. Photo-Semantic Chain

Photo-Semantic Model of Day 12

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 12



Racial Harmony

Taking One's
Rightful Place



Moment and Rootedness

Day Twelve has the following semantic chain: Day Eleven/Racial Harmony//Taking One's Rightful Place///Moment and Rootedness

2.12. Photo-Semantic Chain

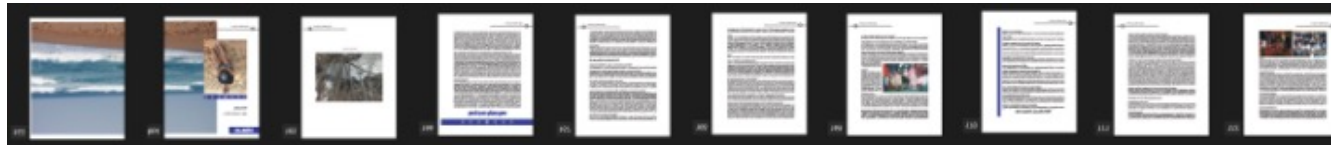
Slide-related Narration Model of Day 12

Images --The photographs selected link the theme of movement and change in the restlessness of the ocean and the cyclical flow of melting ice against a vast backdrop of earth, as indicative of the flux between challenge and conflict; other photographs point to the challenge of racism through workshops and projects that promote harmony and peace building, with youth, peace builders in South Africa and Wolf Project leadership. One text image presents joint projects of Circle of All Nations and the Wolf Project.

Text - Global warfare has played a critical role throughout William Comanda's lifetime; he was birth on 11 November 1913, on the eve of the First World War. This violence, as well as the personal cost of the colonial history experienced by his family and ancestors, (further evidenced today in the painful residential School legacy that drew an apology from the Pope), led him to the affirm that humanity needs to come together with one mind, one heart, one love and one determination, to create a Circle of All Nations, a Culture of Peace. He dedicated his life to both single handed and collaborative engagement in activities to promote racial harmony and peace building, via international and local work and outreach, and involvement with the Wolf Project.

2.12. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 12



7 narrative/text slides with two photo

Day Twelve with 14 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 8 text slides, 2 storytelling text and photo slides and 1 single image photo gallery slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 6 to 4 or 60% to 40%..

2.13. Photo-Semantic Chain

Photo-Semantic Model of Day13

**Double Photo Cover
with Name:**

Key Thematic Focus

**Focus Photo
with his Name**

Day 13



Living in the Moment

Almost 91 and Still
Working



Transcendence

Day Thirteen has the following semantic chain: Day Thirteen/Living in the Moment//Almost 91 and still working///Transcendence

2.13. Photo-Semantic Chain

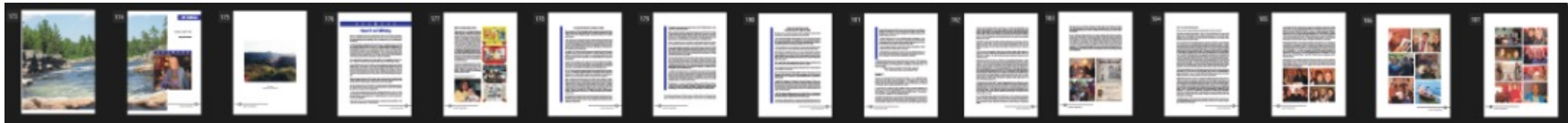
Slide-related Narration Model of Day 13

Images --The photographs selected feature the rocks and rapids and the vast landscape of William Commanda's ancestral land, and the key photograph shows him celebrating his Remembrance Day birthday in a traditional garment from Central America; other photographs show him with high profile people and his diversity friends; his vision of "the good life" is depicted in a series of posters as well as in three text graphics. The two final pages include two collages - one indicative of the overall work, and the other of key members of his family.

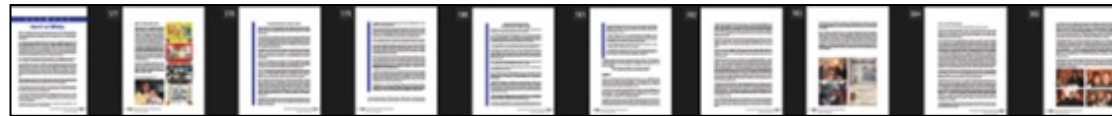
Text – The text presents the temporal/spatial concepts of living actively in the present movement, to transform the past and create the future. As such, despite all the hardships of his long life, William Commanda also shares with all an irrepressible and infectious zest for life. Text graphics highlight the priorities of his work during the Indigenous Decade of Indigenous Peoples, and also present a synopsis of the work undertaken with South Africa colleagues. Finally it reflects World War 1, Indigenous Veterans, including Uncle Gabriel Commanda, founder of the last gold rush town, Val d'Or, and then the William Commanda birthday celebrations and affirmation of a Circle of All Nations, a Culture of Peace..

2.13. Photo-Semantic Chain

Slide-related Syntactic Construction of Day 13



double cover photo



10 narrative/text slides with two photo

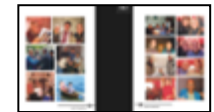


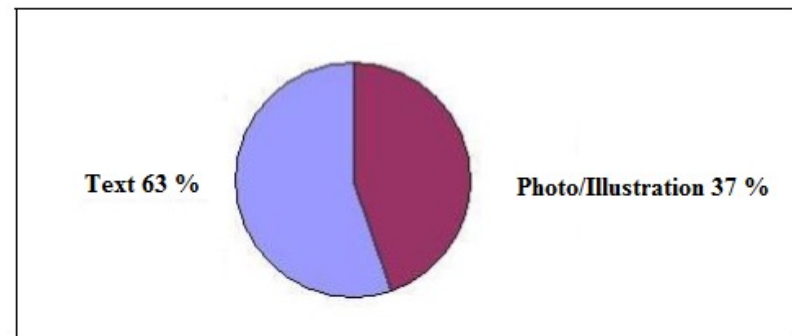
photo gallery (2)

Day Thirteen with 15 slides has the following semantic chain: a double cover, focus photo, storytelling/reflective narrative comprised of 7 text slides, 3 storytelling text and photo slides and 1 photo gallery collage slide, the concluding visual summary of the Day's chain and messages. The semiotic ration of text to photo slides is 8 to 7 or 53% to 47%.

3. Semiotic Potential of 13 Day Profiles of Book

Day 1: semiotic ratio of text to photo slides is 50% to 50%.
Day 2: semiotic ratio of text to photo slides is 50% to 50%.
Day 3: semiotic ratio of text to photo slides is 72% to 28%.
Day 4: semiotic ratio of text to photo slides is 55% to 45%.
Day 5: semiotic ratio of text to photo slides is 65% to 35%.
Day 6: semiotic ratio of text to photo slides is 60% to 40%.
Day 7: semiotic ratio of text to photo slides is 75% to 25%.
Day 8: semiotic ratio of text to photo slides is 59% to 41%.
Day 9: semiotic ratio of text to photo slides is 66% to 33%.
Day 10: semiotic ratio of text to photo slides is 60% to 40%.
Day 11: semiotic ratio of text to photo slides is 64% to 36%.
Day 12: semiotic ratio of text to photo slides is 60% to 40%.
Day 13: semiotic ratio of text to photo slides is 53% to 47%.

The Semiotic Potential of Book is presented in diagram as 63% (Text) to 37% (Photo/ Illustrations)



4. References and Imprint

Slides 1, 5-43,: Photo archive of William Commanda and Romola V. Thumbadoo

Slide 47: Photo archives Romola V. Thumbadoo and Alexander Wolodtschenko

References:

Thumbadoo R.V.(2005): Learning from a Kindergarten Dropout. Ottawa 2005.

Thumbadoo, R V. (2018): Ginawaydaganuc and the Circle of All Nations: The Remarkable Environmental Legacy of Elder William Commanda. PhD Thesis, Carleton University. Ottawa 2018.

Thumbadoo R.V.(2022): William Commanda CAN TEACH Calendar-2022, Ottawa 2022.

Wolodtschenko A.(2007): Nationalatlas Deutschland: ein kartosemiotisches Porträt. Dresden.

Selected web-addresses:

<https://www.facebook.com/circleofallnations>

<https://www.facebook.com/circleofallnations>; www.circleofallnations.ca

https://gcr.ccarleton.ca/index.html?module=module.gcratlas_atlases

<https://atlas-semiotics.jimdo.com/>

Romola V. Thumbadoo and Alexander Wolodtschenko

Semiotic Analysis of the Book „Learning from a Kindergarten Dropout“

Derivative Photoatlas (Part 2)

Dresden-Ottawa 2022

5. Short Dictionary

Circle of All Nation (CAN) is a global eco-peace community dedicated to advancing environmental stewardship and racial harmony.

Derivative photoatlas – is one of the atlas types, which is created on the basis of another, original atlas or series of atlases or atlas-like models e. g. a calendar, photo album, infographics, etc.

Photoatlas is one of the types of semiotic models dominated by various photos/illustrations. A distinction is made between photoatlases with cartographic and without cartographic traditions.

Semiotic potential (of atlas/book/photo album) is a quantitative characteristic of atlas/book or /photo album content in number of pages/slides or in % and presented as graphic model (e.g. diagram or profile) in conditional three-axis semiotic "coordinate system" (text-photo-map)

William Commanda (1913-2011) - Indigenous Elder, Political Algonquin leader, chief the North American Indigenous Nations Government, Founder of the Circle of All Nations, a global eco-peace community dedicated to advancing environmental stewardship and racial harmony, Officer of the Order of Canada and recipient of two honorary doctorate degrees.

6. Collaborators

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