Developing a Navajo Educational Media Guide: A Community Perspective

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DEVELOPING A NAVAJO EDUCATIONAL MEDIA GUIDE:
A COMMUNITY PERSPECTIVE

by

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Bachelor of Science
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2000

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Abstract

Developing a Navajo Educational Media Guide: A Community Perspective

by
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Developing a Navajo Educational Media Guide was investigated through the lens of Postcolonial Theory and Critical Indigenous Pedagogy utilizing the methodology of Participatory Action Research (PAR). Ten Navajo Consultants involved in teaching the Navajo language and culture were interviewed identifying learning objectives that should be included in a Navajo Educational Media Show for the audience of Navajo pre-school aged children to learn the Navajo language and culture. The Diné Cultural Content Standards for Students (DCCSS) was decoded. The codes were then utilized to encode the interview transcripts. Using Indigenous methodologies and the Navajo Way of Knowing concepts of: Nitsáhákees, Nahat’á, Iiná, and Sihasin, four themes were identified for the Navajo Educational Media guide: K’é, Navajo Values, Survival, and Language Arts. Three specific learning objectives not mentioned by collaborators, but appeared in the DCCSS were revisited in a member checking session. These learning objectives were: Navajo Regalia, Navajo Sweat Lodge, and Navajo Long Walk. During the member checking session, these were items suggested to be in the guide. New learning objectives not mentioned by the DCCSS or the collaborators were also explored during the member checking session and were also added to the guide: Five Senses, Navajo Alphabet, and
Learning Sentence Structure. When considering the sacredness of some aspects of Navajo culture, six areas of consideration were identified as being topics that must be handled with respect as it pertains to the recording and distributing of a Navajo Educational Media Show. These areas were: Ceremonies, Navajo spirituality, Navajo taboos, personification of animals, acknowledging dialect differences, and seasonal restrictions. The findings in this study will serve to inform the development of a Navajo Educational Media Guide that is to provide guidelines for a potential Navajo Educational Media Show that teaches the Navajo language and culture to pre-school aged children (4-6 years old). Implications from this study suggest that more research in needed around Indigenous Educational Media and the development of culturally relevant media for Indigenous populations in the area of Indigenous language rejuvenation.
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I never meant to attend graduate school to attain a philosophical degree. It happened by accident, but an undertaking of this nature, I believe was meant to be. I owe a debt of gratitude to all those who helped me along this journey, whether mentioned or unmentioned, whether it was in academia or in my personal life. First, I want to thank Dr. Randall Boone and Dr. Jane McCarthy for listening to my research ideas over the phone in that fateful entrance interview to attend UNLV’s College of Education and accepting me into the program. I had no idea what I was getting into; thank you for having faith in me and my research ideas.

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I am immensely grateful for the Navajo Educational Media Advisory Committee, on this research project. Thank you for taking the time out of your days to meet with me and share your precious knowledge about Navajo Language and Culture. I could not have conducted this research without your wisdom, expertise, and knowledge about our Navajo Values. I am grateful to have crossed paths with you all and I hope to continue to collaborate with you on making a Navajo Educational Media Show a real production one day, so that our Navajo children have another resource to access and learn the Navajo Language and Culture.

I also appreciate the financial support I received. Thank you, Navajo Nation Scholarship Office, American Indian Graduate Center, John Rainer Fellowship, Vision Maker Media, UNLV’s Graduate Assistant program, and Vegas PBS. Without your financial contributions and opportunities, it would have been very difficult to finish this philosophical degree.

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Lastly, I would like to thank all the Indigenous scholars who came before me. As a Navajo researcher, it was difficult at times to find the right materials to cite because it was non-
existent or hard to find. Thank you for being the forefront in Indigenous research methodologies so that people like me have someone to look up to.
Dedication

I dedicate this dissertation to my daughter, Kezia Mary Owens. You have been my inspiration since the day you were born. I hope you find your own personal way to help save our Navajo Language- Diné Bizaad.
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Chapter 1: Introduction

Introduction

The Navajo Election Administration states in their Presidential candidate qualifications that candidates, “must fluently speak and understand Navajo and read and write English” (Navajo Election Administration, n.d.). In the 2014 tribal election, Mr. Christopher Deschene ran for president of the Navajo Nation. Although he was not fluent in the Navajo language and stated this before the primary election, he still came in second place and made the cut for the general election. His candidacy was later disqualified by the Navajo Nation Supreme Court due to Mr. Deschene’s lack of fluency in the Navajo language (Donovan, 2015). Despite being removed from the ballot by the Navajo Supreme Court, his advocacy for change started a vital dialogue among the Navajo people in a time where change and adaptation are prominent for the future of the Diné people.

The Navajo Nation was divided in the disqualification of Mr. Deschene. A referendum was later introduced and put to the polls for Navajo voters to be able to decide if a Navajo Presidential candidate is fluent enough for office, a law previously decided by the Navajo Tribal Court system (Donovan, 2015). The issue of language fluency for top tribal leaders has come to a point where we have to look back at our past language revitalization efforts and ask ourselves: Are we doing enough to give each Navajo child the opportunity to one day run for Navajo Nation president by providing the language needed to become a candidate? Now that the law has changed, it is quite possible that the Navajo Nation may have its first, non-Navajo speaking president in the next election in 2018. The issue that must be acknowledged now is finding out whether the Navajo Nation is doing enough to rejuvenate the language and/or upholding language and cultural values that allow the Navajo Nation to still be a nation. The 2014 election
has made the language debate a platform for dialogue among the Diné (Navajo) people to justify the need for more access to Navajo language and culture education, this includes the utilization of technology to be leveraged for distribution of Navajo language and culture rejuvenation efforts.

**Personal Reasons for Doing the Study**

Growing up on the Navajo reservation I was exposed to the Navajo language, culture, and customs. I was raised by my maternal grandparents, Mr. Wallace and Mary Hanley. My grandfather is full blooded Navajo and worked for the Navajo Tribe until his retirement. He speaks the language fluently. I often would hear him speak Navajo at public engagements or conversing with friends and acquaintances around town; however, he rarely spoke the language at home. His attempts to teach us the language at home were simple words or phrases such as, “tsxįįgo” (hurry up!), or “áshįįh, t’áá shoodį” (pass me the salt please). I picked up a fair amount of simple vocabulary words growing up. My grandmother, who is Caucasian, moved to the reservation after attaining her registered nursing degree in upstate New York to work for the Tuba City Indian Health Service. It was in Tuba City, Arizona where my grandparents met and the rest is history, they both still reside in Window Rock, Arizona, where I call home.

My mother, Kim Hanley was the oldest of four children in a family that included: My Uncle Mike, Aunt Gail, and Aunt Carla. Although they also grew up on the reservation, they never learned to speak Navajo fluently. My mother and father, Tim Begay, met in high school and had me right after they graduated. Unfortunately, my mother and father would not stay together and I ended up growing up with my maternal grandparents, living in Window Rock.

I rarely saw my father, nor did I get to know him very well, however I bear his last name. The name “Begay” is a very common Navajo last name. I didn’t understand the origins of my
last name until I took the required “foreign language” classes at Arizona State University (ASU) for my undergraduate degree. My Navajo language professor instructed us that when the Federal Government was accounting for the Navajos, some families were given surnames based on statements they made. Few Navajos spoke English at the time and when prompted by Federal Officials, they started to introduce themselves and family in Navajo. As Navajo people were saying, “My name is… and this is my son, this is my daughter,” or “this is his or her son,” the Federal Government Officials only picked up certain names or phrases. For instance, one might have said, “This is my brother and this is his son.” “His son” in Navajo is “bí haye.”” The Federal Government Officials were not capable of pronouncing or spelling the name correctly, and/or didn’t know that this was referencing a relative, the officials then turned “bí haye’” into “Begay.” Since many Navajos at the time had relatives and referenced his or her son, every time the officials heard this, they gave the surname “Begay” and that is why this is a common surname amongst Navajos. Other common names based on this mistake by the Federal Government are Yazzie and Benally.

Although my father was not involved in my life, I have always been close to his parents, my paternal grandparents, Mary and Walter Begay, Sr. My paternal grandparents are full blooded Navajo and both speak Navajo fluently. My grandfather speaks very little English and when I would spend time with them as an infant during the day until I started Kindergarten, I was surrounded by Navajo in their household. They were also more involved in Navajo ceremonies and spirituality. There were times my life was out of balance and my grandparents took me to see a medicine man or hand trembler in my late teens and early twenties. I also had a Beauty Way Ceremony a few days before I gave birth to my daughter, Kezia. The Beauty Way Ceremony ensures the birth will go smooth with no complications, which it did. Through my
paternal grandparents, I learned much about the Navajo culture and picked up vocabulary words and phrases from them because they spoke the language around me the most. I don’t consider myself a fluent speaker, however, I am able to pick up words or phrases when people are talking, enough to decipher what they may be talking about. This was helpful in this study when I was interviewing my collaborators and they made references in the Navajo language, I could understand what they were saying most of the time.

Being surrounded by the language and culture growing up, I gained an appreciation of who I am as a Navajo woman. I appreciate where I come from and the sacrifices that my ancestors made for us to be here today. The sacrifices they made to save and pass on our Navajo Narratives, Creation Stories, languages, songs, prayers, and ceremonies—all of which are in place so that we can live a long life in harmony and happiness. I appreciate that we are still here as Diné.

I grew up watching television, back when there were only twelve channels on the dial and *Sesame Street* was fun to watch. I enjoyed media as much as the next kid and got up early every Saturday morning to catch the newest cartoons. Because, back then, that was the only time cartoons came on! It wasn’t until I got older, in my early 20’s, that I started to think critically about how Native Americans were portrayed in media. As I started to pay more attention, I realized that Navajos were rarely (dare I say never) portrayed in media. The only Native Americans that were portrayed on television were represented with buckskin, headdresses, stoic, and either savages or the exotic—depending on the need for objectification in the storyline. Although these were the only kind of Native Americans depicted on television, I didn’t completely associate with them because my Navajo Tribe’s regalia, headwear, dwellings, and customs were different than what was shown on television. I knew there was something wrong.
I was attaining my Bachelor of Science degree in Psychology at the time of this realization. I had my three-year-old daughter, at the time; therefore, I was not in a position to change majors. I kept striving at ASU and took advantage of electives, which I filled with acting, creating writing, photography, and film history classes. This is where my interest propelled into the world of media for the purposes of changing how Navajo’s and Native Americans were portrayed in media. I went on to get a Master of Fine Arts Degree in Film Production from Chapman University, I was the only Native American enrolled in my conservatory class. I then went to teach film production classes at a tribal college, The Institute of American Indian Arts College of Contemporary Native Arts. There I worked with and taught Native American students from all over the country and Canada and facilitated how to develop Indigenous Media. Eventually, my interests evolved into utilizing media to save and rejuvenate our precious Navajo language. And this is where the story of this study began.

**Identifying the Problem**

Although film started out as entertainment, it became a huge part of American society. Through 1950’s and 1960’s television became a technology anyone could own and use in the comfort of their own home. Television stations were created such as NBC, CBS, and National Educational Television, NET (later replaced by Public Broadcasting Service, PBS). Today, television is ubiquitous and extends away from our homes to the palms of our hands, where we can now watch television programming on our cell phones. What implication does this have for the Indigenous population?

Boutros Boutros-Ghali a former United Nations Secretary General once stated that during the twentieth century half of the languages of the world ceased to be spoken. He states, “The modern world will therefore prove to have been a great destroyer of languages, traditions, and
cultures. The latter are being drowned by the flood of mass communications. Today, cultures which do not have powerful media are threatened with extinction” (1994, p. 9). The Navajo Nation has its own television station, The Office of Broadcast Services. This television station has been in operation since 1971 (Office of Broadcast Services, n.d.). Although the Navajo Television station exists, it does not have a television studio or equipment to produce high quality programming. The station currently operates out of a small trailer in Window Rock, Arizona.

I worked with the Navajo Nation Office of Broadcast Services for a short time in 2011. During this time the Navajo Nation was inaugurating Navajo Nation President Ben Shelly and Vice President Rex Lee Jim. Being a member of the media, we digitally recorded the event. This was for archival purposes because the television station was not on the air at that time. I wanted to try a new technology called UStream, a free, live-streaming platform (Ustream, n.d.). As an experiment, I utilized my personal Mac laptop with a camera and recorded the inauguration and shared the link with a few friends. Friends from the East coast were able to view parts of the inauguration. This experiment proved that I did not have enough bandwidth or strong enough Internet connection to provide a full video and people who were watching my live streaming were only able to hear the audio.

Although the experiment was partly successful, this proved to be an innovation for the Navajo Nation Office of Broadcast Services. I left this job to start the Ph.D. program at UNLV that same year. “On October 15, 2012, the Navajo Nation Council announced that henceforth all regular and special sessions of the Council would be streamed live over the Internet. The Speaker’s office partnered with the Navajo Nation Office of Broadcast Services to provide this valuable service to all Diné citizens, no matter where they live, provided they have access to a
computer” (Wilkins, 2013, p. 171). After leaving the Navajo TV station, they improved their visibility by buying equipment to utilize Ustream more effectively. To this day all Navajo Council sessions are now streamed live on the Internet.

The Navajo Nation Office of Broadcast Services mission is, “To always provide public mass communication services to the people of the great Navajo Nation. Creating, producing and distributing culturally-aware programs and services that educate, inform and engage our audiences” (Office of Broadcast Services, n.d.). The Navajo Nation television station has the potential to become a powerful media outlet. However, lack of funding, leadership, expertise, and infrastructure has hindered the station from reaching its full potential.

Media production has not been widely studied, empirically in Native American communities, therefore there is a need for this type of research to develop culturally relevant programming for media outlets that exist on tribal land for Indigenous people. Media has not always been a good thing according to some sources. Television exposes non-Indigenous languages and leads to less time spent participating in Indigenous practices (Hale, 2001).

Television is destructive to Indigenous culture (Ginsburg, 1991; Morris, 1982). Morris states, “Television is harmful to American Indian children in another, less overt way. Either directly or indirectly, television espouses the values of dominant society” (Morris, 1982, p. 198). Native Americans value elders, old age, living in balance with the self, community, and nature, sharing, and cooperation. American television is teaching the opposite. Morris goes on to say, “television programming instills the opposing white values of competition, materialism, youthfulness, and progress at the expense of nature” (1982, p.182). As Native Americans became more exposed to mass media, there was less time spent speaking to elders and learning from them (Crawford, 1995). The technology of media is not going to go away anytime soon,
therefore there is a need for research to be conducted around Navajo and Indigenous media and how it can be leveraged for positivity on language and culture rejuvenation, rather than further acculturation.

**Purpose of the Study**

The purpose of this study is to explore how media can be leveraged to teach the Navajo language and culture to pre-school aged children for the purposes of saving, rejuvenating, and revitalizing. Media is ubiquitous, and created by non-indigenous people for mass consumption. This study’s aim is to develop guidelines for a Navajo Educational Media Show with educational goals that pertain to learning the Navajo language and about the Navajo culture. The media guide will then serve to be a resource guide for future Navajo Educational Media producers to develop culturally relevant and educational resources.

Collaborators who were interviewed for this study are of Navajo decent, speak the Navajo language, teach the Navajo language, develop resources for Navajo language revitalization, and community members who live or have lived on the Navajo reservation. Through these interviews, I gained knowledge of how mainstream media is perceived by them, their thoughts, opinions, and expertise on what should be included in a Navajo Educational Media Guide, and what a future Navajo Media Show would look like if they were to gear it toward the Navajo pre-school aged child.

Navajo children today have access to cable television; they are exposed to mainstream television and media at their fingertips through applications and the Internet. Media carries a hidden curriculum that perpetuates Western and Euro-American values. Mainstream media is prominent throughout the Navajo Nation. If the Navajo people are invested in rejuvenating the Navajo language, it should be a priority to utilize technology, and media to its greatest potential
and leverage this platform to encourage young children to learn the Navajo language. Since media is so prominent, maybe this is the way to go about engaging them.

**Implications for Navajo Media Development**

The Navajo Nation Department of Diné Education oversees The Office of Standards, Curriculum, and Assessment Development (OSCAD) which, “Conserves, promotes, and perpetuates the Diné Cultural and Language instructional programs in coordination with schools, institutions of higher education, the state department of education, community organizations, and the Traditional Navajo Apprenticeship Project” (Navajo Nation Department of Diné Education, N.D.). OSCAD’s mission statement says that this office is responsible for overseeing education in schools and school systems. Through the Navajo Sovereignty in Education Act of 2005, it stands to preserve and maintain Navajo language and culture as the main objective. It further states that the Navajo Nation, as a sovereign nation, has the right to assume responsibility of the Navajo people’s education by creating and implementing laws and policies in schools that serve Navajo children within the reservation boundaries. They also claim authority as the educational provider, which includes state, federal, community, charter and private schooling on the Navajo reservation (Navajo Nation Council, 2005). The Navajo people have put in place laws that allow control over educational tactics, however due to funding constraints imposed by state and federal laws, the public schools on the reservation must meet certain academic standards to continue to receive funding, leaving the Navajo Nation in a conundrum.

While the Act has stated the Navajo Nation’s desire and authority to preserve and maintain Navajo language and culture in academic settings, the bylaws have negated to state any kind of regulation or authority as it pertains to educational media. Guidelines have been developed titled, “T’áá Shá Bik'ehgo Diné Bí Ná nitin dóó Íhoo'aah” (Diné Cultural Content
Standards for Students) where an education committee was able to establish laws and policies for educational standards for children in grades Preschool through college. The standards are grouped as follows: Preschool-4th grade (Readiness), 5th grade-8th grade (Foundation), 9th grade-12th grade (Essential), and pre-college-college (Proficiency). There is a four-part planning process to the Navajo Way of Knowing that is included in the standards, “Natsáhákees (the process of thinking and conceptualizing), Nahat’á (the process of planning, inquiring, investigating, and experimenting), Iiná (the process of applied learning, accomplishing, producing, performing, and publishing), and Sihasin (the process of making critical affirmative action of thinking, planning, learning, becoming experienced, expert, and confident to adapt).” (Diné Cultural Content Standards for Students, 2000). Other standards include listening and speaking, reading and writing, and viewing and presenting in the Navajo language. An analysis of this curriculum as it pertains to classroom pedagogy will be examined further in the next chapters and becomes a foundation for data analysis for the Navajo Educational Media Guide.

Knowledge of Navajo language and culture is considered sacred. Our Navajo Narratives are to be told in certain situations and even in certain seasons by certain elders or caregivers of a child. Navajo philosophy about learning and pedagogy, has limitations on how much and how detailed the information can be shared with the non-Navajo community (Benally, 1994). Navajo language and cultural knowledge is holistic, it is based on the act of internalizing information from all aspects of life including the mind, body, emotions, spirituality, health, the universe, geography, geology, plants, animals, the cosmos, and four cardinal directions (Benally, 1994). The Western or Eurocentric way of thinking and knowing separate secular knowledge and sacred knowledge, whereas Navajo philosophy, and pedagogy the secular and sacred knowledge are one
in the same (Benally, 1994). This is one important aspect to understand when approaching the development of any Navajo Media Guide.

**Significance of Study**

Empirical research is highly lacking on educational media in Indigenous populations. Another lack is in culturally relevant educational media for the Navajo population. Personally, I have searched many databases to find evidence about this topic to cite it, however my searches were in vain. Although many films exist that were produced for and by Navajo filmmakers and producers, no summative or formative evaluation exists that the media produced is educating the Navajo person who is seeking to learn the language and culture.

This research is the first step to creating Navajo Educational Media in the future by developing guidelines for producing a culturally relevant television/media show that propagates the Navajo language and culture. The research questions for this study are:

1. How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)?

2. In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture?

3. What learning objectives should be added to the Navajo Media curriculum that are not included in the Diné Content Standards for Students?

4. What aspects of Navajo language and culture should not be included in the learning objectives for a Navajo Educational media at the pre-school age level?

5. Who should oversee producing a media (television) show that promotes Navajo language and culture education for pre-school aged children?
The language shift is occurring, media, and technology may be one culprit to the ongoing assimilation of the Navajo people to use the English language more than their own heritage language. By recognizing the culprit, would it be possible to leverage media to promote the Navajo language and culture through this platform? This study can serve as a guide to developing meaningful Navajo Educational Media and possibly inspiring other tribal communities to do the same.

**Summary and Transition**

It is estimated that there are about 169,000 Navajo speakers in the world today (Landry, 2015). It is hard to imagine that Diné Bizaad (Navajo Language) is a dying language. With laws that are changing on the Navajo Nation to loosen the Navajo language requirements for the Navajo Nation Presidency, it is possible that we may one day have a Navajo Nation President who does not speak the Navajo language. How will this affect us as a nation? How will this affect us and our identity? I explored this in the beginning, along with my personal history and connection to my own Navajo identity and the importance that the Navajo language plays in my life. I also identified the issue with mass media and elements of how this study came about.

Mass media has portrayed Native Americans in an unsavory light for decades, oftentimes misrepresenting, underrepresenting, and stereotyping Native Americans for Euro American entertainment (Kilpatrick, 1999). The problem may not be that mass media is so prominent; the problem may be that we, as Navajo People, have not taken the initiative to develop and produce our own Navajo Media. I hope this study is going to be a jumpstart to that initiative, or revolution, if you will.

Chapter two will explore the history of Native Americans and media, research related to Indian Education, and how media can be used to learn language. Chapter three explains my
methodology and theoretical frameworks I used to approach this study. Chapter four presents the findings that will help inform the Navajo Educational Media Guide and Chapter five provides a discussion and conclusion for this study.

Chapter 2: Review of the Literature

Introduction

The purpose of this literature review is to respond to the role and affect that media has had on the Indigenous communities. Mass media has shaped the American culture by reinforcing
Eurocentric values as well as assimilating/acculturating minority populations. Media is a ubiquitous form of communication that is available in almost every home in United States of America. On the other hand, the development of educational media has utilized media’s affordances to leverage this technology to teach educational concepts to the masses. One show stands out from the rest in educational media, *Sesame Street*. *Sesame Street* has been on the air for over 45 years and is the longest running children’s television show (Fisch, 2004).

Although media may be detrimental by idolizing Eurocentric values, certain attributes of educational media can be utilized for positive outcomes in learning objectives. Educational media’s affordances can be used in a positive way for language and culture revitalization among Indigenous peoples, specifically the Diné (Navajo) people.

This literature review will explore the history of American Indian Education, the history of American Indians in media, the history of educational media including *Sesame Street*, empirical studies on learning from media (including language and vocabulary acquisition through media), understanding media pedagogy through *Sesame Street* and Indigenous pedagogy, Navajo educational goals, and finally the purpose of using media to teach Navajo children.

It is important to understand the history American Indians have had with education and media as a colonized people. By understanding the history of American Indians we can make sense of our world and how it has become what it is today (Smith, 1999). Next I will discuss studies on how media affects behavior and research on how television can contribute to language acquisition. I also analyze *Sesame Street*’s Children’s Television Workshop model, their co-production model, and last research on the educational goals of Navajo culture and language.

**History of American Indian Education**
The United States of America territory has 566 federally recognized tribes residing on 324 different reservations including Hawaii and Alaska (United States Census Bureau, 2012). Each tribe has its own language, culture, and traditions, however all have experienced colonization, assimilation, genocide, and acculturation by the Western expansion of the European populations in the 1400’s. The ethnocentric vision of the white explorers viewed the Indigenous people of North America as “savages,” “uncivilized,” and “inferior” and referred to as the “Indian problem” (Adams, 1995, p. xi). For over 400 years, Indigenous people of America were subject to a constant battle with Europeans trying to take over their land, their bodies, and ways of life.

The Natives inhabited the land, making it difficult for western expansion. “Indian life, it was argued, constituted a lower order of human society. In a word, Indians were savages because they lacked the very thing that whites possessed—civilization” (Adams, 1995, p.6). In 1830 the Indian Removal Act was passed by Congress under the presidency of Andrew Jackson. This allowed the United States government to “negotiate” with the tribes for their land, which eventually became a forced removal for some tribes who refused to leave their ancestral domain (Reyhner & Eder, 2004).

In 1871 the Native Americans became wards of the government, after Native peoples were coerced into signing treaties and relocating to places that were not familiar to them, the social injustice continued. Education became the tool of assimilation. Adams states, “If the problem with Indians was that they were savages, then what Indian children needed was a civilized education” (1995, p. 21). Educational institutions started to emerge around the country for tribal communities. Three different types of schools were established for the Native Americans: a day school on reservation land, boarding schools located on the reservations, and
boarding schools located off reservation lands. The goal of the boarding schools was to “civilize” the Indians and isolate them from any traditional practices and ways of life (Adams, 1995). This isolation included the transition of using English instead of their heritage language. As a result of the “boarding school era,” a gap in the continuance of knowledge systems occurred with detrimental ramification to Native ways of life, especially in the transmission of the heritage language from generation to generation (Crawford, 1995).

The reservation day schools and reservation boarding schools were only partly “successful,” according to boarding school officials (Adams, 1995). Agents at the schools were not able to control the Indian children when they either went home for the night or even during summer and winter breaks. The goal was to separate the child from any influences of tribal culture and language in order to regulate behavior and teach them morality (Adams, 1995). The curriculum in the schools usually consisted of math, geography, physiology, and the history of the United States of America, all taught in the English language. Adams states, “First, they would introduce Indians to the knowledge of civilization. Second, the curriculum would prepare Indians for citizenship” (1995, p. 143). The boys were usually trained for carpentry, building, and tailoring. The girls were trained for domestic duties practice by Victorian ideals such as sewing, cooking, and childcare. Boarding schools of this type were still in operation until the 1980’s (Littlefield, 1989).

The Native American population needed an educational policy to reverse the detrimental effects that colonization has had on them and their education. The Indian Education Act of 1972 allowed ideas to be put into action that would help Native American Students achieve academic success by providing schools with funding to develop culturally relevant materials, support Native Americans who wanted to become teachers, develop opportunities to create culture and
language programs in schools, and provide ways in which parents could be more involved in their child’s education (Demmert & Towner, 2003). With this act, the federally recognized tribes of the United States had the right to implement culturally relevant teachings in the public school systems that were funded by the federal government.

The Navajo Nation tribe amended the Navajo Nation Code to include “The Navajo Sovereignty in Education Act of 2005” (NSEA). The NSEA states, “It is the educational mission of the Navajo Nation to promote and foster lifelong learning for the Navajo people, and to protect the culture integrity and sovereignty of the Navajo Nation” (2005). NSEA also allows for the establishment of the Navajo Board of Education and Diné Department of Education. These two entities allow members of the Navajo community to develop, monitor, and evaluate educational programs on the Navajo reservation schools as well as develop and implement Navajo curriculum guides for the classroom, which includes the instruction in the Navajo and English language and to develop competency in both.

Navajo language and culture curriculum guidelines exist for the classroom, however no curriculum for educational media exists as it pertains to Navajo language and culture. Reyhner and Eder state, “…the time has come for equal recognition of the basic human right of America’s Native peoples to control the education of their children” (2004, p. 330). This includes the control of educational media for the Diné.

**History of Native Americans in Media**

In 1894 Thomas Edison was testing his new invention, the Kinetoscope. Many of the very first vignettes he made portrayed various short snippets of Native Americans including titles such as: *Sioux Ghost Dance* (1894), *Procession of Mounted Indians and Cowboys* (1898), and *Serving Rations to the Indians* (1898) to name a few (Kidpatrick, 1999). These early portrayals
objectified the Native American by showing them as “other,” exotic, and as forms of mere entertainment. As films started to become more popular, people started to watch films for an escape, a catharsis, and to experience places, events, and people they have never seen before. People were consuming the early forms of media to learn and for entertainment.

As this new medium of storytelling became more prominent in the following years, Native Americans continued to be used as objects of entertainment. Many film producers and directors allowed the Native American population to be further marginalized and generalized by portraying Natives as one group of people who share the same cultural practices, dressed in the same regalia and living in specific living quarters. The Native American stereotype became Natives wearing traditional headdresses, fringed buckskin, and residing in teepees. Through media, Natives have been subject of misrepresentation, underrepresentation, and stereotyped as one group of people who do not hold the same rights as their Caucasian counterparts with whom they shared the screen.

A few films were made in the early years that portrayed Indians in a positive light such as, The Redman and the Child (1908) and White Fawn’s Devotion (1910), the latter was directed by one of the first ever, Native American filmmakers, James Young Deer of the Winnebago tribe (Kilpartrick, 1999). These films were not as popular as films that portrayed the Indian as savage, mystical, heathen, and naked. The stereotypical films gained popularity and fame and crystalized the misrepresented role of Native Americans indefinitely in film history (Kilpatrick, 1999; Singer 2001). Kilpatrick states, “Besides being a product for consumption and an art form, movies were—and are—very powerful social agents. As the newest and most widely disseminated form of communication, films possessed far-reaching power. They were and are intensely effective as a means of communication” (1999, p. 18). Storytelling is a natural form of
art and communication for tribal communities, which hand down language and cultural traditions
through oral storytelling (Haile, 1984).

In 1976, several Native American producers founded “Native American Public Broadcasting Consortium” (NAPBC) which is now “Vision Maker Media.” Mr. Frank Blythe (Eastern Band of Cherokee/Sisseton-Wahpeton Dakota) was named the founding director for NAPBC, a position he would hold for 30 years. This was one of the first entities that helped independent Native American filmmakers get their films funded and broadcast on local Public Broadcast Stations. NAPBC did not only produce film and video, they extended their media outreach through radio as well with the American Indian Radio on Satellite (AIROS) Network. These stations allowed for more Native American programming and gave an outlet to sharing Native perspectives on news stories, documentaries, narratives and television shows. This was one of the first media outlets built solely for the Native American voice, media by Native Americans, for Native Americans.

Around the same time, The American Indian Film Festival started in 1975 and celebrated its 40th anniversary in 2015. This annual event accepts submissions from filmmakers of Native American and Indigenous decent that portray American Indians and First Nations people of the United State of America and Canada. This awards show, (Native American version of the Oscar’s) allows Native American filmmakers to be recognized for their accurate portrayal of Native Americans in media, to develop an audience for Native American cinema and to give voices to native filmmakers who are not part of the mainstream media (American Indian Film Festival, n.d.). The film festival screens at least 3,000 films per year, and are entered into categories of: Best Film, Best Documentary, Best Music Video, Best Actor and Actress, and Best Public Service Announcement, among others. During the off-season of the film festival the
program provides training to Native American youth through its Tribal Touring Program (TTP). TTP is a ten-day workshop held in various reservations around the country that provides training to Native youth ages 5-18. The youth learn about the filmmaking process from screenwriting to editing. They premiere their films to the community at the end of the workshop. This initiative helps inspire young Native filmmakers in this profession, as well as understand that what they see in mass media is not accurate to what they can produce when they produce their own Native content.

In 1981 Robert Redford brought together several people including, Chris SpottedEagle (Houmas Nation) and Larry LittleBird (Taos Pueblo) to discuss the foundation of the Sundance Institute. Mr. Redford himself has expressed his inspiration to create The Sundance Institute came by “his desire to support Native American filmmakers” (Sundance, n.d.). The Sundance Film Festival has the “Native American and Indigenous Program,” where N. Bird Runningwater (Cheyenne and Mescalero Apache) is the program director, has helped over 300 filmmakers to develop their screenplays for the screen by offering training from seasoned professionals in the filmmaking field. Because of the prestige the festival holds, many feature and short films produced and directed by Indigenous filmmakers have had a platform to be seen nationally and worldwide.

One of the most recent leaps in Native media has been the development of FNX-First Nations Media station, which was created by the San Manuel Band of Mission Indians. It is a television network affiliated with PBS. This television station is broadcast out of the San Bernardino, California area and has been on the air since Fall 2011. This station features Native American and Indigenous programming. Currently the station is working to broadcast nationally,
however the station broadcasts their content through other PBS affiliates remotely, the Navajo Nation Office of Broadcast Services is one such affiliate.

The United States is starting to catch up with some other countries that already offer Indigenous programming on a national level. The Aboriginal Peoples Television Network (APTN) in Canada is a national network that broadcasts content geared toward the aboriginal people of Canada. More than 75% of their staff is Indigenous with 28% of the programming being broadcast in at least 14 different tribal languages (Aboriginal Peoples Network, 2005). APTN has been on the air since 1991. Another station, Maori Television in New Zealand launched in 2004 and is a broadcast network where the main vision is to embrace and value the Maori language by revitalizing the language through media. They offer around the clock programming which is aired in Maori language with shows ranging from information, educational, and for entertainment (Maori Television, 2017).

The 21st century has been inundated with new technology allowing media to be shown at the palm of our hands and more channels than we can manage to watch. Media is now ubiquitous and there is no end in sight for this technology to go away, only to evolve. Native American tribes have survived through many treacherous periods in history where their language and culture have been under attack, but they still have managed to evolve and adapt to changing situations, unfortunately this includes switching languages to English. As more media outlets are being created for the Indigenous audience, this is the right time to start utilizing this technology to its fullest potential in the way we want to use it, to re-educate people in our native tongue. Mike Cormack has argued that “Minority Language Media” is useful for language preservation by raising the symbolic value of a language, providing economic boost for the community in which the language is spoken, it allows for the language to have its own public sphere, and it
raises awareness of the language and community representation (2004). Navajo would be considered a minority language, one which could possibly benefit from more media exposure to raise its value in the Navajo community.

**History of (Western) Educational Media and Sesame Street**

Educational media has many different meanings and inferences, according to Fisch, one definition, “(educational media is) used to refer to television programs that are intended to educate or benefit children” (2004, p. 6). Educational television can also be called: instructional programming, informational programming, curriculum-based programming, or educational media (Fisch, 2004). The Children’s Television Act of 1990 “Broadly defined ‘educational/informational programming’ as carrying content that will ‘further the positive development of the child in any respect, including the child’s cognitive/intellectual or emotional/social needs’” (as cited in Fisch, 2004, p. 8). Yet another definition of educational television has four characteristics as described by Hawkridge and Robinson: The first is that shows are articulated in progressive shows to promote learning, second, external educational advisors serve as consultants and plan the show, third, other learning materials accompany the show to promote learning such as books and study guides and last, evaluation is done by students and teachers (1982, p. 25). All definitions explain the purpose of educational television in general terms for the general population of the United States.

The National Educational Television (NET) began operating in 1954 until 1970 when it was replaced by PBS. PBS would later be the format used to broadcast the television show, *Sesame Street*. Joan Ganz Cooney along with Lloyd Morrisett, Vice President of the Carnegie Corporation began collaborations to create *Sesame Street*, which would address the education gap. This educational show was initially created to respond to the Civil Rights Movement in the
1960’s where equality was needed in the educational needs of “inner city children” (Fisch, 2004). Children with lower socioeconomic status and minorities did not do as well in the educational setting when compared to their Caucasian counterparts (Fisch, 2004). “At risk” children were the target audience of Sesame Street to help prepare them for grade school due to the fact that these “at risk” children didn’t have access to preschool, but they did have access to public television. This was done in conjunction with the Head Start Program initiative under president Lyndon B. Johnson in 1965.

With grant funding Mrs. Cooney collaborated with television production experts, curriculum advisors, researchers, and people involved with child development and learning. With these collaborators she held curriculum seminars to develop Sesame Street’s educational guidelines and learning objectives as it pertained to production, content, and research. With the guidance of leading experts in different fields, Sesame Street was developed and premiered on broadcast television in 1969. Sesame Street was by no means the first educational television show, there were others that preceded it including Captain Kangaroo and Mr. Rogers Neighborhood (a show that originated in Canada). However, Sesame Street was one of the first shows that established curriculum goals, answered to educational stakeholders, and conducted continuous formative and summative research for the past 45 years it has been on the air reaching over 80 million children (Kotter et. al., 2016; Sesame Workshop, N.D.).

Children’s Television Workshop Model (CTW Model) served as a guide to bring together different aspects of broadcasting (production), educational pedagogy (content), and research (summative and formative evaluation). Sesame Street was developed from this model as well as other educational television programs under the Children’s Television Workshop including The Electric Company, 3-2-1 Contact, and Square One TV in its beginning years.
The CTW Model “Bring(s) together expertise in production, content, and pedagogy for preschool aged children, ages 4-6. The CTW Model has been used for the production of Sesame Street since its creation in 1968” (Fisch & Truglio, 2001). “Production” consists of the creative team of filmmakers who produce the show, write the script, direct, edit and sound design, create music for and create animations. Production also includes set design, character/puppet development and production techniques (camera movement, lighting, sound design, editing, etc). The “content” consists of the curriculum for Sesame Street. Content includes learning objectives such as numbers, letters, social skills, identifying emotions, self-esteem, sharing, conflict resolution, problem solving, and diversity just to name a few. The “research” consists of ongoing formative and summative research that is done before, during and after the airing of the finished show. The team of researchers spends time testing the entertainment and educational value of the show and how children can learn and retain information as a result of watching Sesame Street. This includes attentiveness to the show, retaining of information in the show, academic achievement, effectiveness of production techniques, and so on, as it correlates with watching Sesame Street.

**Learning Through Media**

Most research done with media focuses more on the negative reports, which outweigh the positive learning outcomes from television viewing (Fisch, 2004). Although children may learn negative behaviors from television (violence, discrimination, etc.) they can also learn positive behaviors as well. Sesame Street is one of the most researched educational television shows in the world (Fisch & Truglio, 2001). Below are some of the positive learning outcomes that have been proven by research as it pertains to media viewing.
In a study by Wright et al., (2001) children who watched educational programming geared toward pre-school ages showed more school readiness and higher proficiency in numeracy skills, vocabulary receptiveness, and letter-word skills when compared to children of the same age who watched programming that was not geared toward age-appropriate educational endeavors. In a study conducted by Gorn, Goldberg, and Kanungo they found that pre-school children who viewed Sesame Street episodes that depicted minority children at play were more likely to play with other minority children than non-minorities and the children who did not view the video were not as likely to play with minority children (1976). In another study, children who watched Sesame Street where cooperation was the learning objective in the educational television show later portrayed cooperative behavior more than those who did not watch the show (Paulson, 1974). Fisch and Truglio also suggest that the long-term effects of preschool children who watch Sesame Street tend to have a more positive attitude when entering grade school, which in turn leads to positive classroom behavior, better responses from teachers, and higher academic achievement (2001).

These findings all show media can be influential to children in a positive way, however for the purposes of examining how educational media can be used for Navajo language and culture revitalization, it is important to look at specific studies conducted that pertain to the learning of language and vocabulary and some production techniques that have proven to entice the television watching of young viewers.

Language and Vocabulary Acquisition Through Educational Television

I explore four articles that specifically examined television and its effects on language development. Although the language studied is English, some of these principles for language acquisition can transfer over to Indigenous language acquisition or possibly even second
language/dual language acquisition for children who may know English as a first language. Mabel Rice is a pioneer researcher of language and vocabulary acquisition in media, specifically in children. She is a researcher in each of the four articles reviewed.

In the first study by Rice (1984) she examines the words used in television programs that were popular among children that aired during times when children were most likely to watch television: after school and Saturday mornings. She chose six shows: *Roadrunner*, *Bugs Bunny*, *Fat Albert* (all cartoons made for children), *Gilligan’s Island* (situation comedy for adults), *Mr. Rogers* and *Electric Company* (targeted young viewers). A six and half minute sample of each show was taken for analysis. The words in the show were analyzed and she identified three categories of “dialogue characteristics.” The three categories were: communication flow, meaning, and content. The research questions in this study were, “(1) Was there evidence of adjustments of dialogue (simplifications) in some programs? (2) Did certain dialogue characteristics differentiate among the shows sampled? (3) Were there different combinations of linguistic feature and production techniques (formal features) across the shows sampled?” (p. 450). Data collection was done with a *Datamyte 900*. Transcripts were generated and coded through a computer program. Different characteristics were analyzed for each of the three categories. For example, number of words per minute was analyzed (communication flow), stressed single words (language structure), or number of novel words (meaning and content), just to name a few.

One of the major findings for this study was that, “The linguistic features of educational television programs are strikingly similar to the adjustments mothers make in their live interactions with young children” (p. 457). The shows geared towards children: *Electric Company* and *Mr. Rogers* did this especially. They also found that the shows with more
communication flow tended to have little changes in the visuals on screen. They found that the children’s cartoons tended to have a repetitive plot, something that is beneficial for young learners as it reinforced learning objectives. The findings in this study are beneficial not only as far as content is concerned, but it also demonstrates how production is important in establishing the educational objectives of the show through screenwriting, editing, and final presentation. One limitation of this study was that it only took a six-and-a-half-minute sample from each show, so they are not able to generalize that all shows for that season(s) operate the same way.

In the next study by Lemish and Rice (1986) they argue that television can be a promoter of language attainment. This was a longitudinal study of 16 children ranging in ages at various times from 0-8 years old. The data were collected by four separate observations in the home of the subjects. Other data also were also collected by having the caregivers keep a diary of what and when the children watched television but was not heavily weighted in the analysis due to the vagueness and inconsistency between subjects. Some of the shows children watched were *Sesame Street, Mr. Rogers,* and various unspecified cartoons.

Behavior was analyzed and grouped into four categories for children and parents. For the children they observed these behaviors: designating (children wanting to label things they were seeing on television), questioning about television content (children trying to comprehend what they were seeing on television), repetition (children repeating what they saw on television), and description (described to parents or others what they saw on TV). For the parents, their behaviors were: designating (calling attention to a specific object and/or labeling it for the child), parent questions (parents inquiry of the child’s interest in the show or if they wanted to watch television), parent response to child (respond to child’s questions, acknowledging what the child sees or says and answering questions the child might have about the content or about
understanding the words), and description (parent tries to aid the child in understanding what is on the screen by providing descriptions of what is going on).

The title of this study was, “Television as a talking picture book: a prop for language acquisition.” The researchers suggest that the television warrants some of the same behaviors as reading a book to a child. They indicated that the parent and child might not watch television together like they would when reading a book. However, the interactions and discussions they had about the television shows were similar. The researchers suggest that the interactions between parent and child during television viewing increases information processing and increased verbal interactions, therefore more exposure to word and vocabulary development. They also observed that children pick up certain cues from television and talk about them later when parents do not watch with them, thereby increasing knowledge and verbal interactions. The limitations of this study was that it was a small sample size and when the children were observed by the researchers, they may have created a bias in the actual television watching experiences that occurred when a researcher was not there. Although the researchers labeled this study as a “language acquisition” study, they did not measure how much language was actually acquired during this longitudinal study. In the results sections they discussed behaviors rather than language acquisition.

Even though the data did not match the title, it can still be beneficial to understand how children react to television. The interaction between parent and child during television show watching can be informative and influential to how the child interprets and understands media. As young children are trying to decipher what is going on around them, they are inquisitive as to how to interpret meaning from television. The repetition of certain attributes of television can leave a lasting impression on a young mind as well with the co-viewing parent. This could be
potentially beneficial for instruction of educational media and Indigenous language revitalization efforts where the parents should also be involved in their child’s language development of another language.

In the 1988 study by Rice and Woodsmall, “Lessons from Television: Children’s Word Learning When Viewing,” they measure how many words the students ages three or five gained after watching a six-minute animated television show that was broadcasted but was not as popular as other shows in that time, therefore the children were unfamiliar with the content. In the shows, different types of words were introduced such as object, action, attribute or affective type words. Children were tested before and after the viewing of the show to measure learned words. This study consisted of 61 preschool children and was done in a laboratory viewing area.

To get a baseline of the children’s vocabulary, the researchers tested the children with the Peabody Picture Vocabulary Test (PPVT). They learned that the children were all within average ranges of their vocabulary growth relative to their age. Therefore, there were no bias accounts for children who may have been above or below average. They found that the children did learn new words through this study. The five-year-old children gained the most from the viewing of the segments than the three-year-olds although this group did learn new words. The easiest of the words, objects, and attribute words were the words the children learned the most. The limitation of this study was that attention was controlled for the subjects. This means that the children did not have any distractors (other competing factors in the room such as toys or music) for the show, in fact researchers directed children back to the show if they were their attention waned. According to this study’s claims, children at this age learn nine new words a day (Rice & Woodsmall, 1988). This can be attributed to many different stimuli, including television that the child experiences on a daily basis.
The next study was by Rice, Huston, Truglio, and Wright (1990), “Words from “Sesame Street”: Learning Vocabulary While Viewing.” The researchers conducted a two-year longitudinal study on 326 children. Half of the children were ages three-five and the other half were ages five-seven. The purpose of this study was to see if Sesame Street had positive effects on lexical development. “The dialogue on Sesame Street closely resembles that of a mother talking to her child, with simple sentences, much talk about the here and now, repeated emphasis on key terms, and avoidance of abstract terminology” (p. 422). To make sure the results were valid the experimental groups viewed other television programming that were geared toward the adult audience or child audience.

To measure the words learned, the children took a pre and post PPVT. They found that Sesame Street viewers gained a significant amount of lexical development compared to the other experimental and control groups. One interesting finding in the data was that parents who encouraged their children to watch as opposed to parents who did not view television as a positive learning tool, tended to have higher PPVT scores than their counterparts. They concluded that children who watched Sesame Street gained a higher lexical development especially at the three to five year old ages because the content was geared toward that audience and engaged them more.

These four studies demonstrate how television has affected the learning outcomes as it pertains to language acquisition. Although the language is English, children are still influenced by what they see on screen. Would this be the same outcome if it was for Navajo language learning? Children not only learn new words, they also learn the meanings and the context in which to use certain words. Children also learn socialization skills, they learn how to ask questions when they don’t know what something means which makes the co-viewing with the
parent important for the child to further their skills. From these four studies, we also learn how content of the show affects children as well. Television shows that were made for younger audiences contained simpler words and phrases that a child could easily understand and follow. This shows that screenwriters for these shows must keep in mind their audience and even learning objectives. Other production elements, such as repetition, are beneficial to the young viewer because it reinforces different educational concepts, something shows for older audiences did not portray (Rice, 1984).

**Understanding Media Pedagogy Through Sesame Street and Indigenous Pedagogy**

The learning objectives established by *Sesame Street* fell under four categories when it was established (Lesser and Schneider, 2001). The first category for the child to learn was “Symbolic Representation.” This included letters, numbers and geometric forms (circle, square, triangle, etc.). Through this learning objective children were to be able to label letters, numbers, and geometric shapes and to be able to differentiate how they are used in reading, writing, counting, or matching (of geometric shapes).

The second category is “Cognitive Process.” Under this category, sub categories include: perceptual discrimination, relational concepts, classification, ordering and reasoning and problem solving. In perceptual discrimination, the child will be able to identify and label body parts, they have visual discrimination, meaning they are able to visually structure pictures to gain meaning from them, for instance if there is a picture of a car missing wheels, they can visually deduce that the car needs wheels to be driven. They must also be able to discriminate sounds such as rhyming words, are able to distinguish sounds of letters and associate sounds with objects they come from, for instance a meow sound can be associated with a cat and a doorbell signifies someone is at the door. Also under this category, children are also able to classify objects or
things such as size (big, medium, small), class (animals, humans, transportation), relational positions (over, under, near far), amounts (more and less), temporal relationships (early, late), auditory relationships (loud, quiet), and the child can verbalize grouping, sorting, ordering and reasoning, and problem solving (cause and effect).

The next category is the physical environment. In this learning goal, children will be able to label and understand what happens in nature including land, sky, and water, understanding that these are natural elements that are different throughout the world. The child will be able to understand weather cycles and processes such as rain, snow, seasons, etc. The child will also be able to distinguish place such as city versus country and understand plants and animals are living things and require certain care to live. The child will also understand the man-made environment such as machines, buildings and materials that are used to build such things.

The last category is the social environment. The child will identify different roles people play in society including family roles (mom, dad, brother, sister) as well as societal roles (teachers, cashier, neighbor, etc.). The child can also be aware of the self and their name and gender. They can also identify different social areas such as the zoo, park, airport, etc. and know what type of activities take place in certain areas. Other social interactions include cooperation and certain social standards such as obeying rules, being fair and able to evaluate good and bad rules. These four core goals of Sesame Street were established when the show first started. As time went on, the curriculum evolved each season.

**The Educational Goals of Navajos**

One of the United States government’s key areas of education for the Native American was to take away their heritage language and replace it with English (Adams, 1995). Due to Eurocentric education, Native people of America are now fighting to retain, rejuvenate, and save
their languages. Although *Sesame Street* may be positive in many ways, it also exerts pressure for the audience member to adhere to its norms: the learning of English in preparation to participate in the United States (public) school system.

The public school system on the Navajo reservation must adhere to state and federal standards and guidelines (Navajo Nation Department of Diné Education, 2016). Although opportunities exist for the “sovereign” tribe to implement cultural teaching, the teaching of Navajo culture and language is incidental while other topic areas take precedent due to standardized tests which must be passed by each student to continue to get federal funding to stay in operation. This leaves the Navajo Nation school system in a situation where they must continue to adhere to the law for continual funding.

Minorities are continually looking for education that is culturally relevant. Native American’s are no exception. Mary Hermes’ states, “I believe this process of making schools culturally relevant, or culture-based, begins with a community-based, tribal oriented definition of what school is. As a part of the colonial legacy of boarding schools, all the tribal schools, at least in part, have adopted a Western European-based model of school ‘structure’” (1998, p.158). The Navajo Nation public school system is no different. This can also be attributed to educational television shows geared toward the minority child.

The community must be responsible for finding a way to teach their children about language and culture, this is as important as developing teaching methods and building curriculum content (Hermes, 1998). Bringing the community together to ascertain the educational goals is one way not only to unite the community but also to rebuild relationships between generations that have been broken by colonization, language barriers, and technology.
In Navajo culture, a major concept in teaching and learning is K’é (McCarty et al., 1989). K’é is a unique cultural bond shared among the Navajo. The literal translation of K’é to English is “kinship.” However, the literal translation is not complete. Rather than being a word, K’é is a concept, a way of life, a sense of respect for all your relations including your family, your community, your relationship to the earth, to nature, animals, and other entities that create the world around you, it is not only your relationship with these entities, they are also your responsibility and you have to show respect for them. When we understand K’é, as Navajo people we learn to value everything and everyone around us and in this way, we learn. K’é, is a major theme for Navajo education, and will be explore more thoroughly in chapter four.

In developing curriculum for Navajo language and culture, the language becomes a main factor in educational goals because the culture is embedded in the language. Learning the language is essential to a child learning about their self-identity and the Navajo way of life. The Navajo language is also tied to one’s values, self-awareness, interpersonal relationships, academic success, and self-esteem (Reyhner and Tennant, 1995). The Navajo language connects our thoughts, behavior, knowledge, spirit, and cosmos through the power of prayer and song (House, 2002). The Navajo language is what separates us from other tribes, other minorities and makes us unique as individuals, and as a sovereign nation.

The following two studies were done on the Navajo reservation in response to developing curriculum for Navajo language and culture classes. Both studies asked people in different Navajo communities what they would want to see in a Navajo Language and Culture curriculum and this is what they found. In a study conducted by Ann Batchelder, the learning objectives for Navajo language and culture should consist of the following: Students should be competent enough to label plants, animals, places, and relationships with people, (i.e. mom, dad, brother,
sister, etc.) and use common phrases, and greetings. They should also learn how to carry on a “simple” conversation and communicate with elders (2000). Research done by Teresa McCarty et al. (1989) stated that Navajo students should learn about self-awareness, families, plans, people, the environment, social skills, tradition, balance, and Navajo history.

According to Herbert John Benally (1994), the sources of Navajo philosophy and pedagogy are symbolized and respected through the four cardinal directions. From the east, the place of dawn we are given the knowledge of Bik’ehgo da’iinaanii (that which gives direction to life); from the south we are given the knowledge of Nihigáál (sustenance); from the west we get knowledge of Alha’áná’oo’niil (gathering of family); and from the north we get knowledge of Háá’áyihih doo hodilzin (rest and reverence for all creation). The sources of knowledge are considered gifts that are sacred. Many of the Navajo teachings and prayers give offerings of tobacco, corn pollen, sage, and cedar to the four directions in appreciation for these sources of knowledge. The ultimate goal of human life is to be in happy and in harmony with the universe so that the knowledge we retain must provide the following aspects: the proper mind development, skills that are needed for survival, positive relationships, and the understanding and relating to the environment and home (Benally, 1994). With these four areas of endowment, we are said to live in harmony and balance with everything around us and this is our source of knowledge and teachings. Navajo pedagogy must be built on these principles that are both sacred and secular. “The end of Navajo knowledge is peace and harmony. By internalizing the four cardinal areas of Navajo knowledge, individuals will develop sound beliefs and values, and be prepared to make responsible decisions” (Benally, 1994, p. 31). This is the goal of education for the Navajo.

The Diné Cultural Content Standards for Students Overview
“The Diné Cultural Content Standards for Students” (DCCSS) was created in 2000 in response to resolution formed for the Navajo Nation Code enacting The Navajo Sovereignty in Education Act of 2005. This Act solidified the Navajo Nations sovereign right to implement Navajo language and cultural teaching in the classroom. With this resolution, school board members, traditional specialists/practitioners, Navajo educators, parents, and other people in the Navajo community developed the standards booklet for Pre-school aged children through College.

For the age group of pre-school to 4th grade, there are seven standards that propagate cultural heritage, traditions, history, land, and Navajo language. The first standard states that the student should be able to identify themselves in relation to their primary family members and their home environment. This includes learning the concept of k’é and utilizing kinship terms. The students should be able to introduce themselves in the Navajo language by stating their clans, where they are from or reside, and stating whom their parents are. They must demonstrate respect for self and others in different settings, understand the significance of Navajo traditional food, dwellings, and traditional dress styles. The child assumes responsibility of their role in the community, which includes the home, and through cultural activities, they will also understand rules and consequences, health, and safety. They will be able to promote positive behavior, including knowing consequences of negative behavior. They will learn the family principles and values and display appropriate behaviors in school, dorms, home, and other community settings. They will recognize and discuss issues of fairness, equity, and justice and how the local tribal government provides (or doesn’t provide) leadership in the community. They will be able to understand the difference of tribal and federal government.
The second standard states that the child will understand the concept of the family structure and of each member in a household as well as the significance the maternal and paternal grandparents have in a family according to Navajo culture. They will also learn to distinguish their Navajo culture from other tribal cultures by learning about other tribal peoples and their traditions. They will also discuss and examine Protection Way Teachings (See Appendix M) by parents and relatives where the child is to avoid negativity in thoughts, words, and actions. They will understand that traditional customs may be interpreted differently from people of different cultural backgrounds. They will understand the significance of different cultural traditions included celebrations of the puberty ceremony, marriage, baby’s first laugh, etc. They will understand diversity and importance of unity across different cultural groups through clubs, sports, organizations, and pow wows.

The third cultural standard states that the students will address other people to show courtesy. They will understand and display appropriate Navajo humor with family members. They will identify their role in different situations such as home life and in school or other settings and display the appropriate attitude and behavior including traditional places. The student will understand the significance of winter stories and different activities that are associated with changing seasons and their significance. They will understand the fundamental uses of plants, herbs, growing food, and dwelling materials found in nature. They will understand traditional principles that encourage the harmony of all things, understanding the natural order of the universe, the inter-dependence of all things living and non-living. They will also learn how to live a healthy lifestyle through healthy eating habits and physical exercise. They will make contributions to the livelihood of their community and family by understanding the significance of the four sacred mountains, developing a healthy attitude and eliminating negative thoughts.
and actions such as jealousy and laziness. They will cultivate personal aspirations and understand how science and technology has affected their lives.

The fourth standard contains information on the student learning about the Navajo philosophy of life, the oral traditions, and the interdependence of all things in the environment such as land, water, air, sky, sun, moon, and constellations. They will understand the significance of utilizing the sweat lodge for cleansing and enduring life’s challenges in a positive way. They will explore their own personal identity, their capabilities, and motivations and connect that to the genetic traits. And understand genetics as it pertains to Navajo clans. They will learn about the sacredness and respect for all elements. Understand geography, history, music, arts, and significance of seasons, climate, water cycle, and the aging process as it pertains to the Navajo concepts. Students will understand their physical, social, emotional, spiritual, and mental balance and its importance of harmony with the self. The student will be able to understand Navajo oral history and its significance through literature, personal stories, games, arts and crafts. Understand ecological and geographical aspects of the Navajo reservation and identify important landmarks. They will be able to analyze, write, and collect information on the local community from their point of view and collect songs, poems and stories about Navajo life and culture from community members.

Standard 5 consists of listening and speaking in the Navajo language. This includes the use of the Navajo language for conversations to express feelings, opinions, and integrate the Protection Way Teachings. They will be able to compare and contrast stories, songs, histories, events of Navajo and other ethnic groups. They will recall and retell stories about different creation stories, coyote stories, and educational history of the Navajo people. They will understand multiple step directions in Navajo.
In the sixth standard the student will learn about reading and writing in the Navajo language. They will be able to read and write about the origins of the Navajo clan system, explore traditional beliefs and use appropriate Navajo vocabulary in different places, events, or in ideas. They will be able to acquire cultural knowledge through interactions with community members such as parents and elders.

The last standard explores the viewing and presenting of Navajo concepts through visual media, logos, symbols, drawing, painting, or puppeteering. They will be able to create visual media to present ideas and interpret different kinds of media to demonstrate comprehension of different concepts. They will use a variety of visual media to synthesize and evaluate information to communicate with others.

These seven standards give a brief overview of what guidelines are in place for Navajo language and culture curriculum development for the classroom for pre-school through fourth grade (See Appendix B). Although the last standard mentions the use of visual media, it does not directly name audio or video technology as a means of learning and/or presenting. Also, the standards do not express age appropriate concepts for each grade level. For this group of standards, the age ranges from four to eleven-year-old children. For the purposes of this study, I will be focusing on the preschool aged child, ages four to six. This document and learning standards become a foundation for this study and will be discussed in detail in chapter 4.

Why Use Media to Teach Navajo Children?

Media has become the new form of storytelling. Through this medium, we can achieve learning objectives. Mass media has been seen as detrimental to Indigenous ways of life by taking away precious time from learning from elders (Ginsberg, 1992; Morris, 1982). As our different cultures grow and change, adaptations can occur to ensure the survival of Indigenous
languages. Through empirical studies conducted with *Sesame Street* and other educational television shows, changes did occur in students who entered the classroom (Fisch & Truglio, 2001; Lemish & Rice, 1986; Lesser & Schneider, 2001; Rice, 1984). Although these studies were not geared toward Indigenous language and culture preservation, they have demonstrated ways in which empirical testing can be conducted with the creation of Indigenous media for the future research.

Rather than allow media to continually perpetuate Eurocentric ideals, it is possible for Indigenous communities to create their own learning objectives in media to perpetuate their Indigenous ideologies. Rather than conform to the Eurocentric lifestyle, Indigenous populations can embrace technology and use it for positivity in language and culture rejuvenation.

**Sesame Street’s Co-Production Model, A Possible Collaboration?**

As *Sesame Street*’s population grew. There was a growing interest in this successful educational show for Americans and foreign countries wanted to get in on the action. In response to this, the co-production model was developed to adapt the popular show for other countries, cultures and languages. The co-production model allows members from Sesame Workshop (previously The Children’s Television Workshop) in America to work with other countries to adapt *Sesame Street* for their audience, culture, language, and educational goals. Educational specialists and producers from other countries meet with experts from Sesame Workshop to develop curriculum for the show. Producers of that country also develop film sets and characters that will be appealing to their audience. Half of the show consists of clips from the American *Sesame Street* library that are considered culturally neutral that can be dubbed over in another language for use in another country. The other half of the show is created in the country where it will be shown; this half of the show is filmed and produced by their local filmmakers, content
specialists and researchers. As a result of these efforts, Sesame Street has been broadcast in over 130 countries (Fisch & Truglio, 2001).

Initial “Curriculum Seminars” or “Co-production Seminars” take place before test shows are produced in other countries. Local production teams and educational specialists from a range of fields including, but not limited to: child development experts, linguists, cultural studies experts, educational experts, language teachers, community members, government officials, local artists and musicians. During these formal seminars they discuss the educational priorities of the children and develop an educational plan for the show. At this time the producers also meet with the broadcasters, government officials, and representatives from other organizations that have a direct involvement with the show’s content and how it will be delivered/broadcasted.

Once the seminars happen, production teams meet to start producing the first test shows. In some cases, specialists from Sesame Workshop stay and help assist the country in the development and production of their show, but eventually the country should be independently producing their show under CTW’s guidelines. Once the shows are complete they go into a research phase. There is ongoing curriculum development, summative and formative research that goes on during the entire running of the show(s). During the filming of the show, researchers are allowed to collaborate with the production team to make changes on the spot when it will benefit and enhance the educational priorities set forth by the members of the Curriculum and Co-production Seminars. This is also the same process that happens with the show in America, the CTW Model. “In working with producers in another country, our intention is not to impose our American sensibilities, but to provide, instead, a framework for a series that will be created in-country by a local production team” (Cole, 2001, p.148). Sesame Street is aware of their show’s ability to influence children to learn the English language and other
elements that pertain to American ideologies. The co-productions of *Sesame Street* are done with other countries, why can’t a co-production be done with Indigenous communities of the United States? This study has established a Navajo Educational Media Guide that can be a point of inquiry for possible collaborations between *Sesame Street* and American Indian communities.

**Summary and Transition**

Chapter one provided an overview of the study and the reasons for conducting this research. This chapter provided an overview of the history of American Indian Education, American Indians in Media, history and definition of educational media, some empirical evidence of how learning happens through educational media-along with language acquisition, and poses the question, “Why use media to teach Navajo Children?” and “Sesame Street’s Co-Production Model, A Possible Collaboration?”

The next chapter, I discuss my methodologies and how I went about conducting this study on the Navajo Reservation. Chapter four will explore the findings of the research and chapter five will contain the discussion and conclusions I drew from conducting this research.

Chapter 3: Methodology

**Introduction**
Chapter 1 provided an overview of why this research is important to conduct and my personal reasons for this study. Chapter 2 provided a review of research on American Indian Education, the history of Native Americans in media and some literature on how children learn from media. The gaps that emerged from within the existing body of research articulated the need for this study. This chapter details the methodological approach, the IRB approval process (which for this study is unique in its significance), the theoretical frameworks, and the design of this study.

For this study, Participatory Action Research (PAR) method within a postcolonial theory and critical indigenous pedagogy framework was engaged to explore the following: how Navajo community members perceive mainstream media, what needs to be included in a Navajo Educational Media curriculum guide, and who should oversee a potential Navajo Educational Media production. The process of conducting this research required clearance, not only from UNLV’s Institutional Review Board (IRB), but also from the Navajo Nation Human Research Review Board (NNHRRB). This independent Tribal Institutional Review Board monitors all empirical research that happens on the Navajo Nation and/or with the Navajo population. The process of obtaining clearance from the NNHRRB took several months to complete. The significance of PAR, postcolonial theory, and indigenous pedagogy framework and why they were chosen for this study are also of note in this study. These study elements helped me to see the residual effects of mainstream media’s influence on children and how educational television can be leveraged to teach the Navajo Pedagogy.

Restatement of the Purpose of the Study and Research Questions
The purpose of this study was to establish a Navajo Educational Media Guide as it pertains to Navajo language and culture education for Navajo pre-school aged children ages 4-6, by answering the study’s research questions:

1. How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)?
2. In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture?
3. What learning objectives should be added to the Navajo Media curriculum that are not included in the Diné Content Standards for Students?
4. What aspects of Navajo language and culture should not be included in the learning objectives for a Navajo Educational media at the pre-school age level?
5. Who should oversee producing a media (television) show that promotes Navajo language and culture education for pre-school aged children?

**Navajo Nation Human Research Review Board**

Obtaining a UNLV IRB was a seamless process. From the electronic submission of my Research Protocol Proposal Form to getting clearance to conduct my research by UNLV took about a month to complete. Obtaining clearance from the Navajo Nation Human Research Review Board on the other hand spanned over the course of several months with several meetings that required my presence on the Navajo reservation.

According to the NNHRRB guidelines (Appendix C), the Principal Investigator (PI), myself, must fulfill a twelve-phase approval process to conduct research utilizing human subjects. I first wrote a letter of intent to the NNHRRB which included my research proposal,
along with my abstract stating the description of the study, the geographical area I would conduct my research, general description of my study population, the benefits that will be acquired by the subjects, the PI, and The Navajo Nation. This also stated the dates which the study would take place.

The first step, the “Community Partnership Phase,” is where I get permission from my local Chapter. The Navajo Nation is divided regionally into five agencies: Chinle Agency, Crownpoint/Eastern Agency, Fort Defiance Agency, Shiprock Agency, and Tuba City (Western Agency). Each Agency is located regionally throughout the Navajo Nation boundaries and contains further divisions known as “Chapters.” There are 110 Chapters in total. The subdivision of Chapters is a part of the local government in different communities/towns throughout the Navajo Nation (Wilkins, 2013). In these Chapters, elected officials include a President, Vice President, and Treasurer. If you are a member of the Navajo Nation Tribe, you are required by law, to claim a Chapter with which you are affiliated based on your birth place or residence (Wilkins, 2013). Since I am a member of the Navajo Nation and my family resides in Window Rock, Arizona, the Chapter that I affiliate with is the “Fort Defiance Chapter” which is a part of the “Fort Defiance Agency.” According to the law, this will be my Chapter for life, even though I reside outside the Navajo Nation.

Chapter meetings are held monthly in their prospective places. The hierarchy of chapters (according to the chapter I am affiliated with) is the following: Fort Defiance Chapter then the Fort Defiance Agency Council District 18 which oversees 27 Chapters. I had to get a resolution from Fort Defiance Chapter, which allowed me then to pursue a resolution from the Fort Defiance Agency Council District 18. This allows me the opportunity to conduct research
anywhere on the Navajo Nation and with members of the Navajo Nation. The Fort Defiance Agency Council Secretary relayed this information to me.

Since the goal of this project was to represent a variety of dialects of the Navajo language, I chose to get a resolution from the Fort Defiance District 18 Agency Council, which gave me permission to conduct my research anywhere on the Navajo Nation with Navajo people.

I attended the Fort Defiance Chapter meeting on March 3rd, 2016 to ask for permission to be placed on the agenda for the following week in preparation for the Fort Defiance Agency Council Meeting that was going to occur on April 16th. My request to be on the agenda was approved by a vote from the local members. On March 6, 2016, I presented my research to receive a resolution to conduct my research. My research proposal was approved by the Fort Defiance Chapter (see Appendix D). My project then moved forward to seek approval from the Fort Defiance Agency Council. As the PI, I was granted another resolution to conduct my research by a unanimous vote of chapter officials of the Fort Defiance District Agency Council on April 16, 2016 in Houck, Arizona. I received my copy of the signed resolution on June 20, 2016 (see Appendix E).

For the next phase, “Tribal Program Partnership Phase,” I decided to partner with the Navajo Nation Office of Diné Education and the Navajo Nation Board of Education. I received a letter of support from the Education Program Manager and they agreed to support my research while also helping me recruit collaborators to conduct my research (see Appendix F).

Next, I requested that this research project be proposed in front of the Navajo Nation Board of Education’s quarterly meeting for approval. I attended the meeting on March 4, 2016 at the Tse’ bii’ Nidzisgai Elementary School in Monument Valley, Utah and received support for my research.
Phase three consisted of NNHRRB screening my research application and setting a date to present my research proposal in front of the NNHRRB. I presented my research proposal to the NNHRRB on April 19, 2016 with all Navajo Nation Chapter resolutions, letters of support, UNLV IRB (see Appendix H), and any other supporting documents. I was approved by the NNHRRB to go forth with my research on this day. The NNHRRB approval memo can be seen in Appendix G.

The last requirement needed was a Class C/Type 2 Permit from the Navajo Nation Historic Preservation Department. This permit allowed me to enter the Navajo Nation and document data collection utilizing written and recording tools. I chose only to audio record the collaborators for this project. A cost generally associated with this permit was waived since the data ultimately would be property of the Navajo Nation upon the completion of my research (see Appendix I).

Phase four, the “Study Implementation Phase,” was completed on August 18, 2016. The next phases are currently in progress and will be carried out as they are completed. Below is a table noting the dates each milestone was completed and upcoming phases to complete. Quarterly reports were also submitted, the dates are noted in Table 1.

Table 1: NNHRRB Timeline

<table>
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<tr>
<th>Activity</th>
<th>Date Completed</th>
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<tr>
<td>Letter of Interest to NNHRRB</td>
<td>Feb. 2, 2016</td>
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<tr>
<td>UNLV IRB (Exempt Status)</td>
<td>March 4, 2016</td>
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<tr>
<td>Phase I: Community Partnership</td>
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<tr>
<td>Fort Defiance Chapter Meeting (Request to be on agenda for monthly meeting)</td>
<td>March 1, 2016</td>
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<tr>
<td>Fort Defiance District 18 Agency Council Planning Meeting (Request to be on Agenda)</td>
<td>March 3, 2016</td>
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<tr>
<td>Fort Defiance Chapter Meeting (Present Research and Obtain Resolution)</td>
<td>March 6, 2016</td>
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<tr>
<td>Fort Defiance Agency Council Meeting (Present Data and Request Resolution for)</td>
<td>April 16, 2016</td>
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<tr>
<td>Phase I: Approval of Research</td>
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<tr>
<td>Navajo Nation Board of Education Monthly Meeting (Present research proposal to get a letter of support)</td>
<td>March 4, 2016</td>
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<th>Phase II: Tribal Program Partnership</th>
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<td>NNHRRB Screens Application</td>
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<th>Phase III: Screening of Research Application</th>
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<td>Presented Research Proposal to NNHRRB (for research approval)</td>
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<th>Phase IV: NNHRRB Meeting Presentation</th>
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<td>Collect Data</td>
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<th>Phase V: Study Implementation</th>
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<td>Phase VI: Data Findings</td>
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<th>Phase VII: Data Work Session</th>
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<td>Phase VIII: Final Report and Dissemination Plan</td>
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<th>Phase IX: Transfer Data</th>
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<td>Phase X: Manuscript Publication</td>
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<th>Phase XI: Community Feedback/Presentation</th>
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<td>Phase XII: Transfer Data to the Navajo Data Resource Center</td>
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<th>Quarterly Reports</th>
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<td>Quarterly Report 1 (Submitted)</td>
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<td>Quarterly Report 3 (Submitted)</td>
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<td>Quarterly Report 4 (Submitted)</td>
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The NNHRRB requires PI to request to be on the agenda for the monthly meetings to share information on the milestones reached with each phase. Confirmation is sent to the PI for the next meeting where they are confirmed to be on the Agenda.
Participatory Action Research

When it comes to confronting the systems of power, one can approach the problem in many different ways to alleviate the detriments that trickle down to those who are oppressed by that power. I chose Participatory Action Research for its potential to create educational change and for its use as an Indigenous methodology (Kapoor & Jordan, 2009). This study is the first step in a movement towards self-representation and the development of culturally relevant media.

PAR methodology is one way in which to present evidence and/or bring attention to elements of influence (e.g. media) that are systematically interrupting Indigenous language acquisition and rejuvenation. Unfortunately, mass media is one such influence that can have detrimental effects for the oppressed by the language it uses, the values it imposes, social constructs, and even how different ethnicities are portrayed (Morrell et al., 2013). PAR is a way to address outside negative impacts of mainstream society and bring about social change (Kapoor & Jordan, 2009).

As Indigenous languages are declining at an alarming rate (Crawford, 1995), youth spend most of their time consuming digital media in many different outlets (Ito et al., 2009). Although the term “television” is used throughout this paper, it is used interchangeably with “media” where I define “media” as a digital video that can be accessed through television, tablets, cellular phones, and other devices and/or outlets.

Since “ordinary” people now have the access and capabilities to produce media, this method now becomes necessary for the empowerment of the Navajo people to create their own media. And that is the purpose for using Participatory Action Research for developing Navajo Educational Media Guidelines with Navajo community members is because:
Affirming the notion that ordinary people can understand and change their own lives through research, education, and action. PAR openly challenges existing structure of power and creates opportunities for the development of innovative and effective solutions to the problems facing our schools and communities.” (Brydon-Miller & Maguire, pg. 81, 2009).

The structures are in place where media development can be created by anyone, however, this study’s goal is to provide guidelines to produce a show in a systematic and effective way where children are engaged in Navajo Educational Media.

Critical ethnography was originally chosen as a methodology because it promotes a study of, “issues of power, empowerment, inequality, inequity, dominance, repression, hegemony, and victimization” (Creswell, 2007, p. 70). However, PAR was ultimately the chosen methodology due to its collaborative nature in which this method of research allows the researcher to collaborate with the community members, further decolonizing the process (Smith, 1999; Weber-Pillwax, 2009).

The purposeful development of media with a pedagogy geared towards Navajo educational goals has a better chance of reaching the Navajo learner because “students are more motivated to participate in activities that are culturally and socially relevant to them” (Morrell et al., 2013, p. 7). On the reservation, mainstream media is available, however, with very little to no access to Navajo Educational Media even though they have their own Navajo television station.

In this case, it is pertinent to understand mainstream media as a Western Ideology. As a Participatory Action Researcher one can look at media through the postcolonial theory lens to understand this Western Ideology and then take steps to advocate for a change in media production for Navajo children. This study has taken an active role in identifying items that help
the collaborator to name mainstream media that are affecting the youth, to critically reflect on how these notions affect the youth, and how their own Indigenous knowledges or Navajo Philosophies and Navajo Pedagogy can be included in media and finally to act on these notions to leverage media to be a more productive resource for teaching the Navajo language and culture. To name, to critically reflect, to act are terms of Freire’s idea in critical pedagogy (1970).

**Postcolonial Theory and Critical Indigenous Pedagogy**

As a Native American researcher, I have encountered problems of identifying a methodology and theoretical framework that fits my area of study as it pertains to the Navajo or Indigenous population. This is not my problem alone, but other Indigenous researchers struggle with this as well (Hermes, 1998; Kovach, 2009; Smith, 1999).

To further explain my research through the lens of Postcolonial Theory, we must cite Nayer:

> Postcolonial ‘theory’ is a method of interpreting reading and critiquing the cultural practices of colonialism, where it proposes that the exercise of colonial power is also the exercise of racially determined powers of representation. It argues that race and racial discourses enable colonial powers to represent, reflect, refract and make visible native cultures in particular ways preliminary to ordering and controlling these cultures. Postcolonial theory is an analytical-critical approach that treats colonial writing, arts, legal systems, science and other socio-cultural practice as racialized and unequal where the colonial does the representation and the native is represented. (2010, p. 25)
Also, to clarify, the idea of postcolonialism is also an act of seeing and understanding the effects of colonialism as continuing to affect the social, political, and economic welfare of the marginalized populations today, which includes Native American populations.

Postcolonial Theory is a framework that is being used to explore the research topics and methods. The purpose is to understand the residual colonizing effects that have been perpetuated throughout history and continue today as means of oppressing the marginalized populations. Although media can seem harmless to the non-critical thinker, media portrays a continuous underlying hidden agenda. Mainstream media can often portray Westernized ideologies and Eurocentric values in America (Hale, 2001; Said, 1993; Singh & Schmidt, 2000). By critically looking at media through this lens one way to investigate potential changes of oppression, racism, discrimination, and exploitation. A topic discussed in Chapter 2 on how Native Americans are portrayed in media.

Postcolonial theory describes the relationship between colonized people and the people who are oppressing and continuing to marginalize. This theory describes the subordination of language, culture, and ways of thinking are experienced by marginalized groups (Bhabha, 1983; Fanon, 2008; Said, 1978; Spivak, 1988). Race in postcolonialism is a key factor in which colonization can exist when Europeans, Western thought and Eurocentric ideology are imposed on “other,” especially those of non-white/non-Caucasian ancestry and/or skin color.

It is hard to put a timestamp on postcolonialism because “post” refers to a time period after colonialism. Some Native American scholars have argued that colonialism has not ended, therefore it can’t be “post” (Hokowhitu, 2016; Smith, 1999). Since some contradicting definitions or tenets of postcolonial theory exist, it is easy to assume through the name that “post” colonialism refers to a time when colonization does not exist anymore. But through
readings, the concept of postcolonialism is not a definition about being without colonialism. Rather, it is the residual effects we face today because of colonialism (Said, 1993). And what is colonialism? According to Nayar colonialism is defined as, “the process of settlement by Europeans in Asian, African, South American, Canadian, and Australian spaces. Colonization was a violent appropriation and sustained exploitation of native races and spaces by European cultures” (2010, p.1). One of the most notable icons who started the colonization movement for the Americas was Christopher Columbus in the late 1400’s when he arrived on the shores of South America and declaring, “Considering the beauty of the land, it could not be but that there was gain to be got” (Bigelow & Peterson, 1998, p. 11). Some would argue that colonization started to dismantle in mid-twentieth century when European empires no longer had control and activists such as Mahatma Ghandi, Franz Fanon, Aime Cesaire, and Amil Cabral started to push back against European imperialism through scholarly writings, thought, literature, and studies (Nayer, 2010).

Many other scholars from other continents joined in on the conversation of postcolonialism by sharing their own experiences and history with colonization. Although we are in an age where colonialism is considered “post”-colonialism, the consequences of domineering Eurocentric values still plague the globe. Currently this can be seen with the loss of Indigenous languages, culture, traditions, religions, and exploitation of land around the world. As stated before, media has been seen as detrimental to Indigenous cultures due to its message condoning imperialistic and colonizing ideologies (Said, 1993). Indigenous people have found themselves negotiating between different worlds often assimilating to the dominant culture for survival (Singh & Schmidt, 2000) or even citizenship (Greymorning, 2001). Gerald Vizenor, addresses the survival and resistance that Indigenous peoples have endured throughout the time of
colonialism, he uses the term “Survivance” and defines it as, “Survivance is an active resistance and repudiation of domination, obtrusive themes of tragedy, nihilism, and victimry. The practices of survivance create an active presence, more than instincts of survival, function, or subsistence” (p. 11, 2008). Through Navajo oral history, we have been able to survive bringing our language with us, but also resist, to a certain extent the ways of the colonizer. To survive, Indigenous peoples were subject to Euro American education, which brings me to my next theoretical framework.

Critical Indigenous Pedagogy (CIP) comes from the Critical Pedagogy school of thought where social justice and power relationships are uprooted in academia exposing imperialistic hegemony and allows the pedagogical process to empower students, teachers, and especially the marginalized (Freire, 1970; Kincheloe, 2008). Part of the criteria for CIP is to use Indigenous knowledge to inform research (Moreton-Robinson, 2016). Aileen Moreton-Robinson states, “Indigenous knowledges, modes of inquiry we deploy, methods we develop, and ethical and cultural protocols that inform our academic practice are not the same as those of non-Indigenous scholars” (2016, p. 4). CIP challenges the knowledge formats that Western ideologies prides itself on by utilizing our own Indigenous knowledges which can be quite different.

Joan Wink explains one definition of Critical pedagogy, “We are called by Paulo Freire to name, to reflect critically, to act” (2005, p. 3). Vincent Werito, a Navajo scholar, makes a connection to Freire’s concept by explaining how it relates to the Navajo knowledge system of Sa’ą Naagháí Bik’eh Hózhóó (SNBH):

Hózhó is integral to that lifelong process of learning and living to achieve your life goals that involves a process of naming the world, action, and reflection that results in transformation or emancipation of mind, body, and spirit. Essentially, then, hózhó could
be applied to how all humans want to live their lives to achieve harmonious state or outcome (life). Therefore, when the goal or outcome is hózhó, hózhó is then essentially the life force behind the philosophy that determines how SNBH is achieved. (2016, p. 32)

Hózhó is a Navajo concept, the literal translation is “harmony,” however the meaning goes deeper one definition could be that you are in harmony with your environment and yourself among other interpretations (Werito, 2016). SNBH is a Navajo concept which I mention here as it relates to CIP and my methodology, it will be discussed at length in the next chapter.

These concepts become a major point of defining and understanding CIP as it is also crucial to understand how it came about through Critical Pedagogy. Denzin, Lincoln, and Smith explain that Critical Pedagogy combined with Indigenous Methodologies create what we know today as “Critical Indigenous Pedagogy” (2014, p. 2). They explain, “Critical Indigenous Pedagogy understands that all inquiry is both political and moral. It uses methods critically, for explicit social justice purposes. It values the transformative power of Indigenous, subjugated knowledges” (2008, p. 2). Self-determination and sovereignty are important to Indigenous communities especially in the educational setting (Grande, 2004). To decolonize our minds, we must critically understand the cultural dominance that has been imposed upon Indigenous peoples.

How Native Americans have been portrayed in the media is a form of oppression. How Native Americans are subjugated to learn from mainstream media is also a form of continued colonization through hidden curriculum. The benefit of having a label (to name) to understand what it is to be continuously colonized (to critically reflect), gives power back to the oppressed in order to begin to make changes (to act) (Freire, 1970).
Paulo Freire’s idea of society overcoming oppression begins with the oppressed and the oppressor. And his explanation on how to do this is equivalent to postcolonial theory concepts. He states, “To surmount the situation of oppression, people must first critically recognize its causes, so that through transforming action they can create a new situation, one which makes possible the pursuit of a fuller humanity” (1970, p. 47). The goal of coming out of oppression in any situation is to first recognize the history of colonization, to understand the reasons one felt like they needed to rule over another human being, and to understand how the oppressed and oppressor perceive the world in their own terms. Once we understand how our world of domination and suppression works, we then can liberate ourselves through action.

The act of recognizing Westernized educational media as oppressive gives us permission to define media for our own culture. Instead of subjugating ourselves to oppressive media we can now define it to fit our needs. Indigenous Educational Media (IEM) will be defined as media produced and developed for Indigenous audiences that promote culturally relevant teaching and learning. Media that promotes cultural values by demonstrating diversity of Indigenous tribes, cultivates appreciation for other tribal people, portrays the American Indian image as accurately and respectfully as possible, espouses values such as Indigenous language regeneration, cultural practices, traditions, cooperation, sharing, living in balance with people and nature, and respect for all life, especially elders and children. IEM will respectfully “honor culture, heritage, wisdom, sacred stories and the storyteller” (Vision Maker, 2015, no page).

Critical Indigenous Pedagogy framework also allows us to examine the educational goals set forth by television shows such as Sesame Street and recognize the underlying motivations of the educational content which is geared toward preparing minority children for Westernized/Eurocentric public schooling. By looking critically at the educational pedagogy of Sesame Street...
and other educational television pedagogies, we can start to advocate for constructive action and 
the development of culturally relevant media pedagogy. “Utilizing the theoretical framework of 
Critical Indigenous Pedagogy provides educators with pedagogical and analytical tools to engage 
students in a decolonization process that critically examines injustices and inequitable power 
relations while valuing, reclaiming and promoting Indigenous knowledge systems and
sovereignty” (Garcia & Shirley, 2012). By examining media through Critical Indigenous 
Pedagogy we can create a paradigm shift in how media is created and portrayed when the 
audience is of Navajo or Indigenous ethnicity.

**Study Design**

**Role of the Researcher: Positionality**

Tribal epistemology and ontology is different from the worldview that Western research 
prides itself on in Western positivistic research methods (Moreton-Robinson, 2016; Smith, 1999; 
Wilson, 2009). Research conducted with Indigenous communities by non-Indigenous researchers 
in the past have had unfavorable effects due to the researcher not understanding or interpreting
Indigenous people from a Euro-American point of view. Indigenous people were studied as
“other” where they were seen as less than human; therefore, the researcher had authority and 
domination over the participant and interpretation of the results (Smith, 1999; Vidich & Lyman, 
2000). Research can be seen as a continuation of colonization if done with Westernized 
ideologies. The researcher becomes the expert and interprets who Indigenous people are for their 
peers, once again putting Indigenous people in a box to be examined. My contribution to 
academic research seeks to decolonize research methods and use the opportunity of research to 
help Native American’s regain our voice and investigate our hurdles and propose answers in our
own way (Kovach, 2009; Smith, 1999). One of the reasons I chose PAR as a methodology in the
research is because of its “participatory” aspect which aligns with CIP where the,
“[methodology] must be ethical, performative, healing, transformative, decolonizing, and participatory. It must be committed to dialogue, community, self-determination, and cultural autonomy” (Denzin, Lincoln, & Smith, 2008, p. 2).

With tribal epistemology and ontology, the beliefs I hold come from the idea of K’é. The relationship I have with my community and environment. K’é is a way of living life, learning about life and respecting life, in this way, this is how I want to approach this research. Research is about creating new knowledge (Denetdale, 2007; Smith, 1999). In Western thought, the researcher is the authority figure examining the subject. This research proves otherwise. To decolonize Western research paradigms, I am approaching the research as a facilitator and co-collaborator. My position in academia does not make my knowledge any more important than the people with whom I collaborate. I refer to the participants in my research as “collaborators” (instead of subjects) because they hold the new knowledge (Smith, 1999). They are the experts in helping me find the answers to my research questions. By doing this I am honoring the relationship I have with them as well as respecting their Navajo knowledge (Grande, 2008).

**Selection of Collaborators and Collaborators**

According to *Indigenous Methodologies* author, Margaret Kovach, in preparing to choose participants for the qualitative research she suggests choosing people who can inform the study rather than random sampling (2010). In Western research this is also called, “purposeful sampling.” Patton defines purposeful sampling as, “logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information-rich cases are those from which one can learn a great deal about issues central importance to the purpose of the research, thus the term purposeful sampling” (1990, p.169). Purposeful sampling is chosen over
“selective” or “theoretical” sampling even though each term may be used interchangeably (Coyne, 1997). One of the disadvantages of using purposeful sampling is that the collaborators chosen for the study may not be representative of the population as a whole and limited to who the PI knows.

Many categories affect the selection process in purposeful sampling such as gender, occupational role, age, status in the community, beliefs, and expertise (Patton, 1990). Snowball, chain, opportunistic and criterion sampling methods were used (Creswell, 2007; Patton, 1990). The inclusion requirements for this study are those who have any or all of the following: a vested interest in Navajo language and culture revitalization, knowledge of Navajo child developmental needs, and Navajo community members who are involved in education, media, and technology as it pertains to the rejuvenation of Navajo language and culture. Collaborators must be 18 years of age or older and able to give consent.

As a member of the Navajo Nation and the partnership with the Office of Diné Education, I had access to members of the Navajo Nation who were involved in teaching the Navajo language. In preparation for my dissertation research, I attended the Navajo Studies Conference and American Indian/Indigenous Teacher Education Conference, both held in Flagstaff, Arizona during the summers of 2015 and 2016. During these conferences, I attended various workshops that were geared around Navajo language and culture education, media education, and Indigenous education in general. After listening to the presenters, and felt that they met the inclusion requirements, I approached the facilitators, introduced myself, gave them an overview of my research and asked if I could contact them at a later date to inquire about some of the topics they presented at the conference. The presenters gave me their contact
information and I contacted them after the UNLV IRB and NNHRRB gave me clearance to start conducting my research.

A total of 20 people were contacted for this study via e-mail and in person. Some of them were presenters I met in person at the conferences listed above. Other collaborator’s names were given to me through the partnership with the Office of Diné Education or through snowball or opportunistic instances. Ten collaborators were eventually chosen to participate in the study, five men and five women.

One participant was recruited during a presentation to the Navajo Nation Board of Education meeting. Three of the collaborators, I personally knew from the Navajo community by their work with Navajo Language and Culture, as well as people who are dedicated to teaching Navajo, who spoke Navajo, and continue to propagate the language. The other two collaborators were opportunistic encounters where one contacted me through a professional social media site and the other I met through a high school classmate who, upon learning about the research I was conducting, suggested her colleague who met the requirements I was looking for in collaborators. The last four were from said conference encounters.

Coincidentally, two of the collaborators for this project were also involved with the development and writing of the “Diné Cultural Content Standards for Students.” All collaborators spoke Navajo fluently, with over half of them being able to read and write fluently. Over half of the participants also hold post-secondary degrees. The average estimated age for the participants was between 35-60. The ten collaborators for this project will now be referred to as, “Navajo Educational Media Advisory Committee” when referred to as a whole. There are instances in the findings section of this study where I include myself in text when talking with the collaborators or Navajo people, I use the terms: us, we, and our. I am a part of the Navajo
community in which the collaborators refer to and feel a personal connection to the data and findings.

**Collaborator Confidentiality**

Each collaborator was given a pseudonym to protect their identity. I randomly picked names from a list of Navajo Code Talkers who served in World War II. Names that were gender neutral, I applied to the female collaborators. In order to honor the Navajo Code Talkers names, I used for this study, I randomly chose the following: Sandy Burr, Oscar Tsosie Carroll, Leslie Cody, Ambrose Howard, H. Jake, Billy James, Mathew Martin, Alfred James Peaches, Clare M. Thompson Sr., and Oliver Wagner (Native Village, n.d., no page). The female collaborators are: Sandy, Carroll, Clare, Leslie, and Peaches. The male pseudonyms are: Billy, Howard, Jake, Martin, and Oliver. Any references to statements quoted or mentioned by the collaborators will be referred to with these assigned pseudonyms. When introducing the collaborators for the first time in the next chapter, I give a brief description of who they are in the community, however I do not disclose their location, real name, age, or specific job title. This ambiguity allows the reader to understand a bit of their responsibilities in the community for validation purposes.

Each collaborator was audio recorded with their permission. Each collaborator signed a consent form. The data files were saved on my personal computer that is password protected. The audio files were downloaded and immediately re-named with the pseudonym names and any reference to the data files and interviews were then referred to by the pseudonym name only. The files were used in several places for data analysis: Garage Band where I uploaded the file to listen to and transcribe and in Microsoft Word documents for the transcriptions, I then uploaded the Word files to a secure online program called Dedoose, which is where I coded the transcripts for analysis. Dedoose is password protected on the first level and within each program, you can
start a project where you can add an additional password for further security. Dedoose claims, “We stay at the forefront of the best encryption technologies available and make sure they are implemented in Dedoose because doing so is paramount in our mission to keep your data safe and available” (Dedoose, n.p., n.d.). I wrote down the collaborators’ name and their pseudonym name on a piece of paper, sealed it in an envelope and put the envelope, along with the original data files, audio recorder, and consent forms in a locked safe in my home where only I have access. These items will remain there until I turn over the files to the Navajo Nation Human Research Review Board.

**Locations/Sites for Interviews**

It is important to build relationships and trust in Indigenous methodologies with your research participants (Kovach, 2009). I made every attempt to meet with the collaborators in person at a place that was convenient for them, since they were gracious enough to lend me their time; I felt this was appropriate. Each collaborator was also given a $15 gift card to express my appreciation for their participation. Per Navajo tradition, when I met with my collaborators I introduced myself in the Navajo language by stating my four clans, where I was from, who my grandparents were, and the purpose for my research. The introduction of yourself in Navajo to another Navajo member is common practice, reinforces k’e, and is a sign of respect in the Navajo culture (Benally, 1994). Out of respect for my Navajo readers, here is my formal Navajo introduction:

Hello, my People and my friends. My name is Shawna Begay, I am Caucasian, born for Red House People. My maternal grandfather’s clan is Red Cheek People. My paternal grandfather’s clan is Towering House People.

This was my formal introduction when meeting the collaborators for the first time accompanied with a handshake. It was determined I was related to many of the collaborators by clan and they referred to me as their “sister” or “cousin” or other kinship terms in Navajo, as this is the etiquette amongst Navajo People.

The research took me across four states between July 28, 2016 to August 18, 2016, when I concluded my last interview. The last two interviews were conducted over the phone. The two people I interviewed over the phone were willing to collaborate even though I was not able to accommodate meeting them in person. I had met each collaborator in person at previous events.

Two collaborators reside in Utah, located in the Western Agency. Two interviews were conducted in New Mexico, in the Shiprock Agency. The rest of the participants were interviewed in Arizona, around the Chinle and Fort Defiance Agencies. One interview was conducted in a metropolitan area off the reservation in Arizona. There were no collaborators who were from or claimed to be from the Eastern Agency. The topic of regional areas on the reservation is relevant when I discuss dialects across the Navajo Nation later in this paper.

I interviewed the collaborators based on leading questions I developed before the meeting. The interview questions can be seen in Appendix J. Each interview question was developed to inform my research questions for this study.

**Data Collection and Timeline**

All interviews were recorded with an audio recorder and field notes were taken during each interview. The Interviews lasted between one hour to two hours and twenty minutes. The
interviewees were informed that I did not speak the Navajo language fluently. I also informed the collaborators that they were welcome to speak Navajo if that is how they wanted to express themselves.

A total of over 13 hours of data was collected. Although there are services available to have audio interviews transcribed, I chose to transcribe the interviews myself using Microsoft Word and Garage Band. I did this to revisit my data and engage in my data more intimately. I also did not want to miss any opportunities to translate data that was spoken in Navajo. The total number of pages of transcripts was 240.

I used Garage Band, which is a music creating software, however I utilized the “Voice” function of the program to listen to the audio playback. If a collaborator spoke Navajo, I noted this on my transcript by entering the timestamp where the Navajo language was spoken. Although I do not speak Navajo fluently as stated previously in Chapter 1, I was able to decipher certain words that were spoken during the interview and did not need translations for certain portions. Some words spoken by the collaborators, I could understand. Other times, since the collaborators knew I did not speak Navajo, they would say a phrase in Navajo and immediately translate or say the phrase in English. At these times, if I knew this was a translation, I still made a note on the transcript, but also included the translation.

One interview contained several phrases in the Navajo language. As noted before, I made time stamps where Navajo was spoken, I spliced the phrase away from the original interview and made one shorter .mp3 file. I then sent this file to a Navajo Translator and paid this person to translate the recording, which was a part of my dissertation budget. Table 2 shows the dates and locations PI met with collaborators.
Table 2: Collaborator meetings.

<table>
<thead>
<tr>
<th>Collaborator</th>
<th>Interview Date</th>
<th>Location of Collaborator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandy</td>
<td>July 28, 2016</td>
<td>Utah</td>
</tr>
<tr>
<td>Leslie</td>
<td>Aug. 1, 2016</td>
<td>New Mexico</td>
</tr>
<tr>
<td>Howard</td>
<td>Aug. 1, 2016</td>
<td>New Mexico</td>
</tr>
<tr>
<td>Peaches</td>
<td>Aug. 2, 2016</td>
<td>Arizona</td>
</tr>
<tr>
<td>Oliver</td>
<td>Aug. 2, 2016</td>
<td>Arizona</td>
</tr>
<tr>
<td>Billy</td>
<td>Aug. 4, 2016</td>
<td>New Mexico</td>
</tr>
<tr>
<td>Clare</td>
<td>Aug. 5, 2016</td>
<td>Arizona</td>
</tr>
<tr>
<td>Carroll</td>
<td>Aug. 6, 2016</td>
<td>Arizona</td>
</tr>
<tr>
<td>Jake</td>
<td>Aug. 18, 2016</td>
<td>Arizona (Phone Interview)</td>
</tr>
<tr>
<td>Martin</td>
<td>Aug. 18, 2016</td>
<td>Utah (Phone Interview)</td>
</tr>
<tr>
<td>Member Checking</td>
<td>Feb. 27, 2017</td>
<td>Window Rock, AZ</td>
</tr>
</tbody>
</table>

**Member Checking Session**

On February 27, 2017, a member checking session took place on the Navajo Nation. Member checking allows the collaborators to validate the data findings by the PI (Janesick, 2000). All ten collaborators were contacted to participate in this session. Four of the ten people were not able to make the meeting due to time and location constraints. Six of ten people said they could possibly attend. On the weekend and day of presentation three people were not able to attend the member check session due to last minute circumstances and one person did not respond to confirming their attendance. This left the member checking session with two collaborators who attended the presentation of data analysis results.

The meeting started at 1pm and concluded at 4pm. Lunch was provided as well as snacks and drinks for the duration of the meeting. A Power Point presentation was utilized to share an overview of the research which included the background of the study, theoretical frameworks, research questions, the data collection, and analysis process, decoding the Diné Cultural Content Standards, creating new codes, developing themes and applying the themes to the research
questions. Overall, the two collaborators agreed with my findings and clarified some misperceptions. This will be discussed in detail in the next chapter.

For those who were not able to attend the research circle, I created a twenty-minute video of the PowerPoint presentation shared at the face to face meeting. This was my attempt to allow the collaborators to review my data in some form (Janesick, 2000). I advised the collaborators to view video, and gave a deadline for them to give me feedback on my results. I invited them to contact me via e-mail or by phone, advising them that I was on a deadline to write up my results. I did not receive any feedback from eight collaborators by the time this paper was submitted.

**Chapter Summary and Transition**

Participatory Action Research (PAR), and the theoretical frameworks of Postcolonial Theory and Critical Indigenous Pedagogy fit together nicely for the purpose of facilitating social change. Along with the Navajo Educational Advisory Committee, I believe that we can utilize PAR effectively. Williams and Brydon-Miller states:

[PAR] combines aspects of popular education, community-based research, and action for social change. Emphasizing collaboration within marginalized or oppressed communities, participatory action research works to address the underlying causes of inequality while at the same time focusing on finding solutions to specific community concerns (2004, p. 245).

With this methodology and the continued work to be done in this area, future research can now commence so that media can be another resource to jumpstart the rejuvenation of the Navajo language revolution.
This chapter reviewed the methodology used to implement the data collection. We reviewed the study design, IRB and NNHRRB procedures, the selection of collaborators, collaborator confidentiality, data collection, and timeline of events.

In the next chapter I will explore the data analysis and findings for this research. Chapter 5 will wrap up this study with a discussion and conclusions.
Chapter 4: Findings and Future Implications

We are the Holy People of the Earth. We are created and placed between our Mother Earth and Father Sky. Our home, the Four Sacred Mountains, with the entrance to the East, embodies our Way of Life. It provides strength and peace within us.

Spirituality, intellect, planning, and life have been instilled within us; through these attributes we attain knowledge and wisdom. We shall combine the best learning and knowledge of other societies with that of our own for the benefit of our future.

With that, our children will walk with beauty before them, beauty behind them, beauty beneath them, beauty above them, beauty around them, and will always be respectful and live in harmony with natural law. Our children will go forth in the life endowed with what is required to achieve their ultimate aspirations.

---Diné Cultural Content Standards for Students, (2000, p. iii)

Introduction

Chapter 1 gave an overview of the study and reasons for conducting this research. Chapter 2 provided an overview of the literature that informed this study. Chapter 3 reviewed the methodological approach to carrying out this study with 10 collaborators. This chapter will review the findings of 10 interviews conducted with the collaborators. This chapter starts with an overview of how I created codes for analyzing the data followed by the four tenants of the “Navajo Way of Knowing” (Diné Cultural Content Standards, 2000). The four tenants, Nitsáhákees, Nahat’á, Iiná, and Sihasin, will be defined in this chapter.
While analyzing the data collected for this study, it became apparent that the answers given by the collaborators were shifting in a way that was unexpected to the P.I. The original research questions were:

1. How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)?

2. In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture?

3. What learning objectives should be added to the Navajo Media curriculum that are not included in the Diné Content Standards for Students?

4. What aspects of Navajo language and culture should NOT be included in the learning objectives for a Navajo Educational media at the pre-school age level?

5. Who should oversee producing a media (television) show that promotes Navajo language and culture education for pre-school aged children?

A discovery was made in which the data reflected different aspects of the research questions. Based on the answers given by the collaborators changes were made to questions 3, 4, and 5, the research questions now become:

1. How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)?

2. In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture?

3. What learning objectives should be added to the Navajo Educational Media Guide?
4. What aspects of Navajo language and culture should be treated with respect when developing a media show where beliefs and values are sanctified?

5. Who should oversee production and distribution of a Navajo Media Show that promotes Navajo language and culture education for pre-school aged children?

Questions 3, 4, and 5 have changed slightly due to the nature of answers given. With the wordsmithing of the research questions, the data analysis is streamlined to give a better picture of the findings. The data was first analyzed by decoding the Diné Cultural Content Standards for Students.

**Decoding the Diné Cultural Content Standards for Students**

The DCCSS were created in the late 1990s and passed through Navajo law in 2000. This document was created to implement Navajo language and culture teachings in the classroom for preschool through college. Chapter 2 gave a brief overview of DCCSS and how it is organized. The Diné Cultural Content Standards for Students states it “may serve as criteria against which to evaluate educational programs intended to address the cultural needs of students” (2000, p. vii). Based on the collaborators answers, the DCCSS became the foundation of coding and eventually theming the data to answer the research questions. The document is divided into four sections: pre-school-4th grade, 5th grade through 8th grade, 9th grade through 12th grade, and pre-college through college. For the purposes of this research and the age range I am identifying as the audience for a future Navajo Media Show, I will only address the pre-school through fourth grade section of the DCCSS. This portion of the DCCSS can be seen in Appendix B. Since this document was created by and for the Navajo people, I believed that it was necessary to include this source of Navajo educational pedagogy in my research out of respect for the Navajo people and the important work already completed in this area. The document states that it “will
ultimately serve as a guide and promote a complementary learning through various community and individual resources, while respecting immediate academic programs and their processes (DCCSS, 2000, p. v). This document was originally intended for use in the classroom setting, however since no curriculum exists for developing Navajo Educational Media, this study utilizes the standards of the DCCSS as a foundation of Navajo knowledge to analyze the data collected.

As stated above, this study only uses the pre-school through fourth grade portion of the document since my target audience for a future show would be for the ages 4-6. It was apparent that some of the classroom standards in this section may not be age appropriate for pre-school children, ages 4-6 years old, since this section of the DCCSS is developed for ages 4-11. Also the standards may not be suitable for a media production.

The Dine Cultural Content Standards for Students, section pre-school through fourth grade, were decoded. Decoding is deciphering a passage to gain meaning from it (Saldana, 2013). By decoding the DCCSS into one word or phrase for each standard, I was then able to use these words or phrases to encode passages in the collaborator interview transcripts based on cultural values (Saldana, 2013). Values Coding process was used, this is defined by Johnny Saldana (2009), “the application of codes onto qualitative data that reflects a participants values, attitudes, beliefs, representing his or her perspectives or worldview” (p. 89).

From the DCCSS, a total of 78 codes were generated, however only 39 codes utilized when analyzing the data (see Appendix L). There were 249 codes that were created in total. See appendix K for the entire list of codes generated for this study. In this appendix, note that the codes that are underlined represent the codes generated from the DCCSS. Themes derived from the codes as they pertain to answering the research questions will be discussed in detail below.
First, I will discuss some Navajo philosophical concepts that I used to guide me in organizing the data analysis.

**Navajo Way of Knowing**

To comply with the Diné Cultural Content Standards for Students, the document is built on the concept of “Sa’ą Naagháí Bik’eh Hózhóón” (SNBH) (DCCSS, 2000, p. V). SNBH is a concept based on a Navajo philosophical system related to living in the surrounding world and being in harmony with everything while applying its teachings throughout your life (Denetdale, 2007; Werito, 2014). Herbert Benally expresses this concept with more detail:

> Our ancient tribal stories identify the creators of this world as Sa’ą Naagháí Bik’eh Hózhóón, and in this concept lies the sacred and spiritual identity of the Navajo. Our elders have always believed that we are in the literal sons and daughters of Sa’ą Naagháí Bik’eh Hózhóón, the gods who created this world. We spiritually call ourselves the Holy People on the face of earth. This notion is celebrated and reaffirmed through prayers and ceremonies (1994, p.24).

This Navajo philosophy along with one’s own personal development of T’áá hó ájit’éego is the basis of “Navajo Way of Knowing.” The Diné Cultural Content Standards states that, “T’áá hó ájit’éego glosses efficacy, self-confidence, initiative, responsibility, critical thinking, and the courage to act. It represents a key outcome of thinking and living that is in harmony with the dictates of Sa’ą Naagháí Bik’eh Hózhóón” (2000, p.vi). In my research, this concept as described is very hard to explain and many have made attempts to define (DCCSS, 2000; Werito, 2014). Perhaps the only real way to understand these concepts are through the Navajo language, another reason this research is important, so that we can retain the knowledge that exists within the Navajo language.
These Navajo philosophies are an integral part of Navajo teachings and history and are incorporated because Critical Indigenous Pedagogy values Indigenous Knowledge (Denzin, Lincoln & Smith, 2008). According to the DCCSS, Navajo Way of Knowing is based on a four-part system:

Nitsáhákees (the process of thinking and conceptualizing). Nahat’á (the process of planning, inquiring, investigating, and experimenting). Iiná (the process of applied learning, accomplishing, producing, performing, and publishing), and Sihasin (the process of making critical affirmative action of thinking, planning, learning, becoming experienced, expert, and confident to adapt). It organizes all aspects of learning and teaching for children and adults and reflects the principles for guidance and protection from the imperfections in life: Sa’ą Naaghái and the principles for the well-being and being a whole person: Bik’eh Hózhóón” (2000, p. vi).

Since these four tenets of Navajo way of Knowing are an integral part of the organization of the DCCSS, I will also use these four tenets to answer and organize the research questions based on the values each tenet displays. An overview of the tenet will be addressed, its relation to theoretical frameworks, statements made by collaborators to support answering the research question, and in the end of each section a list of suggested topics to include in a Navajo Educational Media Guide based on collaborator responses.

Figure 1 on the next page is a visual representation of how the data is organized with the four Navajo Way of Knowing concepts along with the research questions they will address starting from the top (east) and following the path in a clockwise direction. Each concept is associated with a cardinal direction and is also a representation of the “Navajo Foundation of Education” (DCCSS, 2000, p. ix). In a 1975 dissertation by James McNeley, he describes how
the four cardinal directions are associated with knowledge, “East: which directs our life, south: our power of movement, west: our thinking, north: when we carry out our plans” (p. 206). The winds that come from all directions give life to the Navajo, summed up in the term Níłch’I hwii siziinii, translation “the wind standing with in one” (McNeley, 1975, p. 206) which can also mean the wind or air that creates life (how we breathe).

![Diagram](image)

*Figure 1.* Navajo Foundation of Education/Navajo Way of Knowing with the four tenets that are associated with each direction, east, south, west, and north. Each Research Question (RQ) is noted with the tenet with which it will be associated. The cycle starts at the top, east, where we start each day where the sun rises.
Nitsáhákees

Nitsáhákees, the process of thinking and conceptualizing, can relate to the operation of decolonizing efforts in the notion that in this stage of development we are “conceptualizing” or to put in Paulo Freire’s terms, “conscientização” (2009, p. 67). This concept is explored with the research question one, “How do Navajo Community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)? Because I analyzed the date through a Postcolonial Theory lens, this question is asking, how the collaborators look at available media elements and raise awareness to what the children are exposed to at the hands of mainstream media or the “oppressors” (Said, 1993).

Oliver, a collaborator who worked on the development of the Diné Cultural Content Standards, is a Navajo culture consultant for an organization on the reservation. He made a statement about mainstream media that is the epitome of what other collaborates mentioned,

For me, I don’t really watch TV that often, but my grandkids do. One time me and my wife talked about it, a lot of these cartoons are more abusive and . . . they say bad stuff, and then a lot of it is always based on winning. Like retaliation and a lot of it is harassment. I think the media is just too much beyond education . . . It has more of abusive language and it’s not good anymore . . . They even have cuss words in cartoons. Oliver makes a reference to vulgarity and competition as it pertains to mainstream television and how the cartoons today are not appropriate for children.

Peaches is a collaborator who works for the Navajo Nation and holds an advanced degree. Her perception of mainstream media is:

There’s nothing about Navajo. Navajo language or Navajo culture. Or nothing even about American Indians. All of it is very English and Western culture oriented. The way that
they look at animals, the way they personify animals, puppetry whatever they do, music, it reflects Western thought and Western ways of looking at things.

Peaches identified that most of the media available is geared toward other ethnic groups and not towards Navajo values, ways of life, and beliefs.

Although I had asked the collaborators about their perception of mainstream television, Jake, a Navajo language teacher, explains that media is not just what is available on television, but media extends further:

First of all, the children, preschool today, are probably receiving more (media) than any other generation in the past of… not just what’s on TV, but Internet, videos and technology they use on a daily basis, like taking pictures and video clips that they make. And a lot of ways, it’s almost like a firehose, blowing off to young child that’s barely coming to the world--- and so, thinking in those realms, that becomes their culture, that becomes their way of thinking and their way of life, so it’s something that they now grow up with, even though it’s only a few years… they basically know what’s out there, what things are given to them, and so technology is really strong, forceful . . .Whatever technology is out there, it totally takes them and all of a sudden they’re texting, they’re playing, and watching TV and so, in a way, you wish you could control it, but I don’t know if any of the parents can really control everything.

One of the main sentiments mentioned by many of the collaborators was the fact that children today are often left alone with technology, television, tablets, cell phones, etc. The content they are engaged in or exposed to is not being supervised. Jake also mentions an important point that technology is everywhere and is not going to go away.
The collaborators pointed out some very important aspects of mainstream television and how they perceive media that is available to children today. This is content that is not developed by or for the Navajo child. It was important to answer research question 1, so that we can start “to name” what is affecting language rejuvenation efforts and what children are experiencing with mainstream media (Freire, 1970). Clearly the perception of media is not geared toward Navajo values or even existing in harmony with the world and media that portrays Western ideologies.

**Nahat’á**

Nahat’á, is the “process of planning, inquiring, investigating, and experimenting” (DCCSS, 2000, p.vi). This concept is explored by answering research questions two, and revised questions three and four:

2. In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture?

3. What learning objectives should be added to the Navajo Media Guide?

4. What aspects of Navajo language and culture should be treated with respect when developing a media show where beliefs and values are sanctified?

These questions are meant to “reflect critically” on what exists for Navajo language and culture curriculum and how can it be leveraged to meet today’s standards as it may pertain to Navajo Educational Media. In this section, we are exploring the areas of Navajo learning objectives that should be included in an educational television show geared towards Navajo language and culture learning for the pre-school aged child. We will first look at research question 2.
Research Question 2

The top codes that the collaborators mentioned from the DCCSS are as listed below in Table 3 along with the definitions and inclusions of how interview statements were coded. I also included the frequency with which the code was utilized in the interviews. For a complete list of the 39 codes and their respective themes, see Appendix L.

Table 3: List of top codes from the DCCSS and their definitions.

<table>
<thead>
<tr>
<th>Code and Frequency</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clan Relations (21)</td>
<td>Child has knowledge of their own clans and knows who is related to them by clan and addressing them as such.</td>
</tr>
<tr>
<td>Cultural Unity (20)</td>
<td>Child understands that unity between cultures/ethnic identities other than Navajo are important and must be guided by respect, cooperation, collaboration, and harmony. Includes comparing cultural stories, songs, history, events, and celebrations on other ethnic groups with their own.</td>
</tr>
<tr>
<td>K’e (15)</td>
<td>Includes relationships with everyone and everything including immediate/extended family, clan relationships, community relationships, relationships with the earth, elements, living and non-living things in nature, having respect for people, animals, insects, the land, the elements.</td>
</tr>
<tr>
<td>Self-Identity (15)</td>
<td>Child can identify themselves through clan systems, their own personal characteristics, interests, capabilities, aspirations, perceptions, traits, and how the Navajo Narratives interplay with their genetic and hereditary make-up.</td>
</tr>
<tr>
<td>Winter Stories (10)</td>
<td>Winter is defined by the Navajo as the first frost during the fall and continues to spring when the first thunder is heard. Winter stories and activities are only told and done during this time for instructional purposes. These include Coyote Stories and stories about other animals that usually have a moral learning objective for the listener.</td>
</tr>
</tbody>
</table>
| Personal Place Connections (9)            | Child recognizes places they are connected to including family homestead, reservation boundaries, and sacred Navajo places and how these different }
In this section I will talk about the main themes that I constructed from the decoding process as it pertains to the DCCSS. Four major themes were prominent when looking at what standards are to be included in educational media for Navajo Youth. Each theme is reviewed with statements from the collaborators in reference to major points made to define the theme and how these elements should be implemented in the Navajo Educational Media Guide.

**K’é**

K’é was a major theme that crosses over into many other themes. This was by far the most used term throughout the interviews and a concept that spans across many different disciplines. K’é has many different meanings. Peaches gives a detailed description of what it means to practice K’é and how it can be implemented in a Navajo Educational Media Guide:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intertribal Knowledge (8)</strong></td>
<td>Child can compare how their Navajo family structure, habits, and activities are the same or different from other tribal (Indigenous) families.</td>
</tr>
<tr>
<td><strong>Create Resources (8)</strong></td>
<td>Interview, record, and publish upon consignment significant information gathered from consultants; make materials available as references to students and community.</td>
</tr>
<tr>
<td><strong>Environmental Harmony (8)</strong></td>
<td>Exemplify an understanding of the Traditional principles and values that encourage the maintenance of environmental harmony, respecting the natural laws and order, and understanding the inter-dependence of non-living and living matter (e.g., the understanding of Navajo constellations, winter/summer stories, mental soundness, sureness, and appropriate behavioral development).</td>
</tr>
<tr>
<td><strong>Navajo Consultants (7)</strong></td>
<td>Anyone who can inform or give trusted information about Navajo culture, language, history, and ways of life of the Navajo.</td>
</tr>
<tr>
<td><strong>Communicate in Navajo (7)</strong></td>
<td>Share ideas, information, opinions, and ask questions.</td>
</tr>
<tr>
<td><strong>Directions and Commands (6)</strong></td>
<td>Able to follow simple verbal directions expressed in the Navajo Language. Give and follow multiple-step directions.</td>
</tr>
</tbody>
</table>
I think if you do a (television) show for children and other children shows, they do a lot with proper behavior, treating people nice, being respectful, helping others, learning about yourself. And I think if you’re going to do one for Navajo children, you really need to concentrate on that concept, K’é, because it permeates into every relationship that you have. You begin with yourself, if you think well of yourself, if you’re taking care of yourself, if you have hopes for yourself, that’s “K’é.” You’re practicing K’é with yourself. Then you have your immediate family, your extended family, your clan relationships, your community relationships. So, there’s a people aspect of that kind of relationship.

And then you go out in to your environment, and you have K’é with the plants, with water, the mountains, animals, and so on, and it’s not that you see them as people-like, just that you respect those things and you don’t misuse them, you don’t abuse them, you don’t waste them. You don’t abuse them in any way, but you take care of those kinds of things to show respect. And then there’s another, the next part of it which is your spiritual environment. You have a power or a being that you pray to that you request help from. And you have respect for them and you have a relationship for them, so this K’é encompasses everything. And whether it’s the land that you’re supposed to take care of it, you don’t abuse it, you don’t waste it and you don’t neglect it, and you don’t just not use it, but you use it to, in a way that is going to help you and you help it as well.

This definition of what K’é embodies includes many facets of Navajo language and culture. This theme overlaps with many other themes and codes. As Peaches stated, part of the significance of K’é is the clan system.
The clan system can be considered a foundation of who we are and how we relate to others. Carroll is a Navajo language instructor and resides off the reservation in an urban setting. She explains how K’é identifies our social and familial relationships:

I like the idea that kinship or K’é is in there . . . that’s really the foundation when you talk about what it means to be a Navajo person. Those clans, we always talk about our clans, and I remember as a child, [saying], “why do we have to know our clans?” . . . As children, if you’re exposed to it, over and over, then you’re going to [understand], ‘That’s who I am! That’s me!’ It’s more important than my English given name.’” [The clans system] tells the lineage that I come from it tells my mom, my great grandma, my great-great-great grandma and so on.

Carroll emphasizes that our Navajo Self-Identity is based on our relationship to each other through the clan system. The clan system is based on matrilineal lineage. Each person’s first clan is from their mother, and the father gets his first clan from his mother, and so on (Denetdale, 2007). Being able to introduce yourself in Navajo is something all collaborators agreed that a pre-school aged child should start to learn. It is proper to do at any public speaking event, especially if one is in the presence of Navajo elders as part of Navajo etiquette. When you introduce yourself in this manner, kinship can be determined. You could be a cousin, a brother, a sister, a grandma, grandpa, aunt, uncle, etc. As you establish this relationship, you then treat that person as family. Which also means you are not allowed to date a person who is related to you by clan, even though you may not be blood related.

K’é as a major theme defined by Peaches and Carroll explain that the idea of K’é as it permeates all things around us and one must keep this in mind when developing a Navajo Children’s television/media show. Specifically, this means that children should learn and know
their clans, they should learn about the history of the clans and the Creation Stories that go along with them, how to address family members by being able to say the kinship terms in Navajo, develop respect and care for the environment, the community, all living beings, and the elements. K’é permeates into other areas of this study, and overlaps with other themes. All collaborators mentioned the importance of K’é in the interviews, however I felt Peaches and Carroll epitomized the definition of this theme and why it should be implemented into a Navajo Media Show. All collaborators mention different aspects of K’é that should considered. I am not able to include each aspect they mentioned. However, I have provided a list of suggested topics for depicting K’é in the Navajo Educational Media Guide based on interview statements:

- Clan Relations
- Clan History and Narratives
- Familial Relationships and Roles
- Community Involvement
- Cultural Unity
- Environmental Harmony
- Greetings (including introduction of self with clans)
- Intertribal Knowledge
- Natural Elements
- Animals
- Respect for Self and Others
- Self-Identity
- Personal Place Connections
Navajo Values

Navajo Values is another theme. This includes traditional values and culture that Navajo’s hold in relation to self-identity, Navajo philosophies, Navajo Narratives, and encompasses the values of the Protection Way and Beauty Way Teachings. This includes the notion of “Fourness,” Navajo Dwellings, the Aging Process, Appreciation, and Behavior Choices. As Navajo people, our language, history, dwellings, thought process, way of life, and ceremonies, define who we are as an ethnic group. It defines our lineage, our sovereignty, and our identity as “Navajo” or Diné.

Sandy is an administrator at a grade school on the reservation and holds a graduate degree. She talks about Navajo Philosophy and how this way of life or thinking is part of what it means to have Navajo Values:

Navajo Philosophy means to me, just living your everyday life, with whatever values you were raised in, in your Navajo Way. Like the Navajo Beauty Way Teachings, how to be a Navajo woman. How to be generous, how to greet your relatives, how to be a part of the community, and how to--- just how to live. You know there’s certain things you don’t do, and there’s certain things you do so that your life can be balanced. So that’s Navajo Philosophy and it has all kinds, it has whole stories, from the first moment you get up and the sun hits you, it blesses you, it blesses your mind, and it just starts your whole day if you begin in that frame of mind, then you pass it on to other people. And so that’s the philosophy. You just have to live it, you know? It’s not written out.

Sandy brings up some important points that were stated by other collaborators. “The Navajo Beauty Way” teachings that Sandy referred to are also called “Blessing Way Teachings.” These teachings encompass many different facets of behavior choices and how to have a good frame of
mind. The Navajo Blessing Way teachings are philosophies to live by and is a blanket term for advice on how to live. The Navajo Protection Way Teachings are also part of this theme, see Appendix M for a list of these philosophies. This list was provided on page 80 of the Diné Cultural Content Standards. Many aspects of these teachings were mentioned by several of the collaborators.

Martin is a college instructor who resides on the Navajo Nation. He was also involved in the development of the Diné Cultural Content Standards in 2000. He says:

- It’s really about an arc of the Navajo components about values, principles, tradition, and custom[s] that [are] to be integrated into our teaching. Integrated into education and instilling knowledge to our youth, into our curriculum, into our school, into our home, and so instilling the knowledge of our elders, our forefathers and let that be a component in every day activity of our young people.

Martin states that when educating our youth, we should always remember that the “Navajo Component” is essential to teaching a young child. He was referring to this as teachings when it comes to developing a Navajo Educational Media show. Because Martin was involved in the development of the DCCSS it can be speculated that he is referring to SNBH and the four tenets of Navajo Way of Knowing, which are both “Navajo components” which instill the Navajo values, principles, and tradition.

- Personal Place Connections is also included in this theme where the child recognizes places they are connected to including family homestead, reservation boundaries, and sacred Navajo places. Martin, summarizes how personal place connections are important,

I think [when] students are engaged in their environment- where they’re from, geography, [in] Navajo we have names, where we come from, hills, mesas, depends on where we’re
from, we have Navajo Names all the way around, where we actually are from. I think if students are exposed to that, understanding their history and relationship to geography, that also can cultivate their identity, who they are, and appreciate their ancestors. Martin explains that understanding Navajo self-identity is part of knowing where you come from and your personal connection to that place because that is where your ancestors are from and even where you grew up. Also, as stated above, learning the Navajo name of a place can also lead to vocabulary development based on the inherent nature of Navajo being a descriptive language.

The concept of “Fourness” as mentioned in the DCCSS (2000) states, “Understand the significance of four in many areas of Oral Tradition including membership into four clans, the four directions, the four seasons, four sacred mountains, phases of the day, four major stages of growth: Baby, child, maturing, adult, and elderly” (p. R-6). Although the term “fourness” was not used by the collaborators, they referred to many of the aspects that define what “fourness” means.

Sandy and Martin give an overview of what Navajo Values can encompass. The collaborators expressed many different facets of this concept in the interviews, although I am not able to include every single statement each one of them made, below list of suggested topics for depicting Navajo Values in the Navajo Educational Media Guide based on interview statements:

- Navajo philosophies
  - SNBH

- Navajo Narratives
  - Creation Stories
o Winter Stories

o Moral Stories

o Coyote Stories

• Protection Way and Beauty Way Teaching
  o Behavior Choices
  o Appreciation

• “Fourness”
  o Four Clans (Oral Storytelling history of the four clans)
  o Four Sacred Mountains
  o Four Cardinal Directions
  o Four Seasons
  o Four Stages of Life

• Navajo Dwellings
  o Male and Female Hogan

• Butchering Sheep

• Navajo History

• Personal Place Connections

Survival

The theme of Survival refers to content such as learning about Navajo Foods, which are grown naturally, harvested, or butchered. This theme also incorporates Navajo Plant Use, which includes identifying plants on the Navajo Nation that can be used for cleansing, healing, medicine, and dyes to make Navajo rugs. Also included is Navajo Physical Health. Part of
Navajo tradition is to get up early before the sun and run towards the East. This will be further explained below.

Leslie works for a program on the Navajo Nation and holds a Bachelor’s degree. She explains several different aspects of Navajo foods:

I think food is always important [as a learning objective]. Because there’s different types of food out there, there’s the food we raise like the sheep, historically. Of course now we have cows and horses and there’s people still out there in our community that every winter they kill a horse in the winter and that’s just to teach the community that horse used to be used as a medicine, when people were sick, they would slaughter a horse, and they say the horse actually has a lot of beneficial nutrients and vitamins. And it is a natural homeopathic remedy for when you get sick. So that’s why we butcher the horse, but you don’t eat it all the time, you only need it when, say a community or a whole family got sick, they would eat horse meat. I’m thinking scientifically, maybe it’s because the horse is a vegetarian, eats a lot of plants, maybe it has a lot of vegetation and good stuff, antibiotics in its body . . . So, in a way, sheep are the same way when they eat sage and that kind of thing. It goes to the mountains it eats tobacco plants, stuff like that... and when it gets seasonally migrated back down below, it eats other plants down there too. So when it gets embedded in its meat, you’re also eating the medicine that the sheep ate. You’re healthier that way. . . Food is always important. Sheep and the livestock that you raise. And another thing is too, wild edible plants, because there’s wild Navajo parsley, there’s wild onions out there, Navajo tea, those are in general, every day foods that [are] healthy for you, that’s good for kids to consume and understand at an early age. And it’s also probably in a way, good for their development.
Leslie touches on a variety of food that is available on the Navajo Nation and the significance of said foods.

Leslie further explains the importance of running before the sun comes up every morning and relates to physical health and well-being:

We would wake up early before the sun, that’s pretty common, it’s not ceremonial in a deep sense, but eventually when you grow up, that becomes a part of you. So… when I grew up, you [would] have to run . . .towards the east . . . And you run when the skyline has that white line, right where the sun’s peaking out, and it signifies that you are looking for harmony in your life when you run to the east, and you’re supposed to shout and sing. Basically, you’re telling the deities that you’re going to be awake and you want to be blessed by them. You also want to further your well-being, you want to live a long life, a prosperous life. And at the same time you’re also meditating as you’re going and you’re asking for help along the way--- health, education, jobs… that kind of thing. As a little kid, that’s what we did, even though we were drowsy and didn’t want to. We were told . . . it teaches you, self-discipline and the meaning of life, like when you get up early you have to rise with the sun, eventually that teaches you to get up for school, early for going to work, or family… So those kind of teachings that can be incorporated into culture.

The running aspect of Navajo culture was mentioned by several collaborators as part of important teachings for pre-school aged children. Leslie gives the most detailed reason why it is done. This is included in the theme of “Survival” as it pertains to the physical and mental wellbeing of a person.

It can only be speculated that many of the collaborators mentioned physical activities to be incorporated into a Navajo Media Show. Native Americans suffer a higher rate of obesity
which is associated with diabetes and other physical ailments when compared to other minority groups (Satterfield, et al., 2016). Activities included portraying basketball, rodeo, pow wow, and dancing.

The collaborators expressed many different facets of this concept of “Survival” in the interviews, although I am not able to include every single statement each one of them made, below list of suggested topics for depicting “Survival” in the Navajo Educational Media Guide based on interview statements:

- Dance (Traditional and Contemporary)
- Tribal Dances (Pow Wow)
- Corn Fields
- Navajo Foods
- Butchering Sheep
- Avoid Poor Physical Health
- Significance of Running in the Morning
- Navajo Plant Use/Navajo Remedies
- Survival Techniques
- Seasons

Language Arts

The theme of Language Arts includes the teaching and use of Navajo grammar, spelling, sentence structure, vocabulary, and simple statements. Many of the items listed under this theme mostly referred to teaching children vocabulary words such as the names of common animals, names of the natural elements, kinship terms, numbers, and colors.
Carroll explains some of the aspects of Language Arts and learning the basics of sentence structure as it pertains to verb usage,

Pronouns in Navajo they’re the same, like Shí (I, me), Ni (you or your), Bí (he, she, it, they, his, hers, its, theirs), it’s always that, so which is easy, it’s easier than English. In English you have he, she, him, they, it. In Navajo, it remains the same. But it’s the verb that changes. So, like, if its, “I sit” compared to “We sit,” the whole verb would change. So… you could start with easy ones like, stand, sit, jump, dance, work, color.

Carroll also goes on to say, “Navajo [language] is very descriptive, so ‘it’s the rock that has a hole through it.’ And so, in teaching ‘Window Rock,’ you’re basically teaching three or four words within that. So, it’s all describing and you build on that vocabulary. And then if you make a connection with a rough rock or round rock, you’ll still say, you’ll hear, ‘tsé’ because you heard it with other [words]. And then you build on that. That way. To say ‘Window Rock’ in the Navajo language is, ‘Tségháhoodzání,’ which literally means, ‘the rock with a hole through it.’”

Billy, works for the Navajo Nation and has experience developing Navajo curriculum. He explains that learning the language is not just based on vocabulary, but being actively engaged in an activity and utilizing the language through that process, which can be used in a media show,

In the corn field, when the child is helping their grandmother, they collect the fall harvest, they are using many developmental and content learning strategies to be able to complete the task. So, when they’re going to the corn stalk with grandma, they’re able to follow directions [in Navajo] which is part of language development they are also using their cognitive development in moving some of the brush and the weeds that are in front of it and then they use literacy to be able to have that conversation with grandma. ‘Dah dii?’ – ‘grandma, this one?’ Asking the questions, And then through the use of the gross motor
skills their large muscles, to be able to actually move there, and then be able to clear the corn stalk before they break it with their fine motor skills.

Billy’s experience with Navajo curriculum development shows that many different skills that a child has can be developed with engaging in activities on the Navajo reservation. This is in reference to how he learned the language while growing up. He explained that this can be demonstrated on a Navajo Media Show.

The collaborators agreed that to learn the language, “Language Arts” or the learning of grammar, vocabulary, simple phrases, and so on should be a part of the guide. Although I am not able to include every single statement each collaborator made, below list of suggested topics for depicting Language Arts in the Navajo Educational Media Guide based on interview statements:

- Vocabulary (numbers, colors, animals, body parts)
- Communicate Basic Ideas in Navajo
- Simple Phrases
- Kinship Terms
- Greetings
- Directions and Commands
- Introduction of Self
- Language Development
- Language Preservation
- Locations and Names (Vocabulary)
- Pronouns
- Verb Usage
- Songs
Summary of Themes

These four themes evolved out of the codes used from the Diné Cultural Content Standards. They serve to answer research question two, by answering which standards from the DCCSS should be included in a Navajo Educational Media Guide. The four themes: K’e, Navajo Values, Survival, and Language Arts are each supported by collaborator statements who help define some learning objectives that should be included. It would be impossible to include every statement the collaborators shared to justify answering this question; however, I provided a list after each theme of other topics that can be covered within that theme as it reflects other items in the DCCSS. Next, we will visit the revised question three which still falls under the Navajo Way of Knowing concept: Nahat’á.

Revised Research Questions Three

Research question three became: What learning objectives should be added to the Navajo Media Guide? The original question was, “What learning objectives should be added to the Navajo Media Curriculum that are not included in the DCCSS?” The last part of the question was eliminated because it was discovered that: (1) There were items in the DCCSS that were coded, but not mentioned by the collaborators and (2) Some new items came up that were not explicitly mentioned in the DCCSS, nor were they mentioned by the collaborators, but based on my personal experience with curriculum and media, As a co-collaborator, I felt they should be considered as part of the Navajo Educational Media Guide. The topics that came up to be added are from the DCCSS are: Navajo Regalia (including Navajo Bun), Navajo Long Walk, and Sweat Lodges. These items were discussed during the member checking session, which will be addressed later in this chapter.
Navajo Regalia

Standard 1, SIC R1, PO5 states, “exemplify knowledge on the traditional significance on the various types of dwellings; identify traditional food and tell how they are prepared; identify traditional dress styles of the Navajo people” (DCCSS, p. R-1). The collaborators mentioned the importance of teaching pre-school aged children about Navajo Dwellings and traditional foods (as stated above); however, there was no mention in the interviews about “traditional dress styles of the Navajo people.” I decoded this standard as “Navajo Regalia” which was not applied to the interviews in the coding process. Navajo traditional dress is not a “costume” as some non-Native Americans sometimes refer to it; rather, Navajo Regalia can include several styles of dress. The more contemporary Navajo Regalia for women include the pleated dress worn with a velveteen shirt or Navajo rug dress adorned with moccasins, and a woven sash belt. Men’s traditional clothing includes cloth pants, velveteen shirt, concha belt, turquoise jewelry, moccasins, and cloth headband. Turquoise jewelry has also become part of the “traditional style” of dress for the Navajo the most prominent being the Navajo Squash Blossom necklace. There are Creation Stories of how our traditional attire came to be as part of our Navajo cultural history.

It was not mentioned in the DCCSS; however, I included the Navajo hairstyles as part of the Navajo Regalia code. The Navajo Bun, or Tsiiyéél is worn by men and women. The Navajo bun has a figure-eight shape and is tied with a hair tie made of yarn. The Navajo bun was not mentioned by the collaborators.

I included the Tsiiyéél because it part of the identity of the Navajo people. Hair is considered sacred amongst Native Americans. Amanda Blackhorse (Diné) stated in a 2016 news article that, “our hair is a representation of not only our identity but also our intellect and our way of life” (2016, n.p.). She further explains the way our hair is tied in a bun, it is a form of
spiritual practice (2016). In the past, cultural identity was assaulted when young Navajo boys and girls would arrive at boarding schools with long hair. The practice of stripping away cultural identity included the cutting of long hair, which was symbolic of “savagism” (Adams, 1995, p.101). The Navajo Tsiiyéél is a vital component of Navajo Self-Identity and that is why I brought this up in the member checking session. The two members of the member checking session agreed that the history of our Navajo Regalia and the sacredness of our hair was an important aspect to teach young children because there are stories behind the meaning of our Navajo clothes and hairstyles.

Navajo Sweat Lodge

Standard 4, SRC R1, PO4 states, “Students will gather and understand cultural information on the use of sweat lodge associated with purification and cleansing as accepting challenges and endurance to face life’s obstacles; make association to Diné Baahane’ (Creation Stories)”. I coded this standard as “Sweat Lodge,” and it was not discussed by the collaborators in the interviews.

When this topic was presented to the two collaborators at the member checking session, they agreed that Navajo children should be aware of the Navajo Sweat Lodge. Clare stated that the “male hogan” is used as a sweat lodge and although the deep philosophical or ceremonial aspects of the use of sweat lodges should not be discussed, the learning about the sweat lodge should be “basic.”

Navajo Long Walk

Standard 1, SIC R1, PO6 states, “Student will compare and contrast different stories or accounts about past events, people, places, or situation and identify how they contribute to our understanding of the past.” (DCCSS, p. R-1). The DCCSS did not mention “The Navajo Long
Walk” by name. I decoded this statement as “Navajo Past Events Comprehension.” The Navajo long walk is a point of contention in the history of the Navajo people. In 1864, the Navajo people were forced to walk over 300 miles from the Dinétah (known today as the Navajo reservation) area to Fort Sumner, New Mexico (Acrey, 2000). Many people died along the way and at Fort Sumner as a result of sickness, poor physical health, hypothermia, murder, and even drowning as they were forced to “walk” across the Rio Grande River (Roessel, 1973). The Navajo were held captive at Fort Sumner for four years before they signed a treaty which allowed them to return to Dinétah.

During the member checking session, the two collaborators mentioned that this could be covered in the media guide; however, the violent details of the things that happened there should be left out. It can be discussed as part of history, but at a very basic level for a pre-school aged child to understand, as it is a part of who we are today. Clare relayed that the leaders stated, upon leaving Fort Sumner back in 1868 that no Navajo child should ever go back there and she holds this belief that we, as Navajo people should not visit the memorial.

**New Learning Objectives**

The DCCS did not mention the following: Navajo Bun, Five Senses, Learning of the Navajo Alphabet, and Learning Sentence Structure. The Navajo Bun was discussed above, as it was included in the Navajo Regalia code. Five senses were not mentioned in the DCCSS, however was mentioned once by Billy. The DCCSS does not mention “Navajo Alphabet” and “Navajo Sentence Structure” as part of their standards, however the items are implied as one standard requires the reading and writing of the Navajo language.
Five Senses

This code used once by Billy who is also working on developing Navajo curriculum in a different capacity for young children. He states:

I’ve been working with a small group in developing curriculum for Navajo... Each of the lessons, they cover the broad gamut of these that we are identifying here. Such as greetings and my name, kindness, my 5 senses, I am special, my body and I will take care of my body, and it’s all written in Navajo as well.

As Billy was sharing some aspects of his curriculum that he is developing it occurred to me as the PI that “Five Senses” is an important aspect of children’s learning at a young age. The five sense include: Hearing, smelling, seeing, tasting, and physical touch or feeling. Being able to comprehend senses and learn the vocabulary associated with the senses can play a role in knowledge acquisition at a young age (O’Neill & Chong, 2001), therefore I felt this to be an important learning object to include as part of the Navajo Educational Media Guide.

The collaborators who were at the member checking session agreed that this was an important learning objective to be included in the Navajo Media Guide and could also be things to learn to build vocabulary.

Navajo Alphabet

The title for Standard 6 in the DCCSS is “Communication-Writing and Reading” (DCCSS, 2000, R-9). And states, “Culturally-knowledgeable Navajo students are able to communicate in written Navajo language and engage in active cultural learning activities based on traditional Navajo principles and values” (DCCSS, p. R-9). Although this standard does not explicitly state that the student should learn the Navajo Alphabet, nor does it state this should be a learning object, however, it implies that one must be able to write and read. The learning of the
Navajo alphabet would be essential to being able to carry out this standard and this is something that collaborators agreed could be a part of a Navajo Media Show, in some capacity. Peaches agreed that the Navajo Alphabet should be taught through a Navajo Media show and states:

I think the alphabet would be really interesting because the English alphabet has 26 letters, the Navajo alphabet I think has 36? Just the alphabet. But then there’s the vowels, there’s 36 consonants. And then the vowels have all kids of combinations. And there’s basically 4 vowels, but you have the single, the single letter, the double vowel, and then you have the falling tone, the rising tone, the nasal, the nasal high tones, nasal short-short nasal, long nasal, short high tone nasal, double high tone nasal, and then the falling, so it gets really complex. You could do a lot with the alphabets as well. So that they could get the sounds and they can put it together with the vowels and maybe sing a song about it, create a song about it.

Peaches explains the complexity of the Navajo Alphabet, but still thinks that this could be included in a Navajo television show.

On the other hand, at least two collaborators thought that learning the Navajo Alphabet at this age would “confuse” the young learner who may be entering an English speaking school, where they will learn the English alphabet. Carroll, who resides and teaches Navajo off the reservation in an urban setting, explains this a little more in reference to her experience with her own children and them possibly learning the Navajo Alphabet:

If the curriculum is going to be designed for [pre-school children] to be build on their speaking ability, I’m not sure that…. well I guess…. eventually, yes. Because I’m referring to ‘Navajo Alphabet.’ You have to be careful with how you do this because, from an urban standpoint I wouldn’t necessarily do that yet [teach Navajo alphabet],
because eventually my child’s going to go to [English speaking] school and I don’t want to mess with what they’re supposed to be building on if they want to be readers and writers in the English language.

But if I’m going to put my child in a [Navajo] immersion school, and I know for a fact they’re going to read and write in Navajo, then maybe then my thought process would change a little bit. Because the alphabet systems are different. Unless there’s a Saturday school here in the city, which is what my dream is, that would be cool, then I would expose them to it (Navajo Alphabet) because they’re going to get into a classroom where they’re going to learn it.

Peaches and Carroll bring up some points to consider when including Navajo Alphabet in a Navajo Media Show. Clare had a different opinion stating, “At that age group I don’t think they need to learn how to read or write it yet, just speaking it, recognizing.” A majority of the collaborators agreed with the learning of the Navajo Alphabet, however it is stated in the DCCSS that students should read and write in Navajo, however they do not delineate at what age this should start, since this standard covers ages from 4-11 years old. This may be a standard meant for the older child in this age group.

**Learning Sentence Structure**

The Navajo sentence structure is different than the English sentence structure. Oliver explains how the structure is different by comparing two statements, “Our language, when we explain how the English is structured, “The blue bird.” In or language its “Tsidii dot’izhł.” We can’t say do, “Dot’izhł Tsidii,” it doesn’t make sense. “Tsidii dot’izhł,” --The bird blue. When you say it (literally translate) in English. But in Navajo it makes sense.” Oliver is explaining that the noun and adjective are reversed when compared to English sentence structure. If you are
using the English sentence structure in Navajo, it would be incorrect and not make sense to the listener. Sentence structure is a part of learning the language, and therefore can be considered as a learning objective for the Navajo Media Guide.

The above mentioned learning objectives were either not mentioned by the collaborators during their interviews which appeared in the DCCSS or were not included in the standards, but the PI thought these areas should be addressed to answer research question 3.

It was agreed by two collaborators at the member checking session that Navajo Alphabet, Sentence Structure, and 5 Senses should be included in the Navajo Educational Media Guide.

**Revised Research Question Four**

The original research question stated, “What aspects of Navajo language and culture should *not* be included in the learning objectives for a Navajo Educational Media at the pre-school age level?” As I was interviewing the collaborators for this project, this question eventually evolved to: What aspects of the Navajo language and culture should be treated with respect when developing a media show where beliefs and values are sanctified? There were four areas of Navajo beliefs and culture that should be respected that were identified by the collaborators: Ceremonies, Navajo Spirituality, Navajo Taboos, and Personification of Animals. These sacred elements are discussed in detail below. Please note that the answers in this section may not be the opinion of all collaborators or people of the Navajo Nation, however they are some considerations to keep in mind when developing a Navajo Educational Media Show.

**Ceremonies**

Navajo Ceremonies are conducted by Navajo Medicine Men and Women. They are usually conducted in a hogan and include spiritual songs, prayers, and items (e.g., medicine bundle, sand paintings, crystals, feathers, etc.) Ceremonies are performed when a person is
having an ailment, whether it is physical, mental, or emotional. Ceremonies are also conducted to celebrate life milestones, for appreciation, or to ensure positive outcomes for life events, and/or for the elements (e.g., rain, harvest, etc.). It can also be noted that there are ceremonies that are conducted to cause harm or unbalance to people.

Ceremonies are done as part of the Navajo Way of Life. Ceremonies and everything they embody are considered sacred. It is not appropriate to audio and/or visually record them. These sacred ceremonies are meant to be passed by person to person, generation to generation and are not to be “preserved” in a haphazard manner. The sacred aspects of the ceremony are usually conducted inside the hogan or sweat lodge. Things conducted inside the hogan are off limits to digitally recordings. Some exceptions can be made but must be addressed on a case by case basis where a Navajo Consultant should be present. Some ceremonies fall on the sacred side, while others may be more social. Some ceremonies have activities that are outside the hogan and at times can be filmed if those activities don’t involve sacred aspects of the ceremony. In any case, out of respect, permission must be sought before recording anything around ceremonies.

Although some people in the past have audio or visually recorded these sacred ceremonies, it does not imply that it can be recorded again or that permission would be given. With that said, for a children’s television show, sacred ceremonies, songs, prayers, and/or sacred objects should not be digitally recorded.

As stated in an earlier chapter, our secular knowledge and spiritual knowledge are not separated as in Western Ideology, rather, “They are holistic principles that determine the quality of each other” (Benally, 1994). As ceremonies are an important part of self-identity for the Navajo People, I had to ask the collaborators, “Would it be disrespectful not to mention that these practices still exist?” The response was that ceremony is a part of Navajo life that is
essential to our existence, collaborators did state that this part of our traditions can be shared; however only on a very basic level with minimal information given out. Some collaborators also responded that if children were more curious to learn more about this topic, they should seek answers from trusted family members and/or medicine man or woman. Jake States:

When it comes to ceremony, we need to listen to the elders, there’s certain things that they were told never to divulge, in a different language. [Navajo Consultants] would tell us, ‘I think it’s got to be changed a little bit so it [sacred song or prayer] doesn’t come out exactly the way it was in a real ceremony.’ For example, we do competition with Yei Bi Chei in the winter time, but the elders always say, ‘make sure you don’t do all of it.’ Or ‘Make sure you change this part.’ So its not exactly as the way a ceremony would go--that kind of idea.

Jake mentions a specific ceremony, the Yei Bi Chei or “Night Chant” that is conducted in the winter months. It is a 9 day healing ceremony where it can also be a social gathering. He states that if something is going to be filmed, there may be some exceptions as to how it is portrayed. If the essential elements of the ceremony are not “divulged” then it can possibly be recorded for educational purposes. This is one opinion of a collaborator.

Oliver talks about some of the sacred songs that exist in our culture as well as some of the spiritual artifacts that should not be filmed. In refereeing the filming, he states:

Not Jish (medicine bundle) or songs. Some videos, I see they would have the [sacred] song in the background, but you know, be careful what type of song you record. Beauty way songs are okay, it’s just a common beauty way songs, not to where like a sacred song, the 12 sacred songs from the beginning.
He is referring to some media that exists publicly, people used sacred songs as background music and he stresses the importance of those songs and that they should not be recorded nor used in this fashion. He also states that some songs are okay to use. This would be an important point to consider when producing a Navajo Media Show and where a Navajo Consultant would need to be involved to determine if a song is sacred or can be recorded.

Carroll further explains the sacredness of some Navajo songs. Echoing some sentiments Oliver referred. She states:

We have a lot of special sacred songs that can be only be heard at a particular time. Some of them are Shoe Game [songs]. You have to be careful when you do that, and that’s one of the things that bothers me [with] CD’s that are put out. While I really appreciate it, I feel they don’t really make an effort to tell people-- ‘Don’t play that in the summer.’ You have to be careful, because that’s messing with the whole balance of who we are and how it’s been for generations. I wouldn’t be totally against [recording], but always make sure you point out clearly [that] this is a seasonal song. There are some special ceremonial songs you can’t record, you can only go to ceremony to learn them. Same thing with prayer- particular, strong, powerful prayers should only be done in a particular setting and not for kids to just learn. Because they’re not really understanding yet . . . what it means and the power behind it.

Carroll not only talks about how songs are sacred, she mentions ceremonies and prayers that are sacred, and should never be recorded. She also states that some seasonal songs can be recorded, however, they are only to be played during a certain season, usually Winter. She also mentions that the meaning behind these elements may not be appropriate for children to learn.

Billy reinforces some of the statements above by saying:
Some of the things that would be inappropriate, would be anything like pictures and recordings of different spiritual ceremonies, sand paintings, and other things. As educators, parents and just generally as Navajo people, we already know what should be retained among Navajos and not be shared or contributed we already know what should be protected.

Billy makes a generalization that people may “already know what should be retained among the Navajo,” however, we shouldn’t assume this and this Navajo Media Guide hopefully serves to set parameters that Navajo people may not know when questioning what is sacred and what is appropriate to be filmed or recorded. And when in question, a Navajo Consultant should be advised.

The collaborators agreed that ceremonies and everything that goes with it can’t be filmed, however, a show for young children can mention the very basic aspects of ceremony because it is a part of Navajo Self-Identity and our cultural practices. They stressed that the deep philosophical meanings behind the ceremony and the powerful elements that are conducted during these ceremonies are not to be learned at the young age, especially through a media show. The basics about ceremony should only include: Where it takes place (e.g., male or female hogan) and why it is done (e.g., someone is sick, someone is having difficulties, the people want to have good fortune). Some of the ceremonies have their own Navajo Narrative about how the ceremony was gifted to the Navajo people by deities and these are stories to be told by a Navajo consultant or advised by a Navajo consultant before being shared or recorded for Navajo children.

Some negative ceremonies exist that associate with causing harm to people. Some refer to it as witchcraft. I note this practice because it is the counterpart to positive ceremonies. This was
only mentioned by two of the collaborators during the interviews, and it was expressed that it
should not be something taught to young children.

Ceremonies and all its elements must be handled with care, Navajo Consultants should be
called in for advisement. Only the very basic reasons for ceremony can be divulged in a Navajo
Media Show that is for the Navajo pre-school aged audience.

**Navajo Spirituality**

Navajo spirituality or way of life is a part of our identity. This includes the language,
ceremonies, prayers, songs, and practices. Some may call this a religion, however some Navajo
people consider our spirituality as a way of life and something bestowed upon us by deities.
The origins of these spiritual practices are demonstrated in Navajo Narratives. These spiritual
practices were gifted to Navajo people so we can live in harmony with everything and everyone
around us. The ceremonies, prayers, songs, etc. are a part of this spirituality and allow us to be in
harmony or get back in harmony should we fall out of balance (Benally, 1994).

Despite the debate of religion vs. way of life or culture, this too must be considered when
developing a Navajo Media Show. Peaches states:

Not all Navajos embrace Navajo religion. And some of them don’t want their children to
learn about it. They come from a different background, as far as religion and some of
them, it’s not part of their lives and they don’t want their children to learn that. Other
people might say, ‘That’s too sacred, I don’t if know if you know what you’re doing?’
And ‘I don’t want you to mislead my child. I don’t want you to cause harm to my child,
so I don’t want you teaching it. I will do that myself.’ But generally, I think there are a lot
of Navajo people who hold the Navajo religious system as being very sacred and special.
The ceremonies and practices can be seen as a religion and Peaches states that people may not want their children learning about the “Navajo Religion” or they may not want their child receiving the “wrong” teachings, because they may not trust the source of the information for Navajo spiritual teachings. On the other hand, many Navajo people practice other religions and that influence may be more powerful than the Navajo cultural practices.

Navajo spirituality is a significant part of who we are as Navajo people, however many people on the Navajo reservation practice Christianity and may not believe in Navajo religion/spirituality. The aspect of “religion” should not be a concept “pushed on” people as Sandy stated in her interview. On the other hand, it is a part of Navajo identity. Again, this is a concept that must be handled with care when teaching young Navajo children and a Navajo consultant should be asked to review the situation before this is included in a Navajo Media Show.

**Navajo Taboos**

Navajo Taboos can be considered by Western Ideology as “superstitions,” however, they are taken seriously by Navajo people and often fall in line with common sense thinking. Taboo is defined as, “Proscribed by society as improper or unacceptable” (Taboo, n.d.). The symbolism that animals, elements, or characteristics an object may have are the basis of some taboos. Other times, the taboos become “rules” as Peaches states:

I don’t know if you know this rule, but you don’t stab a watermelon, when you’re going to cut it. You don’t stab a cantaloupe. You don’t stab any kind of round food. Even bread. You cut it but you don’t stab it. My students were asking me why. I really couldn’t give them an answer. I went to my mother and I asked her, and she said, there’s a ceremony where it has to do with lightning and snakes and maybe being wounded by something
piercing you . . . And [one of] the reason why you can’t stab things, is because how lightning penetrates things. And when there’s a war, that’s how people’s lives are taken. So that’s why you don’t do that. But I didn’t understand it before, but afterwards it made sense. And when you serve food, you don’t stab food.

This rule/taboo that Peaches talks about is from the nature of how our actions may symbolize elements, such as lightning. Lightning is a very powerful force. It is an element that holds power and can put things into or out of balance in the Navajo way of life. Lightning must be revered, respected, or left alone. For instance, when making a cradle board for an infant, the wood that is used to make the cradle board must not come from a tree that has been struck by lightning (Hanley, 1977).

Leslie further explains some of the reasons why lightning is a taboo or something to be revered:

Some [Navajos] prefer the store bought meat and some elders prefer [meat] where its humanely slaughtered because that’s the Navajo butchering process. You kill it right on the spot without torturing the animal. Versus commercial slaughtering facilities. [I was talking to] this older guy, he was kind of on the traditional side and said, ‘if you think about it, we shouldn’t really be eating the beef, turkey and pork-- that kind of stuff that we get from those commercial food markets, because the way they are killed, its inhumane.’ And he says, ‘when you abuse, it goes back to our philosophy, when you abuse the animal, when you abuse the earth, it can harm you back in return. When we eat the beef and all that stuff, it affects us. It’s going to bring us health problems. That’s why we have health problems.’ And it was interesting, which I never thought of, he said,

‘When animals get killed in a commercial setting, in a commercial facility, they are killed
or tortured with electricity.’ And he says, ‘electricity is so powerful because in our Navajo philosophy, lightening is one of the strongest elements, it can harm you and it can also be, in a good way, it can also be powerful for you. But it’s never meant to be abused.’

Leslie gives another example of how lightning can be “abused” and cause detrimental effects if it is not respected. The above are examples of how Navajo Taboos are usually based on respect for the elements and the energy things around our environment. There are many other societal rules, or taboos that must be followed in Navajo culture, this part of our culture should also be revered and handled delicately when producing a Navajo Educational Media Show. Because the list of taboos is extensive, only lightning was discussed here to give an example of how Navajo culture operates. Other examples of taboo in Navajo culture mentioned by the collaborators had to do mostly with animals, which I will discuss next.

**Taboo Animals**

Animals hold power and should be respected in Navajo culture. Taboo animals mentioned were the following: Coyote, bear, crow, owl, and snake. They all came up in many of the interviews. Though they were considered “taboo” it was not in a sense that they should not be included in the learning of vocabulary words of the animals, but to know what power they hold, respect the animal, and understand what they may represent. Leslie talks a little bit about this topic and how Animals can be portrayed in Navajo Media:

I know the people that usually associated with the dark side-- the owls, the crows, and the coyotes, and the snake, they play the dark roles. But I’ve never, in my experience, I’ve never been told, ‘don’t talk about it.’ The [animals] do play significant roles in
ceremonies too . . . But if you want to stick to Navajo stories, and Navajo storytelling you probably want to stick to the basic desert animals.

Some animals may have “dark” elements as Leslie states, but she also mentions that they always play an important role in our environment or even Creation Stories.

Coyote Stories are an integral part of Navajo identity. They are a part of our Navajo Narratives and Creation Stories. When I asked Oliver if the coyote was acceptable to be portrayed in a Navajo Media Show, he explains:

Well if its educational, then I would say it’s appropriate because for the coyote stories, its taboo, but at the same time coyote was trickster, it’s more like, we’re educating you because ‘you’re not supposed to do this, you’re not supposed to do that,’ you know. So as long as its teaching [morals]. But . . . if you’re going to use snake, then you got to put it in why you don’t use snake or why the snake is important.

Oliver reiterates that if the reasons you are talking about taboo animals that there must be an educational component. These educational components are relating to how Navajo’s view the animals in our ideologies, not how animals are viewed or portrayed in Western ideologies.

Martin talks about the importance of animals and some reasons they may be taboo which could be rooted on their spiritual/cultural beliefs:

I think everything is relevant. Some Navajo[s] may be against snake. But then the snake is part of culture, the bitter water, it’s the protector. In our culture they say that bitter water is snake- as a protector. Some [Navajo] cultures they’re regionalized, like Western [agency], Eastern [agency], it really depends on what part of the agency, and some agencies are really rooted to their culture very deep. And some of them are more progressive. Based on what part of the Navajo Nation- that piece would have to be
culturally sensitive. Some may not accept snake as a puppet, and some may accept it as a teaching. We know snake is something that they don’t appreciate. But majority of [Navajos] are open to the teaching of the Navajo animals.

Although some animals can be considered taboo, they may be taboo because of what they are associated with, the power they hold, or the messages they may bring. This doesn’t necessarily mean they can’t be talked about or portrayed as a learning tool, rather they can be used as and educational tool. Oliver states:

But when you go into a foundation [of the DCCSS], that’s where you begin to say, ‘what [does] the owl represent? When you see an owl come to your home at night, what does it mean?’ Just basically identifying its character and behaviors, then when you get to proficiency, the owl is a reminder that you need to do some ceremony.

Oliver was involved with the development of the DCCSS and is referring to the progression that the DCCSS is set up. Pre-school through 4th grade is considered the “Readiness” portion of the standards moving on to “Foundation” for 5th through 8th grade, “Essential” for 9th through 12th grade and then “Proficiency” for Pre-college through college aged students. These items denote the developmental competencies a Navajo child should display as they get older. Therefore, learning about the owl or any other animal, it is safe to say that they may learn the basics about the animal, the Navajo vocabulary word, their habitat, but to get into the cultural meanings behind the animals, Oliver explains that this would happen at the “Foundation” level of understanding in the DCCSS.

The use of animals was talked about extensively, due to the nature of mainstream media and how many children’s show portray animals as main characters. Where animals talk and have human attributes, which is the next topic.
Personification of Animals

The personification of animals came up as something that would be different in Navajo Media when compared to Western Educational media. The Personification of Animals is making animals on screen have human traits. A few examples could be: Kermit the Frog talking, Fozzy Bear singing and dancing, Winnie the Pooh exploring, and so on. Although this is seen as entertaining and even educational in Western Mainstream Media, this is not a Navajo value that should be portrayed in a Navajo Media Show. Peaches explains:

I think that you would have to be careful with personifying certain kinds of animals. Reptiles, you probably shouldn’t do that. There are certain animals that you probably have to be careful about, but on the other hand, as long as you put it in 4th person if you’re going to personify them, if you put it in 3rd person… 3rd person, second person and first person that’s too close for comfort. Fourth person removes those people over into a special place. And 4th person is where you give ultimate honor and respect and you personify animals in 4th person.

Peaches states that if animals are personified, they must be addressed in a special way, in fourth person when speaking of them in the Navajo language.

Talking animals are seen as a Western Ideology for children’s television shows. Some collaborators mentioned that animals should not talk whether it is a cartoon or puppet for entertainment or engagement purposes of a media show. On the other hand, it was said more than twice that animals in our Creation Stories talked, and therefore it is okay to have animals talk in an Navajo Educational Media show, but they would have to be in reference to our Navajo Oral stories and Creation Stories that have been handed down to us from generation to generation.
Howard, a Navajo language culture consultant makes a statement about the animals in our Creation Stories:

Animals articulate the language significance you know. So it’s only right that our kids see birds, horses, talking the language, because that’s originally, the language came from them. They’re the ones who assisted us to help us understand our environment. They’re the ones who assisted us to understand who we are. So it only makes sense that birds, frogs, horses, deer, I guess you could say, speak [the Navajo] language to our kids. And then that produces another aspect that our children are aware of their environment.

Howard goes on to talk about how naming the animals in Navajo allows them to build vocabulary and to go even further, to build vocabulary with colors, because the animals are all different colors. So, in this sense, animals are important for the language and culture through Navajo Narrative storytelling.

This section talked about the elements of a show that should be added and/or considered. Or taken great care of when portraying certain elements on a Navajo Media Show. These are unique instances where Navajo Educational Media would differ from Western Mainstream Media. Next is a topic that should also be acknowledge when teaching the Navajo language and culture and that is dealing with the Navajo dialect differences.

During the member checking session, this topic was brought up to the collaborators who were present. They agreed that the personification of animals is not something that should be portrayed in a media show, however, it would be acceptable if you are referencing them talking in Creation Stories, because that is how the stories are told in reference to our culture.
In this section of Nahat’á we covered research questions two, three and four. In the next section, Iiná, we explore part of research question number five, the Navajo Production portion of Navajo Educational Media.

Iiná

Iiná, “The process of applied learning, accomplishing, producing, performing, and publishing” is the process in which I used to answer revised research questions number five. The major theme in this area is Navajo Production. This encompasses the idea “to act” (Freire, 2009). The elements in this area collaborators discuss elements of revised research question five: Who should oversee producing and distribution of a media (television) show that promotes Navajo language and culture education for pre-school aged children? In the section of Iiná, we will only discuss the producing part.

There are many elements that go into the production of a media show that is professionally produced. This is important for the value of the show for distribution to television networks, film festivals, online distribution, etc. This research question is answered by not only “who” should oversee a Navajo show, but also, what other important elements go into the production of the show.

Pre-production, production, post-production, and distribution (which is discussed in the Sihasin section) are the main elements of developing an educational show. Pre-production planning includes hiring all people who will work on the show, including a director, screenwriter, camera crew, actors, production designers, editors, sound designers, to name a few. This basically involves all aspects of production and all people involved should be referring to the screenplay which is the essence of the show, a blueprint of what the end-product should look like.
Production is putting all the elements listed above into action. This is where the filming of a show happens or development happens, depending if the production is live action or animation, which both have different production aspects and techniques. The set must be created, the actors should be rehearsed and ready to be filmed/recorded.

Post-production is where we get all the footage that was created and assemble it into a storyline and time constrained show. This process also includes sound design and music design that is added to the visuals for emphasis, attention grabbing, and/or entertainment. This process also includes color correction of the video and preparing for distribution.

Production is where we get the content or learning objectives that were established in Nahat’á and put them into a plan of action, a Navajo Media Show.

The collaborators were asked who should be responsible over the Navajo Production process. Jake makes a statement as to who should be involved in this process:

I think it will always have to be an idea of the Navajos because they own the knowledge and they have that right to do that. If somebody else, outside the culture does [a Navajo Show], it will always be questioned. ‘Is that really true?’ If we are going to produce something, it’s going to have to be something done by the Navajo people. And then directed by the Navajo people. [We can] get help from other people that might have expertise in certain areas that would bring across the message- stronger, clearer or better. If someone else is more skilled at photography, or more skilled in writing . . .but base it on what people want and I think that will be more believable or more accepted. By both, traditional and non-traditional (Navajo audience).

Jake reiterates that the Navajo people should oversee a show and that we have the “right” to do that.
Clare states, “That person, the producer, has to be well rounded. I think the most important thing would be the Navajo language and the culture ‘what’s yes and what’s no.’ Then that person can get help and advise from the experts that know.” Clare is referring to the producer who must be well rounded in their profession of producing a Navajo show and its contents. She also refers to possibly having a Navajo consultant or someone who can advise the producer (or the producer themselves) on what is acceptable and not acceptable as stated above. Someone who can advise on the content that will be distributed, that it produced in culturally appropriate way, it is shown in the right season, and that the content also respects Navajo values and philosophy.

Actors play a major role in media productions. As for the types of personalities that should be on the show, Peaches states:

Somebody that’s patient. Like if you put them in a Sesame Street sort of situation where you have kids and it’s not rehearsed and the kids will go anywhere with it. You need somebody that’s going to be able to bring the children back on track. Or have the wit and the know how to be able to work with whatever the kids throw at them. [Also] I think somebody that’s really funny, that’s going to move around and act out and make sounds and not be self-conscious. The other kind of person would be someone that’s real gentle. Somebody who will give children a sense of security and a sense of where the child would feel some affection from or affection for.

Peaches describes the different personalities that can appear on a Navajo Media show including someone who can work with children, who are animated, humorous, and then a person who has gentle or caring attributes.
During the interviews, I asked the collaborators to consider all types of characters from live action, animated characters (cartoons), and puppets. Martin makes some comments about puppet characters:

I see puppets, very entertaining for students at that level, puppets [are] really engaging for students. I think that will be a trend is to use puppets- to entertain, to learn the language and culture, and to learn academic contents. And understand more about them self as individual. I do my little puppet shows and it really helps students out- their engagement. [For live action] that person has to be really dynamic, they have to know how to change their voice, change their character.

Howard goes into some animal characters that could become part of a show, and these pertain to the creation stories or Navajo Narratives, “It goes back to the Twin Warriors. And the different monsters that they come across in that story. So, you have frogs, you have worms you have spider, and then you have horned toad, so basically you have animals again, reptiles.” He is referring to the animals that appear in the Twin Warrior stories, or Hero Twin stories, a part of Navajo oral history. Navajo Narratives were expressed by many of the collaborators that these stories can be the basis of a Navajo Media Show.

Above the collaborators discussed the different types of characters or personalities should be portrayed in a show that is geared toward Navajo pre-school aged children. Many of the collaborators mentioned animation (cartoons) as being a part of the production, to get children engaged, they also expressed the need for realistic situations that the children can relate to in their own Navajo world. Jake states:

I think that if you really wanted to teach something, the closer to the reality, meaning an animation that is really close to the way a grandma would say something, and the picture
would be closer to what grandma looks like, that would be more believable, than an animation that’s quickly drawn or stick-like [figures]. I think the more realistic to teach a concept, I think that would be the way to go. A cartoon could be developed strong enough that it really closely resembles the real person or the real picture of something.

Jake is talking about doing an animation that is professionally done and depicts realistic characters in the animation.

Carroll makes a statement that echoed what many collaborators stated in that animation and live action could be used in one show. She says, “It’s a combination of both, I would say. I think animation really does bring kids, but they should also have that other piece that’s real. So they can actually relate to actual life things.” Carroll also explains that showing the reality of Navajo life is also important.

Animation, all agreed should be a part of a Navajo Educational Media Show. Many expressed that the shows should be more reality based. Howard talks a little more about how animation can be more engaging for students, he states:

I think animation is important because it’s neutral. People can be more receptive to animation. Animation to me is like using humor. A lot of people like to use humor to adjust things today. And that’s what animation symbolizes. Because when you put a face behind, what you’re trying to address, this and that there’s automatically bias. But if it’s a cartoon, it’s acceptable. Animation does contribute to the better comprehension and better receptiveness.

Howard explains that with animation you have more opportunities for humor and you are able to be a little more ambiguous with the actors/characters. He also believes that cartoons can help the child understand concepts in the show as well.
To put a production into action, many of the collaborators were asked to explore what a Navajo media/television show would look like to them. This section can be a jumpstart or brainstorm for Navajo producers to consider when developing a Navajo Educational Media Show’s setting or set/production design. Clare, an administrator at a Navajo immersion school on the reservation states:

I would first do the background, like the backdrop, it would be a traditional Hogan, traditional chaha’oh (shade house), heard sheep, just Navajo traditional, like you said Sesame Street they have the brick houses and stuff, but ours would be the Navajo hogan, sheep, everything that’s essential, maybe one of your characters could be a mom cooking outside and she could be counting in Navajo or something. As to how many sheep or things like that, but something that’s Navajo.

The idea of the setting or backdrop of an educational show would reflect Navajo values, the Navajo language, Navajo elements that are present in the setting of the show. Sandy also gives an explanation of what a Navajo educational media show would look like:

Do a lot of characters that are speaking Navajo and then doing skits in culture and then making it really visual for the preschool aged children. And then just to show the Navajo words on the screen and providing a little bit of wait time for preschool age children to say the words. Then, sing songs, with the children because that’s how a lot of songs and language are passed on to young children and then to have movement, like exercise movement or dance movement to learn the language. That’s what it would look like. It would have a lot of movement and colors.
Sandy explains vocabulary is an important component and speaking the language on screen. Song and music are also mentioned as to how pre-school aged children can learn visually from this medium.

Howard talks about the beginnings of a possible Navajo Media Show, he states, “So the first phase would have to be a pilot program. And it would have to introduce animals that they know. Or whatever climate, environment that they know first.” Howard, made some good suggestions in his interview where he stated that a survey or study should be done to see what the children would want and even what they know, what is familiar to them in their area. Some children live in small towns on the reservation while others live in more isolated areas away from towns, often driving several hours just to attend a public school. This is an important suggestion to cater to the Navajo audience by understanding what the audience wants and would require further research.

Billy explains that a setting for a show can be:

Ideally, for me it would be recreating or even having that educational process at home. Where you have the hogan, you have… all the tools, such as your corn fields, your sheep corrals, your horses, your cows, your chickens, what have you. For the most part, that was my first classroom. In terms of the cornfield for example, the corn field is where I learned my colors, my numbers, my shapes, my sizes, and seasonally leading up to learning the law of harvest. And so, there’s so much there that we can use and grow from. And so, what I like to look at is counter storytelling, in terms of anyone that may not be familiar with Navajo’s or Indian reservation life in terms of the objectivity of what they see, that we don’t have economic development, that we live on desolate land, rather counter storytelling allows us to see the richness in our culture. And it allows us to look
at in in terms of the lens that has been instilled in us as Navajo people. In our outlook and our connection to this place. And so, to simplify it would be- ‘just take them to grandmas.’

Billy explains a scene on the reservation where he learned Navajo values, through the land, through the elements. Since the elders are the keepers and holders of our language and culture, he says, “just take them to grandmas,” as this is usually where you can see traditional life still being lived, especially out in desolate areas where technology is not readily available. Yet this setting, is an important aspect of what it means to be Navajo and the values we still carry and practice.

Peaches also talks about what a Navajo show would look like to her and emphasizing the “taboo” of talking animals:

[Navajo media] would be very Navajo oriented. There wouldn’t be any talking frogs, or talking monkeys. Or a lot of the stuff that’s on an English children’s show. It would be more things that kids are familiar with, things like coyotes, or maybe lizards. Stories that children should be familiar with. And it would be in 4th person. In Navajo language, you have to really be careful, when you’re personifying animals, and inanimate objects, or non-human objects and so I would try to be really cognizant of using the right language to have characters talk but I think it would be contemporary but reflective of what the kids have around them. There would certainly be things like basketball and rodeo and stuff that goes on here (Navajo Nation). There are still ceremonies that happen that are very public-like. . . And a lot of Navajo language.
Peaches reiterates the taboo of talking animals and the personification of animals and makes the inference that if there are going to have talking animals in a contemporary setting, that they must be addressed in the fourth person.

Leslie goes on to talk about a possible show, and what elements it should have, bringing together many of the learning objectives discussed previously, she states:

If there was a Navajo show created, it would be similar to PBS cartoon shows, where it teaches the musical part. Because I know a lot of times in my tutoring experiences, the best way my students, non-native speakers, children, who can pick [Navajo language] up, love to sing, so if it was a singing type of cartoon show or something like that, I would think that would really benefit them. Even if it comes to numbers or colors, and then creating a little story out of it. [You can promote the Navajo Churro sheep] and weaving, and that whole culture. Sheep is our sustainability, sheep is our sustainable animal, we eat everything off of it, we use the wool for clothing, and the bones and everything for tools and the hide can be used as a blanket or carpet or bedding. So, if those type of survival techniques where incorporated into those shows, I think that would be really nice too. And even just being in the Mountain, or, something that promotes active lifestyles, maybe picking berries, something incorporates traditional foods, something that highlights our culture and traditions. That’s what I would imagine in general.

Leslie has experience teaching about the Navajo Churro Sheep and is very knowledgeable on how the she is used culturally and the history of the Navajo and sheep. She suggested through her interview that there are many aspects of the sheep that can be used for teaching on a Navajo Media Show.
Above we talked about the four tenets of the Navajo Way of knowing. We discussed how mainstream media is portrayed in the Nitsáhákees section, where we learn the process of thinking and conceptualizing. In the Nahat’á section we explored the learning objectives that should be included in a Navajo Educational Media Guide as well as some of the considerations for respecting the Navajo culture as it pertains to sacred elements including ceremony and some of the taboo elements of the culture as well Nahat’á is where the process of planning, inquiring, and investigating take place according to our Navajo Way of Knowing. In Iiná, the process of applied learning, producing, and publishing, we discussed the Navajo Production process, specifically the pre-production, production, and post-production of the show and who should oversee the production of a show. Once a show is created based on this guide, it would be necessary to look at how the Navajo Media Show would be distributed and evaluated for its effectiveness. Next, we will cover our last section of the Navajo Way of Knowing, Sihasin as it incorporates the Future Implications of this study as well.

**Sihasin and Future Implications**

Sihasin is the “Process of critical affirmative action of thinking, planning, learning, becoming experienced, expert, and confident to adapt” (DCCSS, 2000, p. vi). This process also includes the “full implementation in strategic planning, goal setting, implementation, reviewing, revising and evaluation” (DCCSS, 2000, p. ix).

Traditionally future implication is discussed in the final chapter of a dissertation, I felt it fit better with the concept of Sihasin. I see Sihasina in the aspect of the Navajo Way of Knowing as the implementation or distribution of a Navajo Media Show once it is created. This would be the next step after a Navajo Educational Media Show is developed and theoretically after the Navajo Educational Media Guide is put into use. Topics in this section include: Acknowledging
dialect differences, season restrictions, distribution outlets, and plans to evaluate the effectiveness of the show.

**Acknowledge Dialect Differences**

As stated in Chapter 3, the Navajo Nation is divided into five different agencies that are located regionally throughout the Navajo Nation reservation. They coincide with East, West, North, South, and Central. As Navajo people have evolved in their respective areas on the reservation, some different dialects in the language and customs have developed. Although two people may be conversing in Navajo with different dialects, it would not be hard to decipher what one is saying. That is to say, the dialects exist, but are not so different that one would not understand the language if they were in a different region other than their own on the reservation.

With that said, I asked the collaborators how they would handle this issue when this Navajo Media Show is to serve all Navajo people. Many of the collaborators agreed that a disclaimer should be evident in the show, where either a title card can show a disclaimer that the show was filming in a certain agency, or comes from a certain dialect. Others said this topic needs to be handled very carefully. It was stated by many collaborators that it would be impossible to satisfy everyone with this issue. The following are some excerpts from the collaborators who elaborate on this topic, Jake states:

We shouldn’t say there’s only one patent way of doing or saying things, because almost every family or medicine man has their own style or their own way. We should include all things. It’s like when you learn a synonym, you say it this way, but you can also say it this way. There’s 4 or 5 ways of saying the same thing. We should tell the kids, ‘you know, right in this area we do it this way, but you know, I love the way they do it over in
New Mexico.’ So you share the goodness that’s all around and not just limit it to one way. There’s no ‘one way.’

Jake makes an important point in stated that when people pronounce or say things differently in other dialects of the Navajo language, it is important to embrace that difference and acknowledge it while explaining that one might say a word in another way.

Oliver gives a demonstration of how the word of snow is pronounced in different areas of the reservation, he states:

Yeah, acknowledge everybody. That’s how the educational people put materials together in that concept, acknowledging everybody and explain it. If you were in the region in New Mexico area, you would say “zaaz” (snow) if you were in Northern Arizona, you would say “yaaz.”

He emphasizes to acknowledge all dialects and also demonstrates the slight difference in how one word is said in different regions.

Peaches makes a statement about different dialects, people are not going to conform to one way of speaking and oftentimes speakers try to correct others if they say a word differently than their own dialect. Peaches states:

People from Shipock (New Mexico) are not going to give up the way they speak. And the people from Tuba City (Arizona) aren’t going to give up the way they speak. And each one is going to still say, ‘You know, this is correct, this is the way you say it or do it.’ I think you just need to acknowledge it. For instance [in a Navajo Media Show], talk about airplanes and go from different parts of the reservation and say, “How do you say [airplaine]?” Some people are going to say, “chídí naat’a’i” and other people might say “bëésh naat’a’i” and somebody else might have a different name for it. So you know you
can just say, “In New Mexico they say, “béksh naat’a’i”, in Arizona we say “chidi naat’a’i”. I think you just need to acknowledge it.

The important aspect to take away from the statements above about dialect differences is that the show must acknowledge it in some way so that one group of people won’t get offended. They also made statements that all areas of the reservation should be included in this Media Show so that no one feels left out.

Martin explains his experience developing the DDCCSS and offers a solution to the differences in dialect by explaining how they went about solving the issue:

When we were doing the [DCCSS] standards. We could not satisfy no one at all, because people would argue, ‘it should be spelled like this, it should be spelled like that.’ And it was hardly any consent. The way we balanced was based on how people were trained. Some of them learn[ed] the language piece through the Christianity side. And some are trained by using various regional [dialects]. Rock Point (Arizona) [speakers] are very nasal people- Rock Point, Mexican Water, Red Mesa, they speak a lot with nasal [sounds]. One [dialect] which is very popular is the, ‘Morgan Language.’ If you just speak with that and make it consistent, I think you can buy in people. That’s what we did with the [DCCSS] standards. We standardize using the Morgan way of delivering the language component.

Martin is referring to the official alphabet for the Navajo language which was published in 1939. Willard Beatty commissioned Oliver LaFarge, William Morgan, Robert Young, and John Harrington to create the Navajo alphabet (Ager, 2015). Christian religious texts were one of the first variations of the written Navajo language, which Martin mentions above. “The Navajo Language: A Publication of the Education Division, U.S. Indian Service” was published in 1972,
Robert Young (Specialist in the Navajo Language) and William Morgan (Indian Assistant in the Navajo Language) were the authors of this book. This book details the Navajo alphabet and other literature that describes how the Navajo language is used.

**Seasonal Restrictions**

Once a show is produced and ready for distribution, it will be necessary for the producer to determine if the content of the show is suitable for the season it will be shown. As stated above, Winter Stories are only to be told in the winter defined by the first frost in the fall to the first thunderstorm in the spring. If the show is distributed through a network station, this issue can be handled by the station to be played at a certain time.

The collaborators also noted that if a show contains sensitive information such as seasonal songs or activities, that a disclaimer can be placed at beginning of the show asking the viewer to only play the video during certain times of the year. Another precaution that can be taken is to label the video to disclose to the user of the media on how and when to watch the video.

Of course, this issue gets ignored by some. And if a show is distributed by a non-native television provider, they may not adhere to the warning labels on the video. Other issues could be that people could record or download the content and watch the videos out of season as they please. This is evident, as some Navajo Narratives appear on Youtube today.

**Distribution of Navajo Media**

The producers of the show would oversee the distribution of Navajo Educational Media. Usually this is determined in pre-production of the planning process and/or depends on where the funding is coming from for distribution. The film could be made for television, Internet, film festivals, or public or private viewings.
It would also have to be determined if the show is going to be a feature length, a one-time show, a web series, a pilot or a series. Depending on the type of show this is, will depend on how it will be distributed.

**Navajo Educational Media Standards for Students**

The Navajo Educational Media Standards for Students (NEMSS) is a proposal. It can be developed and put in front of the Navajo Nation government and Council. Although this is a study and exploration of what a Navajo Educational Media Guide may encompass, the next step can be taken by the Navajo Nation to develop this guide into official standards to be passed through Navajo law and implemented. It is a document that can be utilized by the Navajo Nation Office of Broadcast Services, the Department of Diné Education and other entities that develop Navajo educational media. These standards can also address all grade and age levels for Navajo students.

**Navajo Media Evaluation**

One of the goals of the Navajo Educational Media Guide is to ensure that Navajo Educational Media is effective and efficient. This would require the educational media shows to conduct further research on the effectiveness of a media show so that changes can be made with future shows to make them more effective. This would include the utilization of formative and summative evaluation methods. *Sesame Street* has been on the air for over 45 years. They are continually conducting research on their shows to ensure its effectiveness and evolve the show to meet the needs of its audience (Kotler, Truglio, & Betancourt, 2016). Furthermore, their standards are updated yearly according to the *Sesame Street Framework for School Readiness* (2014).
This section of Sihasin covers the future implication of a show, when it is produced and distributed. To bring it all together visually, Figure 2 displays how the show comes together with all elements of this study: (a) the four tenets of the Navajo Way of Knowing, the CIP aspect of this study; (b) Freire’s suggestions for critical pedagogy, to name, to reflect critical, and to act (1970); and (c) the areas of content, production and research, which are the three aspects of educational media development that the Children’s Television Workshop that was discussed in Chapter 2.

Figure 2. This figure depicts the four direction, the four tenets of the Navajo Way of Knowing, the three concepts of critical pedagogy (Freire, 1970) and areas of the production process where they take place: Content, Production, and Research.
Summary and Transition

The dominant culture in the United States continues to impose imperialistic and Western values upon the minority, the marginalized, and the oppressed, especially through mass media (Said, 1993). Although a show like *Sesame Street* may have good intentions to bring the underrepresented population up to speed in education, they are further manipulating people of diverse backgrounds to conform to the majority through hidden curriculum. A postcolonialist may say that we need to recognize that media, due to its continued colonization and this study is the first attempt push back against the oppressor.

When Navajo children start to see their language and culture portrayed accurately in the media, perhaps this will give them the sense of pride, self-identity, power, and self-esteem to learn their heritage language and rejuvenate what our ancestors had envisioned for us generations ago. The statements made above by the collaborators prove that a Navajo media show will be significantly different from what mainstream media portrays and how we can go about producing our own show, to act.

This chapter discussed the findings of this study by exploring the research questions through the Navajo Way of Knowing paradigm. Nitsáhákees, Nahat’á, Iiná, and Sihasin, a circular or continuous foundation of education for the Navajo demonstrate how Navajo Educational Media can be developed by including suggestions for learning objectives, providing insight to what a Navajo Media Production would look like, and taking into consideration the learning objectives that should be added as well as honoring and respecting sacred Navajo cultural elements that must be handled with care when digital recording is taking place.

The final chapter will give an overview of the study, discuss some of the limitations of the study, suggestions for future research, and end with a conclusion.
Chapter 5: Conclusion and Discussion

Introduction

The previous chapters give an overview of the study, the literature associated with this study, the methodological approaches, and findings. This chapter will give an overview of the study and the connections to the method and theoretical frameworks. We will review the research questions, the limitations of the study and some future research implications and final thoughts on the study.

Summary of the Study

This study utilized Participatory Action Research (PAR) to gather information from Navajo community members, exploring learning objectives that should be included in a Navajo Educational Media Guide. The guide serves to inform future Navajo Media Producers of the learning objectives and appropriate media etiquette for developing an educational media program for Navajo pre-school aged children, ages 4-6. The objectives of a future media show are to learn the Navajo language and culture. This methodology’s nature stems from “Critical Action Research,” which states, “Critical action research has a strong commitment to participation as well as to the social analysis in the critical social science tradition that reveal the disempowerment and injustice created in industrialized societies” (Kemmis & McTaggart, 2000, p. 569). This methodology also encompasses “Participatory Research.” Participatory Research is separated from other forms of research by having three unique characteristics, “shared ownership of research projects, community-based analysis of social problems, and an orientation toward community action” (Kemmis & McTaggart, 2000, p. 568). PAR’s nature to be implemented at the community level is a culturally responsive and an “empowering method for Indigenous People” (Sinclair, 2007, p. 27). The study was conducted in several Navajo communities.
This study was conducted with ten members of the Navajo Nation who all speak Navajo and teach Navajo in some capacity in their respective communities. The process of attaining permission through the Navajo Nation Human Research Review Board, was a tedious process, albeit, necessary due to the history of Western research performed on Indigenous peoples (Sinclair, 2007; Smith, 1999; Wilson, 2000). Research locations were mostly conducted on the Navajo Reservation, one interview took place off the reservation in an urban setting and two of the interviews were conducted over the phone. The interviews with collaborators aimed to answer the following research questions (RQ): (RQ1) How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)? (RQ2) In compliance with Diné Cultural Content Standards for Students, what standards are suitable for creating a media (television) show for a Navajo child to learn Navajo language and culture? Revised (RQ3) What learning objectives should be added to the Navajo Media Guide? Revised (RQ4) What aspects of Navajo language and culture should be treated with respect when developing a media show where beliefs and values are sanctified? Revised (RQ5) Who should oversee producing and distribution of a media (television) show that promotes Navajo language and culture education for pre-school aged children? The research questions were revised in order to accurately reflect the answers of the collaborators.

Answering the Research Questions

The research questions were answered according to the “Navajo Way of Knowing” paradigm that is implemented in the Diné Cultural Content Standards for Students. The Navajo Way of Knowing embodies a process of: Nitsáhákees (RQ1), Nahat’á (RQ2,3,4), Iiná (RQ5), and Sihasin (RQ5).
Nitsáhákees is “the process of thinking and conceptualizing,” (DCCSS, 2000, p. vi). Research question one asks, “How do Navajo community members perceive mainstream media as a learning tool for Navajo pre-school aged children (ages 4-6)?” This question is an attempt to “name” or become conscious of nature of mainstream media that Navajo children are exposed. By becoming conscious of how mainstream media (the oppressor) is affecting the Navajo youth we are then able to take action to for change (Freire, 2009). Mainstream media perpetuates Western ideologies of materialism, wealth, competition, among other traits. The purpose of the research is to guide the development of a Navajo Educational Media guide that propagates the learning of the Navajo language and certain aspects of the culture.

Nahat’á is, “the process of planning, inquiring, investigating, and experimenting,” (DCCSS, 2000, p. vi). This concept serves to answer research questions 2, 3, and 4. Question two asks what learning objectives or content from the DCCSS should be implemented into the Navajo Educational Media Guide. 78 codes were generated from the DCCSS, but only 39 of those codes were applied to the collaborators interview transcripts. The major themes that derived from these codes were: K’é, Navajo Values, Survival, and Language Arts.

Revised question three explored the items that were not addressed by the collaborators but appeared in the DCCSS. These items that were identified by the PI were: Navajo Regalia (including the Navajo bun or Tsiiyéél), Navajo Sweat Lodge, and Navajo Long Walk. Other topics explored that were not mentioned by the collaborators or in the DCCSS were: Five Senses, Navajo Alphabet, and Learning Sentence Structure. The Five Senses were mentioned by a collaborator who was also involved in his own Navajo curriculum development. The other two Navajo Alphabet and Learning Sentence Structure were not explicitly mentioned by the DCCSS, however Standard 6 in the DCCSS expresses that the child should learn how to read and write in
the Navajo language. This can be implied that Navajo Alphabet and Learning Sentence Structure are a part of the curriculum but the standards fail to address this as a learning objective. This was brought up to clarify with the collaborators. In the member checking session it was discussed that these items are important to be included in the Navajo Educational Media Guide, however with the Navajo Sweat Lodge and the Navajo Long walk should be taught with the basics of each concept, not getting into details about spirituality (Navajo Sweat Lodge) or violent details (Navajo Long Walk).

Research question four addressed issues that may happen when audio or video recording elements of Navajo language and culture which are sanctified or considered sacred. The items that collaborators considered sacred were: Ceremonies, Navajo Spirituality, Navajo Taboos, and the Personification of Animals. These aspects of Navajo culture must be handled with care and at times not filmed or explained in detail on a Navajo Media Show.

This process of Nahat’á, allows us to critically reflect on the DCCSS and start planning what elements should be included in a Navajo Educational Media Guide. As we critically reflect on the detriments of mainstream media (or media not produced with Navajo Values) and take a look at Navajo language and culture learning objectives, we can the start to make a plan of action to liberate ourselves from the influence of mainstream media by producing our own (Freire, 2009).

Iiná, is “the process of applied learning, accomplishing, producing, performing, and publishing” (DCCSS, 2000, p. vi). This process allows us to answer the first part of research question five by exploring the theme of Navajo Production. Question five asks who should oversee a Navajo media production? There is a process of pre-production, production, and post-production in media development. As we have learned form previous research questions, we
have established the learning objectives or “content” that will go into a future show. With content, we can now start to take action. The first part of the action would be following the production process starting with the hiring of all the production crew and writing of the screenplay based on the Navajo Educational Media Guidelines discussed in Chapter 4. When we act on the production process, we are not only transforming and leveraging media to meet Navajo learning objectives, we also are actively involved in humanizing ourselves as The People or Diné (Freire, 2009). The concept of “to act” and this process of liná, once completed, affords us with an actual Media Show that can be utilized by the pre-school aged children to learn Navajo language and culture. Elements of the production process were discussed with the collaborators about what kind of characters/actors should be in the show, if the show should be animated or live action, and what the show’s setting would look like.

Sihasin, is “the process of making critical affirmative action of thinking, planning, learning, becoming experienced, expert, and confident to adapt” (DCCSS, 2000, p. vi). This concept also answers research question five regarding the distribution of a Navajo media production. How will this show be accessible to the intended audience? This is a continuation of “to act” in the sense that we are distributing the information to an audience for the purposes of propagating the learning of the Navajo language and having culturally relevant media resources for the Navajo people. This topic also includes the implications of future research and/or productions. Based on the Children’s Television Workshop Model (Chapter 2), the formative and summative evaluations for research has allowed for Sesame Street to continue its run on television for over 45 years (Kotler, Truglio, & Betancourt, 2016). The process of Sihasin allows us to refine our skills in Navajo Media Production, to adapt to utilizing this technology more and leverage media to our own educational goals. This concept further allows us to take action and
ownership of Navajo Media. As stated in the definition of Sihasin, this also allows us to become “experienced, and experts, and confident to adapt,” (DCCSS, 2000, p. vi). The whole process of developing a television show and distributing it, then allows us to evaluate its effectiveness so that we can build on that experience perhaps create more engaging and educational Navajo Media.

Every study is not without fault. I take responsibility for any misinterpretations or misconceptions portrayed in this paper. The concept of Sa’ą Naagháí Bik’eh Hózhóón, as stated in previous chapters, is a very complex Navajo philosophy. I can only hope that I represented it well and implicated my ideas about this research accurately as our deities have intended for us to use this concept to live in harmony. With that said, there were many limitations to this study.

**Limitations of the Study**

The P.I. is not a fluent Navajo speaker. Although I may understand very simple terms and phrases, I would not consider myself “fluent” or even “proficient.” The collaborators were informed that I was not able to speak Navajo fluently, however, I informed them that if they wished to express themselves in the Navajo language they were allowed. Every participant did express certain teachings, words, and phrases in the Navajo language, however upon the completion of said Navajo words, they almost immediately translated the phrase into the English language. I could decipher some of the sayings; however, if I was unable to determine the translation, and felt that it was pertinent to the study, I had the interview translated. This only happened with one collaborator who expressed himself in Navajo throughout the interview. If the collaborators were allowed to express their answers in the Navajo language, perhaps there would be more accurate data. Or if the PI spoke Navajo, more elaborate follow-up questions
could have been addressed for deeper data collection. If the PI spoke Navajo, the Navajo Way of Knowing may have been more accurately portrayed.

It was expressed by a few of the collaborators who helped develop the DCCSS or were familiar with the document, that the document was translated to the English language. They also expressed that some of the standards from the DCCSS did not translate completely or identically to the Navajo language and vice versa. One collaborator also expressed that the team of individuals who contributed to the development of the DCCSS were from different regions of the Navajo Nation. They had different dialects and different practices/customs and the team had to agree on learning objectives and dialects for the final document. This may be a limitation on the accuracy of the decoding of the DCCSS as well as the implementation of DCCSS.

Another limitation of the study was that none of the collaborators claimed to be from the Eastern Agency of the Navajo Nation. The area includes the Eastern portion of the Navajo Nation mostly in the New Mexico area including: Crownpoint, Prewitt, and Ramah. This agency contains 31 chapters of the 110 total chapters on the Navajo Nation. This Agency also includes the “checker board” portions of the Navajo Nation: Alamo, New Mexico and To’hajiilee, New Mexico. The checker board lands are not geographically connected to the Navajo Nation, but they are lands owned by the Navajo Nation and is located over 100 miles away from the Navajo Nation border, near Albuquerque, New Mexico. No collaborators were from or claimed to be from the checkerboard area.

The reason this is a limitation to the study is due to the different dialects of the Navajo language. The tribal members who reside in these areas may speak and even have different spiritual practices and ceremony procedures. I made the best attempt to get a variety of people...
from across the Navajo Nation, no one from this agency responded to or was able to collaborate in this study.

Another limitation experienced was that only two of the ten collaborators validated the data analysis at the member check session. Although I provided a video presentation to those who were not able to participate in this member checking discussion, no feedback was provided by the deadline of this paper. Therefore, eight collaborators were not able to member check my findings. This is a limitation because it may affect the accuracy and validity of the data.

Another limitation was that the PI was the only one who decoded the DCCSS and then coded the interview transcripts. It would have been valuable to have another person review the DCCSS and decode the document then code the interview documents in order to validate the PI’s findings or have a more accurate coding system.

Lastly, this research is not generalizable to other tribal communities. With over 500 federally recognized tribes in the United State of American alone, the findings in this research would not be appropriate to apply in other Native communities where they may have different language and customs. Although the findings may not be generalizable to other countries, the study design may be of use to other tribal communities where they collect data to develop their own Indigenous Educational Media Guide.

These limitations were a learning experience for me as an Indigenous researcher and a researcher in general. In the future, I hope to address these issues for more valid and valuable data collection and analysis.

**Future Research**

The findings in this study have several implications for future research. This section will discuss the following recommendations: (1) The state of Navajo Media today; (2) What The
People want; (3) Applying the study design in other Indigenous communities; and (4) Producing the Navajo Media Show.

If you do a Google search on “Navajo Language” and choose the “Videos” option, over 161,000 hits come up. Many different “educational” videos come up with the topic of teaching the Navajo language. Topics include, “How to Start Conversations in the Navajo Language” and “Let’s Speak Navajo.” Some of the videos have nearly 100,000 views. To explore the effectiveness of these “educational” videos, one could conduct research on the people accessing and utilizing these resources. Also, research could be conducted with the creators of these Navajo lessons to get a sense of why they are creating these resources, who is using them, who the lessons are intended for (age groups), and the feedback they receive on their channels. Navajo Educational Media that is already available via these public outlets; however it would be pertinent to get empirical evidence of its effectiveness in order to create media that is influential in developing fluent Navajo language speakers.

Research can also be conducted to identify what the Navajo people want as consumers. A survey could be used to assess the wants and needs of the Navajo people of all ages about the topics they would like to learn as it pertains to learning the Navajo language. This could include speakers and non-speakers of the language. It can include Navajo’s who reside on the Navajo Nation as well as those who reside off the reservation, or in urban areas. This survey could answer the question of how they would want the media to be available (e.g. television, Internet, DVD, downloads, etc).

This research is unique in that it is the first of its kind that I could find in my review of research. To my knowledge, no research of this nature has been previously conducted on the Navajo Nation. Although this study design was geared toward the Navajo Nation and their
learning objectives, a similar study can be conducted with other Indigenous populations who are endanger of losing their language to set up their own Indigenous Educational Media Guidelines. The Navajo Educational Media Guidelines may not be generalizable to other tribal nations, but by conducting similar research, other tribes can develop their language and culture learning objectives and produce their own educational media that is culturally relevant.

This study explores the learning objectives for a Navajo Educational Media Show. The natural next step would be to implement this guide into an actual show. Now that the guidelines are set up, the process of pre-production can start which would include the writing of a script and hiring of the production team.

**Conclusion**

The process of the Navajo way of Knowing is not linear; rather it is circular and everlasting. Each concept is associated with the four cardinal directions where, we, as Navajo People receive different knowledge. Each cardinal direction affords us different aspects of Navajo Philosophies so that we can live in harmony with everything around us including our relations, our spirituality, our physical environment, mental, emotional, and physical self. Once the Navajo Media Show is produced, distributed, and researched, then we can start the process over again and refine media to further meet our learning objectives, to develop a show for each age group, and reverse the dying of our precious Navajo language.

A few topics not discussed in the findings section of the paper was that each collaborator agreed that the research I was conducting was needed. Jake stated, “[Media is] now their culture and their world, I believe you have to meet that world in order for somebody to teach them. They can’t do the old methods, they can’t teach children in the traditional, the old [way] without technology. *They*, meaning the parents or the grandparents, or whoever is teaching them.” In
essence, the collaborators stated that technology was good and it must be utilized to teach the Navajo language and culture.

Other benefits of media that were mentioned by the collaborators was: It is another resource for us to teach the language, technology and media are engaging and entertaining for a child, it would be more beneficial than not having a Navajo Media Show, and the benefits would outweigh the detriments. Some of the detriments being: educators may rely too much on the media for teaching, it is another technology that keeps them from being physically active, and some saw television as “babysitting” their child while caregivers do other activities.

Several of the collaborators stated the parents and/or caregivers must be more involved with their children and their use of technology. Peaches stated, “[The kids] may learn a lot on TV, but because everybody around them is speaking English they may never use [Navajo Media Show]. But at least they would be aware of it. And it’s possible that adults could get interested in [the Navajo Media Show]. And grandparents could get interested in and watch it with their grandkids and begin to have a conversation.” One thing to keep in mind when developing a show is to keep the parents in mind as well as co-viewers of the show, meaning, make the show interesting and entertaining for them as well. Sesame Street encourages co-viewing with the child and they cater sections of the show to the adult (Lemish & Rice, 1986). Many collaborators also stated that the language needs to be spoken in the home and television/media would certainly be brought into the home.

Our Navajo culture must compete with technology and TV, especially mainstream media which espouses Eurocentric or Western Ideals. Children are exposed to mainstream media. I was exposed to mainstream media my whole life. I have always wondered, if there was a Navajo Language Sesame Street, would I have been more inclined to speak Navajo with my
grandparents? Would I have asked them to teach me more? If that were the case, would I be a bilingual speaker today?

This study originated over 20 years ago as I started to recognize how Native Americans were depicted on television. To this day, I still see that Native Americans are being underrepresented, misrepresented, and stereotyped in media. There are more Native Filmmakers today than there were when I started taking film classes in early 2000. The Native Film community is very small (from my own personal experience), however each Indigenous filmmaker I’ve ever met has a passion to tell their story, from their own perspective, from their own Indigenous truths and knowledges, from their heart.

When I started this Ph.D. program, I thought it was going to be a simple dubbing over of *Sesame Street* in to the Navajo language. This is obviously not the case. *Sesame Street* does not espouse the Navajo culture and values that we as Navajo People honor and respect. Including how animals are depicted and how K’é is the epitome of how we relate to the world. That is not to say that *Sesame Street* is a bad program, however, if we as Navajo People are to overcome the hegemonic education provided by many educational programs for children, we must create our own.

We need to give Navajo children another resource to learn their Navajo language, through the use of meaningful and effective media and technology. There will be critics to this study, some may agree, some may not, but I challenge you to create something better for the Navajo People. Let’s learn from each other. Media alone will not revive the language, but perhaps it will start a revolution where more people will gain the expertise to develop more resources utilizing technology to rejuvenate the Navajo language. Perhaps the number of Navajo language speakers will gradually start to increase one day. And maybe, just maybe, the Navajo
Nation can return to its original law where the requirements to become President of the Navajo Nation requires speaking the Navajo Language fluently and all Navajo children will have the opportunity and potential to one day become President of the Navajo Nation. They will live the concepts of the Navajo Way of Knowing through their Navajo language. They will finally live Hózhó.
Appendix A

Definition of Key Terms

Assimilation: A process by which groups are forced to adopt or change to reflect the mores of the dominant culture. Assimilation happens when to be successful in school, students are expected to communicate and behave according to the dominant school’s cultural norms.

Acculturation: The process of adapting the cultural traits or social patterns of another group or the result of this process.

Colonization: A process whereby sovereignty over a particular land area, its natural resources, economic, political, and social resources is taken at the expense of Indigenous peoples. Colonization of the Indigenous peoples of the United States has continued through the ongoing systemic legal, political, social, and economic oppression of European American thought, knowledge, and power structures that continue to dominate present day institutions in the United States.

Council Delegates: The legislative branch of the Navajo Nation consisting of 24 representatives from different Navajo Nation chapters.

Creation Stories: Stories that originate from the three worlds before the fourth world which we live in today. They tell stories of how animals, elements, and other aspects of the Navajo culture and language evolved. They are considered to be true by Navajo people. These stories are also called Navajo Narratives, Winter Stories, Coyote Stories, Navajo Myths.

Critical pedagogy: A focus on the culture of everyday life and the interaction of class, race, and gender with contemporary power struggles.
Culture: Socially transmitted ways of thinking, believing, feeling, and acting within a group. These patterns are transmitted from one generation to the next.

Cultural identity: Includes the traits and values learned as part of our ethnicity, race, religion, gender, age, socio-economic status, primary language, geographic region, place of residence, abilities or exceptional conditions, etc.

Culturally Responsive Pedagogy: Affirms the cultures of students, views the cultures and experiences of students as strengths, and reflects the students’ cultures in the teaching process. It is defined as using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching students more effectively. It is based on the assumption that when academic knowledge and skills are situated within the lived experiences and frames of reference of students, they are more personally meaningful, have higher interest appeal, and are learned more easily and thoroughly.

Diné: Can be used interchangeably with the word Navajo and refers to the Navajo people or language. Diné translates to English as children of the holy people, or simply as “The People.”

Dominant culture: The cultural group whose values and behaviors have been adopted by most institution in society, including schools. In the United States, it is the middle class, white, English speaking, heterosexual Christian culture with its historical roots in Europe.

Ethnocentric: The belief that one’s cultural group is superior to all others.

Eurocentric: focusing on European/Western culture or history to the exclusion of a wider view of the world; implicitly regarding European culture as preeminent.
Hózhó: Living in harmony with the self and everything around you.

Indigenous: A population of people that is native to a country or region. In the United States, American Indians, Hawaiians, and Alaska Natives are considered the indigenous population. Indigenous peoples are those who have inhabited lands before colonization or annexation; have maintained distinct, nuanced cultural and social organization principles; and claim a nationhood status.

Marginalization: Relegation to a position that is not part of the mainstream nor accepted by most people.

Navajo Narratives: See Creation Stories

Native American/American Indian: Different terms used to refer to the Indigenous people of the United States of America. Can be used interchangeably with tribe, tribal nation, Native, Native peoples, Indian, or Indigenous depending on the source and preferences of source and/or author(s).

Navajo Nation Chapters: Also referred to “Chapters” or “Chapter House.” There are 110 Chapter Houses located throughout the Navajo Nation. Each Chapter House is a communal meeting place for members of the community. Each Chapter has elected officials including the President, Vice President, Secretary, and Treasurer. Chapters also provide a place to inform the Council Delegate of the area. The chapters have the authority to pass resolutions through a majority vote to make community decisions.

Pedagogy: The art of science of teaching, which includes both instructional strategies and methods.

Social Justice: Expects that citizens will provide for those persons in society who are not as advantaged as others.
Stereotype: Application of generalizations about a group of people without the consideration of intra-group diversity.

Tribal Sovereignty/Sovereignty: Refers to tribes’ rights to govern themselves, define their own membership, manage tribal property, and regulate tribal business and domestic relations; it further recognizes the existence of a government-to-government relationship between such tribes and the federal government.

Self-determination: the process by which a country determines its own statehood and forms its own allegiances and government.
Appendix B

Diné Cultural Content Standards for Students

Pre-School through 4th Grade

Standard 1. Culture- Natsáhákees (the process of thinking and conceptualizing)

Standard 2. Culture- Nahat’á (the process of planning, inquiring, investigating, and experimenting)

Standard 3. Culture- líná (the process of applied learning, accomplishing, producing, performing, and publishing)

Standard 4. Culture- Síhasín (the process of making critical affirmative action of thinking, planning, learning, becoming experienced, expert, and confident to adapt)

Standard 5. Communication- Listening and Speaking

Standard 6. Communication- Reading and Writing

Standard 7. Communication- Viewing and Presenting

**Standard 1. Culture- Natsáhákees**
Culturally-knowledgable Navajo children are well grounded in the cultural heritage and traditions of their people, history, and land.

Students who meet this cultural standard are able to:

SIC R1. Identify him/herself in relation to his/her primary family members and home environment reflecting understanding and promoting awareness of self, home, friends, and family.

SIC R2. Assume responsibility for their roles in home-based cultural activities which form life-long obligations as community members and understand the traditional concept of home, school and community; rules and consequences; and health and safety issues.

**Standard 2. Culture- Nahat’á**
Culturally-knowledgable Navajo students are able to build on the knowledge and skills of the local community foundations from which to draw and achieve personal and academic success throughout life.

Students who meet this cultural standard are able to:

S2C R1. Identify him/herself in relations to his/her primary and extended clan family relationship through the understanding of the Navajo clan system, the foundation of the concept, k’é, a reflection of self, family, friends and neighbors.

S2C R2. Acquire cultural knowledge from one or two other culture(s) without diminishing the integrity of their own and acquire traditional understanding of the moral attributes in American Indian Studies.
Standard 3. Culture- Iiná
Culturally-knowledgeable Navajo students are able to actively participate in various cultural events and activities within their environment.

Students who meet this cultural standard are able to:

S3C R1. Identify him/herself in relation to his/her primary, immediate, and extended clan family while acquiring an awareness and understanding of the Navajo clan system and the concept of k’é, a reflection of self, family, friends, home, communities and government.

S3C R2. Participate in subsistence activities in ways that are appropriate to local cultural traditions (e.g. social events, activities, festivities, arts, crafts, celebrations, and ceremonies).

S3C R3. Obtain general knowledge of traditional Indian values and customs for fitness: physically, mentally, emotionally, spiritually, and nutritiously to maintain positive mental balance.

S3C R4. Make constructive contributions to the governance of their community and the well-being of their family. Personal planning and obtain observable good character.

Standard 4. Culture- Sihasin
Culturally-knowledgeable Navajo students demonstrate and express an awareness and appreciation for spatial relationships and processes; concentrate on interaction of all elements in the world around them utilizing cultural knowledge and understanding the concept of Navajo philosophy of life, interdependence of earth, air, light, and water, social studies, science, physical and health education.

Students who meet this cultural standard are able to:

S4C R1. Identify him/herself in relative manner; conceptualize extended clan family through the understanding of the traditional Navajo concept of k’é; a reflection of the concept of Navajo philosophy of life, interdependence of earth, air, light, and water, social studies, science, physical and health education.

S4C R2. Recognize and build upon the interdependency of the natural and human realms in the world around them, as reflected in their own cultural traditions and beliefs as well as those of others.

S4C R3. Understanding the ecological and geographical aspects of Navajo land, the Peole and their habitation.

Standard 5. Communication- Listening and Speaking
Culturally-knowledgeable Navajo students will engage in conversations, provide and obtain information, express feelings, emotions, exchange opinions in the Navajo language and integrate Protection Way Teachings and it’s relevancy and effectiveness.

Students who meet this cultural standard are able to:

S5C R1. Identify him/herself in relative manner; conceptualize extended clan family through the understanding of the traditional Navajo concept of k’é.

S5C R2. Listen for meaning and gain information from discussions and conversations in both the English and Navajo language.

S5C R3. Listen to American Indian stories told in oral traditional and be able to recall and retell them to formulate language experiences.

**Standard 6. Communication- Writing and Reading**
Culturally-knowledgeable Navajo students are able to communicate in written Navajo language and engage in active cultural learning activities based on traditional Navajo principles and values.

Students who meet this cultural standard are able to:

S6C R1. Identify him/herself in relative manner; conceptualize extended clan family through the understanding of the traditional Navajo concept of k’é.

S6C R2. Acquire in-depth cultural knowledge through active participation and meaningful interaction with parents, elders, and community leaders.

**Standard 7. Communication- Viewing and Presenting**
Culturally-knowledgeable Navajo students will use a variety of visual media and resources to gather, evaluate, and synthesize information and to communicate with others.

Students who meet this cultural standard are able to:

S7C R1. Recognize and respond to visual messages such as logos, symbols and trademarks.

S7C R2. Identify story events or information from visual media.

S7C R3. Create visual representations of personal experiences through media such as drawing, painting, acting, and puppeteering.

S7C R4. Recognize different types of visual media.

S7C R5. Plan and present a report, using two or more visual media.

S7C R6. Access, view and respond to visual forms such as computer programs, video, artifacts,
drawings, pictures and collages.

S7C R7. Interpret visual clues in cartoons, graphs, tables, and charts that enhance the comprehension of test.
Appendix C

Navajo Nation Human Research Review Board Guidelines

NAVJO NATION HUMAN RESEARCH REVIEW BOARD
Procedural Guidelines for Principal Investigators

PRE-APPLICATION ACTIVITIES

The Navajo Nation Human Research Review Board (NNHRRB) is authorized to use a twelve-phase review and approval process for all research protocols involving human subjects.

The twelve phases are:

- Phase I: Community Partnership
- Phase II: Tribal Program Partnership
- Phase III: Screening of Research Application
- Phase IV: NNHRRB Meeting Presentation
- Phase V: Study Implementation
- Phase VI: Data Findings
- Phase VII: Data Work Session
- Phase VIII: Final Report and Dissemination Plan
- Phase IX: Transfer of Data
- Phase X: Manuscript Publication
- Phase XI: Community Feedback/Presentation
- Phase XII: Transfer of Data to the Navajo Data Resource Center

LETTER OF INTENT

Any person interested in conducting human subject research shall inform the Navajo Nation Human Research Review Board of his/her intent by submitting a one page typewritten Letter of Intent to conduct research on the Navajo Nation by sending the letter to the following address:

Navajo Nation Human Research Review Board Support Office
Navajo Division of Health
P. O. Box 1390
Window Rock, Arizona 86515
Telephone Number: (928) 871-6968
Fax Number: (928) 871-6255

Upon receipt of the Letter of Intent by the Navajo Division of Health, the Navajo Nation shall be placed on notice that an individual desires to submit a Navajo Nation Human Research Review Board application. Upon receipt of the Letter of Intent, the staff assigned to the Navajo Nation Human Research Review Board shall immediately send out by electronic mail the NNHRRB Research Application and hard copies by regular mail serve the following attachments:

1. Navajo Nation Human Research Code
2. Navajo Nation Privacy and Access to Information Act
3. Schedule of NNHRRB Meetings and Deadline for Submission of Materials

The Letter of Intent shall initiate a pending file within the record keeping system established in the Navajo Division of Health. The individual submitting the Letter of Intent shall be designated
and referred to as the Principal Investigator or PI. The Principal Investigator is responsible for
the overall implementation of the study.

ABSTRACT

The PI shall also submit a one or two page abstract with the following information:

1. The name of the proposed study.
2. A general description of the study population.
3. The geographical area where data will be collected.
4. The number of the subjects to be recruited for the study.
5. The gender of the subjects to be recruited for the study.
6. The proposed benefits to the subjects.
7. The proposed benefits to the Navajo Nation.
8. The proposed personal benefits to the Principal Investigator.
9. The proposed time period for the study to complete the twelve-phase process.

Upon receipt of the abstract, the Navajo Division of Health staff shall electronically send a copy
of the Letter of Intent and Abstract to the Program Manager of the Navajo Historic Preservation
Department of the Navajo Division of Natural Resources. The PI will be referred to the
following address to obtain a permit, if necessary:

Navajo Historic Preservation Department
P. O. Box 2898
Window Rock, Arizona 86515
Telephone Number: (928) 871-7132/7145

TECHNICAL ASSISTANCE

The assigned staff of the Navajo Division of Health shall provide telephone or office visit
consultation to Principal Investigators in completing the NNHRRB Application.

Upon completion of the NNHRRB Application, one original and nine (9) copies shall be
submitted to the Navajo Division of Health where it will be reviewed by assigned staff. There are
fifteen (15) NNHRRB members and one staff reviewer. The original application is filed with the
pending file and will not receive an assigned number until it has been approved by the NNHRRB.

If it is deemed complete, then it will be scheduled for the next regularly scheduled NNHRRB
meeting. A copy of the proposed agenda shall be sent to the Principal Investigator confirming his
presentation.
DESCRIPTION OF PHASES OF THE NNHRRB REVIEW AND APPROVAL PROCESS

The following section will describe the activities conducted during each phase of the twelve (12) phase review and approval process of the NNHRRB.

Phase I is known as the Community Partnership phase.
Depending upon where the Principal Investigator intends to conduct his study, the Principal Investigator will meet with the local community Navajo Nation chapters, school administrators, school boards, health facilities administrators, health advisory boards to obtain approving resolutions supporting the study.

Phase II is known as the Tribal Program Partnership phase.
This phase requires the Principal Investigator to engage one or two program administrators and the Division Director to obtain a letter of support for the study. The PI informs the administrators that the program shall receive the benefits of the preliminary and final analysis of the data collected. The Final Report containing the data shall be provided to the tribal program.

Phase III is the Screening of Research Application.
This phase includes the staff assigned by the Navajo Division of Health to review the contents of the NNHRRB Application submitted by the Principal Investigator. The staff shall notify the PI in writing by electronic mail the status of the application. Incomplete applications shall be placed in the pending status until all of the items required in the NNHRRB Application have been submitted. When an application is deemed complete, it will be placed on the agenda of the next regularly scheduled NNHRRB meeting. The NNHRRB shall have two-week review period prior to the meeting.

A copy of the agenda shall be sent to the PI by electronic mail. At the request of the PI, an agenda can be faxed. The agenda shall follow the format given below:

a. Continuation Request
b. Proposed Amendments to Protocols
c. Returning Presentations
d. Adverse Events
e. New Presentations
f. Manuscripts
g. Conference Abstracts

Phase IV is the NNHRRB Meeting Presentation.
All meetings are held in the Navajo Division of Health Conference Room. All meetings of the NNHRRB begin at 9:00 a.m. and conclude at 5:00 p.m. The Board has working lunch business meetings and will temporarily adjourn to conduct any board business at that time. All presenters shall be excused. The Board will return to its regular meeting after 10:00 p.m. to continue with its agenda.

Each Principal Investigator shall be allotted ten minutes to provide a summary of the highlights of the proposed study. Questions shall be posed by the NNHRRB and when it has completed its inquiry, the Board shall enter an executive session wherein the NNHRRB will deliberate and reach a decision. The Board will exit the executive session and return to the regular session of the meeting. The Principal Investigator shall return to the meeting and given the decision.
If the Board needs further documentation, materials and determines that the study shall need to be sent to an expert for further consultation, the Principal Investigator shall be informed to return to the next regularly scheduled meeting to receive the decision from both the consultant and the Board. This is called a “returning presentation”. During the interim, the Principal Investigator shall be required to submit any other materials that the NNHRRB has requested.

Phase V is the Study Implementation.

Once a Principal Investigator has been given verbal approval, the PI must wait for one month to receive his/her Research Permit. The Permit is valid for one year and will expire on the date given in the letter of approval. The staff assigned by the Navajo Division of Health are responsible for composing the contents of the letter of approval with standard conditions and sending it to the Principal Investigator by fax and hard copy. The PI is expected to adhere to his proposed timeline provided in the study. The PI is required to reference the assigned research number for all inquires whether by phone or letter. The PI can proceed with his study once he receives the Research Permit. The PI is required to adhere and comply with all of the standard conditions outlined in the Research Permit. Additional Specific Conditions may also be included in the Research Permit. Progress reports are submitted quarterly with one Annual Report per study year until all of the data has been collected.

Phase V is completed when the PI has finished his data collection activities as described in his/her timeline.

During this phase, the NNHRRB will receive proposed amendments and act upon them with the PI present.

If the study needs to continue beyond the approved time period, the PI shall submit a written letter sixty days in advance of the expiration by requesting for a continuation of his study. The Board will act upon this request with the PI present.

The PI may submit an abstract to NNHRRB for approval to present at a conference on his/her approved study. The NNHRRB recommends that conference abstracts be submitted only after one year of study has elapsed and that the same information has been presented locally prior to the request for a national or international presentation.

Phase VI is the Data Analysis and Preliminary Findings Phase.

The PI shall conduct data analysis and present any preliminary findings to the NNHRRB. During this phase, the Principal Investigator shall analyze the data and develop the preliminary findings into a presentation and provide the same to the NNHRRB during its regularly scheduled meeting.

Phase VII is the Data Work Session.

This data set is presented to the NNHRRB and a work session is scheduled with the partnering tribal program and other interested individuals including assigned staff of the Navajo Division of Health. The PI then reports back to the NNHRRB about the comments and results of the work session. The data report can then be amended or modified to include the unique interpretations offered by the program staff.

Phase VIII is the Final Report and Submission of the Dissemination Plan.

The Principal Investigator compiles a comprehensive report known as the Final Report and submits all of the products (materials, videos, photographs, etc.) to the NNHRRB. A Dissemination Plan containing dates, times and sites of where the Principal Investigator shall
provide final feedback regarding the results/outcome of the study will be submitted to the NNHRRB. The Board will approve the Final Report and Dissemination Plan with the PI present.

**Phase IX is known as the Transfer of Data to the Navajo Nation.**
The PI and the NNHRRB determine the position and name of the Navajo Nation Program that will receive the data. The PI then submits the data to the program.

**Phase X is known as the Manuscript Publication.**
This phase is optional. If the PI determines that he/she will develop the data into a proposed manuscript for publication, the PI as the first author will submit a completed manuscript in an approved publishable format. The PI/Author shall submit one original and sixteen copies of their proposed manuscript to the following address:

Navajo Nation Human Research Review Board  
Navajo Division of Health  
P. O. Box 1390  
Window Rock, AZ 86515

The assigned staff shall distribute the manuscripts to the NNHRRB with a cover sheet for comments and vote. The Cover Vote/Comment Sheet shall be returned to the assigned staff and tallied for voting purposes. All comments shall be forwarded to the PI to include in his revision of the manuscript. Upon revised manuscript submittal, the Board shall render a final vote. A vote of five approvals not including the Chair shall determine a quorum vote and a letter of approval shall be sent to the PI/author. A period of one month is given to the Board members to review proposed manuscripts. Upon approval by the Board, the PI/Author shall receive an approval letter with conditions.

Upon publication, the PI is requested to submit three copies of the publication to the Navajo Division of Health. One copy is filed, another is given to the partnering program and the other is reserved for the Navajo Nation Data Resource Center.

**Phase XI: Community Feedback and Presentation.**
Utilizing the Dissemination Plan, the PI shall provide presentations to the chapters, schools, health boards, health facilities, tribal divisions and tribal programs regarding the data findings. Findings shall be presented to all officials and programs that provided initial support and approval.

**Phase XII: Transfer of Data to the Navajo Nation Data Resource Center.**
Any data given to the Navajo Nation or the NNHRRB shall be given to the Navajo Nation Data Resource Center.
Appendix D

RESOLUTION OF FORT DEFIANCE CHAPTER
Fort Defiance Agency District 18

RESOLUTION TO SUPPORT PRINCIPLE INVESTIGATOR SHAWNA BEGAY’S RESEARCH ENTITLED: “DEVELOPING A NAVAJO EDUCATIONAL MEDIA GUIDE: A COMMUNITY PERSPECTIVE”

WHEREAS:

1. Pursuant to 26 N.C., Section 3(A) the Fort Defiance Chapter is a duly certified chapter of the Navajo Nation Government, as listed at 11 N.C., Part 1, Section 10 and;
2. Pursuant to 26 N.C., Section 1(B) Fort Defiance Chapter is vested with the authority to review all matters affecting the community and to make appropriate corrections when necessary and make recommendations to the Navajo Nation and other agencies for appropriate actions, and;
3. Fort Defiance Chapter authorizes Principle Investigator (PI) Shawna Begay, to conduct participatory action research by interviewing and analyzing responses from 10-15, male and female, Navajo community members over the age of 18, who are able to give consent. Navajo community members will be recruited through purposeful sampling. The criteria to participate in this study will be those who have any of the following: a vested interest in Navajo language and culture revitalization, knowledge of Navajo child developmental needs, and Navajo community members who are involved in education, media, and technology as it pertains to the rejuvenation of Navajo language and culture.
4. Fort Defiance Chapter authorizes PI to recruit 10-15 Navajo community members from the areas within District 18 borders to partake in interviews that will be analyzed by PI to develop a “Navajo Educational Media Guide,”
5. Fort Defiance Chapter authorizes PI to facilitate a research circle after all interviews are completed and analyzed for Navajo Community members who participate in the research can member check the results for accuracy.
6. Fort Defiance Chapter authorizes PI to conduct research for up to one year after research permit is granted from the Navajo Nation Human Research Review Board.

NOW THEREFORE BE IT RESOLVED THAT:

1. Fort Defiance Chapter hereby accepts and approves the research to be conducted by Shawna Begay.

CERTIFICATION

We hereby certify that the foregoing resolution was duly considered by the Fort Defiance Chapter at a duly called meeting at which a quorum was present and that same was approved by a vote of 23 approved, 0 opposed, and 7 abstained, this 6th day of March 2016

MOTIONED: ___Wanda Wauneké___ SECONDED: ___Kirk Arviso___

Zondra Bitsui, Chapter President
Appendix E

RESOLUTION OF THE FORT DEFIANCE AGENCY COUNCIL

SUPPORTING PRINCIPLE INVESTIGATOR SHAWNA BEGAY’S RESEARCH
ENTITLED “DEVELOPING A NAVAJO EDUCATIONS MEDIA GUIDE: A
COMMUNITY PERSPECTIVE”

FDAC-16-04-005

WHEREAS:

1. The Fort Defiance Agency Council is a consortium of duly elected Chapter Officials of the
   (28) Twenty-eight certified and non-certified Chapters of the Navajo Nation that advocate,
   promote and support common goals and interests of the respective Chapters and have the
   responsibility and authority to address matters and projects that will benefit the Chapters that
   lie within Fort Defiance Agency of the Navajo Nation and

2. Pursuant to 26 N.T.C. The Fort Defiance Agency Council is vested with the authority to review
   all matters affecting the community to make appropriate actions, and

3. The Fort Defiance Agency Council acknowledge and recognize the District 18 Council
   Chapters (Crystal, fort Defiance, Houck, Tse Si Ani, Nahata Dzil, Oak Springs, Red Lake,
   Sawmill and St. Michaels) authorizes Principle Investigator (PI) Shawna Begay, to conduct
   participatory action research by interviewing and analyzing responses from 10-15 (male and
   female) Navajo community members over the age 18 whom are able to give consent. Navajo
   community members will be recruited through sampling. The criteria to participate in this
   study will be those who have any of the following: a vested interest in Navajo language and
   culture revitalization, knowledge of Navajo child developmental needs, and Navajo
   community members who are involved in education, media and technology as it pertains to
   rejuvenating of Navajo language and culture; and

4. The Fort Defiance Agency Council recognize the District 18 Council Chapters PI to recruit 10-
   15 Navajo community members from the areas within District 18 boarders to partake in
   interviews that will be analyzed by PI to develop a “Navajo Educational Media Guide”; and

5. The Fort Defiance Agency Council recognize the District 18 Council Chapters authorizes PI
   to facilitate a research circle after all interviews are completed and analyzed for Navajo
   community members who participate in the research can member check the result for accuracy;
   and

6. The Fort Defiance Agency Council recognize the District 18 Council Chapters authorizes PI
   to conduct research for up to one year after research permit is granted from the Navajo Nation
   Hume Research Review Board,
NOW THEREFORE BE IT RESOLVED THAT:

The Fort Defiance Agency Council supports the District 18 Council Chapters, hereby accepts and approves the research to be conducted by Shawna Begay.

CERTIFICATION

We, hereby certify that the foregoing resolution was duly considered by and moved for adoption by Vince James. Second by Blaine Wilson, thoroughly discussed and adopted by a vote of 20 in favor; 00 opposed; and 00 abstained at a duly called meeting at Houck Chapter, The NAVAJO NATION, Houck, Arizona, on this 16th day of April 2016.

Linda Youvella, President
Fort Defiance Agency

Louise Nelson, Vice-President
Fort Defiance Agency

Francis Lester, Secretary
Fort Defiance Agency
Appendix F

Navajo Nation Department of Diné Education Letter of Support

February 17, 2016

Dr. Pauline Begay, President
Navajo Nation Board of Education
Department of Diné Education
Window Rock, Arizona

Dear Dr. Begay & Members of the Navajo Nation Board of Education:

The Office of Standards, Curriculum & Assessment Development supports and endorses the proposed study of Developing a Navajo Educational Media Guide by Shawna L. Begay. Her project fills a much needed area of study. It will support the Navajo Nation’s efforts to revitalize Navajo language. It will also fulfill the dissertation requirement for Ms. Begay to obtain a doctoral degree.

Ms. Begay’s proposed study will look at ways of using media programs to expose children and youth to Navajo language much as Sesame Street and other children’s programs have been used. Currently there are no educational programs in Navajo that will teach children Navajo language and culture. What she proposes will do more than just entertain. It will teach, enhance children’s learning, entertain and showcase Navajo language and culture for them.

Our office endorses this project and will assist, collaborate and support Ms. Begay.

Sincerely,

[Signature]

Dr. AnCita Benally
Education Program Manager

Office of Standards, Curriculum & Assessment Development • P. O. Box 670 • Window Rock, AZ 86515
Telephone No. (928) 871-7660 • FAX: (928) 871-7659
Appendix G

Navajo Nation Human Research Review Board Approval

April 25, 2016

Shawna L. Begay
4700 W. Rochelle Ave. #157
Las Vegas, NV  89103

Dear Ms. Begay,

This is to advise you that the Study #NHR-16.242T “Developing a Navajo Educational Media Guide: A Community Perspective” has been presented to the Navajo Nation Human Research Review Board (NNHRRB) on April 19, 2016, and the following action taken subject to the conditions and explanation provided below.

<table>
<thead>
<tr>
<th>On Agenda For:</th>
<th>Procedure</th>
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<tbody>
<tr>
<td>Reasons:</td>
<td>New Title</td>
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<tr>
<td>Description:</td>
<td>Request Review and Approval of New Study April 19, 2016 – April 19, 2017</td>
</tr>
<tr>
<td>NNHRRB Action:</td>
<td>Accepted and Approved—covering April 19, 2016 – April 19, 2017 period</td>
</tr>
<tr>
<td>Conditions:</td>
<td>P.I. to Revise Consent Form and with all Standard Conditions</td>
</tr>
</tbody>
</table>

The Navajo Nation Human Research Review Board has added a very important additional contingency regarding failure to comply with NNHRRB rules, regulations, and submittal of reports which could result in sanctions being placed against your project. This could also affect your funding source and the principal investigator. Under Part Five: Certification, please note paragraph five wherein it states: "I agree not to proceed in the research until the problems have been resolved or the Navajo Nation Human Research Review Board has reviewed and approved the changes." Therefore, it is very important to submit quarterly and annual reports on time and if continuation is warranted submit a letter of request sixty (60) days prior to the expiration date.

The following are requirements that apply to all research studies:

1. The Navajo Nation retains ownership of all data obtained within its territorial boundaries. The Principal Investigator shall submit to the NNHRRB a plan and timeline on how and when the data/statistics will be turned over to the Navajo Nation;
2. Only the approved informed consent document(s) will be used in the study;
3. Any proposed future changes to the protocol or the consent form(s) must again be submitted to the Board for review and approval prior to implementation of the proposed change;
4. If the results of the study will be published or used for oral presentations at professional conferences, the proposed publication, abstract and/or presentation materials must be submitted to the Navajo Research Program for Board review and prior approval;
5. Upon Board approval, three (3) copies of the final publication must be submitted to the Navajo Research Program;
6. All manuscripts must be submitted to the Navajo Research Program for Board Review and prior approval;
7. The Principal Investigator must submit a dissemination plan on how the results of the study and how these results will be reported back to the Navajo Nation;
8. The Principal Investigator must share specifically how these results will generally benefit or improve the health of the Navajo people. This can be completed by:
   a. Conducting an educational in-service for the community people and health care providers on the Navajo Nation and present the findings. Provide documentation of these in-services presented.
   b. Developing educational materials for use by the health care providers and the community people and providing the training on how to use the materials; and
   c. Presenting and sharing the results of the study at a research conference sponsored by the Navajo Nation for its health care providers and the Navajo people.
9. The Principal Investigator is expected to submit documentation on 8a, b, & c;
10. The Principal Investigator must submit quarterly and annual reports as scheduled.

Please begin using Protocol Number **NNR-15.242** on all correspondences. If you have any questions on this subject, please call the Navajo Research Program at (928) 871-6929.

Sincerely Yours,

Beverly Becenti-Pigman, Chairperson
Navajo Nation Human Research Review Board

*cc: NNR-16.242 file*
Appendix H
UNLV IRB Approval

UNLV Social/Behavioral IRB - Exempt Review
Exempt Notice

DATE: March 4, 2016
TO: Kendall Hartley, PhD
FROM: Office of Research Integrity - Human Subjects

PROTOCOL TITLE: [864224-1] Developing a Navajo Educational Media Guide: A Community Perspective

ACTIONS: DETERMINATION OF EXEMPT STATUS
EXEMPT DATE: March 4, 2016
REVIEW CATEGORY: Exemption category #2

Thank you for your submission of New Project materials for this protocol. This memorandum is notification that the protocol referenced above has been reviewed as indicated in Federal regulatory statutes 45 CFR 46.101(b) and deemed exempt.

We will retain a copy of this correspondence with our records.

PLEASE NOTE:
Upon final determination of exempt status, the research team is responsible for conducting the research as stated in the exempt application reviewed by the ORI - HS and/or the IRB which shall include using the most recently submitted Informed Consent/Assent Forms (Information Sheet) and recruitment materials. The official versions of these forms are indicated by footer which contains the date exempted.

Any changes to the application may cause this protocol to require a different level of IRB review. Should any changes need to be made, please submit a Modification Form. When the above-referenced protocol has been completed, please submit a Continuing Review/Progress Completion report to notify ORI - HS of its closure.

If you have questions, please contact the Office of Research Integrity - Human Subjects at IRB@unlv.edu or call 702-895-2794. Please include your protocol title and IRBNet ID in all correspondence.

Office of Research Integrity - Human Subjects
4505 Maryland Parkway, Box 451047, Las Vegas, Nevada 89154-1047
(702) 895-2794, FAX: (702) 895-8805, IRB@unlv.edu
THE NAVAJO NATION
CULTURAL RESOURCES INVESTIGATION PERMIT

PERMIT NUMBER: C16026-E

Pursuant to the authority of Section 302 of the Navajo Nation Cultural Resources Protection Act (CMY-19-88), permission is hereby granted to Shawna L. Begay, Esq. Las Vegas, NV 89101 to conduct an ETHNOGRAPHIC STUDY AMONG MEMBERS OF THE NAVAJO NATION TO GATHER DATA FOR A "NAVAJO EDUCATIONAL MEDIA GUIDE." THIS CURRICULUM GUIDE WILL HELP INFORM MEDIA PRODUCERS THE GUIDELINES OF EDUCATIONAL MEDIA THAT IS RELEVANT AND ACCEPTABLE IN REGARDS TO NAJO PHILOSOPHY AND PEDAGOGY.

1. Name and Title of Person in:
   A. General Charge: Shawna L. Begay and Kendall Hartley, PhD.
   B. Direct Charge: Shawna L. Begay and Kendall Hartley, PhD.
   C. Project Members: AS ABOVE

On Lands Described as Follows: Various Chapters on the Navajo Nation; Apache, Navajo, Coconino, San Juan, McKinley and Kane Counties; Arizona, New Mexico and Utah States.

Permission is granted: BEGINNING July 1, 2016 & ENDING December 31, 2016.

2. Standard Stipulations: This permit is granted subject to the Permittee adhering to the following stipulations. Failure to conform strictly to these conditions may result in suspension or revocation of this Permit and may affect the Permittee’s ability to obtain similar Permits from the Navajo Nation in the future.

   A. The Permittee will provide five days advance written notice to the Historic Preservation Officer prior to initiation of any of the activities authorized under this Permit. The Permittee will also provide written notice to the Historic Preservation Officer upon the completion of field work authorized under this permit. THIS IS NECESSARY ONLY FOR NON-SECTION 106 CLASS C ETHNOGRAPHIC PERMITS.

NAVAJO NATION HISTORIC PRESERVATION DEPARTMENT • P.O. BOX 4950 • WINDOW ROCK, ARIZONA 86515
• Phone (928) 871-7198 • Fax (928) 871-7886
B. A copy of this Permit must be in the possession of field workers at all times when they are conducting field work under the authority of this Permit.

The Permittee will exclusively employ Navajos for all positions to the extent that qualified Navajos are available.

C. This Permit is not a grant of authority.

1. Prior to initiating field work, the permittee must notify Chapter Officials (President, Vice President, Secretary, or Manager) to familiarize them with the proposed field work and the provisions of the Permit.

2. The Permittee must inform any potential interviewees that he/she is not required to consent to interviews or to cooperate otherwise with the Permittee.

(a) If the interviewee does consent to be interviewed, the researcher must get the signed consent of the interviewee for publication and other use of the information, use of their name, and how they are to be given credit for providing information. THIS IS NECESSARY ONLY FOR NON-SECTION 106 CLASS C ETHNOGRAPHIC PERMITS

(b) Reports and publications will follow conditions set by the interviewees on publication of information, use of their names, and how they are to be credited. THIS IS NECESSARY ONLY FOR NON-SECTION 106 CLASS C ETHNOGRAPHIC PERMITS

PERMIT GRANTED,

[Signature]
Ora Marek Martinez, Department Director
Historic Preservation Department
Appendix J

Collaborator Interview Guiding Questions

1. If you could create a Navajo show for pre-school aged children that promoted Navajo language and culture what would it look like?

2. How do you perceive educational media in general as it pertains to pre-school aged children?

3. How can educational media be leveraged toward Navajo language and culture pedagogy in your opinion? Let’s explore the following topics:
   a. Familial/social Relationships
   b. Clans
   c. Locations and Places
   d. Animals
   e. Numbers
   f. Alphabet
   g. Sentence Structure
   h. Other topics?

4. What aspects of Navajo language and culture should be taught through an educational television show?

5. What aspects of Navajo language and culture should NOT be taught through an educational television show?

6. In your opinion or past experience, what does Navajo Philosophy mean to you?

7. In your opinion or past experience, what does Navajo pedagogy mean to you?

8. Who should be in charge of producing a television show that promotes Navajo language and culture?

9. Keeping in compliance with the Navajo educational policies and laws, what educational standards are suitable for broadcast purposes for a Navajo child to learn the language and aspects of Navajo culture?
10. Sesame Street and other educational shows model interracial and interethnic friendships (to promote diversity) how do you see this being done with a Navajo intended audience and is this important to portray on a children’s television show?

11. How much animation should be included in the show and what kind of content do you see depicted in animations?

12. What type of actor’s personalities would be suitable for a learning program? (e.g. Puppets, actors, animations, cartoons)

13. What type of puppets are suitable for Navajo children? (e.g. sheep to promote health, eagle to portray wisdom and courage, Coyote to teach morals)

14. How do you perceive learning from television or media different from learning in a classroom?

15. What do you think are some of the benefits of having a Navajo television show that promotes Navajo language and culture? What are some detriments?

16. With regards to the differences in Navajo dialect and beliefs across the Navajo Nation, how should this be handled when it comes to a media guide that is to serve all members of the Navajo Nation?
Appendix K

A list of all codes generated and applied to data. Codes from the Diné Cultural Content Standards are delineated by being underlined. The numbers in parenthesis depict how many times it was used in tagging data.

1. Acceptance (2)
2. Acknowledge Dialect Differences (8)
3. Actor’s Personalities (4)
4. Age Appropriate
5. Aging Process (1)
6. Air (1)
7. Anasazi (1)
8. Animals (Common) (24)
9. Animals (Creation Story) (11)
10. Animals (Exotic) (3)
11. Animals (Ocean) (3)
12. Animals (Taboo) (10)
13. Animals (Talking) (12)
14. Animals (Wild) (3)
15. Animation (17)
16. Ant (1)
17. Appreciation (3)
18. Art Education (2)
19. Attention Span (5)
20. Authenticity (Navajo Language) (1)
21. Balance (Hozho) (1)
22. Bear (4)
23. Beauty Way Ceremony (2)
24. Beauty Way Teachings (3)
25. Behavior Choices (2)
26. Belonging (4)
27. Benefits (8)
28. Benefits and Detriments (5)
29. Bilingual (1)
30. Birds (2)
31. Boarding School (1)
32. Body Parts (Vocabulary) (3)
33. Butchering Sheep (5)
34. Cardinal Directions (1)
35. Cartoon Characters (7)
36. Challenging (1)
37. Character Personality Traits (2)
38. Child Rearing Practices (1)
39. Clan Relations (21)
40. Classroom Boredom (1)
41. Cognitive Development (5)
42. Colors (11)
43. Communicate in Navajo (7)
44. Community Involvement (1)
45. Community Member Relationships (3)
46. Constellations (2)
47. Cornfield (2)
48. Cosmology (2)
49. Cow (2)
50. Coyote (10)
51. Create Resources (8)
52. Creations Stories (15)
53. Creativity (1)
54. Critical Thinking (3)
55. Crow (1)
56. Cultural Preservation (6)
57. Cultural Unity (20)
58. Culturally Appropriate (2)
59. Cyclical/circular (1)
60. Dance (1)
61. Dark Side (3)
62. Death(TV) (2)
63. Desensitized (2)
64. Detriments (8)
65. Dialect Differences (23)
66. Dine History (6)
67. Dine Standards (13)
68. Directions and Commands (6)
69. Disclaimer (1)
70. Diversity (1)
71. Dog (Rez Dogs) (1)
72. Eagle (1)
73. Embedded in Language (3)
74. Emotional Development (5)
75. Engagement (11)
76. Environmental Harmony (8)
77. Etiquette (2)
78. Eurocentric (5)
79. Evolution (2)
80. Exploit Language (1)
81. Family Dynamics (1)
82. Family Members (7)
83. Family Members (Extended) (2)
84. Family Members (Immediate) (3)
85. Fiction/Fantasy (6)
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<tr>
<td>86.</td>
<td>Fire Dance (4)</td>
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<tr>
<td>87.</td>
<td>Foreign Language Standards (1)</td>
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<td>88.</td>
<td>Fourness (2)</td>
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<td>89.</td>
<td>Fourth Person (3)</td>
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<tr>
<td>90.</td>
<td>Geography (8)</td>
</tr>
<tr>
<td>91.</td>
<td>Get “Permission” (1)</td>
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<td>92.</td>
<td>Give from the Heart (3)</td>
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<td>93.</td>
<td>Greetings (4)</td>
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<td>94.</td>
<td>Horned Toad (1)</td>
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<td>95.</td>
<td>Horse (2)</td>
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<td>96.</td>
<td>Immersion (8)</td>
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<td>97.</td>
<td>Inhumane Slaughtering (2)</td>
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<td>Interaction (10)</td>
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<td>Intertribal Knowledge (8)</td>
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<td>Introduction of Self (4)</td>
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<td>Jealousy (TV) (2)</td>
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<td>Jini (3)</td>
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<td>K’e (15)</td>
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<td>Kinaalda (2)</td>
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<td>105.</td>
<td>Kindness (1)</td>
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<td>106.</td>
<td>Kinship Terms (6)</td>
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<td>107.</td>
<td>Knowledge (5)</td>
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<td>108.</td>
<td>Landmarks (6)</td>
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<td>109.</td>
<td>Language Development (3)</td>
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<td>110.</td>
<td>Language Loss (3)</td>
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<tr>
<td>111.</td>
<td>Language Preservation (4)</td>
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<td>112.</td>
<td>Leadership (1)</td>
</tr>
<tr>
<td>113.</td>
<td>Lightening (5)</td>
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<td>114.</td>
<td>Linear (1)</td>
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<td>115.</td>
<td>Literacy (1)</td>
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<tr>
<td>116.</td>
<td>Live Action (3)</td>
</tr>
<tr>
<td>117.</td>
<td>Live Action Characters (9)</td>
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<td>118.</td>
<td>Locations and Places (3)</td>
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<td>119.</td>
<td>Long Walk (2)</td>
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<td>120.</td>
<td>Mainstream Media (21)</td>
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<td>121.</td>
<td>Materialistic (4)</td>
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<td>122.</td>
<td>Math (1)</td>
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<td>123.</td>
<td>Media Consumers (2)</td>
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<td>124.</td>
<td>Media Exposure (3)</td>
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<tr>
<td>125.</td>
<td>Media Influence (1)</td>
</tr>
<tr>
<td>126.</td>
<td>Media is Ubiquitous (9)</td>
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<tr>
<td>127.</td>
<td>Medicine Bundle (2)</td>
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<td>128.</td>
<td>Medicine Man (10)</td>
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<tr>
<td>129.</td>
<td>Medicine Woman (1)</td>
</tr>
<tr>
<td>130.</td>
<td>Mental Illness (1)</td>
</tr>
<tr>
<td>131.</td>
<td>Monitor (TV Watching) (1)</td>
</tr>
<tr>
<td>178.</td>
<td>Prairie Dog (1)</td>
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<tr>
<td>179.</td>
<td>Prayer (5)</td>
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<tr>
<td>180.</td>
<td>Problems Solving (1)</td>
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<tr>
<td>181.</td>
<td>Pronouns (2)</td>
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<tr>
<td>182.</td>
<td>Protection Way Teachings (2)</td>
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<tr>
<td>183.</td>
<td>Puppet Characters (24)</td>
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<td>184.</td>
<td>Rabbit (1)</td>
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<tr>
<td>185.</td>
<td>Rattles (1)</td>
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<td>186.</td>
<td>Religion (1)</td>
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<td>187.</td>
<td>Reptiles (2)</td>
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<td>188.</td>
<td>Resource (14)</td>
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<td>189.</td>
<td>Respect for Others (6)</td>
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<tr>
<td>190.</td>
<td>Respect for Self (6)</td>
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<tr>
<td>191.</td>
<td>Retain Information (1)</td>
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<tr>
<td>192.</td>
<td>Retaliation (1)</td>
</tr>
<tr>
<td>193.</td>
<td>Revenge (TV) (3)</td>
</tr>
<tr>
<td>194.</td>
<td>Role Models (2)</td>
</tr>
<tr>
<td>195.</td>
<td>Rural vs. Urban (3)</td>
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<td>196.</td>
<td>Sacred (3)</td>
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<td>197.</td>
<td>Sacred Mountains (1)</td>
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<td>198.</td>
<td>Sand Paintings (3)</td>
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<td>199.</td>
<td>Science (1)</td>
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<td>200.</td>
<td>Seasonal Changes (4)</td>
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<td>201.</td>
<td>Self-Identity (15)</td>
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<td>202.</td>
<td>Self-Esteem (2)</td>
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<td>203.</td>
<td>Senses (Five) (1)</td>
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<td>204.</td>
<td>Sentence Structure (13)</td>
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<td>205.</td>
<td>Setting (1)</td>
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<td>206.</td>
<td>Shapes (Geometric) (3)</td>
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<td>207.</td>
<td>Sheep (9)</td>
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<td>208.</td>
<td>Sheep Herder (1)</td>
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<td>209.</td>
<td>Simple Questions (1)</td>
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<td>210.</td>
<td>Skunk Stories (1)</td>
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<td>211.</td>
<td>Sky (1)</td>
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<td>212.</td>
<td>Snake (8)</td>
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<td>213.</td>
<td>Social Development (7)</td>
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<td>214.</td>
<td>Social Studies (1)</td>
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<td>215.</td>
<td>Songs (15)</td>
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<td>216.</td>
<td>Speak at Home (7)</td>
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<td>217.</td>
<td>Spiritual Environment (2)</td>
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<td>218.</td>
<td>Sports (5)</td>
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<td>219.</td>
<td>Star Wars (1)</td>
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<td>220.</td>
<td>Stereotypes (2)</td>
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<td>221.</td>
<td>Storytelling (2)</td>
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<td>222.</td>
<td>Survival Techniques (4)</td>
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<tr>
<td>223.</td>
<td>Taboos (11)</td>
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</table>
224. Teach Basics (Ceremony) (11)
225. Teach this (27)
226. Technology is Bad (7)
227. Technology is Good (27)
228. Tobacco (1)
229. Translating Navajo (1)
230. Trauma (1)
231. Tribal Dances (1)
232. Tribal Government (5)
233. TV vs. Classroom (9)
234. Twin Warriors (1)
235. Validate (1)
236. Verbs (8)
237. Violence (TV) (7)
238. Visual Learning (3)
239. Vocabulary (theme) (5)
240. Vulgarity/Swearing (TV) (3)
241. Way of Life (2)
242. Weather and Climate (2)
243. Weaving (1)
244. Winning (1)
245. Winter Activities (5)
246. Winter Stories (10)
247. Wisdom (2)
248. World Knowledge (5)
249. Yei Be Chei (5)
Appendix L

In the table below, the complete list of the 39 codes derived from the DCCSS is included. Column 1 states the code name used in the interview, the second column shows the frequency of used, and the third column shows which theme the code is associated.

<table>
<thead>
<tr>
<th>Code Used in Interview</th>
<th>Coded</th>
<th>Theme</th>
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<tbody>
<tr>
<td>1. Aging Process</td>
<td>1</td>
<td>Navajo Values</td>
</tr>
<tr>
<td>2. Animals (Common)</td>
<td>24</td>
<td>Language Arts</td>
</tr>
<tr>
<td>a. Animals (Creation Story)</td>
<td>11</td>
<td>Navajo Production</td>
</tr>
<tr>
<td>b. Animals (Exotic)</td>
<td>3</td>
<td>Navajo Production</td>
</tr>
<tr>
<td>c. Animals (Ocean)</td>
<td>3</td>
<td>Navajo Production</td>
</tr>
<tr>
<td>d. Animals (Taboo)</td>
<td>10</td>
<td>Taboo</td>
</tr>
<tr>
<td>e. Animals (Talking)</td>
<td>12</td>
<td>Taboo/Navajo Production</td>
</tr>
<tr>
<td>f. Animals (Wild)</td>
<td>3</td>
<td>Navajo Production</td>
</tr>
<tr>
<td>3. Appreciation</td>
<td>3</td>
<td>Navajo Values</td>
</tr>
<tr>
<td>4. Behavior Choices</td>
<td>2</td>
<td>Navajo Values</td>
</tr>
<tr>
<td>5. Child Rearing Practices</td>
<td>1</td>
<td>Navajo Values</td>
</tr>
<tr>
<td>6. Clan Relations</td>
<td>21</td>
<td>K'é</td>
</tr>
<tr>
<td>7. Communicate in Navajo</td>
<td>7</td>
<td>Language Arts</td>
</tr>
<tr>
<td>8. Community Involvement</td>
<td>1</td>
<td>K'é</td>
</tr>
<tr>
<td>9. Constellations</td>
<td>2</td>
<td>Language Arts</td>
</tr>
<tr>
<td>10. Create Resources</td>
<td>8</td>
<td>Language Rejuvenation Efforts</td>
</tr>
<tr>
<td>11. Cultural Unity</td>
<td>20</td>
<td>K'é</td>
</tr>
<tr>
<td>12. Directions and Commands</td>
<td>6</td>
<td>Language Arts</td>
</tr>
<tr>
<td>13. Environmental Harmony</td>
<td>8</td>
<td>K'é</td>
</tr>
<tr>
<td>14. Family Dynamics</td>
<td>1</td>
<td>K'é</td>
</tr>
<tr>
<td>15. Fourness</td>
<td>2</td>
<td>Navajo Values/ K'é</td>
</tr>
<tr>
<td>16. Intertribal Knowledge</td>
<td>8</td>
<td>K'é</td>
</tr>
<tr>
<td>17. Introduction of Self</td>
<td>4</td>
<td>K'é/ Language Arts</td>
</tr>
<tr>
<td>18. K'é</td>
<td>15</td>
<td>THEME</td>
</tr>
<tr>
<td>19. Kinship Terms</td>
<td>6</td>
<td>K'é/Language Arts</td>
</tr>
<tr>
<td>20. Natural Elements</td>
<td>3</td>
<td>Navajo Values/ K’é</td>
</tr>
<tr>
<td>21. Navajo Consultants</td>
<td>7</td>
<td>K’é</td>
</tr>
<tr>
<td>22. Navajo Dwellings</td>
<td>5</td>
<td>Navajo Values/Geo</td>
</tr>
<tr>
<td>23. Navajo Foods</td>
<td>5</td>
<td>Survival</td>
</tr>
<tr>
<td>24. Navajo Humor</td>
<td>3</td>
<td>K’é</td>
</tr>
<tr>
<td>25. Navajo Life Milestones</td>
<td>2</td>
<td>K’é</td>
</tr>
<tr>
<td>26. Navajo Physical Health</td>
<td>5</td>
<td>Survival</td>
</tr>
<tr>
<td>27. Navajo Plant Use</td>
<td>2</td>
<td>Survival</td>
</tr>
<tr>
<td>28. Navajo Values</td>
<td>7</td>
<td>THEME</td>
</tr>
<tr>
<td>29. Personal Place Connections</td>
<td>9</td>
<td>K’é/Geography</td>
</tr>
<tr>
<td>30. Protection Way Teachings</td>
<td>2</td>
<td>Navajo Values</td>
</tr>
<tr>
<td>31. Respect for Others</td>
<td>6</td>
<td>K’é</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>32. Respect for Self</td>
<td>6</td>
<td>K'é</td>
</tr>
<tr>
<td>33. Self-Identity</td>
<td>15</td>
<td>K'é</td>
</tr>
<tr>
<td>34. Sky</td>
<td>1</td>
<td>Navajo Values/Language Arts</td>
</tr>
<tr>
<td>35. Tribal Government</td>
<td>5</td>
<td>K'é/ Navajo Values</td>
</tr>
<tr>
<td>36. Vocabulary</td>
<td>5</td>
<td>THEME</td>
</tr>
<tr>
<td>37. Weather and Climate</td>
<td>2</td>
<td>Seasons</td>
</tr>
<tr>
<td>38. Winter Activities</td>
<td>5</td>
<td>Seasons/Navajo Values</td>
</tr>
<tr>
<td>39. Winter Stories</td>
<td>10</td>
<td>Seasons/Navajo Values</td>
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</tbody>
</table>
### Appendix M


<table>
<thead>
<tr>
<th>Blessing Way (Positive) Teaching</th>
<th>Protection Way Teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respect the sacred nature of self.</td>
<td>Respect the sacred.</td>
</tr>
<tr>
<td>Self-Identity</td>
<td>Avoid being lazy.</td>
</tr>
<tr>
<td>Think for yourself.</td>
<td>Avoid being fearful.</td>
</tr>
<tr>
<td>Reverence of the self.</td>
<td>Avoid being too hesitant.</td>
</tr>
<tr>
<td>Understanding the self.</td>
<td>Avoid being dreadful.</td>
</tr>
<tr>
<td>Possess learned ability.</td>
<td>Avoid being overly sensitive.</td>
</tr>
<tr>
<td>Understand oneself.</td>
<td>Avoid self pity.</td>
</tr>
<tr>
<td>Plan(ning) for oneself.</td>
<td>Avoid hindrance.</td>
</tr>
<tr>
<td>Think for oneself.</td>
<td>Avoid being overly reluctant.</td>
</tr>
<tr>
<td>Care</td>
<td>Avoid being argumentative, sassy.</td>
</tr>
<tr>
<td>Love</td>
<td>Avoid being too talkative.</td>
</tr>
<tr>
<td>Being thankful, being appreciative.</td>
<td>Avoid overburden self.</td>
</tr>
<tr>
<td>Your character make-up.</td>
<td>Develop self-discipline.</td>
</tr>
<tr>
<td>Possessing positive relation.</td>
<td>Assert potentiality.</td>
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<tr>
<td>Expressing thankful attitude.</td>
<td>Avoid pouting.</td>
</tr>
<tr>
<td>Value sacredness.</td>
<td>Avoid negative anticipation of self/avoid anxiety.</td>
</tr>
<tr>
<td>Proper teasing.</td>
<td>Prohibit self from doing….</td>
</tr>
<tr>
<td>Possess generous behavior/attitude.</td>
<td>Prohibit self from saying…</td>
</tr>
<tr>
<td>Enthused with traditional knowledge.</td>
<td>Avoid negative performance.</td>
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<tr>
<td>Emotional stability.</td>
<td>Avoid negative thoughts.</td>
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<tr>
<td>Clear and balanced conscience.</td>
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<tr>
<td>Being cheerful and show kindness.</td>
<td></td>
</tr>
<tr>
<td>Enthused and motivated to work.</td>
<td></td>
</tr>
<tr>
<td>Value your work.</td>
<td></td>
</tr>
<tr>
<td>Having reverence and care of speech.</td>
<td></td>
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<tr>
<td>Comprehensive listening.</td>
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<tr>
<td>Positive thinking.</td>
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</tr>
<tr>
<td>Possess kindness.</td>
<td></td>
</tr>
<tr>
<td>Respect and value for others.</td>
<td></td>
</tr>
<tr>
<td>Value kinship and relations though practicality.</td>
<td></td>
</tr>
<tr>
<td>Enthused with learning.</td>
<td></td>
</tr>
</tbody>
</table>
References


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(Original work published 1963)


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http://www.sesameworkshop.org/about-us/40-years-and-counting/


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http://www.visionmakermedia.org/about-us


Curriculum Vitae

SHAWNA LYNN BEGAY

POSITION
Graduate Assistant & Doctoral Candidate at the University of Nevada, Las Vegas.
Producer/Intern at Vegas PBS, Las Vegas, Nevada.

CONTACT
Office: Carlson Education Building
4505 S. Maryland Parkway
#366A
Las Vegas, Nevada 89154-3001

Office Phone: (702) 895-4683
Email: BegayS2@UNLV.Nevada.edu

EDUCATION
University of Nevada, Las Vegas- Las Vegas, Nevada
Anticipated graduation: December 2016.
Ph.D. in Curriculum and Instruction
Emphasis- Educational Technology
Dissertation: Developing a Navajo Educational Media Guide: A Community Perspective
(Kendall Hartley & Jane McCarthy, Co-Chairs, Christine Clark, LeAnne Putney)

Chapman University- Orange, California, May 2007
Master of Fine Arts in Film Production
Emphasis- Post Production

Arizona State University- Tempe, Arizona, May 2000
Bachelor of Science Degree in Psychology

AWARDS, FELLOWSHIPS, SCHOLARSHIPS, AND INTERNSHIPS
Vegas PBS Producer Internship, Las Vegas, NV, 2012-Present
Vision Maker Media Robert Flaherty Film Seminar Fellowship, “Open Wounds,”
Hamilton, New York, 2012
Graduate Assistantship at UNLV, Las Vegas, NV, 2011-Present
Navajo Nation Scholarship for Ph.D. Students, Window Rock, AZ, 2011-2016
Communitas Award-Community Program Involvement, Producer, “Helping Native Americans Graduate.” Dallas, TX, 2014
Communicator Award of Distinction-Charitable/Non-Profit Video, Producer,
“Helping Native Americans Graduate.” New York, NY, 2014
Marcom Gold Award, Producer, “Helping Native Americans Graduate.” Dallas, TX, 2013
Rainer Fellowship Recipient—American Indian Graduate Center, Albuquerque, NM, 2013-2014
American Indian Graduate Center Scholarship, Albuquerque, NM, 2011-2015
American Indian Film Festival Internship, San Francisco, CA, 2005-2006
Warner Brother Animation Internship, Sherman Oaks, CA, 2004-2005
Navajo Nation Scholarship, Graduate Scholarship, Window Rock, AZ, 2004-2007
Dodge College Fellowship for Graduate Film Study, Orange, CA, 2004-2007
American Indian Graduate Center Scholarship, Albuquerque, NM, 2004-2007
Navajo Nation Scholarship, Undergraduate, Window Rock, AZ, 1995-2000
Chief Manuelito Scholarship, Navajo Nation, Window Rock, AZ, 1995-1996

RESEARCH EXPERIENCE
Dissertation Research, University of Nevada, Las Vegas, 2011-2016
My research investigates the detrimental elements of educational media as it affects the acculturation, assimilation and continued colonization of Indigenous peoples through mass media programming that perpetuates Eurocentric ideologies. By understanding this concept, the purpose of this research is to create an educational media guide from the Navajo community perspective in developing curriculum guidelines that are specific to learning Navajo language and culture through media.

TEACHING EXPERIENCE
University of Las Vegas, Nevada, August 2011-present

EDU214E: Preparing Teachers to Use Technology in the Classroom
Addresses key technology hardware, software, web-based tools, and instructional practices in school with a focus on developing teacher candidates’ knowledge, skills, and strategies for integrating information technology in the classroom. This class is for those interested in teaching pre-school and elementary grade levels.

CIT667: Technology and Educational Change
Teaching assistant to Dr. Michael McCreery. Examines issues and trends pertaining to technology-based innovations in education. Includes a review of research on past and current change efforts and the feasibility of future change with technology. Topics covered include historical and current views of technology in education, current and emerging technologies, and technologies impact on educational reform.

CIT648: Issues and Methods of Online Learning
Teaching assistant to Dr. Michael McCreery. Addresses the theory and practice for effective online teaching and learning. Emphasis is on issues and trends in computer-mediated communications and their impact on learning with technology and in technology-based environments.

Institute of American Indian Arts, College of Contemporary Arts, Santa Fe, NM, August 2007-2010
NMAR 110: Moving Images I
This course will provide an introduction to making movies utilizing digital video with an overview of genres, script writing, storyboarding, shooting (cinematography, lighting, sound), capturing, editing (video and audio) and compression. The purpose of Moving Images I is to gain fundamental skills in all aspects of preproduction, production and post production. This Hands-on course will guide you through the use of Fundamental directing techniques, camera, lights, sound, and editing software.

NMAR 210: Editing Fundamentals
This class provides a foundation for all aspects of non-linear video editing. Students will learn how to master the basic concepts of editing using filters, effects, mixing sound, adding titles, creating transitions, color correcting and editing workflow. Instruction also includes editing theory and analysis. Students should be confident in performing tasks in a real world editing projects, be able to think critically and creatively during the editing process. Students will also be able to do basic sound design, color correction, compositing, and DVD authoring.

NMAR 310: Moving Images II
In this course, students will learn how to become professionally capable of editing, packaging, and distributing digital video projects using Final Cut Pro HD, and DVD Studio Pro. This course will provide you with the technical and artistic skills of editing using the Final Cut Pro non-linear editing system and evaluating editing techniques in films.

NMAD 310: Moving Images III
This course is an advanced level video production class. Screenwriting, producing, directing, cinematography, editing, and sound design will be utilized to create a short film from any genre. The purpose of Moving Images III is to advance your skills in video production and narrative storytelling. You will use the technical and artistic tools to create a story by directing, producing and editing your projects.

NMAD 320: Sound for Film and Video
This course goes beyond the fundamentals of video and sound editing. In this class you will learn more advanced non-linear editing techniques. This includes: sound mixing; HD workflow, surround sound, and mixing multi tracks. This class covers the theory and understand sound and its unique characteristics. The student should leave having a solid set of audio to visual tools. This will enable the student to create sound for film at a professional level.

NMAR 345: Post Production Techniques (Advanced Post Production)
This course goes beyond the fundamentals of video and sound editing. In this class you will learn advanced non-linear editing techniques. This includes: sound mixing, color correcting, advanced compositing, HD Workflow, and mixing multi-tracks. Students should be confident in performing tasks in a real world editing project, be able to think
critically and creatively during the editing process. Students will also be able to do basic sound design and color correction of a movie.

NMAD 350: Directing
A study in directing actors to generate performances and create dynamic blocking for the camera. Students will break down scripts, analyze directing methods, compose shot lists, and direct actors in different scenes. This course will help future directors tell a story visually and develop their own unique voice using the moving image format. The objective is to learn skills to lead the cast and crew into the director’s vision and style while maintaining the integrity of a script and story.

NMAR 360: Cinematography
The hands-on course introduces student to key photographic concepts and the basics of shooting film and digital video. Students develop an understanding of composition, camera movement, lighting, continuity, and time/space manipulation. To further the understanding of visual storytelling through the use of camera, lights, shadows, color and collaboration. Also to develop students problem solving skills.

NMAD 380: Production Workshop
This course is an advanced level video production class. Screenwriting, producing, directing, cinematography, editing and sound design will be utilized to create a short film from any genre. The purpose of Production Workshop is to advance your skills in video production and narrative storytelling. You will use the technical and artistic tools to create a story by directing, producing and editing your projects.

NMAD 420: Advanced Production Tutorial
This hands-on course allows students to work on the set of a senior level student project. Students will crew at various stages from pre-production, production to post production in order to gain valuable administrative, technical and artistic skills on and off the set. The jobs include but are not limited to acting: co-producing, storyboard artist, first assistant director, first assistant camera, gaffer, assistant editor, and assistant sound designer. Students enrolled in NMAD 420 will follow through the entire productions including pre production, production and post-production. Upon completing the course students should be confident in performing tasks in real world projects. Students should be able to think critically and creatively during each stage of the production process. Students will follow through with each project and deliver completed videos per project suitable for public viewing.

NMAD 470: Senior Projects I
This course is designed for the student with senior standing to demonstrate mastery of their discipline. In Senior Project I, the student will conceive, plan, budget and design their first thesis project in consultation with their advisor(s). Student will begin working on a significant body of work that will be a part of their final thesis exhibition. Student will develop a written project proposal and artist statement to support the outcome of the final project. Student will implement all planning stages for their senior project and be ready to execute project during Senior Project II.

NMAD 480: Senior Projects II
Senior project courses provide students with the opportunity to create a substantial body of work that reflects their learning progress in the Bachelor of Fine Arts, New Media Arts program. Students are expected to work at a high level of professionalism achieving competence as an artist. Competencies include developing a strong coherent body of work that demonstrates a high level of technical proficiency in a medium and the ability to articulate concepts both verbally and in written form. Overall professionalism is expected in completing the projects.

HEAL 120B: Running
Aerobic and Endurance conditioning of the heart, lungs, blood vessels, and working muscles through walking, jogging and running. To achieve and/or improve cardiovascular fitness. Gradually decrease time and increase distance.

LEADERSHIP, SERVICE, AND PRESENTATIONS

American Indian/Alaska Native High School Commencement
CCSD, Indian Education Opportunities Program,
Keynote Speaker-Las Vegas, NV, May 2015

7th Annual American Indian Alaska Native Education Summit
“Native American Women in Media”
Featured Presenter, Reno, NV, May 2014

Language and History Symposium
Guest Speaker, January 2014

NO Stupid Questions: Native Americans
SODA (Students Organizing Diverse Activities) Event
University of Nevada Las Vegas
Panelist, November 2014

American Educational Research Association (AERA)
Division B. “Beyond Representation and Realism: New Theoretical Approaches to Visual Images in Curriculum.”
Pre-Conference Seminar Participant, Philadelphia, PA, April, 2014

Native American Literature Symposium,
“From Script to Screen”
Presenter, Albuquerque, NM, February 2009
Mexico Filmmakers Conference and First Vision Forum
“Academics and Diversity Training”
Panelist, Albuquerque, NM, March 2008

Convening for Student Success Conference
“Teaching Today’s Students Successfully”
Panelist, Albuquerque, NM, March 2007
PAPER PRESENTATIONS
American Indian Indigenous Teachers Conference,
Northern Arizona University, Flagstaff, AZ, July 2015
Presented “Research Proposal for Developing Navajo Educational Media”

PROFESSIONAL ORGANIZATION MEMBERSHIPS
National Association of Multicultural Education (NAME)
National Indian Education Association (NIEA)
American Educational Research Association (AERA)
Division B Curriculum Studies
SIG Memberships:
Indigenous Peoples of America
Media, Culture, and Learning