

A Study about Navajo Art Education of Familiar and Unfamiliar Art

by

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## ABSTRACT

The following study is about the importance of including global art and art history in a bilingual/bicultural art classroom. The study was performed with twelve Navajo art students in a predominately Navajo high school located in a small urban town off the Navajo Reservation. Navajo students selected traditional and contemporary artworks they were curious to learn more about from four global cultures, familiar (Navajo and European) and unfamiliar (Maori and Benin). They also responded to art criticism questions and identified reasons they were curious about the artworks they selected. Students were curious about familiar (Navajo and European) artworks more than unfamiliar artworks (Maori and Benin). Of all student responses, 69% focused on the artwork selected; 16% focused on meaning and expression, and 15% focused on the artist. This study concludes by suggesting that there should be a middle ground about what to teach to Navajo children. I suggest that art education should include other cultural information within the Navajo philosophy of education.

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## DEFINITION OF TERMS

Art: Quality, production, expression, or realm, according to aesthetic principles, of what is beautiful, appealing (Dictionary.com, 2014)

Bicultural: Culture and/or living in two worlds—European-American and Navajo

Bilingual: Two spoken languages—English and Navajo

Contemporary: Artworks that are more recent, present, or modern

Curious: Eager to learn, know or have interest (Dictionary.com 2014)

Diné Bikéyah: The extended traditional Navajo country given by the Holy People for the Navajo people to live and belong

Familiar: Commonly familiar European masterpieces, for example, *Starry Night* by Vincent Van Gogh, *Mona Lisa* by Leonardo di Vinci, or Navajo blankets

Global: Cultures around the world

Multicultural: Diverse ethnicity/cultures in the United States

Navajo (Diné): Largest federally recognized Native American group in the Southwest United States (The Navajo or Diné Reservation is located in the four corners, and in three states of Arizona, New Mexico, and Colorado)

Small Urban: Small city or town

Traditional: Artworks that are from long ago or older styles

Unfamiliar: Artworks from another culture that is different or not familiar, which is not likely to have been seen by Navajo art students, for example, from the Maori culture (Oceania) and Benin culture (Africa)

Universal aesthetics theme: Concerns or ideas shared across many cultures

## CHAPTER 1

### INTRODUCTION

#### **Statement of Problem**

There have not been many studies about Navajo pupils' education particularly in the area of art education on and off the Navajo Reservation. Surrounding and on the Navajo Reservation education is predominantly bilingual/bicultural—Navajo and English—with not much influence of other cultures. As a result, art history taught in Navajo classrooms is focused mostly on European and Navajo art. These students' experience with other cultures is limited.

The Navajo elders believed that bilingual/bicultural education would not only help the Navajo people of be able to speak and write English to blend into the American civilization, but also to help the Navajo people in the Navajo language on the Navajo Reservation. With the world expanding and other nationalities coming closer to the Navajo Reservation, it's best to open to other cultures, their traditions and learn from them. Through opening the way to other cultures, traditions and nationalities, Navajo students will efficiently go out into the world with the knowledge and appreciation for other cultures, and not go into the unknown world only to return to the intramural situation of the Navajo Reservation and elude the world beyond the reservation borders.

#### **Purpose of Study**

This mixed method study is guided by Armstrong's theory of the use of universal aesthetics theme curriculum, supplemented and extended with Addiss and Erickson's analysis of teaching art history. The theories describe the importance of teaching art history in the classroom to acknowledge other cultures and to help the students relate to

the art of another culture. The participants are Navajo high school art students. The purpose of this study is to describe Navajo high school art students' abilities to develop their own investigative art questions about familiar and unfamiliar artworks from their own or another culture. Additionally the study focused on how they interpret their selected artworks, what they are curious to learn more about, and how they explain their selection of familiar and unfamiliar artworks.

### **Theoretical Perspective**

Armstrong developed her theory of universal aesthetics theme curriculum for students to have an appreciation and understanding of the multicultural/multiethnic diversities in the United States. Armstrong describes this curriculum theory as a balance between different diversities by creating a “harmonious patchwork quilt” (2011, p. 72), by which she means each diversity is like an individual quilt patch, which comes together to form an entire quilt.

In the early 20<sup>th</sup> Century, the policies of the United States focused on assimilating people into a large melting pot, combining and melting all cultures that were different, not of the descendants of the European culture. Currently, there are many diversities settled in the United States, and melting pot is a largely extinguished idea. Education, especially art education, offers the opportunity to instruct students in “the richness and quality of each cultural and ethnic component and making a totality that is vibrant and harmonious” (Armstrong, 2011, p. 72) to gain an appreciation of the different cultures and ethnicities within the United States. Such as the harmonious patchwork quilt that Armstrong describes.

According to Armstrong, to contribute to the patchwork quilt, art educators would need to become aware of cultures different from their own, especially those that are represented within their own classroom. They would need to seek and research information about other cultures and their value systems. Through the research of another culture they build a better understanding that would not have assumptions about another culture and would not make error when presenting. Through the information, the art teacher would learn about how other people value art, how it is historically used, the geographical location of the culture, and how the location explains the choice of the medium and its aesthetic qualities. She defines aesthetics as a “branch of philosophy dealing with questions about the nature and value of the arts” (Armstrong, 2011, p. 73).

Next, after gathering and seeking information about the different cultures and ethnic groups, the art teacher would begin to develop the art curriculum to draw the attention of the student to these groups contributing to the students’ knowledge and valuing of the different diversities. To develop such of a curriculum, Armstrong’s harmonious patchwork quilt, she theorizes several steps and accommodations to create a curriculum for multicultural/multiethnic diversities. The first step is to create several short term courses, like a social studies curriculum introducing and focusing on these different ethnic groups. Not limiting art exemplars to items found in an art museum but to encounter artworks that go through time and different cultures. Armstrong comments that art education or the study of art shouldn’t be perceived only for the elite or a class of leisure, but an appreciation and understanding of the arts should be available for all students.

Armstrong claims that her theory accommodates both the multicultural/multiethnic content and discipline-based art education. Armstrong references classic curriculum theorist Smith, Stanley, and Shores' (1957) definition of universal, fundamental, comprehensive theory: "a sociological curriculum theory that, by [deduction], offers a life-oriented structure for discipline-based art education" (Armstrong, 2011, p. 74). The term institutions used within the theory of Smith, et al. refers to the different societies that have developed and evolved within humankind, and these institutions "are the context in which art is created, and they have influenced what has value as art" (p. 74).

Armstrong defines the institutions:

- Social: Family, social class, recreation, physical competition, symbol systems, mobility, understanding diverse peoples.
- Political: Government protocol, war machine, international relations, access to meeting basic needs.
- Economic: Energy, shelters, work place, employment, population, growth, natural resources-water.
- Philosophical: supernatural rituals and celebrations, religions, democracy, socialism, communism.

Armstrong's theory of universal aesthetic theme curriculum is a deductive adaption from Smith's et al. (1957) universal, fundamental, comprehensive institution curriculum previously described. What Armstrong theorizes and adds is using relevant art forms, cultural institutions, and content areas of art—history, production, criticism and aesthetics. If teachers collected information on other cultures of high level truths about



the art form, opinions, ideas and so on, they would be great organizers of the appreciation of the art of diverse cultures and ethnicities. This concept is called aesthetic generalization.

According to Armstrong, a central theme would emerge from an analysis of the relationship between the institutions and the researched cultural information about multicultural/multiethnic diversity and this would be the beginning of an art curriculum. The theme or the area of focus would guide the art teacher into selecting an art history topic. Besides limiting the art history to traditional art historical resources of art textbooks or art history books the teacher could search other historical resources, such as museums, art magazines, or others that are relevant to art and cultural development.

Addiss and Erickson (1993) argue that the importance of including art history in the art curriculum is not just the information but also as inquiry, both of which are intertwined with each other. Teaching art history in the art classroom has a number of implications and importance. Addiss and Erickson (1993) argue that teachers should encourage curiosity and inquiry in their students.

Through art history, teachers allow their students to decide “why a certain work was important and how it fits into the life of people at that time and place” (Armstrong 2011, p. 75). Art teaches us about ourselves as we evolve and develop (inquiry), it is made of many ethnic, cultural, and religions in the U.S. and shows how we give back in return (information). Addiss and Erickson (1993) mention that when presenting art history, many teachers “limit their choices to European and American artworks of the late nineteenth and twentieth century” (1993, p. 122) and seldom present art history or artworks 150 years in the past. Or other teachers are so fascinated by a time period or a

culture as their own personal interest, that they spend a great amount of time in that particular subject area. An art teacher needs to include other cultures and other time periods in the art curriculum to increase curiosity. Addiss and Erickson list four goals for teaching about art history (1993, p. 148):

1. Students learn how to use art-historical inquiry as a means of better understanding our visual culture.
2. Students learn that American art is diverse and has many ethnic, cultural, and religious roots.
3. Students learn that the art of the Western world has changed in many ways and for many reasons from ancient times to the present.
4. Students learn that art has been produced all over the world-in Africa, Asia, Latin America, Europe, North America, and Oceania.

According to Armstrong after presenting art history to students, art teachers would carefully prepare selected artworks for the students to examine. These selected artworks would be the focal point for how the students will gain information. The first step for students to gain information is through art history, as previously mentioned. The second step is art criticism, through which the art teacher involves the student in examining a work of art, for example an artwork related to the theme of the curriculum. Edmund Burke Feldman (1990) is an early writer about art criticism in art education. He classified art criticism into four processes description, analysis, interpretation, evaluation (Addiss and Erickson, 1993 p. 171) to which Armstrong added two additional art inquiry processes, comparison and contrast (2011, p. 75).

Feldman's art criticism steps can be defined as follows: description, careful observation of the undisputed features of an artwork (subjects, objects, media, form, technique); "analysis of the sensory qualities and variations of the elements the artist arranged" (Armstrong 2011, p. 77); "interpretation of what the artwork is about or what it means" (Erickson 1993, p. 172); and evaluation "how effectively the artist did what was intended, to the best that we can determine [intent]" (Armstrong 2011, p. 77).

Armstrong's, comparing and contrasting are generating similarities and differences between two different artworks.

Armstrong's theory extended with Addiss and Erickson, indicates that to teach appreciation and understanding of multicultural/multiethnic diversities, art educators need to develop meaningful art curriculums for art students, so they may learn about the diversities of the world and the arts. Instead of simply teaching about things that seem important, such as familiar artworks, art teachers should consider teaching about other unfamiliar cultures and their artworks. Through the study of both familiar and unfamiliar cultures, their artworks and art history, we learn that there is something we share in common. According to Armstrong art should be taught on the universal themes that are shared among different cultures and ethnicities, rather than themes and cultures as being separate and different.

A better understanding of Navajo students' curiosity about familiar and unfamiliar artwork from diverse cultures would provide a baseline to guide eventual development of art curriculum for Navajo students, such as that advocated by Armstrong (multicultural/multiethnic) and by Addiss and Erickson (art history, information and inquiry).

Some Navajo students in the 21<sup>st</sup> Century are bicultural. They live in the middle of two cultures, traditional Navajo and mainstream U.S. culture. Living in the middle between two worlds, and being able to go back and forth is special to the Navajo people. Mainstream U.S. and European culture have a wide range of knowledge that is not accessible in the traditional Navajo world.

This study was conducted early in the school year before the Navajo students had spend much time in the art education classroom learning about art, art techniques, and art definitions. My purpose was to address the following questions: Of artworks from four diverse cultures which artworks would Navajo art students chose to investigate. Are Navajo students curious to learn about unfamiliar cultures or do they keep to their familiar culture? What type of questions do Navajo students develop while looking at the artworks? How much art history is being presented in the art classroom. With limited or no art history present in the Navajo art classroom, art instruction is more about familiar European and Navajo art rather than unfamiliar artworks of other cultures. The choice of examination of either familiar or unfamiliar could initiate a curiosity about other non-Navajo cultures. The importance of teaching art history in the art classroom is “to help all students understand and appreciate the diversity” (Armstrong 2011, p. 72) and gain perspectives about the past and acquire information to apply in the future of self, culture and society.

## CHAPTER 2

### REVIEW OF LITERATURE

The southwest Native American tribe called the Navajo or the Diné is the largest Native American tribe in the United States. The Navajo Nation encompasses 25,000 square miles in the northeast of Arizona, southwest of New Mexico, and southeast of Utah. The Navajo people had a population of more than 332,000 in 2012 (Yurth, 2012, p. 1) who live on the Navajo Reservation or throughout the country and world. The Navajo people believe that the Navajo land extends further beyond the borders of the Navajo Reservation. This area is called “Diné Bikéyah,” Navajo country [is] where the Navajo people believe this is where they belong, the Holy People [wish] them to live, and where they should stay.

Though their Navajo traditional stories, the Navajo people say they came to this world by emerging “after a long and difficult journey that took them” (Iverson, 2002, p. 8) through four worlds. In the First World, called the Black World, the Navajo people quarreled with the Insect Beings (beings that were in the shape of insects) and they were forced to climb to the Second World, the Blue World. In the Blue World, the Navajo people met the Bird Beings (beings that were in the shape of birds) with other Beings. Again, after the Navajo people quarreled with the Beings in the Blue World, they were once again forced to climb into a new world. In the Third World, Yellow World, the Navajo people thought they could settle but once again forced to leave when mischievous Coyote, a Being traveling with the Navajo people caused trouble. Coyote had kidnapped a child from the Yellow World Being, causing a huge flood. The Navajo people and companions climbed into the next world. Before they entered, they told Coyote to return

the child to the Third World. Coyote gave the child back the Yellow World Beings and the Navajo people with Coyote entered the Fourth World, the Glittering World. The Glittering World is the world we live in now. The reason the fourth world is named the Glittering World is because when the Navajo people emerged from the Yellow World, everything was white, and where they emerged there was water. The sun shined upon the water, making it shine and glitter, thus the Glittering World. In this world there were four mountains, which are blessed and which identify to the four directions and the four worlds the Navajo people climbed through to come to the Glittering World. “The four sacred mountains mark the traditional boundaries (Iverson, 2002, p. 11)” of the Navajo land, Diné Bikéyah.

There have been very few studies, journals and articles that have been written or conducted in Native American reservation schools especially on art classrooms. Recent or up-to date research is limited, “[bicultural] education is virtually unstudied” (Stokrocki & White, 1994, p. 52) or “Navajo art education” (Stokrocki, 1994). Traditionally Navajo children were taught through their families or extended families (Minetti, 1995, p. 5), for example, the female members of the family would teach a female child to cook traditional foods and weave. The male family members would teach the male child to hunt and tend to the livestock. During the winter season, families would gather around the warmth of the fire and tell sacred stories. Traditionally, sacred stories could only be told during the winter time, when the animals were hibernating and lightning was absent, without the fear of nature or Holy People turning on you (Benally, 1994, p.23) (San Juan School District, 2003). The reason for this is to show respect to the Beings and not to disturb them. It was considered a taboo to tell the traditional Navajo stories out of

season, for it would have serious consequences for the weather. “Story telling [was] traditionally used to impart moral lessons to youth” (Kendal, 1989), embedded into the stories were lessons, “[details] of the characters’ thoughts and action were told so that youth could intuit the emotional space, relationships, and motivation of the characters, and thus learning through listening” (Wexler, 2006 p. 19). Through traditional teachings from family, winter storytelling, and other teachings, “young people received a good education, an education to prepare [themselves] to live the life expected of them” (Thompson, 1975, p. 26) as a man or woman of the Navajo people.

The beginning of what changed Navajo education started when the western portion of North America became a part of the United States. “The Navajo people were among many Native people whose lands the United States claimed” (Iverson, 2002, p. 35). With the expansion of the United States, Americans pushed westward and many of these areas were the homelands of Native people. When the Americans encountered the Native tribes, they tried pushing the Native people off to take their lands, so they could take it for themselves but they met resistance. To the Americans, Native people were seen as uncivilized and uneducated, all because they did not live in permanent homes, speak English or attend Christian services. In the 1840s, the United States federal government adopted a new approach of controlling and assimilating the Native people into Christian lives. This new approach was placing the Native people onto distant reservations that were the least attractive (Iverson 2002, p. 48), and isolating the people from their Native lands and sacred traditions.

In the summer of 1864, Christopher “Kit” Carson, the U.S. Army and the Utes, enemies of the Navajo, went into the Navajo lands and began to round up the Navajos.

The round up was harsh; many families lost their homes, relatives, and lands, the round up continued all the way through winter. The Long Walk is considered to be one of the worst things to happen to the Navajo people. Different families, even now have stories of the Long Walk that have been passed down through the generations. The Long Walk was not one single event that happened to one group but multiple events and groups. Once a group of Navajos were rounded-up, they were herded to the reservation the U.S. government had designated for the Navajo people. This place was called Bosque Redondo in New Mexico, to the Navajo it was Hwéeldi (The Land of Suffering). The Navajo people made the “350-miles march from their homelands, across New Mexico to Bosque Redondo” (Stockes, 2001, p.1). On their summer or winter march, to Bosque Redondo many people lost their lives. Some stories who had been told by elders were of children that were lost in monsoon flooded rivers they were forced to cross; old people and pregnant women were shot if they stopped or slowed down.

Once arriving at Bosque Redondo, the Navajo people were placed into the reservation that was an enclosed encampment, Fort Sumner. Here they were placed with a small group of Mescalero Apaches (Stockes, 2001, p. 1). The location of Fort Sumner was next to the Pecos River, the water of which was infested and not safe to drink. The land was unable to grow crops and there were not enough trees nearby to gather firewood. The Navajo people endured countless attacks by the Comanches, who took advantage of the Navajos’ weakened situation (Iverson, 2002, p. 52). Despite their miserable circumstances, the Navajo people kept to their traditions and ceremonies, in the hope of returning to their Navajo homeland.



The Navajo people spend four years in Bosque Redondo at Fort Sumner from 1864 to 1868. “When the march began, the Navajo numbered approximately 8,474 and by the end of the ‘Long Walk’, it is estimated more than 3,000 people succumbed to sickness, starvation, freezing to death or gunshot wounds” (Stockes, 2001, p. 1). In 1868, negotiations began with the United States government and the Navajo people. The Navajo people were pleased that the representatives of the United States, General William T. Sherman and Lewis Tappan that they allowed them to return home. The conditions in Fort Sumner weren’t ideal and they couldn’t survive in unknown lands. On June 1, 1868, the U.S. government and the Navajo people negotiated a treaty, which allowed the Navajo people to return home, to Diné Bikéyah.

As the Navajo people were allowed to leave Fort Sumner, they were eager to leave. According to Iverson, the Navajo people were overjoyed as they left. They left in a line that measured over 10 miles. Along the way, the Navajo people remembered the harshness and death they endured while marching living in Fort Sumner, but that did not matter to them because they were marching back home. As they got closer and saw the south mountain, Mount Taylor, they were overjoyed and began to pick up the pace. When the Navajo people ended their return march to Fort Defiance, the Navajos were given rations and sheep as promised in the treaty (2002, pp. 66-67).

After the Navajos had spent four years in Bosque Redondo at Fort Sumner in New Mexico, and signed the Treaty of 1868 to return to the Navajo homeland. The treaty had many requirements, as it did for the government to provide assistance for the Navajo people after they returned from Fort Sumner. The requirements for the Navajo people included sending their children, between the ages of six and sixteen, to attend schools that

were located far away from their homes. Many Navajo parents were hesitant to send their children to government boarding schools, for they would miss the assistance around the home, but most of all they would miss their children. To fully understand the education of Navajo children, one needs to understand Native American education history.

The educational policy of the United States “has long aimed explicitly at the assimilation of culturally different students (the ‘melting pot’) to the extent of alienating children from the language and culture of their parents” (Saville-Troike 1984, p. 42). It was in the 1820s that the Bureau of Indian Affairs (BIA) began in the United States and in the 1860s government agents through the BIA were assigned to the Navajo people to ensure that the Navajo people kept to the requirements of the treaty. Some agents “argued, coaxed, begged, bribed, and threatened” (Iverson, 2002, p. 82) parents to send their children to boarding schools. The mission of the BIA schools was “to leave education to the experts. [Boarding] schools [were] to get the children away from the influence of their parents” (Reyhner 1999). Many Native American children were forced into boarding schools far from their homes like Carlisle, PA and Riverside, CA where they were punished, occasionally brutally, for speaking a single word in their native language. Some of the children even ran away from the boarding schools. Some were caught and brought back, while others were not found. Very few returned home. Native children were being separated from their families for years. “Education on the Navajo Reservation was the weapon used by non-Navajos to teach Navajo young people to become Anglos” (Roessel, 1979, p. 17).

After completing their education in the boarding schools, some Native American children assimilated and settled in non-native communities. The other children returned

to their native reservations but were not fully functioning. They were foreign within their native communities, for they were pulled from their traditions that could make them functioning members of their own people. With many, the isolation from their native culture and language prevented them from acquiring their “‘hereditary’ sources...[in] skills in traditional arts and crafts” (Saville-Troike 1984, p. 42). After several years, boarding schools were placed closer to and on Native reservations. That made it easier for families to be closer. Manuelito, a Navajo leader commented

[The] whites have many things which we Navajos need. But we cannot get them. It is as though the whites were in a grassy canyon and there they have wagons, plows and plenty of food. We Navajos are up on a dry mesa. We can hear them talking but we cannot get to them. My grandchildren, education is the ladder. Tell our people to take it (Iverson, 2002, p. 83).

Many BIA schools and teachers exploited and used Manuelito’s last two sentences of his quote to get Navajo families to bring students in. By the end of the 1920s, there were nine boarding schools and nine day schools in operation. Many of the boarding schools are still in operation today but their methods are not as strict. Native American reservations are isolated, away from much of the contemporary western world. Peterson Zah, former president of the Navajo Nation, comments that Navajo students’ test results compared to their non-Indian counterparts are dangerously low (1983, p. 227). “Federally owned schools for Native Americans on reservations are marked by remoteness, extreme poverty and few construction dollars” (Hefling 2014, p. A23). There is an increased need for teachers in Native American schools. Reyhner comments that one of the reasons for the low test scores or poor educational teaching is

because of the inexperienced and not well-trained teachers. Teachers who are English-as-a-Second-Language endorsed are trained for Spanish-speaking students not Navajo or any other culture. Schools are hiring teachers straight out of college with little or no teaching experience (Reyhner, 1999).

Many teachers of Navajo art students present well-known historical European and American artworks as well as Navajo artworks to their students. Artworks from non-European cultures are seldom presented, for example, Indian, China, African, and Pacific Islander. Peterson Zah advocated in “A Blueprint for Navajo Education” (1984), Navajo people should take control of their own children’s education, for Navajo education is unique. The Navajo people know that the education taught to their Navajo children is not working. Many of the children are not getting the education they deserve. Education is bicultural, living, communicating and learning in two worlds. For instance, when Navajo students attend school, they communicate to their teachers and classmates in English, and they learn school subjects in English to advance themselves. At the end of the day returning home, students switch to the roles that are expected of them in their Navajo families. For example, their duties could be herding the sheep, hauling water, or attending ceremonies. At home the student could communicate to their families in Navajo and English. The Navajo people recognize that the European-American education offers more knowledge and opportunities that are unattainable in the traditional world. From my personal life experience of living on the reservation, I observed that the community still practices and lives in traditional ways but they also let in contemporary ways, advancing things little by little. With the concentration on familiar European-American education

and Navajo heritage, there are not many introductions to unfamiliar cultures outside the bilingual borders.

Because education on the Navajo Reservation is unique, through Diné College educators developed a learning philosophy for Navajo children on the reservation using Navajo teachings and traditions. The foundation of the Navajo educational philosophy originated from the Navajo traditional song, the Blessing Way, that became the educational philosophy, Sa'ah Naagháii Bik'eh Hózhó or SNBH. There are many translations of what SNBH means from Navajo to English but a rough translation is the advancing of Navajo students' learning through the harmonious and peaceful way of beauty. Harmonize "Navajo ideas with the core of Western education to create an approach to learning that [Navajo] students could understand" (Haskie, 2013, p. 281). Navajo education is based on the philosophy of Sa'ah Naaghai Bik'eh Hozhoon (SNBH) to "advance [Navajo] student learning through harmony Nitsahakees (Thinking), Natat'a (Planning), Iina (Living) and Sihasin (Assuming)" (Haskie, 2013, pp. 380-381).

Sa'ah means to grow or mature. Naagháii means to continuously go about and return. Bik'eh is according to beauty or by its decree (Witherspoon, 1977 p. 23) to Hózhó. Hózhó is beauty, everything that is good and harmonious (Benally, 1994, p. 23). SNBH flows or Sa'ah Naagháii is through the four directions, East, South, West, and North. Navajo philosophy identifies each direction as a guiding principle of learning. East is Nitsahakees (Thinking) awareness, the development of ideas. South is Natat'a (Planning) resourcefulness, information gathering and analysis. West is Iina (Living) implementation. North is Sihasin (Assuming) reviewing.

The Navajo educational philosophy was created for Navajo children in the hope of harmonizing “Navajo ideas with the core of Western education to create an approach to learning that [Navajo] students could understand” (Haskie, 2013, pp. 381).

Schools on the Navajo Reservation have changed since the Treaty of 1868 and days of boarding schools. More classes and grade levels are offered, especially for students who would like to receive future job training or go to college. Since the Treaty of 1868 and boarding school days, schools offer bilingual and bicultural classes to keep the Navajo culture prospering and alive for future generations. Speaking Navajo is encouraged and Navajo is offered as a foreign language course in high schools. I contacted eight schools, elementary (3), middle (2), and high school (3), in three school districts in different locations on the Navajo Reservation, and asked what types of art education are offered within their schools. In the elementary schools, art is tied into other subjects or the students are put into alternating classes, and there is no art teacher. At the middle school level, one school did not have an art class but did offer other alternative classes such as band and gym. The second middle school did offer art but as an exploratory elective. As explained to me, the exploratory elective is a one-semester class that students do not choose. Students can be assigned to various elective subjects but art and band are being scaled down. And last, at the high school level, a wide range of art classes are offered as electives from which students may choose.

When I was growing up and going to school on the Navajo Reservation, art education was offered at all grade levels and I took a lot of them. Art education was more about production, advancing art skills, and craft. Elements of art, principles of design or

art history were not introduced or instructed. It was not until college and university that I learned about art or history of other global cultures.

## CHAPTER 3

### METHODOLOGY

This is a mixed-methods study designed to describe Navajo students' ability to develop their own curiosity and investigative art questions about familiar and unfamiliar art in a Navajo high school. Mixed-method is described as the mixing of two methods, qualitative and quantitative (Creswell, 2014, p. 4). I used qualitative and quantitative methods to analyze the Navajo students' response to artworks. The quantitative part of the analysis was the coding of the Navajo students' responses using preplanned codes, modified from Erickson "General Questions about an Artwork." The qualitative part was the use of emerging codes that were identified from the responses of the students. The emerging codes are codes not used in Erickson broad art or extra codes. The teacher responses survey would also be included into the quantitative method, for their responses were of their art presentation in a classroom. The study focused on twelve Navajo art students in different grade levels in two art classes. The class level was a beginning art class, where Navajo students were obtaining the prerequisite art information that will be used in future art classes and projects.

I gave the Navajo art students a pre-questionnaire that asked for information about themselves, their art backgrounds and interests. Next, they chose reproductions of one traditional and one contemporary from two familiar cultures (European and Navajo) and from two unfamiliar cultures (Maori and Benin) that they were curious to learn more about. I selecting Maori and Benin artworks rather than other global cultures is because I feel as a Navajo these two cultures are rare to be identified and/or mentioned in a Navajo art classroom. The eight artworks were in two sets of four old (traditional images from



the 190 BCE to early 1890s) and four new (contemporary from 1999 to 2011). I marked onto the art survey the artworks the students chose. Once the students chose their two reproduction of artworks (one old and one new) they are curious to learn about, they were given the art survey. The art survey asked them to answer questions about their selected artworks. At the end of the survey, they were asked their reason for selecting their chosen artworks, that is, what about the artwork made them curious.

Coding of the students' responses to the questions were categorized by the question. The coding guide for the art survey was modified from Erickson (2014) unpublished workbook, "General Questions about an Artwork." Question one, asked students to brainstorm questions to ask an artist or any art expert. Question two asked leading questions. The last question asked what the students were curious about.

Finally, after collecting and gathering the student data (student prequestionnaires, old and new art survey), the two art teachers were given a survey. Like the Navajo art students, the art teachers were asked about themselves, and their educational backgrounds, and an additional question about how much familiar and unfamiliar information they presents to their students in the art classroom.

The following research questions guided the study.

1. When asked to select a traditional/old and contemporary/new artwork from four global cultures, did more Navajo students select more familiar (European and Navajo) or more unfamiliar (Maori and Benin)?
2. What did Navajo students most frequently ask about the artworks they selected?
3. When asked leading questions (observation, technical, free-association, intention/purpose), how if at all, did Navajos make connections to their culture?

4. When asked why they were curious about the artwork they selected, in addition to reveal their curiosity what other responses did they make?

### **School Setting and Time Frame**

The high school where the study was conducted is located in a small urban town off the Navajo Reservation. The ethnic population from largest to smallest is American Indian, Hispanic, followed by White, two or more races, Asian, African-American, and Native Hawaiian. The largest population within the small urban high school is Navajo. The estimated percentage of language spoken between English and Navajo is ninety-five percent English and five percent Navajo.

With time limited to forty-five minutes in a class, the study took twenty minutes for those who volunteered. The data collection required three-days so all could participate in the study.

### **Teacher Participants**

Two teachers completed art teacher questionnaire. Each teacher had her own classroom. Teacher B is a fifty-eight female who self-identifies as Native Indian, and has been teaching art for twenty-eight years. The highest degree Teacher A has is a Masters. Teacher B is a sixty-three year old female who self-identifies as white. She has been teaching for twenty-three years at the small urban high school. She teaches Art I, Art II, and Ceramics. The highest degree Teacher A holds is a Bachelor of Arts with extra forty-five credit hours.

### **Student Participants**

The study took place in two beginning art classrooms in a small urban high school two classes taught by Teacher A, and one class taught by Teacher B. The art teachers

explained that the students could volunteer to participate in the study if they would. Six males and six females participated. The students were in different grade levels, living within or in the area surrounding the small urban town. Number identifiers were used so no real names were used to label the students. The total of students who participated in the study is twelve all of whom identified themselves as half and full Navajos. The students were given a prequestionnaire that asked them demographic questions.

Student 1 is a seventeen year old, full-Navajo male in the eleventh grade. He indicated that he has always lived in the small urban town, but has lived in other states previously. He has visited the Navajo Reservation to visit family.

Student 2 is a fourteen year old full-Navajo female in the ninth grade. She indicated that she has always live in the small urban town, but commented in the prequestionnaire that she also lived on the Navajo Reservation. She visits the reservation to visit grandparents.

Student 3 is a fourteen year old part-Navajo female in the ninth grade. She did not always live in the small urban town, has lived in other states, and has visited the Navajo Reservation.

Student 4 is a sixteen year old full Navajo female in the eleventh grade. She indicated that she always lived in the small urban town but commented in the prequestionnaire that she lives on the Navajo Reservation.

Student 5 is a sixteen year old full Navajo male in the eleventh grade. He indicated that he has not always lived in the small urban town but commented in the prequestionnaire that he lives on the Navajo Reservation.

Student 6 is a fourteen year old part-Navajo female in the ninth grade. She indicated that she has not always lived in the small urban city and has not visited the Navajo Reservation.

Student 7 is a fourteen year old part-Navajo female in the ninth grade. She indicated that she has lived in the small urban town all her life. She has visited the Navajo Reservation to visit family members.

Student 8 is a fifteen year old full-Navajo male in the ninth grade. He has always lived in the small urban town and has visited the Navajo Reservation for family and basketball tournaments.

Student 9 is a fifteen year old full-Navajo male in the ninth grade. He has indicated that he has always lived in the small urban town, and has visited the Navajo Reservation for “family meetings or other traditional reasons.”

Student 10 is a fourteen year old full-Navajo male in the ninth grade. He has always lived in the small urban town and visits the Reservation for family.

Student 11 is a fifteen year old full-Navajo female in the ninth grade. She indicated the she has not always lived in the small urban town, that she used to live on the Navajo Reservation previously but currently visits the reservation to visit family.

Student 12 is a fourteen year old full-Navajo male in the ninth grade. He indicated that he has always lived in the small urban town and visited the Navajo Reservation but minimally.

To summarize most of the students live in the small urban town. However their responses were not always consistent. Even though some indicated they lived all their

lives in the small urban town, they also indicated that they had lived on the Reservation. Almost all had some experience of the Reservation, though one had never been there.

### **Student Collection Instrument**

I collected student data using a student prequestionnaire (Appendix A), eight reproductions of eight art works-four from familiar cultures (European and Navajo) and four from unfamiliar cultures (Benin and Maori) (Appendix B), and also using student survey response sheet (Appendix C). The familiar artworks were: Unknown “1890’s Blanket” (Old Navajo), Patrick Dean Hubbell “Fiery Sunset” (New Navajo), Unknown “Nike Alighting on a Warship” (Old European), and Ron Mueck “Boy” (New European). The Unfamiliar artworks were: Unknown “Maori Statue near Museum of Art and History” (Old Maori), Arthur Thatcher “Origins of Whakairo” (New Maori), Unknown “Ivory hip ornament from Benin, Nigeria” (Old Benin), and Romuald Hazoume “Agbota” (New Benin).

### **Administration Procedures**

Before conducting the study, I had gone to the high school to meet the small urban high school principal and the beginning art teachers, Teacher A and Teacher B, and familiarized myself with the art classrooms and location. I had informed the teachers that I would be coming into the classroom to conduct a study, the procedures and materials that would be used, and the requirements of the study.

On the first day of data collection, Teacher A stood in front of the art classroom and asked whether any Navajo art students, full blooded or part, were interested in participating in a research study. She explained to the student participation in the study would be voluntary. It was a student option if they wanted to participate. The art teacher

informed the students that their participation would not be graded, and there would be no right or wrong answers.

I stood in front of each classroom, introducing myself in English and Navajo. I explained who I was, my Navajo clans, where I'm from, where I was going to school and in what field. To remind the students, I informed them that their participation in the study was voluntary, and that all identifiers—name and information, would be kept confidential and kept in a secure safe place. I further explained that they would each be given a number that I would use to identify each student throughout the study.

Teacher A informed the students who were still completing their assignment to continue with their art projects, but the students who were finished could participate. To keep the art students who were still completing their projects and those who were participating separately, the art teacher offered a classroom across the hall for the survey to be administered. Teacher B's classes two participated with four to six students each.

Teacher B spoke to the class the day before I came for the study. She explained that the requirements and their participation was an option to them. Students who wanted to participate would raise their hands, and those who did not would continue with their art project.

Teacher A students who volunteered to participate went to the classroom located across the hall. Teacher B's volunteered students stayed in their assigned seats. Teacher A and Teacher B's students were to leave their books and bags either in the classroom, or on the floor, put their art projects and assignments away in a safe place, and bring out a pencil/pen to use for writing.

When the students were settled and prepared with a pencil/pen I distributed the student consent forms. I explained that the student consent forms (Appendix D) gives me permission to use their responses to the student pre-questionnaire and student survey in my study. I went over the consent form, again reminding the students that their participation was voluntary, and that all identifiers-names would be kept secure and confidential. Once the students finished signing and returning the signed consent forms, I distributed the parent consent forms that should be signed by a parent or guardian allowing the students to participate in the study. Students were to get the parent consent form (Appendix E) signed and returned as soon as possible.

Putting aside permission forms and other distractive materials, I laid out the large reproductions one at a time, introducing each as I laid them out. I informed the students of the artist if one was identified, and the title of the artwork, the dimensions, the medium, and the location. I described the dimensions in real-life measurements either in comparison to the size of the classroom or to the paper the reproductions, to give the students a sense to imagine they were actually looking at the real artwork. After identifying and describing the artworks, I instructed the group of students to choose one artwork that they were curious about. I emphasized the word curious asking students not to choose an artwork that they liked or found interesting, but rather one they were curious to learn and know more about.

After the students chose their one traditional artwork, I handed out the student survey response sheet, and instructed the students to write their name in the upper left hand corner. Again I reminded the students I would keep their information, like their name, confidential. I then instructed the students to read each of the questions, and began

to look closely at their chosen artwork. While they were looking over their questions I walked around marking the upper right-handed corner of their selected artwork, Navajo, European, Maori, or Benin.

I read aloud each of the questions to the students. There are no limits to the number of questions or statements written in response to each of the survey questions. The first question asks the students to brainstorm as many questions as they could to ask an artist or art expert about the artwork to help them to better understand it. The second question has four leading art criticism questions. The last question asks the students to list the reasons why they chose that artwork, to discover whether they had fulfilled the requirement of choosing an artwork they were curious to learn more about.

As the students finished writing their last responses to the survey, they were to raise their hands and I would collect the surveys. When all survey response sheets were picked up, we had moved on to the contemporary/new artworks. As before with the traditional/old artworks, students would repeat the same steps of selecting an artwork they were curious to learn about, brainstorm, respond to leading questions, learning on to the curiosity question.

### **Coding Procedures**

I used the coding guide that I modified from Erickson's unpublished course handbook, *ARE 250: Teaching Inquiry in Art* (2014) with definitions to coded the student survey responses (Appendix F). Originally I started with Erickson's unpublished course handbook and later modified codes as I analyzed the student responses. As I studied the students' responses I refined the preliminary codes, I deleted some, combined others, and new codes emerged. My codes fall into three categories:



1. Broad Art Codes that focus on the artwork, the artist, or the meaning or purpose of an artwork.
2. Emerging Codes that I identified as I analyzed students' responses.
3. Extra codes needed to accommodate undecipherable responses and responses not addressed by broad art codes or emerging codes.

Question one (Appendix G), is a brainstorming question instructing the students to write as many detailed questions as they can to ask the artist or art expert to help them better understand their chosen artwork. Coding of the question developed first, I coded I whether the question was either for the artist or someone else, for example, for an art expert, the art teacher, or another viewer. Next, I coded whether the question fell into one of the Broad Art Codes or Extra Codes. Question two (Appendix H) has four sub-questions that are art criticism questions that lead the student to write as many complete sentences about their artwork as they like. I coded each of the questions, as with one to the Broad Art Codes, or Extra Codes. While analyzing the student responses, I identified an Emerging Code, Student Connection. I used Student Connection if the student connected to the artwork, either to his or her own life or to his or her culture. Third question I asked the students to identify what about the artwork made them curious, especially to chose the artwork in the first place. In coding responses to the third question (Appendix I) I used all the codes from question one and two, and identified another emerging code, Navajo Artworld.

### **Teacher Data Collection**

I gave the teacher survey (Appendix J) to both Teacher A and Teacher B, after the students' data was collected, student consent forms were signed and awaiting the parental

consent forms. I explained that their responses to the survey would not reflect or evaluate their art teaching that the location of the school would kept confidential, and that the teacher would identify only as a number. The survey took only a few minutes. I asked the teacher to mail me their survey with the parent permission forms. The survey asked teachers their age, years of teaching, educational background, percentage of familiar and unfamiliar artworks they present in their art classroom, and the percentage of art projects that include references to historical and/or contemporary art.

### **Administration Procedures**

After collecting the student response sheets, student consent forms and some of the parent permission forms, the teacher and I would set aside a few minutes to discuss about the remaining set of the students' who had not turned in their parent permission forms. I had given each of the art teachers a large envelope with my address, so they could mail the remaining parent permission forms. I had asked the teacher's to encourage their students' to return their parent permission forms as soon as possible.

### **Data Reporting Procedures**

I reported the information from the art teacher surveys in my finding chapter.

CHAPTER 4  
FINDINGS

This chapter reports students' selection of old and new, familiar and unfamiliar artworks. It also reports on the types of brainstorm questions, responses to leading questions, and curiosity responses written by each student. In addition, this chapter reports on selection and responses of Navajo students who have strong, moderate, and minimal cultural connections to the Navajo Reservation. And finally, looks at the relationship between students' responses to artworks and their experience with the Navajo Reservation.

Selection of artwork

The first task students were asked to complete after the prequestionnaire was to select a traditional/old artwork from one of the four cultures, Navajo, European, Maori and Benin. The students selected old artworks in the follow order of frequency, from most frequently to least frequently selected: European, Navajo, and Benin, none of the students selected the old Maori artwork. The second task after completing the traditional art responses survey was students' to selection of a contemporary/new artwork from one of the four cultures. The students' selected new artworks in the follow order of frequency from most frequently to least frequently selected: Maori, Navajo, European, and Benin.

	Old	New
Navajo	4	3
European	6	2
Maori	0	6
Benin	2	1

Table 1. Student Selection of Old/New Artworks.

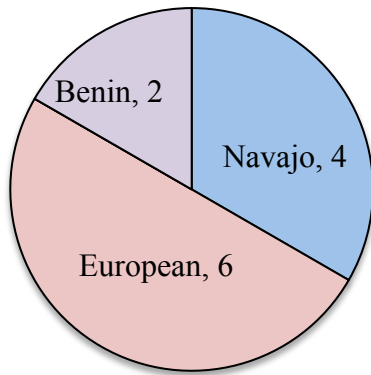


Figure 1. Graph of Student Traditional/Old Artwork Selection.

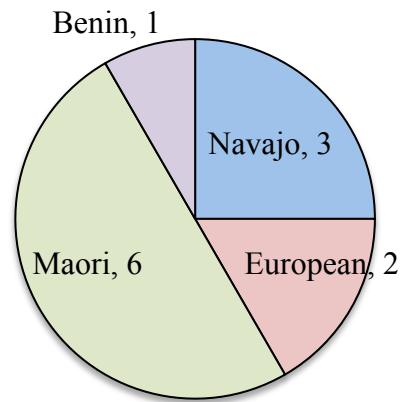


Figure 2. Graph of Student Contemporary/New Artwork Selection.

### Brainstorming Questions

After the students selected their old and new artwork, they were given the student response survey. The first question of the response survey asks the students to brainstorm as they could as many detailed questions to ask an artist or other person to learn more about the artwork. The students' questions were coded into two sections. The first section to code they were asking the artist or art expert (For Whom) about the artwork. This code is the emerging code as mention before in Chapter Three, Coding Procedures, a code that was not preplanned and was identified while analyzing the students' responses.

The code of students' questions for each of the traditional and contemporary cultural artworks (For Whom) is indicated in Table 2: Frequency of Questions Directed to the Artist or to an Art Expert, in the following order of frequency, from most frequent to least frequent selected None had brainstormed questions for the Benin Old/New for Whom-The Artist. More students asked questions for the Artist then for the Art Expert.

	For Whom	
	Emerging Code	
	Artist	Art Expert
Navajo Old	11	0
Navajo New	4	4
European Old	7	15
European New	7	0
Maori Old	0	0
Maori New	9	3
Benin Old	0	5
Benin New	0	2
Total:	38	29

*Table 2.* Frequency of Questions Directed to the Artist or to an Art Expert.

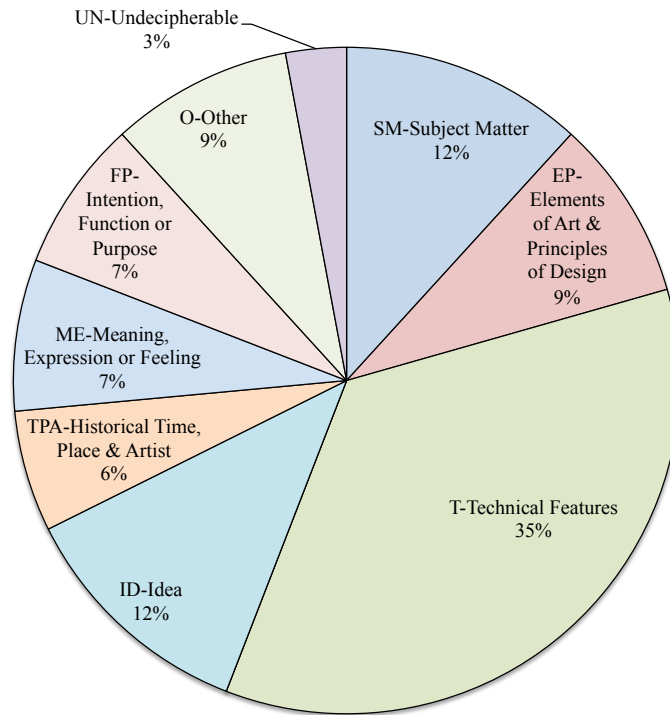
The second selection to code of the students' brainstormed questions was the type of question that was asked (Appendix K) (Appendix L). Using a modified code guide, the students' brainstormed questions were coded into one of the broad art codes or extra codes. The broad art codes indicate students' questions focused on the artwork, the artist or the meaning and purpose of the artwork. In each of the focus categories are subcategories as follows: Focus on Artwork-Subject Matter, Elements of Art & Principles of Design and Technical Features; Focus on Artist-Artist Culture, Idea, Historical Time, Place and Artist; and Focus on Meaning & Purpose-Meaning, Expression or Feeling, Intention, Function or Purpose. The broad art codes were used throughout the student art response survey to code the students' responses. The extra codes needed to accommodate questions or statements that were undecipherable or questions that could not be addressed by a broad art code.

The students' brainstormed questions for each of the traditional and contemporary artworks are identified in the table below as the most frequent and least frequent for each of artworks highlighted in pink and blue respectively.

	EP-Elements of Art & Principles of Design		T-Technical Features		TPA-Historical Time, Place & Artist		ME-Meaning, Expression or Feeling		FP-Intention, Function or Purpose		UN-Undecipherable	
	SM-Subject Matter	ID-Idea	AC-Artist Culture	AC-Artist Culture	ID-Idea	ID-Idea	FP-Intention, Function or Purpose	FP-Intention, Function or Purpose	UN-Undecipherable	O-Other	O-Other	O-Other
	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			Extra Code		
	Broad Art Code											
Navajo Old	0	1	8	0	0	1	1	0	0	0	0	0
Navajo New	0	3	3	0	0	0	0	0	0	2	0	0
European Old	4	0	5	0	5	3	1	3	0	0	1	0
European New	2	0	1	0	1	0	2	0	1	0	0	0
Maori Old	0	0	0	0	0	0	0	0	0	0	0	0
Maori New	2	1	4	0	2	0	1	2	1	1	0	0
Benin Old	0	1	2	0	0	0	0	0	2	0	0	0
Benin New	0	0	1	0	0	0	0	0	0	0	0	1
Total:	8	6	24	0	8	4	5	5	6	2	68	

Table 3. Frequency of Codes for Traditional and Contemporary Artwork in Response to Brainstorming.

The most frequently asked broad art questions, excluding the extras, for all of the artworks was about Technical Features (38%). The least frequently asked question is the Time, Place and Artist (6%). None of the questions were asked about the Artist's Culture. The students brainstormed a total of six-eight questions for both old and new.



*Figure 3.* Pie Chart of Frequency of Codes for each Traditional and Contemporary Artwork in Response to Brainstorming.

### **Responses to Leading Questions**

The second question of the art response sheet asks the students to respond to leading art criticism questions in complete. The students' responses to the leading questions were coded using the modified coding guide. Students responses were coded into broad art codes, extra codes and emerging codes. Broad art and extra codes were used as before, the Emerging code that was identified while analyzing is Student Connection (Appendix M) (Appendix N).

The table below identifies the most frequently and least frequently responses to leading questions for each of the artworks highlighted in pink and blue respectively.

	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			Emerging Codes	Extra Codes	
	EP-Elements of Art & Principles of Design	T-Technical Features	SM-Subject Matter	TPA-Historical Time, Place & Artist	AC-Artist Culture	ID-Idea	ME-Meaning, Expression or Feeling	FP-Intention, Function or Purpose	SC-Student Connection		UN-Undecipherable	O-Other
Navajo Old	2	4	4	0	0	0	0	3	3	0	0	
Navajo New	4	2	1	2	0	0	2	1	2	0	0	
European Old	13	0	7	1	2	0	2	2	0	2	1	
European New	4	0	2	0	0	0	0	2	0	0	0	
Maori Old	0	0	0	0	0	0	0	0	0	0	0	
Maori New	10	0	3	2	2	1	0	1	0	1	0	
Benin Old	2	1	3	0	0	0	1	0	2	0	0	
Benin New	1	0	2	1	0	1	0	0	0	1	0	
Total:	36	7	22	6	4	2	5	9	7	4	1	

Table 4. Frequency of Codes for Traditional and Contemporary Artworks in Response to Leading Questions.

Students responded most frequently about Subject Matter (35%) and least frequently about Historical Time, Place & Artist (2%)

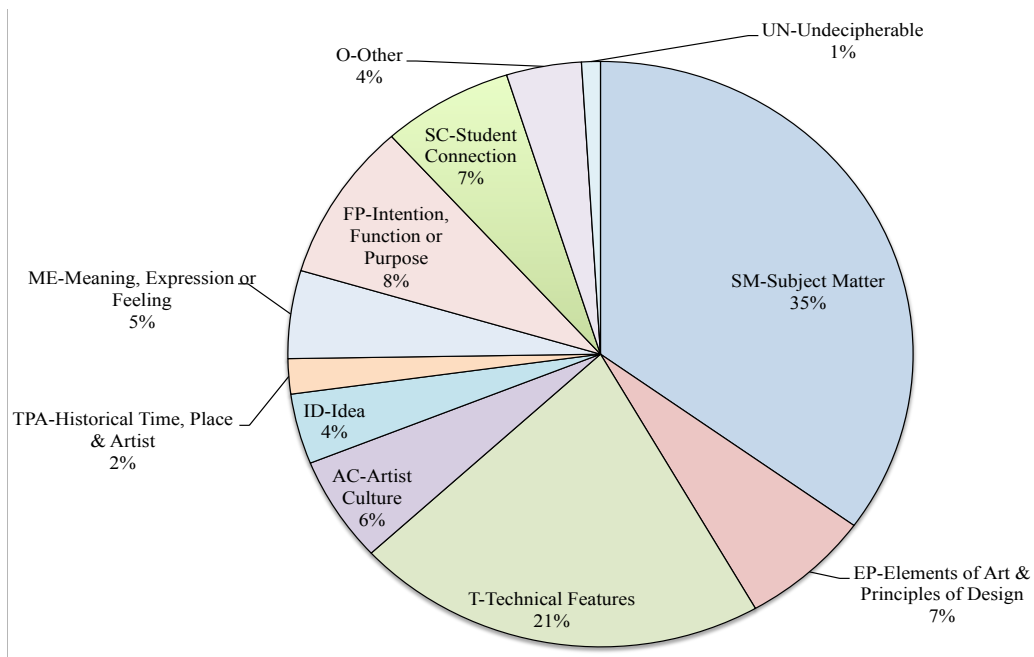


Figure 4. Pie Chart of Frequency of Codes for each Traditional and Contemporary Artwork in Response to Leading Questions.



## Curiosity Responses

The final question the students were respond to asking them to write as many reasons as they could about what in the artwork made them curious. The purpose of this question was to analyze their responses to see whether they had fulfilled the requirements of choosing an artwork, as instructed at the beginning of each survey. That is did they choose an artwork about which they were actually curious.

I coded the students' responses about their curiosity using the Broad Art Codes, Extra Codes and Emerging Codes, for each of the artworks as follows from the students most frequent curiosity was about the traditional/old artwork they selected (Appendix O). Students who chose the traditional/old Navajo artwork were curious about the Subject Matter and their own Student Connection. Students who selected the traditional/old European artwork were curious about the Subject Matter and the Technical Features of students who selected the traditional/old Benin artwork were curious about the Elements of Arts and Principles of Design. For all of the traditional artworks, the most reason for choosing their artwork art was the Subject Matter.

	EP-Elements of Art & Principles of Design	T-Technical Features	AC-Artist Culture	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose	UN-Undecipherable	SC-Student Connection	NA-Navajo Artworld	Emerging Codes		
	Broad Art Codes								Extra Codes	Emerging Codes		
Navajo										1	1	
										1	1	
	1											
	1	1										
Total:	2	1	0	0	0	0	0	0	0	1	2	1
European		1										
		1	1									
		1	1		1	1						
						1						
							1			1		
Total:	3	0	3	0	1	1	2	0	0	1	1	0
Benin			1									
	1	1	1									
Total:	1	2	1	0	0	0	0	0	0	0	0	0
Total for Old Q3:	6	3	4	0	1	1	2	0	0	2	3	1

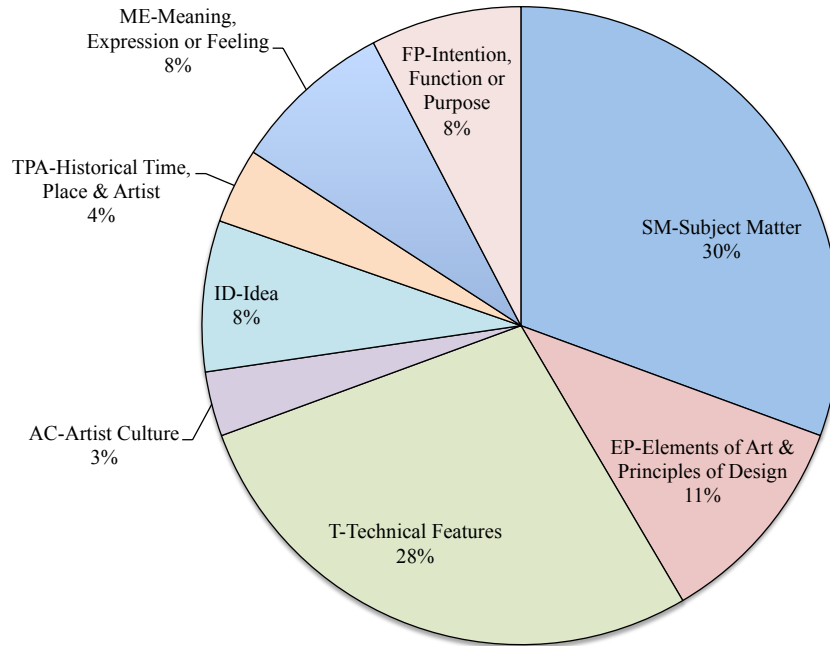
Table 5. Coded Responses to Traditional/Old Curiosity Question.

Students who chose the contemporary/new Navajo artwork were curious about the Elements of Art and Principles of Design. Students who chose the contemporary/new European art were curious about the Subject Matter of the artwork and the Meaning, Expression or Feelings or about the Function or Purpose of the artwork. Students who chose the contemporary/new Maori artwork were curious about the Subject Matter. The student who chose the contemporary/new Benin artwork was curious about the Subject Matter and its Technical Features. Of all of the contemporary artworks the most frequently cited reason for choosing for the Subject Matter.

	EP-Elements of Art & Principles of Design	T-Technical Features	AC-Artist Culture	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose	UN-Undecipherable	SC-Student Connection	NA-Navajo Artworld	O-Other
	Broad Art Codes						Extra Codes	Emerging Codes		
Navajo		1				1				1
Total:	0	2	0	0	1	0	1	0	0	1
European	1						1			
Total:	2	0	0	0	0	0	2	0	0	0
Maori		1								
Total:	3	2	0	0	0	0	0	0	0	0
Benin	1		1							
Total:	1	0	1	0	0	0	0	0	0	0
Total for New Q3:	6	4	1	0	1	0	3	0	0	1

Table 6. Coded Responses to Contemporary/New Curiosity Question.

The curiosity question shows that 30% percent of the students were curious about the Subject Matter about the old and new artworks; next, they were curious about the Elements of Arts and Principles of Design at 17%; and last, the Technical Features at 12%. The least frequently cited reasons for selecting the old and new artwork was the Idea at 5%, Navajo Artworld at 3% and the Historical, Time, Place & Artist at 2%. Students did not list any reasons about the Artist Culture, Artist Intention, or Function or Purpose.



*Figure 5.* Pie Chart of Navajo Student Curiosity about Old/New Artwork.

Navajo Reservation experience correlated with selection of artworks. Based upon on students’ responses to the prequestionnaire, I categorized the students as having strong, moderate or minimal experience in the Navajo Reservation. See Methodology Chapter 3 section “Student Participants” for details. One student has strong Navajo Reservation experience. Four students have moderate Reservation experience. Seven students had minimal Reservation experience. The students with the strong Reservation experience chose both old and new Navajo artworks and he was the only student to do so. The only student who selected the new Benin artwork had never visited the Reservation (Appendix P).

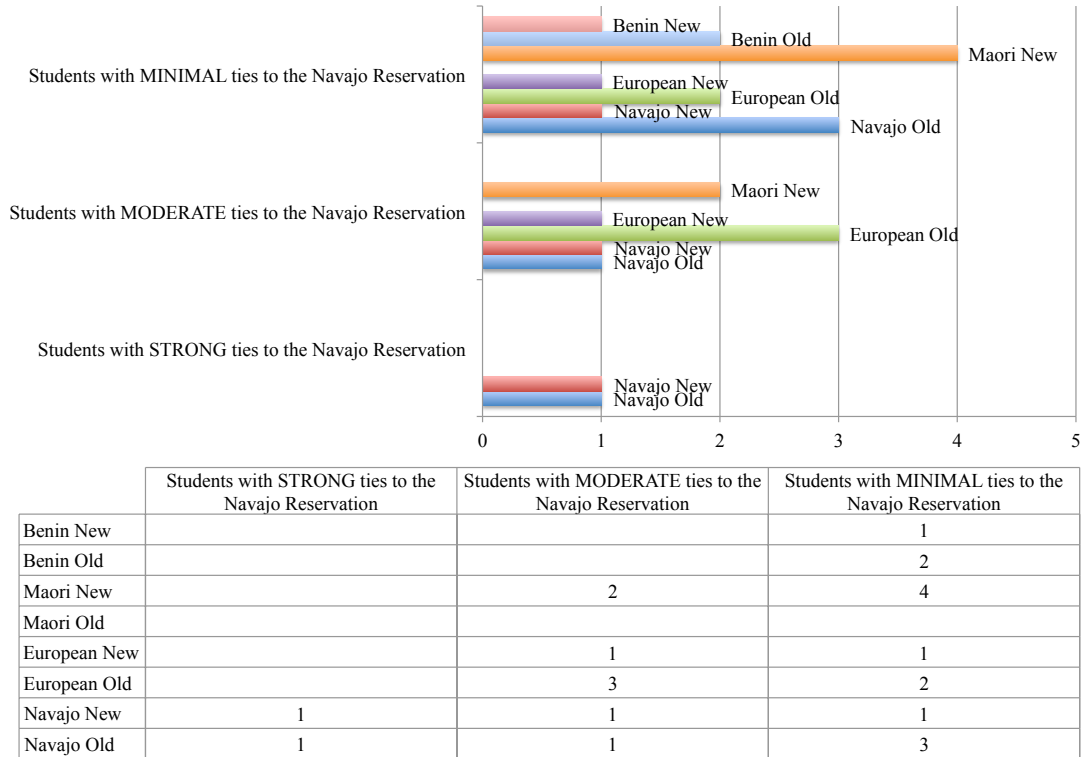


Figure 6. Navajo Reservation Experience Related to Old/New Artworks.

### Teacher Response Survey

Both Teacher A and B were given a Teacher Response Survey (Appendix Q) that asked the teachers about their presentation and teaching technics of how much familiar and unfamiliar artwork and art history is presented in their classrooms. The teacher's did not have to write any statements, just give a scoring scale from 10% to 100%. Teacher A scored 90% to all the questions. Her scoring did not seem accurate, upon observation in Teacher A classroom, she was more focused about the familiar and artwork projects were about the craft. Teacher B scored herself 20% familiar artwork presented, 80% unfamiliar presented and 40% contemporary and/or traditional art history. Her scoring was accurate, when observing her class it was evident she was presenting both familiar and unfamiliar artworks.

	Of all the artworks you present in your classroom, approximately what percentage are from European or Navajo cultures?	Of all the artworks you present in your classroom, approximately what percentage are <u>NOT</u> from European or Navajo culture?	In what percentage of your art projects do you include contemporary and/or historical art history?
Teacher A	90	90	90
Teacher B	20	80	40

*Table 7. Teacher Responses.*

## CHAPTER 5

### CONCLUSIONS AND IMPLICATIONS

As stated in Chapter One: Introduction, Statement of Problem, education of Navajo children in and around the Navajo Reservation is predominately bilingual/bicultural with not much influence of other cultures. Navajo elders and educators strive to keep Navajo culture and language alive among the Navajo Reservation and people by suggesting to Navajo schools to develop programs. Navajo elders understand the importance of education and being able to speak and write English. Specifically this study focuses on describing the importance of teaching art history in a Navajo high school art classroom, and helping Navajo students develop their own investigative art questions about familiar and unfamiliar art. The following four questions were the foci my study:

1. When asked to select a traditional/old and contemporary/new artwork from four global cultures, did more Navajo students select more familiar (European and Navajo) or more unfamiliar (Maori and Benin) artworks?

I asked students to choose an artwork that they were curious to learn more about. The students were to choose one traditional and one contemporary artwork from four global cultures. Research question #1: As reported in Chapter 4: Findings, under Selection of Artwork, students selected traditional/old arts from most to least frequently selected European, Navajo and Benin artworks.

The students' responses to contemporary/new artwork from most to the least frequent are as follows: Maori, Navajo, European and Benin.

Familiar artworks are Navajo and European, and unfamiliar are Maori and Benin. Combining the total for both traditional and contemporary, students selected familiar artworks fifteen times and unfamiliar artworks nine times. The students were more curious to select artworks that they were more familiar about than unfamiliar artworks.

2. What did Navajo students most frequently ask about the artworks they selected?

When posing questions about tradition/old artworks, the students who chose the Navajo artwork wrote eleven questions, twenty-two questions for European, and five questions for Benin (Appendix K). For contemporary/new artworks, students wrote eight questions for Navajo, seven questions for European, thirteen questions for Maori, and two questions for Benin (Appendix L). The students wrote more questions for the traditional/old European artwork and contemporary/new Maori artworks. See further discussion in “Responses to Familiar and Unfamiliar Traditional and Contemporary Artworks.”

3. When asked leading questions (observation, technical, free-association, intention/purpose), how if at all, did Navajos make connections to their culture?

Some students made connections to their culture. See “Detailed Analysis of Students’ Response.”

4. When asked why they were curious about the artwork they selected, in addition to revealing their curiosity what other responses did they make?

The students’ responses to each of their least selected artworks are as follows, Chapter 3 Curiosity Response reports their responses to their most frequently selected traditional artworks in Table 5: Technical Features (Benin), Elements of Art & Principles of Design (Navajo), Student Connection (European), Meaning, Expression or Feelings



(European), Idea (European), Historical Time, Place & Artist (European), Subject Matter (Benin) and Navajo Artworld (Navajo). Students' responses to least selected contemporary/new artworks are as follows as seen in Table 6: Elements of Art & Principles of Design (Maori), Meaning, Expression or Feeling (Navajo), Idea (Navajo), and Student Connection (Navajo).

### **Limitations**

Because this study involved only twelve Navajo students no generalizations will be made beyond those participants. Both teacher and the researcher in this study were female. Given the differences of female and male roles in the Navajo culture, other findings might have resulted with male teachers and/or researcher. Although one teacher in the study was Native American but not Navajo, findings might have been different with a Navajo Teacher.

Analysis of the responses of the twelve participating students offer insight with stimulate thinking about how art should be taught to Navajo students.

### **Responses to Familiar and Unfamiliar Traditional and Contemporary Artworks**

Before the survey, students were given the task of choosing an artwork they were curious to learn about. As stated in Chapter Four: Findings, Selection of Artwork, students selected traditional and contemporary artworks and I analyzed their choices. Table 1 shows the frequency of student selection of traditional/old and contemporary/new artworks.

Familiar			Unfamiliar		
	Old	New		Old	New
Navajo	4	3	Maori	0	6
European	6	2	Benin	2	1
Total = 15			Total = 9		

*Table 8.* Number of Familiar and Unfamiliar Old/New Student Art Selection.

The Navajo students selected more familiar (Navajo and European) artworks than Unfamiliar (Maori and Benin). This is consistent with the idea that in bilingual/bicultural art classrooms, it is important to include unfamiliar cultural artwork and art history, thus offering students the opportunity to experience “the richness and quality of each cultural and ethnic component” as Armstrong theorized (2011, p. 72). Twelve students, six females and six males each chose an old and new artwork, totaling twenty-four selections. Familiar artworks were selected fifteen times and unfamiliar, nine.

#### **Males’ and Females’ Selection of Artworks**

While analyzing student selections of traditional and contemporary familiar and unfamiliar artworks, I began to ask “What is the difference between males and females selection of artworks?” In Navajo society, as stated by Angela Willetto, the female is considered the head of family in the clan system and residential patterns (1999, p. 4), and they are the first educators of Navajo children. Females are considered equal to men but have different responsibilities. “Men have greater involvement in tradition ritual behavior than women” (Kluckhohn and Leighton, 1974).

In this study, the Navajo males most frequently chose more traditional Navajo (4) artworks and least frequently of the traditional European (2) artworks; females most frequently chose the traditional European (4) artworks and least frequently the traditional Benin (2) artworks, as shown in Graph 14.

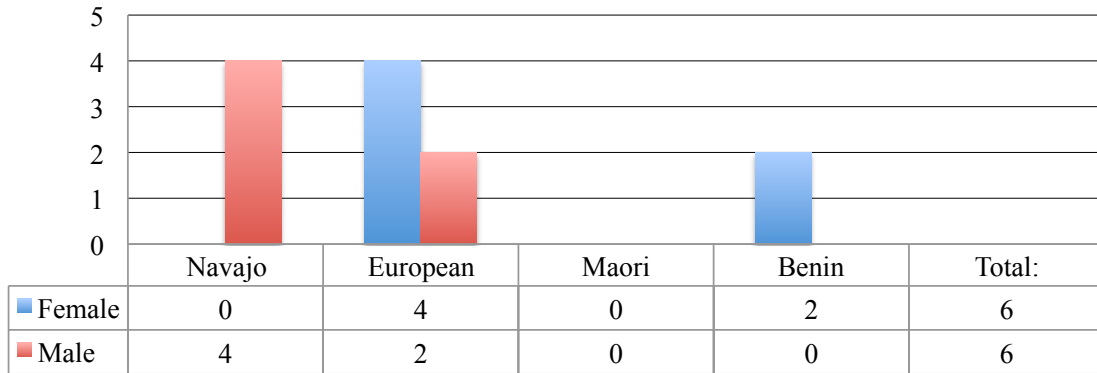


Figure 7. Female and Male Traditional/Old Artwork Choice.

For contemporary/new artwork, Navajo males most frequently chose the Maori (4) artwork and least frequently Navajo (1) and Benin (1) artworks. Females chose equally Navajo (2), European (2), and Maori (2).

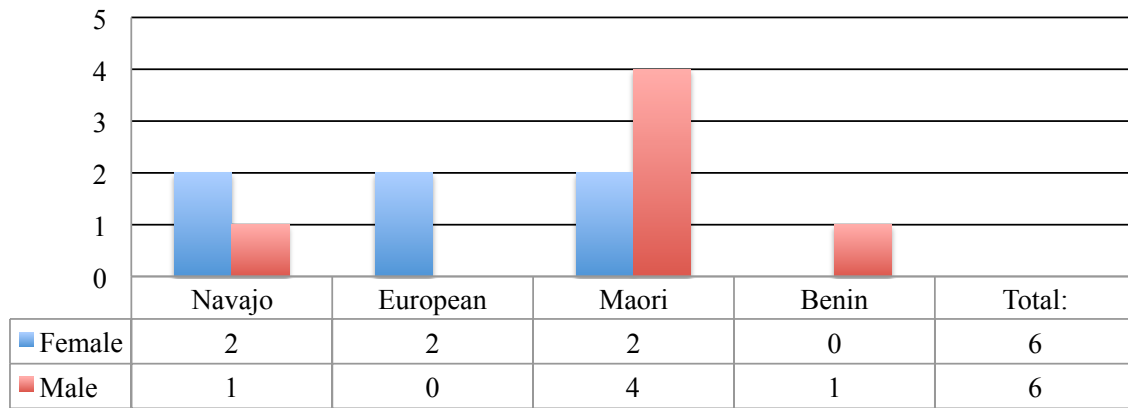


Figure 8. Female and Male Contemporary/New Artwork Choice.

A. Willeto commented that Navajo females outperform males, academically because education of women is considered to be very important. Willeto cites Deyhle and Margonis (1999) who wrote that Navajo women are the influence of change (p. 11). In 2013, 64% of the Navajo Nation Scholarships were awarded to women and 36% to men, of the total 17,221 applicants (Graham, 2013). Thus, Navajo females are more academically open to other cultures and interested in furthering their education than

males who are strongly culturally connected to their Navajo culture though the females in this study tend to choose familiar artworks more frequently than males as shown in Figure 9, 10, 11 and 12 as below.

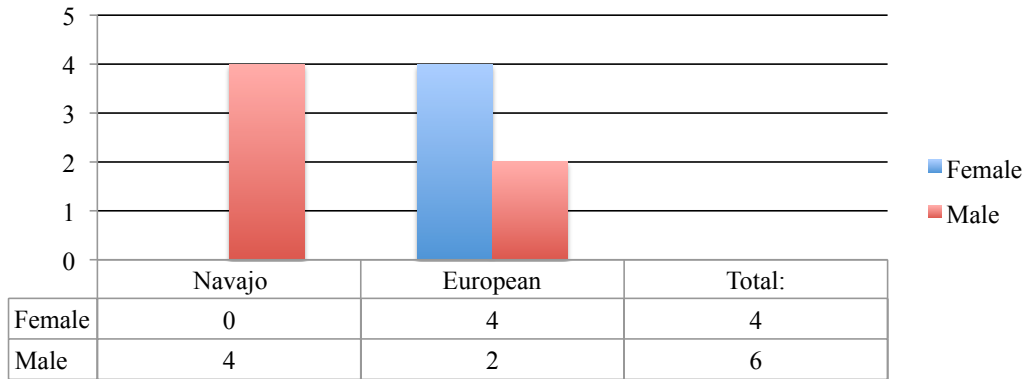


Figure 9. Female and Male Traditional/Old Familiar Selection

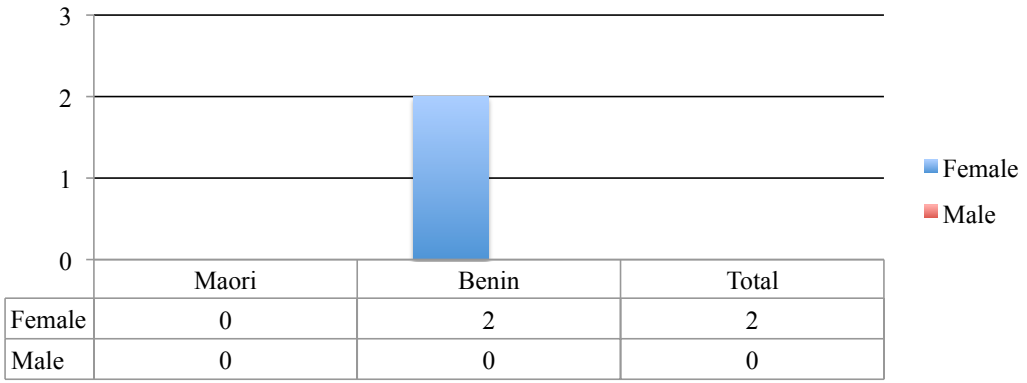


Figure 10. Female and Male Traditional/Old Unfamiliar Selection

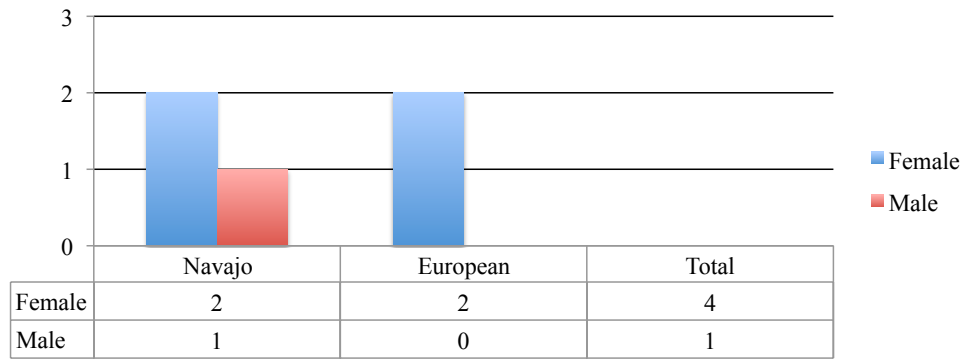


Figure 11. Female and Male Contemporary/New Familiar Selection

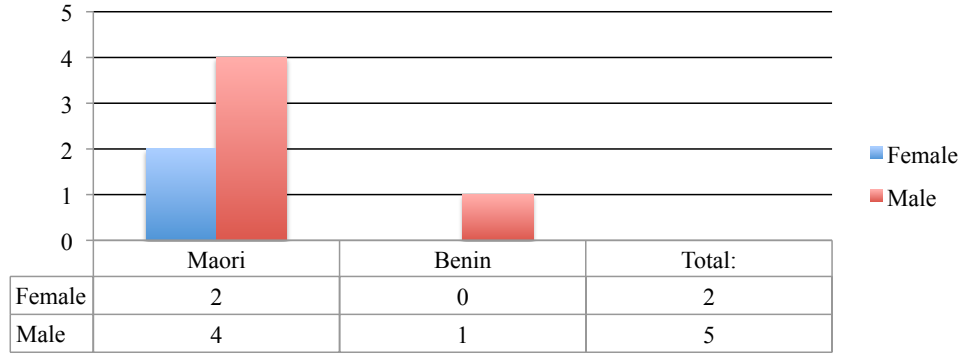


Figure 12. Female and Male Contemporary/New Unfamiliar Selection

### Detailed Analysis of Students' Responses

Students asked a variety of questions when asked to brainstorm about the artworks they selected (Appendix K) (Appendix L).

	# Old	# New
Navajo	11	8
European	22	7
Maori	0	13
Benin	5	2

Table 9. Old/New Brainstormed Question Count.

The purpose of Question One, brainstorming, was to observe the type of questions the Navajo students would ask of the artist or an art expert, if they could. The number of questions of various types was discovered while I organized the students' responses.

Table 1. In Findings Chapter indicates the number of questions students asked about the traditional and contemporary artwork they selected.

After analyzing the students' responses and totaling the responses in each category, the types of questions they were interested in asking became evident, as shown in Table 3. in Chapter 4: Findings.

Old			New	
	Most	Least	Most	Least
Navajo	Technical Feature	Historical Time, Place & Artist Meaning, Expression or Feeling	Technical Feature	0
European	Technical Feature Idea	Meaning, Expression or Feeling	Subject Matter Meaning, Expression or Feeling	Technical Feature
Maori	0	0	Technical Feature	Elements of Art & Principles of Design Meaning, Expression or Feeling
Benin	Technical Feature	Elements of Art & Principles of Design	Technical Feature	0

Table 10. Most and Lest Codes for Old/New Artwork.

The most and least frequently asked types of brainstorming questions are shown in Table 10, which shows that students asked more questions about Technical Features of traditional European artworks, but fewer questions about Technical Feature in contemporary European artwork. Many students developed more questions for traditional artworks, perhaps because students have more experience with traditional than with contemporary artworks.

More students asked about Technical Features, as shown in Table 3 in Chapter 4. As Armstrong has theorized, teachers tend to focus on presenting art history limited to European or American of the late ninetieth and twentieth century (Armstrong, 1993, p. 122) and tend to solely present artworks that are 150 years in the past. It would not be surprising if students who live in a bilingual/bicultural area of Navajo and English are mostly exposed to traditional Navajo and traditional and contemporary European artworks. The responses of students in this study were more in detailed about traditional artworks, presumably because of their experience with them at home or in their surrounding community or at school.

## Responses Connected to Navajo Culture

While coding and analyzing the students’ written responses to each leading question, student responses about connections to the Navajo culture became recognizable. A similar study performed by Mary Stokrocki recorded and coded student art criticism responses to a Turkish rug by students in three cultures, Turkey, Japan and Navajo cultures. She found that students had different interpretations of the rug that reflected their cultures and traditions. The Navajo students in her study described items that were known in their culture, for example spiders, stars, etc. Some responses were cross cultural among all three cultures, such as their symbols and stories (2001, p. 329).

I directed the students of respond to leading questions, which is similar to how Stokrocki instructed the students in the three cultures to “treasure hunt”, dig and discover the hidden delights within the Turkish rug. The Navajo students within my study wrote the following responses:

Navajo	What do you see?	Markings--different design, shapes, color
		I saw some gates with a sunset over it and a red cross for helping others in need.
		I see a rug with tribal design that red, white, black, gray
	What does this artwork remind you of?	Lines
		Cross
		Blanket of it but a different color
		It reminds me a lot of my grandma and my home.
		This artwork reminds me of my grandma she use to make rugs.
		Bug
	How do you think the artist made it?	The how did the artist made it is that he/she found the colors of the blanket and put it all together and comes out perfectly.
		He or she started from the inside on out.
		The artist made it with yarn (sheep wool).
		Using wool and other materials.
Why do you think the artist created it?	For maybe an fundraiser or a art show.	
	I think he or she made it because they wanted to show people what they can really do with there life.	
	The artist probably made it to sell it and make money.	

*Table 11.* Student Written Responses to Leading Questions about Old Navajo Art.

The Navajo students described the Navajo rug similarly to Stokrocki’s students when they observed or made connections to their real lives and Navajo culture.

Navajo	What do you see?	I see zig zags in his artwork.
		I see his calmness but anger within the strokes (SP).
		Also the lovingness and point of the painting.
		I see lines and darkness and bright colors.
	What does this artwork remind you of?	It reminds me of a sunset.
		It reminds me of my older sister, she is calm (SP) but angry (SP), also she has loving heart.
		It remind me of a sunset.
	How do you think the artist made it?	I think he used paint.
		The artist made it because in Pinon (SP) they have the most beautiful (SP) sunsets!
		Because he like sunsets.
	Why do you think the artist created it?	Maybe for a traditional thing.
		The artist created because of his religion (SP).
Because he was looking at a sunset.		
Sunsets signals a birth of a new day and if the sunset is more orange than it is a good day. This is from Apache.		

Table 12. Student Written Responses To Leading Questions About New Navajo Art.

Navajo students did not make as many cultural connections to the contemporary Navajo artwork as they did to the traditional Navajo artwork. Their responses to the contemporary were minimal, not very detailed, or not answering the question as instructed. When writing about Native Americans, Zastrow (1977) wrote that traditional arts are “essential ingredient to the living patterns of [Native Americans]” (p. 1). He described traditional Native American art as both utilitarian and esthetic expression of cultural style. Native art comes from the beauty and use of daily life. Zastrow (1977) wrote with Shutiva, that Native tribes struggle and strive to maintain their native culture, and suggested for Native schools to develop programs to help Native children to discover and preserve their culture. My study sought to discover curiosity about unfamiliar culture but not at the expense of familiar cultures.

### Broad Art and Emerging Codes

I hoped to see a wide variety of student responses to art. I had asked myself, “Would Navajo students questions be more diverse or narrow?” I categorized student responses into three sections: Focus about Artwork, Focus about Artist, and Focus about



Meaning or Purpose. Responses focused on the artist suggest broader interest than responses focused on a particular work. The fact that students wrote by far more questions about the artwork than about the artist suggests that their art instruction may be limited. As Armstrong with Erickson and Addiss theorized, it is important for art teachers to teach art history in the art curriculum. Rather than limiting art education to Navajo and European, it is important for the art teacher to seek other historical resources, art exemplars and art history to present to Navajo students to acknowledge other cultures and increase curiosity. As commented by C. Case, “[the] Navajo differ greatly from the Anglo with regard to religious behavior. The Navajo respect other peoples’ religion and no attempt to convert or disparage other beliefs” (1971, p. 130). Therefore, Navajos way be open to a broad range of global cultures.

This study seems to shows that Navajo students were more focused on the Artwork (69%) than on Meaning or Purpose (16%) or on the Artist (15%). Although students’ responses may have been influenced by leading question, directed towards artwork. As I mention before, I had hoped that students’ responses would be more varied especially in the category of Focus about Artist but this was not the case.

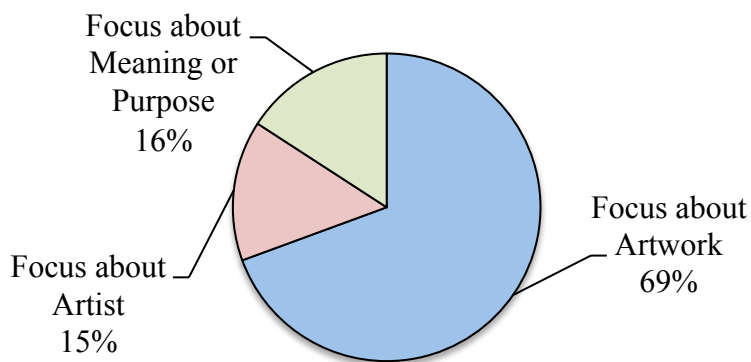


Figure 13. Student Focus on Old/New Artwork.

Students responded most about Subject Matter (30%), Technical Features (28%), and Elements of Art and Principles of Design (11%).

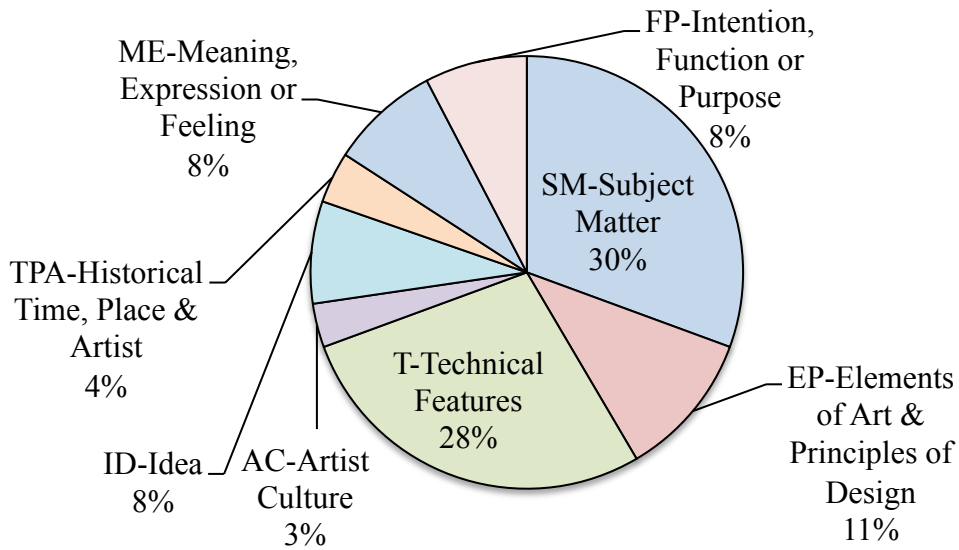


Figure 14. Total Broad Art Codes for Old/New for Old/New Questions 1, 2 and 3.

I preplanned subcategories for each broad art Foci, but through my analysis other subcategories emerged as shown in Figure 15.

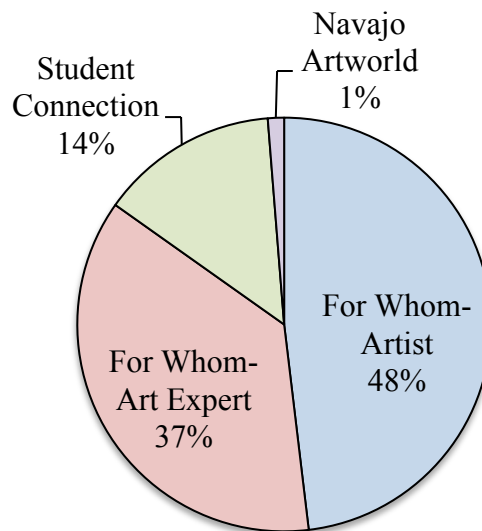


Figure 15. Total Emerging Codes for Questions 1, 2 and 3.

I undertook this study not to seek evidents to support and diminish familiar cultures in Navajo art education but to broaden art education to included other cultures. It is important to include other cultures in the curriculum so students can become aware and appreciate other cultures around the world. Roessell expressed concerns about the unity of Native educators. “There are Navajos who strongly support bilingual/bicultural education and at the same time there are those who do not. This means that there are battles today involving Navajos against Navajos and this is never good” (1999, p. 3). In light of his concerns, there should be a middle ground about what to teach to Navajo children. I suggest that art education should include other cultural information within the Navajo philosophy of education.

### **Implication for Further Study**

Expanding upon this research, a study might be conducted that compares students’ responses to familiar and unfamiliar old and new art on the Navajo Reservation in different cultural settings, such as a small urban town and an isolated community. Another topic for further investigative might look more deeply into what art teachers of Navajo students teach and what approaches they use in their instruction.

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APPENDIX A  
STUDENT PREQUESTIONNAIRE

Name: \_\_\_\_\_

**Survey:**

**Please briefly fill out information:**

Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Grade Level: \_\_\_\_\_

Self-identify:  Full Navajo       Part Navajo       Not Navajo

**Circle answers and fill in the blanks.**

1. Have you always lived in [redacted]?    Yes    No
2. If you have not always lived in [redacted] where did you live previously? How long?
  
3. How long have you lived in [redacted]?
  
4. Have you ever visited the Navajo Reservation?    Yes    No
5. If you have visited the Reservation, estimate the number of times you visited the Reservation?  
                  1      2      3      4      5      6      7      8      9      10      more than 10 times
6. If you have visited the Reservation, what was the reason for your visit?

**Please check all that apply:**

I have:

- \_\_\_ 7.    taken previous art studio class (please list \_\_\_\_\_)
- \_\_\_ 8.    taken traditional art outside school (please list \_\_\_\_\_ & learned from \_\_\_\_\_?)
- \_\_\_ 9.    learned some art history in my art class, connected with an art project. (please list \_\_\_\_\_)
- \_\_\_ 10.    looked at art other people had made, not just mine or my classmates' (please list \_\_\_\_\_)

**In my spare time, I...**

- \_\_\_ 11.    make my own art or craft (ex. sketch, doodle, etc.) (please list \_\_\_\_\_)
- \_\_\_ 12.    have researched and read about a non-Navajo artist (please list \_\_\_\_\_)

**I have been to...**

- \_\_\_ 13.    an art museum (please list \_\_\_\_\_)
- \_\_\_ 14.    another city away from the Navajo Reservation (please list \_\_\_\_\_)



APPENDIX B

LARGE PRINTOUTS OF MULTICULTURAL ARTWORKS

Navajo

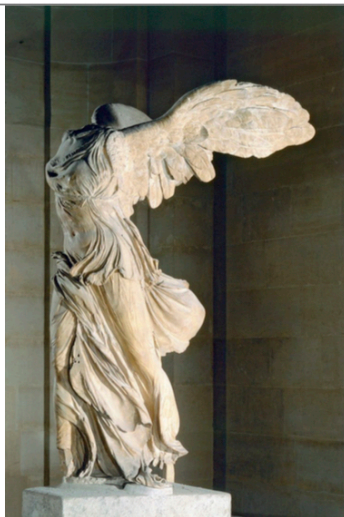


Artist: Unknown  
 Title: 1890's Blanket  
 Date: 1890  
 Size: 6'6" x 4'6.5"  
 Medium: Yarn and Wool  
 Location: Unknown



Artist: Patrick Dean Hubbell  
 Title: Fiery Sunset  
 Date: 2011  
 Size: 4' x 4'  
 Medium: Acrylic on Canvas  
 Location: Pinon, AZ

European



Title: Nike alighting on a warship (Nike of Samothrace)  
 Date: 190 BCE (Greece)  
 Size: 8'1"  
 Medium: Marble  
 Location: Musée du Louvre, Paris



Artist: Ron Mueck  
 Title: Boy  
 Date: 1999  
 Medium: Fibreglass, resin, silicon  
 Size: 16'4"  
 Location: ARoS, Aarhus Art Museum, Denmark.

Maori

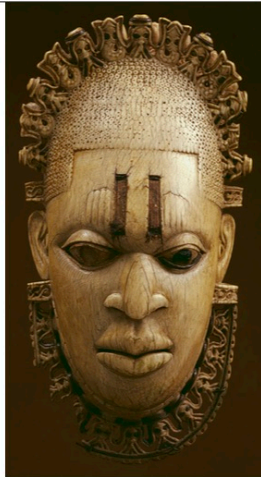


Title: Maori Statue near Museum of Art and History  
 Artist: Unknown  
 Medium: Unknown  
 Date: Unknown  
 Size: 6' x 3'  
 Location: Rotorua Museum, Bay of Plenty, New Zealand.



Title: Origins of Whakairo  
 Artist: Arthur Thatcher  
 Medium: Painting  
 Date: 2010  
 Size 5' x 3'3"

African



Artist: Unknown  
 Title: Ivory hip ornament from Benin, Nigeria  
 Date: 16<sup>th</sup> Century  
 Medium: Ivory and iron  
 Size: 9 3/8"  
 Location: Metropolitan Museum of Art, NY



Artist: Romuald Hazoume  
 Title: Agbota  
 Date: 2011  
 Medium: Found objects  
 Size: 11" x 15,7" x 6.7"  
 Location: Benin

APPENDIX C  
STUDENT ART RESPONSE SURVEY

Name: \_\_\_\_\_

	Old	New
Navajo		
European		
Maori		
Benin		

Choose one old and one new artwork YOU are curious to learn about.

1. **Directions: Look closely at the artwork you chose. Develop as many detailed questions as you can to help you better understand it. You can write questions for the artist, or any art expert.**
  
  
  
  
  
  
  
  
  
  
2. **Write as many complete sentences as you can about each question:**
  - a. **What do you see?**
  
  
  
  
  
  
  
  
  
  
  - b. **What does this artwork remind you of?**
  
  
  
  
  
  
  
  
  
  
  - c. **How do you think the artist made it?**
  
  
  
  
  
  
  
  
  
  
  - d. **Why do you think the artist created it?**
  
  
  
  
  
  
  
  
  
  
3. **What about this artwork made you curious? List as many reasons as you can.**

APPENDIX D  
STUDENT CONSENT FORM

A Study about Navajo Art Education of Familiar and Unfamiliar Art

WRITTEN CHILD CONSENT FORM

My name is Chrystalee Begody and I am a student at Arizona State University. I am asking you to take part in a research study because I am trying to learn about Navajo students' curiosity about familiar and unfamiliar artworks. Your parent(s) have given you permission to participate in this study.

If you agree, you will be asked to complete a survey sheet with questions about your art background and art interests. Next, you will select two artworks that you will answer questions about both in writing and aloud. You will be asked to develop your own art investigative questions, interpretations and give your reasons for being curious about the artworks you selected. This study will take no more than 20 minutes. You do not have to answer any questions that make you uncomfortable. Your time and involvement is much appreciated.

I will audio record your responses and take notes as you complete the survey and respond to the artworks you selected. All interviews and discussions will be kept in a secure location. All responses throughout the study will be confidential and assigned a number ID to protect your identity.

You do not have to be in this study. No one will be mad at you if you decide not to do this study. Even if you start the study, you can stop later if you want. You may ask questions about the study at any time.

If you decide to be in the study I will not tell anyone else how you respond or act as part of the study. Even if your parents or teachers ask, I will not tell them about what you say or do in the study.

**Signing here means that you have read this form or have had it read to you and that you are willing to be in this study.**

Signature of Subject	Subject's Printed Name	Date
Signature of Investigator	Investigator's Printed Name	Date

APPENDIX E  
PARENT CONSENT FORM



A Study about Navajo Art Education of Familiar and Unfamiliar Art

PARENTAL LETTER OF PERMISSION

Dear Parent/Guardian,

I am a graduate student in the Herberger Institute for Design and Arts at Arizona State University, studying under the direction of Dr. Mary Erickson. The research I wish to conduct is a research study about Navajo high school students' choice of artwork for inquiry, investigative questions, interpretation, and reasons for curiosity about familiar and unfamiliar artworks in a Navajo art classroom setting.

Your child's participation in this study is voluntary. If you choose not to have your child participate or to withdraw your child from the study at any time, there will be no penalty. It will not affect your child's participation in the art classroom. Likewise, if your child chooses not to participate or to withdraw from the study at any time, there will be no penalty.

Should you decide to allow your child to participate in this research study, please sign this consent form. This study consists of a survey that will ask broad art questions about your child's art background and art interests. Next, your child will select two artworks that she/he is curious to learn more about. Your child will write and talk about his/her responses to the artworks she/she selects and why she/he selected them.

Although there may be no direct benefit to your child, the possible benefit of your child's participation has the potential to assist art teachers to create better art curricula for Navajo art classrooms in the future. There are no foreseeable risks or discomforts to your child.

Your child's confidentiality will be maintained by keeping all data in a secure location. My thesis committee members and I will be the only individuals recording and viewing the data. Responses throughout the study will be confidential and assigned a number ID that will be used to protect your child's identity.

The results of this study may be used in reports, presentations, or publications but your child's name will not be used.

If you have any questions concerning the research study, please call me at [redacted] or [redacted] or Dr. Erickson at [redacted] or [redacted].

Sincerely,

Chrystalee Begody

**By signing below, you are giving consent for your child, \_\_\_\_\_ (child's name) to participate in the above study.**

Parent/Guardian Signature	Parent/Guardian's Printed Name	Data
---------------------------	--------------------------------	------

If you have any questions about your child's rights as a subject/participant in this research, or if you feel you or your child have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the Office of Research Integrity and Assurance, at 480-965-6788.

APPENDIX F  
MODIFIED CODE GUIDE AND DEFINITIONS

**Broad Art Codes**

<b>Focus on Artwork</b>					
Abb.	Term:	Definition	Question One	Question Two	Question Three
SM	Subject Matter	A person, place, or thing (real or imaginary) depicted in the artwork.	X	X	X
EP	Elements of Art & Principles of Design	The visual components, of the artwork Elements of Art: Line, shape, value, color, form or made, space and texture. Principles of Design: balance, harmony, emphasis, focal point, movement, direction, pattern, variation, repetition, rhythm, transition, contrast and proportion.	X	X	X
T	Technical Features	Tools, materials or process the artist used to make the artwork.	X	X	X

<b>Focus on Artist</b>					
AC	Artist Culture	The artist's thoughts, beliefs and the artist's culture, personal background and life experience. The cultural background in which the artist gathers his/her ideas.	X	X	X
ID	Idea	Source of ideas of where an idea came from and the purpose for an idea.	X	X	
TPA	Historical Time, Place or Artist	The date, year or time an artwork was made. Where the artwork was made. Who made the artwork.	X	X	

<b>Focus on Meaning or Purpose</b>					
ME	Meaning, Expression or Feeling	Message feeling, or expression of the artwork.	X	X	X
PF	Intention, Purpose and Function	Purpose or function for which it was created or the artist's intention.	X	X	X

**Extra Code**

<b>Student Connection, Other and Undecipherable</b>					
O	Other	The question is unable to be determined or coded, or the question is not specific.	X	X	
UN	Undecipherable	The question could not be read or understood.	X	X	

**Emerging Codes**

<b>For Whom, Student Connection, and Navajo Artwork</b>					
	For Whom	Question one, developed detailed question to better understand an artwork	X		
SC	Student Connection	The viewer or respondent personal and/or cultural connection to the artwork.		X	X
NA	Navajo Artwork	The viewer connected his/her culture into the their written responses.			X

APPENDIX G  
BRAINSTORMING CODING SHEET

		Extra Code																	
		Broad Art Code																	
For Whom		UN-Undecipherable	O-Other	FP-Intention, Function or Purpose	ME-Meaning, Expression or Feelings	TPA-Historical Time, Place & Artist	ID-Idea	AC-Artist Culture	T-Technical Features	EP-Elements of Art & Principles of Design	SM-Subject Matter	Art Expert	Artist	Questions	NAVAJO	EUROPEAN	MAORI	BENIN	Total:

APPENDIX H  
LEADING QUESTIONS CODING SHEET

	Statement	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose		Emerging Code	Extra Codes
		SM-Subject Matter	EP-Elements of Art & Principles of Design	T-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose		
Navajo	What do you see? What does this artwork remind you of? How do you think the artist made it? Why do you think the artist created it?										
European	What do you see? What does this artwork remind you of? How do you think the artist made it? Why do you think the artist created it?										
Maori	What do you see? What does this artwork remind you of? How do you think the artist made it? Why do you think the artist created it?										
Benin	What do you see? What does this artwork remind you of? How do you think the artist made it? Why do you think the artist created it?										
Total:											

APPENDIX I  
CURIOSITY CODING SHEET



Statement	Broad Art Codes				Extra Codes				Emerging Codes			
EP-Elements of Art & Principles of Design												
SM-Subject Matter												
T-Technical Features												
AC-Artist Culture												
ID-Idea												
TPA-Historical Time, Place & Artist												
ME-Meaning, Expression or Feelings												
FP-Intention, Function or Purpose												
UN-Undecipherable												
O-Other												
SC-Student Connection												
NA-Navajo Artworld												
Navajo				Total:								
European				Total:								
Maori				Total:								
Benin				Total:								
Total for Q3:												

APPENDIX J  
TEACHER SURVEY

Survey:

Please briefly fill out information:

Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Highest degree: \_\_\_\_\_

How many years been teaching: \_\_\_\_\_ Subject area(s): \_\_\_\_\_

Self-identify:

Navajo  Hopi  Apache  Other Native Indian  White  Hispanic  Other

Of all the artworks you present in your classroom, approximately what percentage are from European or Navajo cultures?

10-----20-----30-----40-----50-----60-----70-----80-----90-----100

Of all the artworks you present in your classroom, approximately what percentage are NOT from European or Navajo culture?

10-----20-----30-----40-----50-----60-----70-----80-----90-----100

In what percentage of your art projects do you include contemporary and/or historical art history?

10-----20-----30-----40-----50-----60-----70-----80-----90-----100

APPENDIX K

RESPONSES TO BRAINSTORMING QUESTIONS FOR OLD ARTWORKS

	Questions	For Whom		Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose		O-Other	UN-Undecipherable
		Artist	Art Expert	SM-Subject Matter	EP-Elements of Art & Principles of Design	TF-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose		
Navajo	1 How long did it take to make?	1				1							
	2 Where was it made?	1						1					
	3 How did you make it?	1				1							
	4 How did you design it?	1			1								
	5 What is it made out of?	1				1							
	6 How did you make all the shapes and size the same?	1				1							
	7 What did you think of when you made it?	1				1							
	8 What does it mean to you?	1								1			
	9 How long did it take to finish the rug?	1				1							
	10 Did you have anyone help you finish the rug?	1				1							
	11 How many months, years, did it take?	1				1							
Total:		11	0	0	1	8	0	0	1	1	0	0	0
European	1 Does this sculpture represent an angel?		1	1									
	2 What kind of tools did they use to carve?		1			1							
	3 How long did it take to make it?		1			1							
	4 Did this remind the artist of someone?		1					1					
	5 Why marble?	1				1							
	6 Why so dramatic?	1								1			
	7 How come there is no arms, and a head?		1	1									
	8 What time period would say when these kind of artwork was done?		1						1				
	9 How come it has wings?	1		1									
	10 Why the chose the material of what she is wearing?		1					1					
	11 Why does this artwork have wings?		1	1									
	12 What does this mean and why would you wanna make this?	1							1				
	13 What is the reason to this?		1								1		
	14 Why does this artwork have no read?		1										1
	15 Was this artwork meant(SP) for something?	1									1		
	16 How old is it?		1						1				
	17 Who made it?		1						1				
	18 What for and why?	1									1		
	19 Where did they get the concept from?		1						1				
	20 Why did artist create this sculpture?		1						1				
	21 Is the man pointing at something?	1					1						
	22 How did the artist put so much detail into it?		1				1						
Total:		7	15	4	0	5	0	5	3	1	3	0	1
Benin	1 Why is it only about 9 inches?		1			1							
	2 Why it is a gold, brownish color?		1		1								
	3 Why is it made out of ivory?		1			1							
	4 What is your opinion on this piece of art?		1									1	
	5 Would you ever attempt to create something like this?		1									1	
Total:		0	5	0	1	2	0	0	0	0	0	2	0
Complete Total		18	20	4	2	15	0	5	4	2	3	2	1

APPENDIX L

RESPONSES TO BRAINSTORMING QUESTIONS FOR NEW ARTWORKS

	Questions	For Whom		Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			Q-Other	UN-Undecipherable	
		Artist	Art Expert	SM-Subject Matter	EP-Elements of Art & Principles of Design	F-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose				
Navajo	1 I want to know what he created.		1										1		
	2 What he drew.		1										1		
	3 Why only shades between orange and yellow and black too?		1	1											
	4 Why so little?	1				1									
	5 How come he did not put more detail?		1		1										
	6 Why only a triangler pattern?	1			1										
	7 How long did it take to make?	1				1									
	8 What did you use to make it?	1				1									
	Total:		4	4	0	3	3	0	0	0	0	0		2	0
European	1 What inspired you to create this?	1						1							
	2 Why did you choose a boy instead of a girl?	1		1											
	3 Is the little boy hiding from something?	1								1					
	4 Is he scared or shocked?	1								1					
	5 How old is he?	1				1									
	6 Does he represent someone they know?	1		1											
	7 Is he suppose to be from the future?	1												1	
Total:		7	0	2	0	1	0	1	0	2	0		1	0	
Maori	1 Why so much color?	1			1										
	2 Why a god in the ocean?	1		1											
	3 Why only one god?	1										1			
	4 Why the ocean?	1		1											
	5 Did the artist choose the pattern details from his head or did he get the idea from somewhere?		1						1						
	6 What I see is that life for Maori came from the ocean and all the details in the artwork plus within the background		1											1	
	7 How did they get this idea?		1						1						
	8 How long did it take to finish?	1				1									
	9	1				1									
	10 Did you paint or color this art?	1				1									
	11 Why did you draw this?	1										1			
	12 What do the faces and shapes represent?	1								1					
	13 Why so many details in one face or shape?		1			1									
Total:		9	3	2	1	4	0	2	0	1	2		1	0	
Bentin	1 How can they put the loosey to stay still?		1											1	
	2 How can they put it all together?		1			1									
Total:		0	2	0	0	1	0	0	0	0	0	0	0	1	
Complete Total:			20	9	4	4	9	0	3	0	3		2	4	1

APPENDIX M

RESPONSES TO LEADING QUESTIONS FOR OLD ARTWORKS



	Statement	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			SC-Student Connection	O-Other	UNS-Undescribable
		SM-Subject Matter	EP-Elements of Art & Principles of Design	F-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	IP-Intention, Function or Purpose				
Navajo	What do you see?	1 Markings--different design, shapes, color	1										
		2 I saw some gates with a sunset over it and a red cross for helping others in need.	1										
		3 I see a rug with tribal design that red, white, black, gray	1										
		4 Lines	1										
		5 Cross	1										
	What does this artwork remind you of?	6 Blanket of it but a different color									1		
		7 It reminds me a lot of my grandma and my home.									1		
		8 This artwork reminds me of my grandma she use to make rugs.									1		
		9 Bug	1										
	How do you think the artist made it?	10 The how did the artist made it is that he/she found the colors of the blanket and put it all together and comes out perfectly.			1								
		11 He or she started from the inside on out.			1								
		12 The artist made it with yarn (sheep wool).			1								
		13 Using wool and other materials.			1								
	Why do you think the artist created it?	14 For maybe an fundraiser or a art show.								1			
		15 I think he or she made it because they wanted to show people what they can really do with there life.								1			
		16 The artist probably made it to sell it and make money.								1			
Total:			2	4	4	0	0	0	0	3	3	0	0

	Statement	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			SC-Student Connection	O-Other	UNS-Undescribable
		SM-Subject Matter	EP-Elements of Art & Principles of Design	F-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	IP-Intention, Function or Purpose				
European	What do you see?	1 I see a woman with wing's in a robe with no head.	1										
		2 For me I see a woman with wing or angel (SP) wing and she has no arm and for me she might (SP) be holding a sword, and wearing a dress.	1										
		3 I see a young or maybe an older lady with no head and a pair of wings and that I have noticed that she is wearing a dress and I see no feet.	1										
		4 I see a lady running in what looks like water.	1										
		5 She also has wings and like a roman dress on.	1										
		6 Well I see passion, coverages (SP) and bold.	1										
		7 I see multiple (SP) things like marble, or wings.	1										
		8 I also notice the angle of which it is standing.	1										
		9 I can kind of see a wing like a bird wing.	1										
		10 The features are long.			1								
		11 I can also see a ladies stomach, belly button.	1										
	What does this artwork remind you of?	12 This artwork reminds me of a bird.	1										
		13 It looks like he is trying (SP) to make (SP) what he saw.	1										
		14 Means to me glass and fire.							1				
		15 This artwork reminds me of Rome or Greece because of the way she is dressed and that she has wings.					1						
		16 This artwork reminds me or the movie Hercules.										1	
		17 This artwork remind me of the statue of freedom on top of the capital (SP) in Washington (SP), D.C.					1						
	How do you think the artist made it?	18 Maybe he started from the bottom and worked his way.			1								
		19 He maybe used some special tool to get it detailed.			1								
		20 I think the artist made it by taking their time.			1								
		21 Some thing that be done and something god could (SP) do.										1	
		22 The artist probably made it with sand and probably with some kind of material that will make it stick together like clay.			1								
		23 I think the artist used chisels, knives and sanders.			1								
		24 I think the artist use a chisel (SP) and hammer (SP), maybe a sculpting (SP) brush or something.			1								
	Why do you think the artist created it?	25 I'm not sure.											1
		26 I think the artist created it to make people question who it is and what their doing.									1		
		27 So he can show what can be done and express yourself.									1		
		28 The artist maybe created it to tell us something that he/she have saw it and decided to make it or it was maybe an old god or goddess that they believe in.						1					
		29 I think the artist (SP) was carving an image of his wife.	1										
		30 The artist created because of what she or he felt (SP) at that time, so he or she let it out on a piece (SP) of marble.								1			
Total:			13	0	7	1	2	0	2	2	0	2	1

	Statement	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			SC-Student Connection	O-Other	UNS-Undescribable
		SM-Subject Matter	EP-Elements of Art & Principles of Design	F-Technical Features	AC-Artist Culture	ID-Idea	TPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	IP-Intention, Function or Purpose				
Benin	What do you see?	1 I see a golden face made out of bone decorated (SP) with how the face is shaped with lines in it.		1									
		2 I see a man who looks shocked.						1					
	What does this artwork remind you of?	3 He looks like a prince or king.	1										
		4 It reminds me of the B.C. Era and it also reminds me of Egyptians.										1	
		5 This artwork reminds me of old ancient history of the Egyptians or the pyramids (SP).										1	
	How do you think the artist made it?	6 I think the artist made it by carving it out or sharp stone.			1								
		7 I think he used a special carving tool.			1								
	Why do you think the artist created it?	8 I think he created it because it was a very special person to create.	1										
		9 I think the artist created it because they wanted to make it out of bone.			1								
Total:			2	1	3	0	0	0	1	0	2	0	0

Complete Total: 17 5 14 1 2 0 3 5 5 2 1

APPENDIX N

RESPONSES TO LEADINGS QUESTIONS FOR NEW ARTWORKS

	Statement	Focus on Artwork			Focus on Artist			Focus on Meaning & Purpose			SC-Student Connection	O-Other	FN-Undescribable
		SM-Subject Matter	EP-Elements of Art & Principles of Design	F-Technical Features	AC-Artist Culture	ID-Idea	IPA-Historical Time, Place & Artist	ME-Meaning, Expression or Feelings	FP-Intention, Function or Purpose				
Navajo	What do you see?	I see zig zags in his artwork.	1										
		I see his calmness but anger within the strokes (SP).						1					
		Also the lovingness and point of the painting.						1					
	What does this artwork remind you of?	I see lines and darkness and bright colors.		1									
		It reminds me of a sunset.	1										
		It reminds me of my older sister, she is calm (SP) but angry (SP), also she has loving heart.									1		
	How do you think the artist made it?	It remind me of a sunset.	1										
		I think he used paint.			1								
		The artist made it because in Pinon (SP) they have the most beautiful (SP) sunsets!									1		
	Why do you think the artist created it?	Because he like sunsets.	1										
		Maybe for a traditional thing.								1			
		The artist created because of his religion (SP).				1							
Total		4	2	1	2	0	0	2	1	2	0	0	
	European	What do you see?	I see a boy, and it looks like he's curious or shy.	1									
			I see an anxious boy squatting.	1									
What does this artwork remind you of?		This reminds me of the movie "Hugo" because he looks like the boy in that movie.	1										
		It reminds me of clay motions or the kid from Monster House.	1										
How do you think the artist made it?		I think the artist used his hand to carve it.			1								
		With clay, something high to stand on, paint, and glass.			1								
Why do you think the artist created it?	I think that he was trying to show or prove a point.								1				
	To show what he can do.								1				
Total		4	0	2	0	0	0	0	2	0	0	0	
	Maori	What do you see?	I see a statue of a God underwater.	1									
I see three figures and the background and really to detailed (SP).			1										
I see animal creatures, statues that is made of wood, and a little bit of wood that look like water.			1										
I see a god in the ocean with maybe two more people on the side, and a whale, octopus (SP) and sting ray.			1										
A person, a face, and fish, and water, and see animals all in the background.			1										
What does this artwork remind you of?		This artwork reminds me of Poseidon, the God of the Sea.	1										
		A movie.	1										
		The sea shores of California.	1										
		This artwork reminds me of the ocean, when theirs a bad thunder storm.	1										
		It gives me a small learning experience and what images they have.									1		
How do you think the artist made it?		I think he made it by picturing statues of God's and sea life.	1										
		To show what their history and what they worship.				1							
		By painting and coloring.			1								
Why do you think the artist created it?		Wood, drawings, imagination and sea creatures.			1								
		I think the artist made it by using paint and designs.			1								
	I think the artist created it to show his religion.				1								
	To show where (SP) life began and within (SP) the eye and faces, to symbolize (SP) about life and how you should experience life to (SP) the fullest.					1							
Total		10	0	3	2	2	1	0	1	0	1	0	
	Benn	What do you see?	Theres a gas container			1							
			What are those black like strings.									1	
Why do you think the artist created it?		When I went to Alburquerque (SP) and saw an iron hand.	1										
		He found the scrapes that she/he found and create as an art.			1								
Total		1	0	2	1	0	1	0	0	0	1	0	
	Complete Total:		19	2	8	5	2	2	2	4	2	2	0

APPENDIX O

RESPONSES TO CURIOSITY FOR OLD/NEW ARTWORKS

EP-Elements of Art & Principles of Design	ME-Meaning, Expression or Feeling	FI-Intention, Function or Purpose	NA-Navajo Artworld
SM-Subject Matter	TP-Formal Time, Place & Artist	LD-Idea	SC-Student Connection
AC-Artist Culture	I-Technical Features	UN-Undecipherable	O-Other

Statement		EP	ME	FI	NA	SM	I	UN	SC	O	Total	
Navajo	I chose that artwork because it involves my cultures and it reflects on what we do as Navajos.										1	1
	It looks cool, my grandma made rugs and it reminds me of her. My grandma made a lot of rugs.										1	1
	Color, size, pattern	1										
	It's because I choose it is that the way how the artist made the designs on it and the colors.	1	1									
Total:		2	1	0	0	0	0	0	0	0	1	2

European	This artwork made me curious because I never seen anything like it. It is an amazing art work that stands out to me. It also doesn't have a head.	1										
	It's the way she standing and her pose wings and all the detail (SP) what they had to craft it within (SP) marble. Wonder how it stuck (SP).	1	1									
	This artwork made me curious because it has wings and no head also no feet. I want to know how he/she made it and why. Also what kind of materials or tools did they use to make the shape, angles, edges, and curves.	1	1		1	1						
	This interest me because it looks like theres a very deeper meaning to the artwork.								1			
	I wanted to know.									1		
	It took my attention (SP) because of the way of how it made me feel like lonely or sad. Also how much detail the artist put in making it. Also it takes me to another place I never, but want to go. Plus you don't see marble on the reservation (SP) only turquoise (SP)! This is the most reasons I can come up with.		1					1			1	1
Total:		3	0	3	0	1	1	2	0	0	1	1

Benin	The figure, the color, the size.		1									
	The people on his hat/crown. How different his eyes are. The way his face is shaped. How he has two rectangular indentions on his forehead. His facial expression.	1	1	1								
Total:		1	2	1	0	0	0	0	0	0	0	0

Total for Old Q3: 6 | 3 | 4 | 0 | 1 | 1 | 2 | 0 | 0 | 2 | 3 | 1

Navajo	Color, pattern, value		1									
	What he painted and why he painted it.					1					1	
	Well first of all it hit home because it remind me of my sister, and my Apache side. Well it is more orange! So yeah I am tired, it is 1st hour so I'm going to stop here.		1					1				1
Total:		0	2	0	0	1	0	1	0	0	1	1

European	Because the boy look curious, scared and shy all at the same time.	1					1					
	The boy looked curious, unordinary, looked like a good kind of creepy, mysterious.	1						1				
Total:		2	0	0	0	0	0	2	0	0	0	0

Maori	The shapes and size of how they were made and mostly the color they put in to it.		1									
	That the drawing looks cool, I wanna do that one and the details look awesome.		1									
	It made me curious because of the sealife. Also it made me curious about the objects around the main statue.	1										
	Is the three faces and the eyes and background with the sea food.	1										
	The color, the ocean, the god, the sea creatures.	1										
Total:		3	2	0	0	0	0	0	0	0	0	0

Benin	If the artist can create such things from scraps and make a new imaginary art project.	1	1									
Total:		1	0	1	0	0	0	0	0	0	0	0

Total for New Q3 6 | 4 | 1 | 0 | 1 | 0 | 3 | 0 | 0 | 1 | 1 | 0

TOTAL FOR OLD AND NEW Q3 12 | 7 | 5 | 0 | 2 | 1 | 5 | 0 | 0 | 3 | 4 | 1

APPENDIX P

STUDENT CULTURAL TIES TO THE NAVAJO RESERVATION

	Old	New	Age	Gender	Ties to Reservation	Have you always lived in Gallup, NM (Y / N)?	If not always lived in Gallup where previously? How long? (MM / YY)	How long lived in Gallup, NM? (MM / YY)	Reason for visit
1	E	M	17	m	MINIMAL	Y	Montana	12Y	Have family in the Reservation I have visited the
2	E	M	14	f	MODERATE	Y		0 14Y	Reservation because I live out there and also I have my grandparents to visit.
3	E	N	14	f	STRONG	N	Ramah for 2Y, Iarwine, KS 5Y	6Y	To see what's out there!
4	E	E	16	f	MINIMAL	Y		0 16Y	I live on the reservation
5	N	N	16	m	MODERATE	N	Window Rock, AZ		0 Live on reservation
6	B	M	14	f	MINIMAL	N	Salt Lake City, UT 5M	8Y	
7	B	E	14	f	MINIMAL	Y		0 14Y	To visit family members
8	N	M	15	m	MODERATE	Y		0 8Y	Family, basketball tournaments
9	N	M	15	m	MODERATE	Y	Gallup, NM 15Y	15Y	for family meetings or other traditional reasons
10	E	M	14	m	MODERATE	Y		0	to visit family
11	E	N	15	f	MODERATE	N	Navajo 5Y	15Y	I would go to visit my dad
12	N	B	14	m	MINIMAL	Y	Alburquerque, NM 2Y	UN	

STRONG ties to the Reservation  
MODERATE ties to the Reservation  
MINIMAL ties to the Reservation

APPENDIX Q  
TEACHER RESPONSE TO SURVEY



In what percentage of your art projects do you include contemporary and/or historical art history?	90		40
Of all the artworks you present in your classroom, approximately what percentage are <u>NOT</u> from European or Navajo culture?	90		80
Of all the artworks you present in your classroom, approximately what percentage are from European or Navajo cultures?	90		20
Self Identify (N, H, A, ONI, W, H, O)	ONI		W
Subject area(s)	Art Art 1 and Art 2, Ceramics		
How many years been teaching:	28		23
Highest Degree	Masters		BA + 45 Cr. Hrs
Gender	Female		Female
Age	58		63
Teacher A			Teacher B

APPENDIX R

TRADITIONAL/OLD STUDENT RESPONSES SPREADSHEET

1	E	<p>Develop as many detailed questions as you wish to help you better understand it.</p> <p>How old is it?</p> <p>Who made it?</p> <p>What for and why?</p> <p>Where did they get the concept (SP) from?</p> <p>Why does this artwork have wings?</p> <p>What does this mean and why would you wanna make this?</p> <p>What is the reason for this?</p> <p>Why does this artwork have no read?</p> <p>Was this artwork meant (SP) for something why make?</p> <p>Why do dramatic (SP)?</p> <p>How come there is no arms, and a head?</p> <p>What time period would (SP) say when these kind of artwork has done?</p> <p>How come it has wings?</p> <p>Why did (SP) he chose the materials of what she is wearing?</p> <p>Does this sculpture represent an angel?</p> <p>What kind of tools did they use to carve?</p> <p>How long did it take to make?</p> <p>Did this remind the artist of someone?</p> <p>How long did it take to make?</p> <p>Where it was made?</p> <p>Why is it only about 9 inches?</p> <p>Why is it a gold, brownish color?</p> <p>Why is it made out of ivory?</p> <p>What is your opinion on this piece of art?</p> <p>Would you ever attempt to create something like this?</p> <p>How long did it take to finish the rug?</p> <p>Did you have anyone help you finish the rug?</p> <p>How many months, year, did it take?</p> <p>How did you make all the shapes and sizes the same?</p> <p>What did you think of when you made it?</p> <p>What does it mean to you?</p> <p>Is the man pointing at something?</p> <p>How did the artist put so many details into it?</p> <p>Why did [the] artist create this sculpture?</p> <p>How did you make it?</p> <p>How did you design it?</p> <p>What is it made out of?</p>	<p>What do you see?</p> <p>For me I see a woman with wing or angel wings</p> <p>And she has no arms and for me she might (SP) be holding a sword.</p> <p>And wearing a dress</p> <p>I see a young (SP) or maybe an older lady with no head and a pair of wings and that I notice that she is wearing a dress and I see no feet.</p> <p>Well I see passion, coverages (SP) and bold.</p> <p>I see multiple (SP) things like marble, or wings.</p> <p>I also notice the angle of which it is standing</p> <p>I see a lady running in what looks like water.</p> <p>She also has wings and a like a roman dress on.</p> <p>Lines, cross.</p> <p>I see a golden face made out of bone decorated (SP) with how the face is shaped with lines in it.</p> <p>I see a man who looks shocked.</p> <p>He looks like a prince or king.</p> <p>I see a rug with tribal design that red, white, black, gray.</p> <p>I see some gates with a sunset over it and a red cross for helping others in need.</p> <p>I see a woman with wings in a robe with no head.</p> <p>I can kind of see a wing like a bird wing.</p> <p>The features are long.</p> <p>I can also see a lady's stomach, belly button.</p> <p>Markings--different design, shapes, color.</p>	<p>What does this artwork remind you of?</p> <p>It looks like she is trying (SP) to immitate (SP) what he saw.</p> <p>Means to me glass and fire.</p> <p>This artwork reminds me of Rome or Greece because of way she is dressed and that she has wings.</p> <p>This artwork reminds me of the statue of Freedom on top of the capital (SP) in Washington (SP), D.C.</p> <p>This artwork reminds me of the movie Hercules.</p> <p>Bug</p> <p>This artwork reminds me of old ancient history or the Egyptians of the pyramid.</p> <p>It reminds me of the B.C. era and it also reminds me of Egyptians.</p> <p>This artwork reminds me of my grandma, she use to make rugs.</p> <p>It reminds me a lot of my grandma and my home.</p> <p>The artwork reminds me of a bird.</p> <p>This artwork reminds me of a bird.</p> <p>Blanket of it but a different color.</p>
2	E			
3	E			
4	E			
5	N			
6	B			
7	B			
8	N			
9	N			
10	E			
11	E			
12	N			

How do you think the artist made it?	Why do you think the artist created it?	What about the artwork make you curious?
Something that be done and something god should (SP) do	So he can show what can be done and express yourself.	It's the way she standing and her wings and all the detail (SP) what they (SP) to craft it with, marble. Wonder how long it took (SP). This artwork made me curious because I has wings and no head also no feet. It also made me curious because it so different and I want to know how he/she made it and why. Also what kind of materials or tools did they use to make the shape, angles, edges and curves.
The artist probably made it with sand and probably with some kind of materials that make it stick together like clay.	The artist maybe created it to tell us something that he/she may have saw it and decided to make it or it was maybe an old god or goddess that they believed in.	It took my attention (SP) because of the way of how it made me feel like lonely or sad. Also how much detail the artist put in making it. Also it takes me another place I never, but want to go. Plus you don't see marble on the reservation (SP), only turquoise (SP). This is the most reasons I can come up with.
I think the artist use a chisel (SP) and hammer (SP), maybe a sculpting (SP) brush or something.	The artist created because of what she or he felt (SP) at that time, so he or she let it out on a piece (SP) of marble.	This interest me because it looks like there a very deep meaning to the artwork.
I think the artist used chisel, knives and sanders.	I think the artist (SP) was carving image of his wife.	Color, size, pattern.
Using wool and other materials.		The figure. The color. The size.
I think the artist made it by carving it out of sharp stone.	I think the artist created it because they wanted to make it out of bone.	The people on his hat/crown. How different his eyes are. The way his face is shaped. How he has two rectangular indentations on his forehead. His facial expression.
I think he used a special carving tool.	I think he created it because it was a very special person to create.	It looks, my grandma made rugs and it reminded me of her. My grandma made a lot of rugs.
The artist made it was yarn (sheep wool).	The artist probably made it to sell and make money.	I chose that artwork because it involves my culture and it reflects on what we do as Navajos.
He or she started from the inside on out.	I think he or she made it because they wanted to show people what they can really do with there life.	This artwork made me curious because I never seen anything like it. It is an amazing artwork that stands out to me. It also doesn't have a head.
I think the artist made it by taking their time. Maybe he started from the bottom and worked his way. He maybe used some special tool to get it detailed.	I think the artist created it to make people question who it is and what their doing.	I wanted to know.
The way how did the artist made it is that he/she found the colors of the blanket and put it all together and comes out perfectly.	I'm not sure. For maybe a fundraiser or a art show.	It's because I chose (SP) it is the way how the artist made the design on it and the colors.

APPENDIX S

CONTEMPORARY/NEW STUDENT RESPONSES SPREADSHEET

Artwork N E M B	Develop as many detailed questions as you wish to help you better understand it.	What do you see?	What does this artwork remind you of?
1 M	What I see is that like for Maori come from the ocean and all the details in the artwork plus within the background.	I see three figures (SP) and the background and really to detailed (SP).	It gives me a small learning experience and what images they have.
2 M			
3 N	Why only shades between orange (SP) and yellow and black too? Why so little? How come he did not put more detail? Why only a triangler (SP) pattern? Is the little boy hiding from something? Is he scared or shocked? How old is he? Does he represent someone they know? Is he suppose to be from the future? How long did it take to make? What did you use to make it?	I see his calmness but anger within the strokes Also the loveliness (SP) and point of the painting. I see a boy, and it looks like he's curious or very shy. I see lines and darkness and bright colors. I see a god in the ocean with maybe two more people on the side, and a whale, octopus and stingray.	I reminds me of my sister, she is calm (SP) but angry (S) also she has loving heart (SP). This reminds me of the movie "Hugo" because he looks like the boy in the movie. It remind me of a sunset. This artwork reminds me of the ocean, when theirs a bad thunderstorm. It reminds me of clay mationns or that kind from Monster House.
4 E			
5 N			
6 M	Why so much color? Why a god in the ocean? Why only one god? Why the ocean? What inspired you to create this? Why did you choose a boy instead of a girl? How did they get the idea? How long did it take to finish? Did anyone help you finished? Did you paint or color this art? Why did you draw this? What do the faces and shapes represent? Why do many details in one face or shape?	I see an anxious boy squatting. I see animal creatures, statues that's made of wood, and a little bit of wood that like like water. A person, a face, and fish, and water, and see animals all in the background.	A movie The sea shore of California.
7 E			
8 M			
9 M			
10 M	Did the artist choose the pattern, details from his head or did he get the idea from somewhere? I want to know what he created. What he drew. How can they put the losely (SP) to stay still? How can they put it all together?	I see a statue of a God under water. I see zigzags (SP) in his artwork. There's a (SP) gas container. What are those black like strings?	The artreminds me of Posidon, the God of the Sea. It reminds me of a sunset. When I went to Alburquerque and saw an iron hand.
11 N			
12 B			

How do you think the artist made it?	Why do you think the artist created it?	What about the artwork make you curious?
To show what their (SP) ancestry (SP) and what they worship.	To show where (SP) life began and within the eyes and faces.	Is the three faces and the eyes and background within (SP) the sea floor.
The artist made it because in Pinon (SP) they have the most beautiful sunsets!	The artist created because of his religion. Sunsets signals (SP) a birth of a new day and if the sunset is more orange than it is a good day. This is more Apache.	Well first (SP) of all it hit home because it remind me of my sister, and my Apache side. Well is it more orange! So yeah I am tired it is 1st hour so I'm going to stop here.
I think the artist used his hand to carve it.	I think that he was trying to show or prove a point.	Because the boy look curious, scared, and shy all at the same time.
Because he like sunsets.	Because he was looking at the sunset.	Color, pattern, value.
I think the artist made it by using paint and decision (SP)	I think the artist created it because they wanted to be reminds of the ocean.	The color. The ocean. The god. The sea creatures.
With clay, something high to stand on, paint and glass.	To show what he can do.	The boy looks curious. Unordinary. Looked like a good kind of creep. Mysterious.
Wood, drawings, imagination, and sea creatures.	Because he probably got home and decided to draw something.	That the drawings looks cool, I wanna do the one and the details look awesome.
By painting and coloring.	To symbolize (SP) about life and how you should experience life till the fullest.	The shapes and size of how they were made and mostly the color they put in to it.
I think he made it by picturing statues of God's and sealife.	I think the artist created it to show his religion.	It made me curious because of the sealife. Also it made me curious about the objects around the main statue.
I think he used paint.	Maybe for a traditional thing.	What he painted and why he painted (SP) it.
Round the scrapes that he/she round and create as an artwork.	To show like these other ways to make art.	If the artist can create such things from scraps and make a new imaginary art project.