THE INDIGENOUS REVOLT IN EDUCATION: INDIGENOUS FEAT - A SCHOLAR'S PACE

by

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Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

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FOUNDATIONAL QUOTES

"Storytelling helps us move from one generation to the next, carrying the stories of our past with us…Through stories, there is always the hope that the young ones will become responsible for and carry on the cultural knowledge of the elders."

-Dr. Tessie Naranjo from Santa Clara Pueblo
(Naranjo, 2017, p. 28)

"Broadcast your love to our people"

-Max Early from Laguna Pueblo
(Early, 2014, p. 54)

"Run for those of us who can't run."

-Dr. Sheilah Nicholas from Hopi
(S. Nicholas, personal communication, November 12, 2018)

"Be of good cheer."

-Ba-Ba Robert C. Analla from Laguna Pueblo
U.S. Marine Corp and Korean Veteran
(R. C. Analla, personal communication, December 10, 1999)

"Before we can set out on the road to success, we have to know where we are going, and before we can know that we must determine where we have been in the past. It seems a basic requirement to study the history of our Indian people. America has much to learn about the heritage of our American Indians."

-John F. Kennedy, 35th President of the United States
(White, 1963, "Introduction: John F. Kennedy, President of the United States," para. 7)

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John de Dios, you have greatly helped me to elevate narratives through photography.

To

Dr. Mom aka Dr. Royleen J. Ross

Sister “Benj” Maredyth Benjamine Raynelle and Matthew Salazar

Sisters Khylani, A’maree, Angelica, Lanaya, Alyssa, Teya, Kayla, and B.J.

Little brothers Brandon, Stephen, Odie, Major, and Brandn

My Great Grandparents Benjamin and Edythe Lorenzo

Ba-Ba Raymond and Grandma Mae Cheromiah and Ba-Ba Roy J. Ross

Ba-Ba Gary and Grandma Ovie Ruben, Ba-Ba Robert and Grandma Jean Analla

Sister Sherilyn “Madge Analla”

Felisia Tagaban, Karina Rodriguez, Randee Luben, and Alisia Valenzuela

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Travmalar ile birer birer yüzleşerek zorlu bir çalışma, azim ve sebatla önceden hayal edilmemiş bir geleceğe doğru yol almak.

Indigenous Educators Unite

My Aboriginal and Maori family in Australia and New Zealand

To all the Native SOAR students, past, present, and future; you inspire me!

Indigenous Narrative Imprint 1: Carlisle Industrial Indian School Student Body Photo (1884)



Indigenous Narrative Imprint 1: Carlisle Industrial Indian School Student Body Photo (1884). Photographer: John N. Choate. Photo ID: PA-CH2-01. Courtesy of the Cumberland County Historical Society in Carlisle, Pennsylvania.

To all the students who attended Carlisle Industrial Indian School, I honor them. Many Indigenous students did not have the opportunity to share their narratives in print, photography and videography. Because of our ancestors' perseverance, courage, endurance and tenacity, many Indigenous students like me now have the ability to share
OUR NARRATIVES, OUR WAY.

DEDICATION

This marathon is dedicated to my mom, Dr. Royleen J. Ross, who inspires me to finish the race and to the Indigenous Runners whose footprints have marked our lands since before the record of time.

To my Indigenous brothers and sisters near and far…



Young Indigenous Leader ran towards Mandy, while recording on a tablet: Whooooooooooo!!!

[Mandy laughs]

Mandy: "Let's go!"

Young Indigenous Leader continued to run in the thick beach like sand at the bottom of the Grand Canyon in Supai, Arizona.



Mandy: "They were playing football!"
Young Indigenous Athlete 1: "Hello. I won football"
Mandy: "They were playin-"
Young Indigenous Athlete 2: "Not even he's lying!"
Young Indigenous Athlete 1: "Don't listen to her!"
Young Indigenous Athlete 2: We won-"
[Boy reaches across Mandy's face to position himself in front of the camera]
Mandy: "Ahhh my Chapstick!" [Mandy laughs|
Young Indigenous Athlete 2: "Won seventeen hundred.."



Alphajoy pulled out Mandy's white hair in Tasmania, Australia.

Alphajoy: "Yay!"

[Mandy laughs]



[Toy car noise]

Young Indigenous Warrior, Major, chased his sister, A'maree, across the Pueblo of Laguna dirt.

[Mandy thinks, "Just cute!" and laughs]

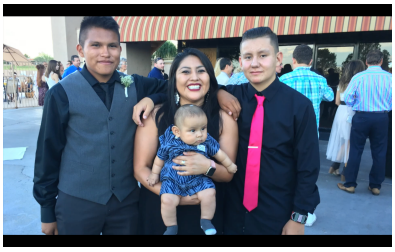


[Mandy's sisters and brother at Great Papa Benjamin and Great Ya-Ya Edythe's house in Paguate, New Mexico.]



[Mandy and Felise walked down College of Education hallway.]

Mandy: "Hey, it's Mandy,"
Felise: "and Felise!"
Mandy: "And we're with Native SOAR"
Felise: "Whoo!"



[Mandy and her brothers at their sister Kayla's wedding in Las Cruces, New Mexico.]



[Mandy rode bikes with sister Benj on the Bosque bike path in Albuquerque, New Mexico.]

[Benj laughs]

Mandy: Whooohoooo!



[Grandma Ovie kissed sister Angelica after Christmas Eve dinner in Paguate.]



[Sister Khylani laughed at the camera on a windy day near the village of Paraje in the Pueblo of Laguna, New Mexico.]

You inspire me to finish the race.

OUR MARATHON JOURNEY

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[1] The name, *Indigenous Narrative Imprint*, replaces the commonly used dissertation word, "Figure," which conveys a sense of disconnection and standardization. Each photograph and model included in this body of work have deep meanings and significance to me and many others. Thus, I renamed the "Figure" heading to *Indigenous Narrative Imprints*, which are distinctive visual narratives adding to this dissertation story..

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ABSTRACT

We are going to run a marathon, together. No matter your fitness level or ability, we will start and finish the race, together. NO ONE GETS LEFT BEHIND. Together, we are preparing, participating in, and completing a marathon, which is 26.2 miles in distance. Our marathon includes many stories from Indigenous[2] people that transcend time, space, and place. As Indigenous storytelling is circular and fluid, so is the movement of this collective narrative.

Since before the record of time, Indigenous people and communities have a deep connection to the tradition of running. Indigenous people were the *first runners* in the land we now know as the United States of America. Our narrative as Indigenous runners is threaded together in extraordinary ways. Privileging Indigenous-based frameworks of Tribal Critical Race Theory (TribalCrit) (Brayboy, 2005) and the spider web (Dozier, Enos, 2017), the purpose of this body of work is to understand how ten American Indians – students, staff, and faculty – conceptualize their collective and individual self-determination in higher education, and how they used running to navigate the academy (academic institutions).

Rooted in Indigenous methodologies and ways of knowing, my approach to "making meaning"[3] of stories honors Indigenous ways of knowing and incorporates original storytelling and filmmaking methods. Thus, creating new methods to make meaning of stories. Given this written body of work compliments my original 65-minute documentary film, *Indigenous Feat – A Scholar's Pace* (Cheromiah, 2020*)*, this dissertation is an example of creating a new modality for Indigenous and non-Indigenous-focused re-search[4]. The findings revealed running has deep meanings to each runner individually and collectively. Five major themes and 13 subthemes

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[2] The terms Indigenous, Native American, Native, and American Indian are used interchangeably. These terms refer to tribal nations located in the United States (Shotton, Lowe, & Waterman, 2013b; Waterman, Lowe, & Shotton, 2018).

[3] The concept of "making meaning" (Absolon, 2011, p.22) of stories are shared in Chapter 3.

[4] The word research is replaced with re-search, which is "meaning to look again" (Absolon, 2011, p. 21). Re-search is an Indigenous approach to centering Indigenous ways of knowing. Refer to Chapter 3 for an in-depth description.

emerged, which include: Mile Marker A: Ceremony and the Running Tradition, Mile Marker B: Collective and Individual Self-Determination, Mile Marker C: Connection to the Land and Mother Earth, Mile Marker D: Health Benefits from an Indigenous Perspective, and Mile Marker E: Navigating the Academy – Running as Sovereignty.

I invite you to join the ten Indigenous runners and me in this marathon to better understand our journeys as Indigenous people. Although this body of work captures a season of time for the ten runners and me, our journeys are ever-evolving beyond the space shared here. As Indigenous people, We cannot be stereotyped. We move at our own paces as runners and as scholars. We are here for the long run!

THE BEGINNING: HEALING – FUTURE FULL OF BRILLIANCE AND INDIGENOUS FEAT – A SCHOLAR'S PACE

Where I am From

Where I am from, blue jeans are the standard attire for everything! Weddings, funerals, graduations, community events, feast days…All that matters is that you came.
Where I am from, Grandmas' houses have several picture frames that have several pictures stacked within them.

Where I am from, many community members have the same hairstyle, straight and dark or peppered hair.
Where I am from, I have many grandmas, grandpas, aunties, uncles, brothers, and sisters.

Where I am from, my Grandmas' say, "Get some more food. Help yourself."
Where I am from, my Grandma said a dissertation defense sounds like a court term! (Just cute!)
Where I am from, I come from a long line of storytellers.

Where I am from, my brothers are good hunters. You should see the size of my brother Odie's elk!
Where I am from, my four-year-old little sister wipes her Rice Krispie with a disinfectant wipe.

Where I am from, you can look in all directions and see the desert land and mesas for miles.
Where I am from, my sister and I cruise to low-rider oldies like Smokey Robinson and Mary Wells on Central Ave, the old Route 66 highway.

Where I am from, we make good food like oven bread, chile stews, tamales, enchiladas, macaroni and cheese, frybread, and tortillas.
Where I am from, there are various examples of family members completing their education.

Where I am from, we value our culture, language, community, and elders.
Where I am from, Dr. Mom runs half and full marathons.

Where I am from, we are *runners*.

Kah-ow-dthu-ee

Gawhatsthe, Kah-ow-dthu-ee stah eh shashka sinah hanu stah. Kweesh-chi sah-ow. I am from the village of Paguate (in the Keres language, means to hand down, bring it down, or pass down), which is located roughly 45 miles west of Albuquerque, New Mexico, on the homelands

of K'awaika or Laguna Pueblo (Early, 2014; Lorenzo, 2016). K'awaika consists of six villages Paguate (Kwisch-chee), Seama (Tsiyama), Laguna (capital), Paraje (Tsimuna), Encinal (Buniguyya), and Mesita (Hatsatsi) (Early, 2014). K'awaika is a matrilineal society, and people within the tribe associate with kinship systems that consist of fourteen clans: "Turkey, Bear, Water, Sun, Turquoise, Oak, Antelope, Badger, Lizard, Corn, Eagle, Parrot, Coyote, and Roadrunner" (Early, 2014, p. xiii). I am from the Turkey and Roadrunner people (tsinah sháashkra hanu). I am from a long line of knowledge keepers, like my maternal Great Grandfather Benjamin Lorenzo. When I was born, he named me in the Keres language, Kah-ow-dthu-ee (the meaning of the name is unknown) after his aunt, who raised him. Her english name was Delilah (see Indigenous Narrative Imprint 2 and 3). The side-by-side photos connect the past with the present and demonstrate survivance, community, persistence, and generational blessings.

Indigenous Narrative Imprint 2: Amanda



Indigenous Narrative Imprint 2: Kah-ow-dthu-ee (Amanda Royce Josanaraae Cheromiah). December 7, 2020 - The day I passed my doctoral oral comprehensive exams and dissertation proposal defense. Photo courtesy of author.

Indigenous Narrative Imprint 3: Kah-ow-dthu-ee



Indigenous Narrative Imprint 3: Kah-ow-dthu-ee Photo - My Great-Great Ya-Ya (grandmother), Kah-ow-dthu-ee. Her English name was Delilah. Photo Courtesy of the Analla Family. The photograph date is unknown; however, it is estimated to be in the late 1800s or early 1900s.

As Early (2014) described, Interstate 40 runs through the Laguna Pueblo homelands, which exposed the community to an influx of people. As a result, “Laguna Pueblo is a more progressive tribe than many others. The Pueblo values higher education and has fostered numerous scholars and educators” (Early, 2014, p. xx). Early’s statement described my family lineage. I am not a first-generation college student. Among my family, I am one of many family members who have earned or worked toward a degree from higher learning institutions. My family members have earned degrees or were pursuing degrees from institutions, such as Cornell University, The University of North Dakota, The University of Phoenix, The University of Alaska Anchorage, The University of New Mexico, The University of Colorado, and Arizona State University. Because I have many examples of family members who have earned degrees, it was a family tradition for me to also pursue an advanced degree. An important aspect to know about my journey is I am not fluent in the Keres language. I integrate the Keres language throughout this dissertation because the language situates me and Indigenous audiences, especially other Pueblo readers. Overall, the beauty of our heritage as Pueblo people is alive and thriving.

It is a miracle I am here today…

We, Indigenous people, are **strong, courageous,** and **overcomers**.

Despite centuries of genocide, assimilation, and colonization, we **FLOURISH** and **THRIVE**.

As an Indigenous Pueblo woman in the academy, I recognize publishing written literary works, such as this dissertation, is an essential weapon for our communities because, along with other Indigenous people, **WE SHARE OUR STORIES, OUR OWN WAY**.

Many Indigenous students who attend higher education institutions have experienced many traumatic events, like me.

I share my stories, especially the traumatic experiences, to encourage other students in the academy **NOT TO GIVE UP**. Like many of our Indigenous students who are in higher education, I know I am not alone in navigating how to deal with **historical trauma.**

By being transparent in this literary space, I **HOPE** to demystify the notion experiencing trauma and seeking help is taboo, weak, or shameful.

As filmmaking, photography, and storytelling have been healing mechanisms for me, writing this dissertation is also an important tool for healing because I can share how I have overcome challenges in the academy and beyond.

There are many young women today who are being used and abused and turned aside. And when the day is done, they do not know what life is anymore for them. They lost a sense of value, esteem, and worthiness. For them, and many others, I begin my story this way…this writing space as a place of healing for me.

I am loved by many, and it has taken many years to realize this fact.

It is a miracle I am here today…

The selected stories shared in this section reflect my own experiences and they should not be used as a blanket statement to apply to all Indigenous people and communities. I share these stories because it contextualizes the life events I experienced led to the formation of the film, *Indigenous Feat – A Scholar's Pace*, and ultimately, this dissertation.

I acknowledge a certain level of uneasiness in being vulnerable in this written space because there is permeance to written work. However, if my story can help one Indigenous person or any person, the vulnerability and transparency are *all worth it*.

Indigenous Narrative Imprint 4: Indigenous Life Story: Uncut Content



Indigenous Narrative Imprint 4: Graphic created by author.

The following section may trigger traumatic events for some readers.

Readers' discretion is advised.

The End from the Beginning

At ten years old, I seriously contemplated suicide for the first time. I considered jumping off a steep cliff under a deep blue sky with big, white fluffy clouds, but **I did not by a miracle**. At 12 years old, I attempted to commit suicide again. After looking in the square bathroom mirror in our Albuquerque apartment, I ingested almost a full bottle of white Tylenol pills. I fell asleep, and by a miracle, I woke up the next morning with no complications. In 2018, I contemplated suicide again by driving my jet black 2010 Dodge Charger into the gray concrete median on Interstate 10 in Tucson. By a miracle, I did not crash my vehicle.

Wyoming – The Early 1990s

For some time, my younger sister and I lived with relatives in Wyoming. As young girls, we often saw our relatives excessively drink Budweiser beer to the point of extreme drunkenness. On multiple occasions, one of our relatives who had 1980s eyeglass frames would eat scrambled eggs and bacon and drink Budweiser. Yuck! One day, she and I were playing the board game Candyland. I made a mistake during the game, and I said, "Ahhh, I screwed up!" She looked at me and said, "Don't ever say that!" To this day, I do not use that phrase. Even though our relative, who had 1980s eyeglass frames was drunk most times, she loved my sister and me. And we loved her. Sadly, she is dead now. She drank her life away and passed in her early 30s.

One time, one of our petite elderly relatives was so drunk, she fell on the dirty trailer floor and was yelling for someone to help her up. There was no one else in the trailer but me. I desperately tried to lift her with all my six-year-old strength, but I was not strong enough. Seeing my petite elderly relative yelling on the floor was terrifying. Our petite elderly relative used to take my sister and me to the grocery store. She let us choose whatever toy we wanted because we promised not to tell our relatives she drank during the day. I do not remember if we kept our

promises but going to the grocery store was fun! Even though our petite elderly relative was drunk most times, my sister and I loved her SO MUCH.

Another time, on a hot summer Wyoming evening, our drunk relatives were partying in the trailer park. As I stood in the parking lot among various adults (Why my sister and I were there? We have no idea!), a 175-pound stinky drunk man lost his balance and fell backward and landed on me. Somehow my little six-year-old body did not get hurt. On another drunken adventure, my drunk relatives let me sit on their case of Budweiser beer in the driver's seat. They were about to let me drive down the quiet back roads of the small town we lived in, but I was not tall enough to see over the car's dashboard. The same 175-pound stinky drunk man who fell on me that one time had a crazy solution: stretching from the passenger's side, he put his leg on top of the case of Budweiser beer, and I sat on his leg. It worked. I was tall enough to see over the dashboard and drive. I thought I was cool because I could drive a car. Looking back now, I am glad my six-year-old self did not crash the car! At another time, that same 175-pound stinky drunk man who fell on top of me, the one who let me drive down the quiet back roads of the small town we lived in, sexually abused me. I was too young to know what was happening. He was a relative. He is dead now. I cannot love him. It was not until my adult years I realized many generations of my relatives were in deep emotional pain. Unfortunately, my sister and I saw the consequences of how they coped with their pain through alcohol.

Even though my mom, sister, and my family loved me, I was deeply hurting inside. I did not know how to process and express my emotions.

Indigenous Narrative Imprint 5: Amanda and Maredyth "Benj"



Indigenous Narrative Imprint 5: My sister Maredyth "Benj" (right) and me (left) when we were little girls. We stood by each other in everything. Photo courtesy of my family.

The Elementary Disciplinary Wall – The Early 1990s

In second grade, I attended a predominantly white elementary school. I did not have very many friends. I dreaded lunchtime because I did not know who I would play with outside. There was a red brick wall where students were directed to sit if they broke a school rule or were disciplined somehow during recess. I was a good student and obeyed the school rules, but one time, I willingly went to sit at the red brick wall and pretended I was in trouble because I had no friends at recess. I figured I was safe at the red brick wall because when students were at the red brick wall, they could not have people around them. A teacher walked up to me and asked me why I was sitting there. I do not remember my response, but she told me, "Go play." I was not

too fond of her instruction, and I reluctantly walked to the playground. Even at that young age, I tried to find solutions to make it seem like I was not a loser with no friends.

Even though my mom, sister, and my family loved me, I was deeply hurting inside. I did not know how to process and express my emotions.

Lunch in the Middle School Restroom Stall – The Late 1990s

Middle school was one of the most challenging times of my life. I was very introverted, and it was not easy to make friends. My mentality was I would only talk if I was spoken to by a teacher or classmate. I also explored my identity as a Pueblo student in a predominately white middle school in Albuquerque, New Mexico. Because I did not want to be seen as a loser among my peer group, at lunchtime, I had a routine that limited the time I was alone: When the lunch bell rang, I would slowly walk to my locker and pretend that I had something to put away or get for lunch. I would slowly walk to the lunch line outside and try to be the last person in line. When I was close to the front, I would leave the line and slowly walk to the lunch line inside. By then, I felt uneasiness when I saw the short line. I would order my pepperoni pizza and blue slushy with the $2 lunch money my mom gave me. I was too afraid to sit in the cafeteria by myself, so I would take my lunch to the girl's restroom. I hoped no one would see me enter the bathroom with my food. I would go to the last stall, shut the door, and eat my lunch by myself. I felt sick and sad because I was alone and did not have friends.

Even though my mom, sister, and my family loved me, I was deeply hurting inside. I did not know how to process and express my emotions.

Born-Again Christian – The Mid-2000s

An important detail to know about my journey is that I became a born-again Christian on October 14, 2005, when I was a sophomore at UArizona. I fully surrendered and committed my heart to serve Jesus, which changed my life forever here in the day-to-day and eternity.

The Stabbing – The Late 2000s

As an undergraduate student, having arrived at the scene with emergency responders and UArizona campus police, I remember stepping over the Diné (Navajo) student sitting outside her dorm room. She was staring blankly at the carpet in the hallway. The first-year Arizona Wildcat had violently stabbed her Diné roommate over 20 times. Unfortunately, the first-year student died. Seeing her lifeless body curled up on the floor, I was confused about what had transpired, questioning if the blood-splattered scene was actual reality or a nightmare. As I was a 21-year-old undergraduate senior Resident Advisor (RA) in an Indigenous-focused living-learning community, with a fellow RA, staff, and campus police, we ensured the safety of 50 residents by keeping them out of harm's way by securing the premises. This event is similar to a tragic event that happened in my family.

Before I was born, I had a teenage relative who went to a "rez[5]" party with his buddy. At the party, a crazy man was under the influence of drugs and, sadly, brutally murdered my relative and his friend by chopping them up with an ax. My sister and I believe this horrific event deeply impacted my relatives who lived in Wyoming. It was one of the root causes, which led them to deal with their trauma through alcohol. Although the stabbing in the residence hall closely related to an event in my family's past, the stabbing in the residence hall was a life-changing event, which propelled me into a new level of responsibility and ***confirmed my purpose***: to

[5] The word "rez" is slang for reservation, a term imposed by the United States federal government.

support, lead, and inspire American Indian people within higher education, as well as serve underrepresented communities. This traumatic experience greatly influenced my decision to pursue a Master's and a doctorate in Higher Education at UArizona.

Healing – Future Full of Brilliance – The Late 2010s

I have seen a lot of hurt in my life. I have seen a lot of hurt in the days gone by. In 2018, most people would not know that deep down, I was in deep emotional pain. The trauma that I experienced when I was younger caught up to me at the age of 33. At the same time, I was a second-year doctoral student in higher education at UArizona. A few times in the fall of 2018 and spring of 2019, I did not know what life was anymore. For several moments, I lost my sense of value, esteem, and worthiness. Through therapy and conversations with people I love, I realized my mental well-being and coping skills were anchored in the past between six to 15.

Being a student and dealing with trauma was tough. In my first year in the doctoral higher education program, I took eight classes and finished my written comprehensive exams. However, during my second year, I took two semesters off so I could heal. Although the academy can be a hostile place, especially for Indigenous students, people in the institution can also create a loving, encouraging, and welcoming space, helping students heal and thrive. I experienced in graduate school, faculty, staff, and administrators consistently checked with me throughout the difficult time. Whether it was a hug, a Facebook message, or supporting my creative endeavors, I found a healthy support system on campus.

The restoration of my mental and emotional well-being can only be made complete by the Lord. In the height of my despair in 2018, the senior pastor of the local church prayed for me and told me I have a "*future full of brilliance*." This statement deeply encouraged me during a time I desperately needed it. One March afternoon in the spring of 2019, pastors and church

leaders prayed for people after the church service. As I was dealing with depression and sadness, I knew I needed prayer. I shared with the pastors and leadership team how, throughout my life, I had struggled with suicidal thoughts. I told them I hoped God would heal me from having suicidal thoughts. Everyone laid their hands on me and began praying. One of the pastors, a father figure to me, prayed against the spirit of suicide and death. That moment in time changed my life ***FOREVER***. Since the prayer, *I have not contemplated suicide* or thought about hurting myself. While this was miraculous healing, working through the trauma is much slower and gradual.

Strands of Healing and Restoring Model

For nearly 11 years, I have utilized the original eight pillar American Indian Well-Being Model in Higher Education (Secatero, 2010) as a framework to develop Indigenous-focused recruitment, retention, and student services programs. The eight pillars include spiritual well-being (purpose), cultural well-being (identity), professional well-being (planning), social well-being (networking), mental well-being (thinking), emotional well-being (feeling), physical well-being (body), and environmental well-being (place). Secatero created a circular symbol, which connected the eight pillars. The model emerged from Indigenous-based re-search and provides a holistic perspective about the experience of American Indian students in higher education. Secatero (2014) expanded the original eight pillar model to a complex 16-pillar model that describes the "strengths, resources, challenges, plan of action and follow-up" (p. 113) American Indian students encounter. The 16 pillars are pictorially represented in a tree trunk, which connects all the pillars within the circular formation. Secatero's visual representation of the pillars inspired my model called the Strands of Healing and Restoring Model (see Indigenous Narrative Imprint 6).

I situate this model here because it illustrates my journey as an Indigenous person in the academy. I intentionally use the word "strands" because stands represent Dozier Enos' (2017) spider web model, which I use throughout this dissertation. I share more about the model in Chapter 2. The Strands of Healing and Restoring Model is also a helpful tool for readers to understand how I contextualized my story and, ultimately, the *Indigenous Feat – A Scholar's Pace* film and dissertation. The following is a description of how I define each healing and restoring strand:

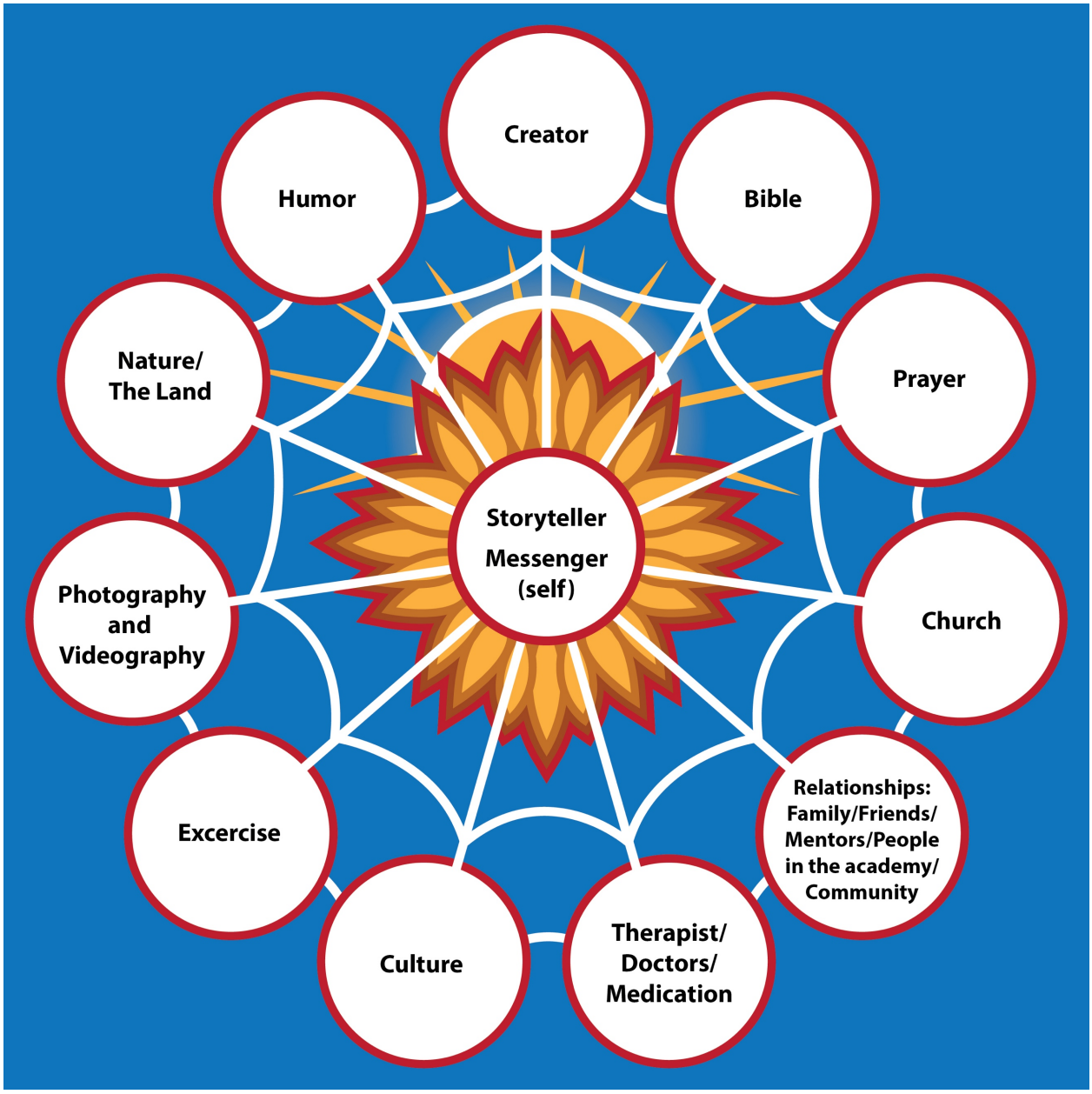
- *Creator* – First and foremost, centering my Lord and Savior Jesus Christ is a central part of my identity. Drawing my strength, comfort, healing, and peace from the Lord is critical to my healing process.
- *Bible* – Reading the Bible is a source of life for me. Psalm 91, which describes God's protection, has helped me navigate through dark times in my life.
- *Prayer* – I frequently pray to the Lord, asking for guidance, healing, comfort, direction, and a word in season. Prayer is also a key element in my healing journey.
- *Church* – In the church, I have the opportunity to worship the Lord, hear sermons from the pulpit, and share fellowship with my friends. Also, many of my friends and pastors have prayed for me. They spoke encouraging words of healing and peace to me within the church walls and beyond.
- *Relationships: Family/Friends/Mentors/People in the academy/Community*: The various people within these spheres have strengthened me through prayer, check-ins, meals, gifts, and words of knowledge and wisdom.

- *Therapist/Doctors/Medication* – In 2018, seeking professional services (therapist, psychiatrist) for the first time was challenging because, as many Indigenous people do (Grandbois, 2009), I perceived seeking professional help as a stigma. Gary (2009) defines stigma as the "collection of negative, attitudes, beliefs, thoughts, and behaviors that influences the individual, or the general public to fear, reject, avoid, be prejudiced, and discriminate against people with mental disorder" (p. 980). I intentionally included these elements because my hope in sharing my story is to help destigmatize the process of seeking professional help.
- *Culture* – I cherish my heritage as a Pueblo woman. I also cherish the invitation to engage with various tribal communities domestically and internationally (New Zealand and Australia). Being part of the Indigenous community is very special and a source of strength and inspiration.
- *Exercise* – When I first sought professional help in September 2018, one of the counselors at UArizona said to exercise for about 30 minutes a day because it is a natural antidepressant. I primarily walk and run outside because I enjoy being in the open air. Tucson has beautiful weather year-round, so it is a blessing to be outside. Exercise enables me to clear my mind and process life's moments.
- *Photography and videography* – Storytelling through photography and videography is a source of healing for me, hence the creation of *Indigenous Feat – A Scholar's Pace*. Creating this film was a critical element to help me process my healing journey.

- *Nature/The Land* – The Lord has given me a great desire to venture and see His creation. When I am in nature and exploring the land, I recognize the beauty, diversity, and individuality among each living being.
- *Humor* – Laughing with family and friends is healing to my soul.

My hope is Indigenous people and other communities will be inspired by the elements in this model as tools for healing. Individuals can use the model as a springboard to create their healing and restorative models reflective of each individual's journey.

Indigenous Narrative Imprint 6: Strands of Healing and Restoring Model



Indigenous Narrative Imprint 6: Graphic designed by the Chippewa Cree artist, Kaylene J. Big Knife.

Indigenous Feat – A Scholar's Pace Documentary

Why Do I Run?

Indigenous Narrative Imprint 7: Running Down Tumamoc Hill



Indigenous Narrative Imprint 7: Amanda runs down Tumamoc Hill in Tucson, AZ. Image retrieved from Indigenous Feat - A Scholar's Pace film made in Final Cut Pro video editing software.

After hitting one of the lowest points in my life during the fall 2018 semester I sought professional help for the first time by a miracle. Although hesitant and scared to seek help, I was at a point where my decisions were ***life or death***. One of the first recommendations I received from a counselor was to exercise at least 30 minutes a day because exercise is a natural anti-depressant. Implementing the counselor's recommendation, I faithfully worked out about six times a week. Running was a way of life in 2018 because it relieved stress, anxiety and rejuvenated me. There were many times after a therapy session. I would run or walk to process the traumatic events I unpacked during my session. Running also provided an outlet for me to

clear my mind, consider plans, and dream with the Lord. There are many times when I ran, I heard the Lord speak to me promises about the present and future, and I was deeply encouraged. I am so thankful I am alive and for the ability to run outside in the open air.

Inspired by Tewanima (Hopi)

During the fall 2018 semester, I enrolled in Dr. Nicholas' nine-person graduate-level class entitled International Course: Indigenous Well-Being Through Education. Unlike any class I had been part of, the weekly semester-long class brought together students and faculty, who primarily identify as Indigenous, from six university sites worldwide. The sites included the University of Hawai‘i at Hilo, University of Alaska-Anchorage, University of Alaska-Fairbanks, University of British Columbia, University of Arizona, University of Montana, and Te Whare Wānanga o Awanuirāngi Whakatāne (Aotearoa). I was drawn to the class because the curriculum and course topics privileged Indigenous methodologies and frameworks, which created a welcoming and inclusive learning space for aspiring Indigenous scholars like myself.

Mid-semester, Dr. Nicholas attended a conference gathering of descendants of Carlisle Indian Boarding School Survivors in Carlisle, Pennsylvania. She presented on her Hopi clan father, Louis Tewanima[6] (sometimes spelled Lewis), a Carlisle survivor. Dr. Nicholas described his journey from the Hopi reservation to Carlisle Industrial Indian School as a "prisoner of war" because of his involvement in protesting the manner of imposing Western schooling on Hopi. Tewanima, a runner anchored within his Hopi tradition, attended Carlisle Indian Boarding School from January 26, 1908, to August 31, 1912 ("Lewis Tewanima student file," n.d.). While at Carlisle, although often in the shadow of Jim Thorpe, the world-renown Carlisle athlete who won gold medals in the Olympics ("Jim Thorpe student file," n.d.). Tewanima not only

[6] For this dissertation, Lewis or Louis Tewanima will be referred to as Tewanima.

competitively ran for the school, but he won a silver medal in the 10,000-meter race in the 1912 Olympics in Stockholm, Sweden ("Lewis Tewanima," 2016).

Indigenous Narrative Imprint 8: Louis Tewanima – Carlisle Indian School Athlete



Indigenous Narrative Imprint 8:Louis Tewanima, Carlisle Indian School Athlete. Photographer: Hensel Studio. Photo ID: 14A-25-04. Time Frame 1910-1919. Courtesy of the Cumberland County Historical Society in Carlisle, Pennslyvania.

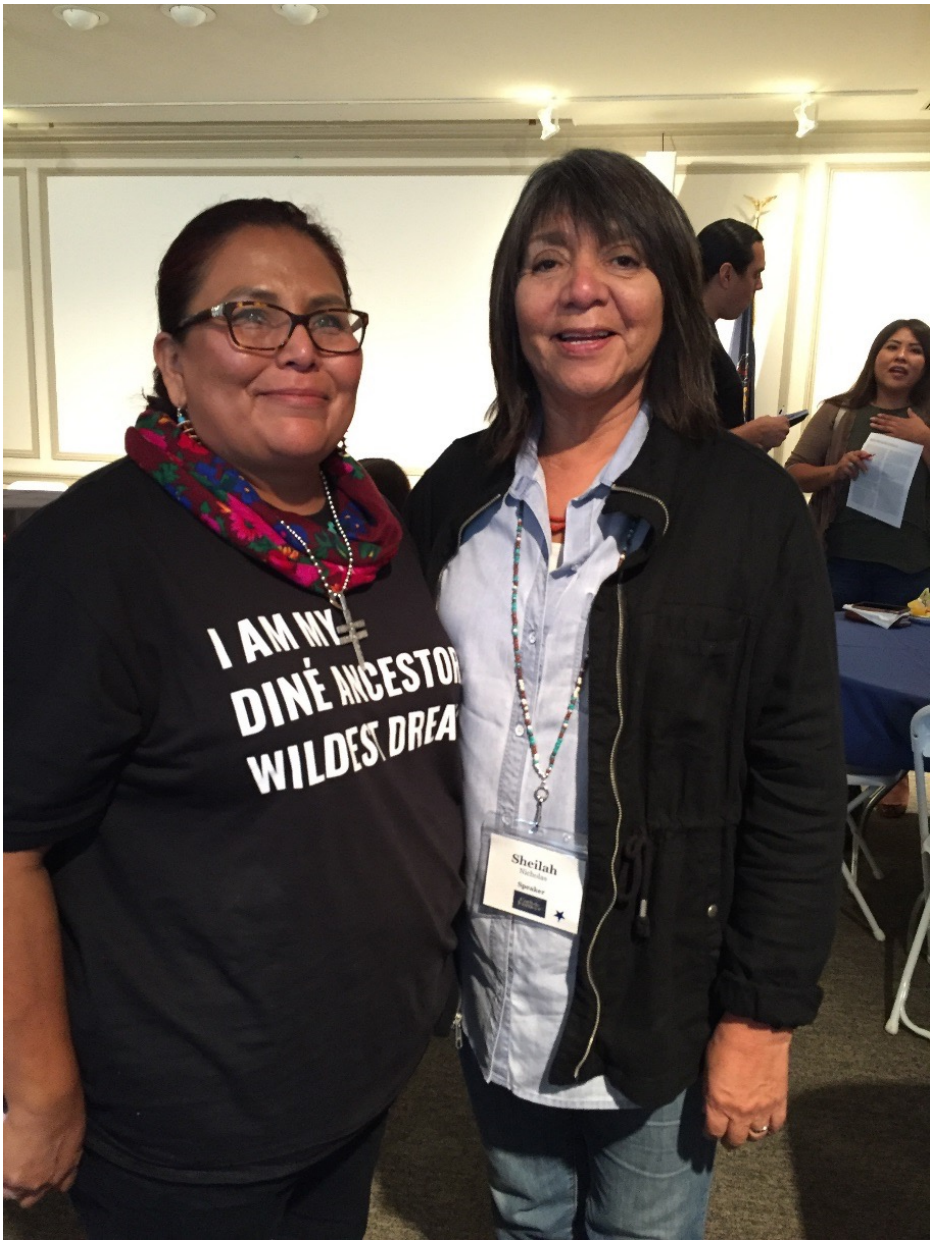
With our class, Dr. Nicholas shared more about her trip. Dr. Nicholas mentioned Tewanima had a better living situation and experiences; he was well fed and treated better than the other students at the school because he was a public figure for Carlisle. Although Tewanima had the upper hand in the boarding school experience, he was still subject to the surveillance of Captain Richard Henry Pratt's administration. Dr. Nicholas emphasized despite the challenging boarding school conditions, Tewanima returned to his homeland and resumed his traditional lifestyle as a Hopi. At the Fall 2018 gathering, Dr. Nicholas also met a descendant of Tom Torlino (see Indigenous Narrative Imprint 9), another Carlisle survivor known for being one of the most recognized people in the before-and-after photographs defining the boarding school era. Torlino's photograph demonstrated the perceived transformation that occurred for Indian students at Carlisle: change Indian youth from savages (left side of photo) to civilized members of society (right side of photo) or, in other words, "Kill the Indian, and save the man" (Carlisle Indian School Digital Resource Center, 2017). There is not much known about Torlino, but the fact Dr. Nicholas met his third-generation descendant (see Indigenous Narrative Imprint 10) speaks to the resilience of Torlino and his lineage continues.

Indigenous Narrative Imprint 9: Tom Torlino's (Diné) Before-and-After Photos



Indigenous Narrative Imprint 9: Tom Torlino (Diné) Before-and-After Photos – Photographer: John N. Choate. Photo IDs: 12-26-03 and 12-26-04. Time Frame 1880-1889. Courtesy of the Cumberland County Historical Society in Carlisle, Pennsylvania.

Indigenous Narrative Imprint 10: Gerilyn and Dr. Nicholas



Indigenous Narrative Imprint 10: Gerilyn (Left), a third-generation descendant of Tom Torlino. (Right) Dr. Sheilah Nicholas. Photo courtesy of Dr. Nicholas.

I was intrigued by Tewanima's experience at Carlisle Indian Boarding School. A few semesters before enrolling in Dr. Nicholas' class, I learned about the boarding school era, specifically Carlisle Industrial Indian School through Dr. Mary Jo Tippeconnic Fox's American Indian education classes through the American Indian Studies department at UArizona. Dr. Fox provided an overview of American Indian educational systems in the United States from emergence to the present. As a class, we spent a significant amount of time reading about the experiences of American Indian youth at Carlisle Indian Industrial School. Many narratives spoke of the traumatic and detrimental effects of the forced militarized lifestyle many youth endured or died from during the boarding school era. The course topics in the International Course: Indigenous Well-Being Through Education and American Indian Studies began to inform my dissertation topic. In particular, Tewanima used "running" to cope with his circumstances positively. He returned back to Hopi and resumed his previous lifestyle. The accolades and honors Tewanima received as a sports figure were temporary, which never changed his identity as a Hopi man.

As I heard Dr. Nicholas describe Tewanima's story in the International Course: Indigenous Well-Being Through Education class, I felt connected to him as a runner. Through the course, I gained a new perspective on how running links ancestral and contemporary traditions for individuals and community well-being and survival. Like me, Tewanima used running as a way to navigate and process life's happenings. I was encouraged to know despite the challenges Tewanima, and his classmates faced, he and other Indigenous students survived their "educational" experiences and returned home. Tewanima's resiliency gave me hope I could overcome challenges, too, through the Indigenous tradition of running.

Indigenous Narrative Imprint 11: Original Film Poster



Indigenous Narrative Imprint 11: The original movie poster was designed for the Loft Cinema in Tucson, Arizona. The movie poster was created by the Chippewa Cree artist, Kaylene J. Big Knife.

As a result, both Tewanima's and Dr. Nicholas's stories inspired me to create a film about Indigenous runners for my final class project. As I used filmmaking and running as a tool to help me in my healing process, I set out on a quest to learn from other Indigenous runners why they run, what they think about when they run, and how running has influenced their well-being within the academy and beyond.

The Emergence of Running Narratives Through Film

Indigenous Narrative Imprint 12: Ten Indigenous Runners



Indigenous Narrative Imprint 12: Ten Indigenous Runners - May 5, 2019 - Tucson, Arizona - 10 runners featured in the film, A Scholar's Pace: A Running Narrative of Indigenous Feat attended the screening. Photograph taken by Cody Davis (Diné).

Film Screening

My initial class project was a 35-minute film entitled, *A Scholar's Pace: A Running Narrative of Indigenous Feat* and featured five current Indigenous student runners. I later began to share my film on social media, and I realized many people were interested in seeing it. As

word spread about my project, I identified five additional runners. I integrated their narratives into the film, which then totaled 11 runners, including myself. For eight months, I crafted and finalized a newer 80-minute version of the film. My friend, Alejandro Higuera (Yoeme[7]), who had also created a running film entitled, *Resiliency Through Running* (Higuera, 2019). On May 5, 2019, Alejandro and I premiered our running-related films at a local arthouse called, The Loft Cinema, in Tucson, Arizona. Alejandro described the meaning of the film in his own words:

> *Resiliency through Running* is a tribute to the survival of the Yaqui People. The video follows runners of the Pascua Yaqui Tribe running from their ancestral homeland in Sonora, Mexico, to the Yaqui reservation in Southern Arizona. The run commemorates those who migrated north to Arizona to escape violence and persecution from the Mexican Republic during the Yaqui Wars. As a person who was still learning about my own identity, it was a significant experience. I felt at home in a place I have never been to before. It was the first time I felt connected to the land. I will carry that memory forever. (A. Higuera, personal communication, December 14, 2020)

Sponsored by UArizona's Native American Student Affairs, over 300 people attended the free screening of our films at The Loft Cinema. Many of my family members drove in from New Mexico for the screening, including Dr. Mom, who flew over 3,500 miles from Alaska to attend our special film event.

Film Feedback and Commentary

After the film screening, I received many reviews from community members. One audience member asked me why I did not include Jim Thorpe's story in the film. Thorpe was one of the most famous Indigenous athletes from Carlisle Indian Industrial School (Sullivan, 2004). I

[7] Yoeme is the traditional word for the Pascua Yaqui Tribe, whose ancestral lands are primarily in Southern Arizona and Northern Mexico.

told him there is a lot of literature and resources capturing Thorpe's story. I focused solely on Tewanima because I had a personal connection to him through Dr. Nicholas (see Indigenous Narrative Imprint 13). One of the runners in the film, Lydia (Pascua Yaqui), told me she laughed and cried. She also told me one of her friends who also attended the film screening grew up in Carlisle, Pennsylvania. He did not know about the history of Carlisle Industrial Boarding School until he saw the film. Another runner featured in the film, Alphajoy, told me her mom, Rhoda, streamed the film on Facebook Live so her family in the Philippines could watch the film. Rhoda was so proud of Alphajoy. Hearing this made me so happy because for a moment, the film went international! Another piece of feedback was the 80-minute film was too long, and segments could have been shortened, especially because some of the segments of Tewanima included pixelated photographs. Based on this feedback, in the next version of the film, I tightened up Tewanima's portion and made the film smoother.

Furthermore, Dr. Gary Rhoades, who at the time was the Department Head for the Educational Studies Policy and Practice at the University of Arizona (UArizona) College of Education, wrote me an email shortly after the screening. The email said, "The themes of each of the people in the film being exposed to various types of toxicity in the academy and at the same time finding the strength through running, and through connection to the land and their peoples to endure and thrive was both heart wrenching and heartwarming." Dr. Rhoades' words were encouraging to hear. Further, an Indigenous community member recommended I retitled my film from, *A Scholar's Pace – A Running Narrative of Indigenous Feat*, to *Indigenous Feat – A Scholar's Pace.* The name change emphasized the word "Indigenous." Overall, the screening of *A Scholar's Pace* was one of the most memorable occasions in my life because I felt loved,

supported, and needed. The film screening was also the starting point for many things to come, such as developing this dissertation.

Indigenous Narrative Imprint 13: Tewanima, Pop Warner, and Jim Thorpe



Indigenous Narrative Imprint 13: (Left to Right) Tewanima, Pop Warner, and Jim Thorpe before leaving for the 1912 Olympics. Photographer: Unknown. Photo ID: 15A-04-12. Time Frame 1910-1919. Courtesy of the Cumberland County Historical Society in Carlisle, Pennslyvania.

Formulation of the Dissertation

Soon after the film screening, Dr. Rhoades strongly encouraged me to consider transforming my film into my dissertation. He told me I had been "dissertating" all along. I was taken aback by the statement because creating *Indigenous Feat – A Scholar's Pace* was a powerful method to overcome the traumatic events I was working through in therapy and an important outlet to help me navigate through a challenging time in my life. At the core, my overall goal for creating *Indigenous Feat- A Scholar's Pace* was three-fold: 1) to amplify the narratives of Indigenous people; 2) to use storytelling as an outlet to share my stories of

overcoming trauma; and 3) to encourage Indigenous youth experiencing traumatic events to know they are not alone and cultural traditions/practices, such as running, can serve as an outlet for healing. There was a deep sense I knew *Indigenous Feat – A Scholar's Pace* would go far beyond the classroom walls. Fundamentally, *Indigenous Feat – A Scholar's Pace* weaves many narratives together to convey messages of strength, endurance, and encouragement, which can encourage Indigenous communities.

My initial dissertation topic was to use the app, Snapchat, as a medium to understand the experience of first-year Indigenous students. Although this film was not initially my dissertation topic, I recognized a few essential things that solidified my decision to use *Indigenous Feat – A Scholar's Pace* as my dissertation topic. First, I spent a significant amount of time and effort in creating the documentary. I invested about 30 hours of film production for every minute of the full-length film. Production elements include photographing and video recording runners; mental storyboarding; collecting interviews; organizing and sorting film and interview files; making meaning of stories; and music selection. In total, I dedicated over 1,800 hours towards the production of *Indigenous Feat – A Scholar's Pace*. Secondly, *Indigenous Feat – A Scholar's Pace* amplifies narratives in the academy in an ingenious way. In (2005) Tribal Critical Race Theory framework, which is a framework I use to structure this dissertation (more details will be shared in Chapter 2), stated, "Stories are not separate from theory: they make up theory and are, therefore, real and legitimate sources of data and ways of being" (p. 430). Centering runners' stories in this dissertation honors Indigenous people of the past, present, and future. In the Theoretical Framework and Methods sections, I elaborate on how stories are theory and how I use stories as a source of data to understand Indigenous people's nuances in the academy.

Thirdly, *Indigenous Feat – A Scholar's Pace* fits my purview of scholarly interests - Indigenous people in the academy. At first, I grappled with framing my film project within the western expectations of producing scholarly work. However, after speaking with many Indigenous and non-Indigenous faculty members, mentors, and family members, I began to realize the Indigenous methods I used to create my film were valid forms of re-search. Throughout the dissertation, I share how western and Indigenous forms of re-search differ. Lastly, as I mentioned earlier, *Indigenous Feat – A Scholar's Pace* reflects my healing journey interwoven throughout the dissertation.

Behind-the-Scenes

Storytelling as an Organized Chaos

An important element in my journey is understanding my viewpoint on filmmaking and storytelling. Doing so contextualizes how and why I created a full-length documentary. Since 2009, I have created digital stories or short videos made with standard technologies like smartphones and tablets (Chan, Churchill, & Chiu, 2017; Wexler, Eglinton, & Gubrium, 2014; Yellow Bird, 2020) as an expressive tool to share my stories. Most importantly, I have used filmmaking as a form of healing (Manuelito, 2015). Generally, a written storyboard is a common method to organize a film production and storyline of a film. There are various written and visual storyboarding techniques. More specifically, storyboarding enables the filmmaker to structure their storyline and film production by mapping out the scenes, transitions, music/sound arrangements, camera angles, dialogue, and character placement. My storytelling process for a film does not include a written storyboard. Rather my storytelling process is fluid, meaning I do not follow prescriptive dimensions. There are no fixed shapes, procedures, instructions, or strict organizational rules to my process. My storytelling course has moving parts, which constantly

and simultaneously interact with each other in no particular order—organized and dynamic "chaos." My storytelling process incorporates these elements (written in no particular order): purpose, vision, audience, compositional philosophy, and brainstorming.

Often, in my storytelling and production process, I write my brainstorming ideas on scrap pieces of paper like on the back of junk mail envelopes or half-used pages in journals I never finish writing in. I also write notes on my iPhone, and when I need to reference them later, sometimes I cannot find them. Occasionally I would be in class, and an idea popped into my head, and I would write the idea on the back of my class syllabus. Often times, while reading a book, I will write my storytelling and production ideas on the pages. My ideas are written everywhere! I might find my notes, and often times I do not, which is okay. My storytelling process is organized chaos works for me.

The Indigenous Wide-Angle Narrative Approach[8]

Over 18 years ago, I was diagnosed with a visual impairment called Stargardt's. Essentially I have no central vision, and I heavily rely on my puerperal vision to see. As a result, I often capture wide-angle shots because I cannot focus or see small details in a camera viewfinder. As a result, wide-angle shots in film and video are my preferred styles of visual storytelling because the camera captures more of the environment in a particular scene. I have been gifted with a unique vision by a miracle, which enabled me to capture stunning photographs and video clips. My unique gift had evolved to amplifying Indigenous stories through the wide-angle narrative. In my films, celebrating Indigenous cultures through community, various environments, and the land (Deloria & Wildcat, 2001; S. Lee, 2008; Sumida Huaman & Brayboy, 2017) were critical component in my visual storytelling style.

[8] The Indigenous Wide-Angle Narrative Approach is discussed more in Chapter 3 and Chapter 6.

Indigenous Narrative Imprint 14: Example of the Indigenous Narrative Wide-Angle Approach - Camera Shot



Indigenous Narrative Imprint 14: Alphajoy (Dine/Filipina) runs in the Sonoran Desert. This screenshot is an example of a wide-angle camera shot, which shows various elements in the background. This image is part of the Indigenous Feat – A Scholar Pace film that was made using Final Cut Pro editing software.

My compositional preferences focus on projecting a sense of space and place, meaning I used my camera/iPhone/GoPro to capture wide-angle shots of the environment and the many elements within it. For example, in Indigenous Narrative Imprint 14, the camera angle features Alphajoy, one of the runners featured in this body of work. She was running in the Sonoran Desert, which is located in Southern Arizona. While Alphajoy was the focal point of the scene, the elements around her also tell a story. The saguaro cactus (tall and green) and ocotillo plant (to the right of Alphajoy) are environmental elements found in the Southwest. Alphajoy was also running on the dirt, desert floor under a big open sky, conveying a deep connection to the land. The plants and vegetation around her are sacred and are used for medicinal and other cultural purposes by the local tribal communities.

The Indigenous Wide-Angle Narrative Approach is a concept I developed to describe the importance of capturing wide-angle shots when photographing or filming Indigenous people, communities, and lifestyles[9]. Metaphorically speaking, the Indigenous Wide-Angle Narrative Approach describes a mentality when connecting with Indigenous people: Consider a holistic perspective of individuals and their communities. Throughout the dissertation, I implement the Indigenous Wide-Angle Narrative Approach through the photographs and models I created to describe the holistic approach necessary to understand Indigenous people.

Pondering Questions

To decolonize the re-search process (L. T. Smith, 2012), I replace the typical term *research questions* with a new term I call *A Runner's Inquiry*[10]. When I would run, I would ponder many questions like why do Indigenous people in education run?" How do American Indian people in the academy conceptualize their experiences as runners in the academy? How do American Indian people in the academy conceptualize their collective and individual self-determination? These questions emerged by identifying guiding questions during runs and walks. I formulated the main questions for inquiry included in this body of work. The questions are discussed in further detail in Chapters 1 and 2.

When I ran, other questions I considered to create the film were: What stories are the sky and clouds telling? Where are the saguaros? What does the light look like outside? What is the sun's position in the sky? Are there sunrays illuminating certain objects? How do the darkness and shadows add or detract from the story? Is there dirt? What clothes, jewelry, or accessories is the person wearing? What environmental elements are present (ex: mountains, sand color, plants,

[9] Refer to Indigenous Narrative Imprint 20: Relationships: Storytelling and Cultural Protocols for Indigenous People and Communities for culturally-relevant practices when filming, photographing, and audio recording Indigenous narratives.
[10] Refer to Chapter 3 for more insight about dismantling dissertation jargon.

trees, etc.)? What objects or natural elements form patterns like lines or shapes? What objects impeded my view to amplify the subject? Are there elements in motion like running water, cars, ants, the wind blowing brush, etc.? Answering these underlying questions shaped the creation of *Indigenous Feat – A Scholar's Pace*. Once I gathered my video footage, I began pairing the media content with the interviews I gathered. Then, I begin formulating themes from the interviews to create and cluster themes. Doing so anchors the storyline. I describe this process more elaborately in Chapter 3, Preparing for the Run (Methodology) section, particularly how I prepared, gathered, and made meaning of the stories.

The Meanings of the Title - *Indigenous Feat* and *A Scholar's Pace*

When I was in the production stages of making the film *Indigenous Feat- A Scholar's Pace*, the title was coined by two very close friends, Garrison Tsinajinie (Diné) and Felisia Tagaban (Diné/Tlingit/Filipino). At the time, we were all graduate students in the College of Education at the University of Arizona (UArizona) and part of a group called Indigenous Thinkers, a peer support group designed for Indigenous graduate students. In these spaces, I would often seek feedback from Garrison and Felisia throughout the film production process. When I was considering titles for my documentary, I knew Garrison would be a great person to connect with because he is a creative wordsmith. I often tell Garrison he should be a greeting card writer because he has a gift to create meaningful and vivid imagery using words. In one of my many conversations with Garrison, he came up with *Indigenous Feat* because the film privileges Indigenous peoples' collective and individual narratives. The word f*eat* is a homophone (words sounding the same but have different spellings and meanings) someone can hear as *feat* or *feet*. The word *feet* can metaphorically describe a person's journey, path, or direction, so the hidden message in the title is the "journeys or pathways of Indigenous people."

However, Garrison chose *feat* because of the multiple meanings embedded in the word. Garrison looked up *feat* in the Merriam-Webster online dictionary. *Feat* is defined as "a: a deed notable especially for courage [and] b: an act or product of skill, endurance, or ingenuity" (Merriam-Webster, 2020). In the film, Indigenous people described the various circumstances that require courage, endurance, ingenuity, and skill to complete or work towards a goal, task, etc., like earning a Ph.D. in higher education.

As for the title, *A Scholar's Pace,* these words emerged in one of the many late-night conversations with Felisia. I shared with her how I used the metaphor of running to explain Indigenous people's journey in education. She brilliantly came up with the simple phrase, *A Scholar's Pace*. A *scholar* is often used in academia to describe someone who pursues and acquires knowledge and skills in a particular field of interest. *Pace* refers to rhythm or movement. So, *A Scholar's Pace* refers to an Indigenous person's rhythm and movement in education who specializes and acquires knowledge in a particular field(s) of interest. It is important to note pace varies with each individual. In summary, the title, *Indigenous Feat- A Scholar's Pace*, essentially means the journeys of courageous Indigenous people in the academy, who endure to complete or accomplish something individually and collectively. I honor Garrison and Felisia for their contribution to naming the film.

Significance of the Movie Poster Design

Kaylene J. Big Knife (Chippewa/Cree), my classmate in Dr. Sheilah Nicholas' class, International Course: Indigenous Well-Being Through Education, designed the poster for Alejandro and me. The hummingbird plays a central role. When I was a teenager, my Ba-Ba (Grandpa) Robert Analla told me when I see a hummingbird, they have a message for me. Both Alejandro and I had messages to share through our films. As shown in the film poster (see

Indigenous Narrative Imprint 3), the hummingbird's wings reflect symmetrical designs often found on Pueblo pottery, which honors my Laguna Pueblo heritage. Cajete (2000) described Pueblo pottery as a visual artform expressing the Pueblo worldview, and "we are reminded of our connection with those things that give life to ourselves and our community" (pp. 181-191). The white hanging lines represent the sun rising and serve as a reminder of the Zia symbol on the New Mexico state flag, which is my home state. The Zia symbol also represents a reminder the New Mexico state flag is connected to the Zia Pueblo tribe, which is located Northwest of Albuquerque, New Mexico. In the Southwest, especially in Southern Arizona, there are more sunny days than any other weather pattern. The sun often shines bright, and it is hot! The light blue represents the color of the sky I have often seen in Tucson, Arizona, when I run, walk, or bike ride. It is important to note my interpretation of the film poster and the hummingbird logo differs from Alejandro's interpretation, which is:

> The color red symbolizes the bloodshed to protect our [Yoeme] people, our land, our customs, and our religion. The color white symbolizes the purity of our spirit. The color blue symbolizes the sky, where our mother, Maala Mecha (Mother Moon), and our father, Achai Taa'ah (Father Sun). This is the meaning behind the colors of the Yaqui Flag, red, white, and blue. The stars represent our ancestors, the ones who have taken the journey to the heavens. That's what these stars on the sticker mean. (A. Higuera, personal communication, May 25, 2020).

Because Kaylene designed this poster for Alejandro and me, it was important for me to integrate Kaylene's digital media work throughout this dissertation.

Finally, Indigenous people are the first runners on this land we now call the United States of America. Runners come in all kinds of shapes, sizes, and speeds. EEEEEE (a sound usually

made when laughing or joking), some of us even have more fluffiness than others, but that is okay. Like Dr. Mom said, "All that matters is that you are out there, moving your body." As runners, scholars, and tribal peoples, *we all move at our own pace*, and that is beautiful. As each individual established their own pace to fulfill their educational, personal, and professional goals, our collective narratives as Indigenous runners are the very heartbeat of this dissertation. Get ready to run a marathon, together!

The Release of *Indigenous Feat- A Scholar's Pace* during the COVID-19 Pandemic

In mid-March 2020, the United States began to experience tremendous change because of the COVID-19 pandemic. Like many universities throughout the country, UArizona students did not physically return to campus after spring break in March. We finished our coursework online which, was a significant transition for many Indigenous students, especially in rural communities, because there is a lack of reliable WIFI spots and access to technology. Since there were many uncertain factors about how the federal, state, local and tribal governments were going to regulate the spread of COVID-19, many people in Arizona stocked up on supplies like paper products (toilet paper, paper towel, tissue paper), cleaning supplies (disinfectant wipes/sprays, hand sanitizer), non-perishable foods, meat products, and various other groceries. As a result, grocery stores, especially in rural communities, experienced shortages of grocery items and other supplies. Amidst the shortage of supplies in grocery and supply stores on tribal lands, tribal governments were also mandating lockdowns and implementing curfews to prevent the spread of COVID-19 within tribal nations. Unfortunately, it was very difficult for some tribal peoples and communities to access supplies.

As COVID-19 cases quickly began to rise across Indian Country, my friend Alisia Valenzuela (White Mountain Apache/Mexican) and I felt compelled to reach out to the

Indigenous people and communities we love so much. For a few months, Alisia and I raised money and sent various care packages across Indian Country. Shopping for supplies, especially in March, April and May was challenging because we had to wait in long lines early in the morning to get supplies. Each weekend, we went shopping for supplies. Alisia and I often felt like we were shopping on Black Friday, a popular shopping day after Thanksgiving Day held in November. Like the Black Friday shopping experience, once the doors opened at stores, eager customers would run to the aisles to find popular items. Instead of running to get televisions, toys, and video games, people ran for toilet paper, paper towels, disinfectant wipes, and hand sanitizers. We were limited to only purchasing one item of popular products. Although the shopping experience was often very stressful and unpleasant, the opportunity to serve our community kept us motivated.

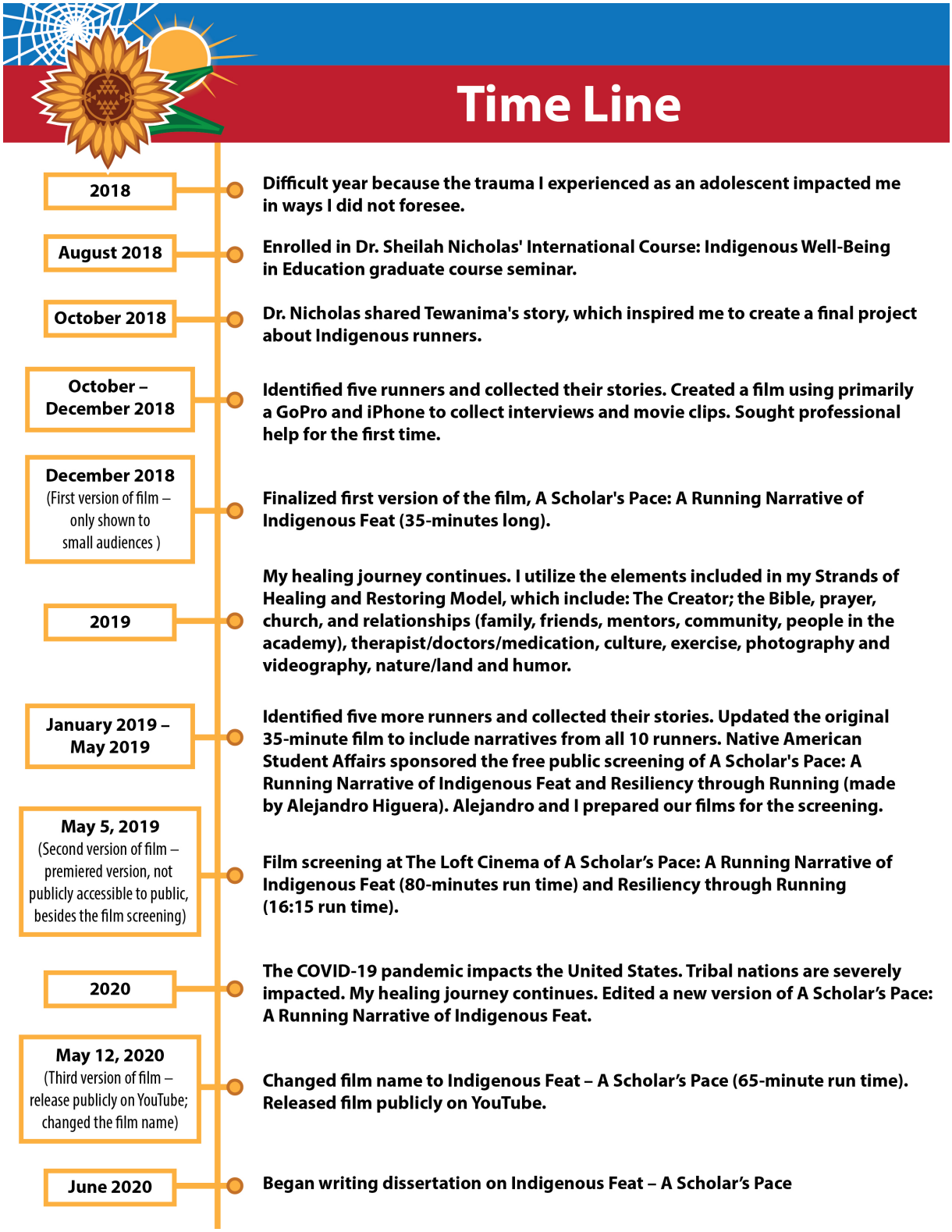
As the COVID-19 death toll quickly began to rise among Indigenous communities in the Southwest, especially among the Pueblos, White Mountain Apache, and Diné nations, Alisia and I continued to find ways to encourage our Indigenous community. As part of a College Board grant I received in 2016, I purchased 13 iPads to use for digital storytelling workshops to engage Indigenous youth. During the pandemic, the tablets were stored in a closet and were not being used. Because of insufficient energy infrastructures and the lack of technology accessible to Indigenous youth, Alisia and I sought to close the digital divide by sending the 13 tablets to Indigenous youth in seven different tribal communities throughout the Southwest. Furthermore, as part of my desire to encourage Indigenous people and communities near and far, I decided to publicly release *Indigenous Feat- A Scholar's Pace* on my YouTube page. The stories featured in the film greatly encouraged me during a time of need. As described in this section, many Indigenous communities were confronting challenges. My hope was the stories in the film would

encourage communities during a difficult time. Since the Loft Cinema film screening on May 5, 2019, I took the feedback I received over the year and shortened the original film from 80-minutes to 65-minutes. *Indigenous Feat – A Scholar's Pace* was posted on May 12, 2020, and currently has 837 views. The film can be located here: https://bit.ly/IndigenousFeat.

Timeline

Throughout this chapter, I shared many significant events. Below is a timeline, which outlines the events leading up to the creation of this dissertation.

Indigenous Narrative Imprint 15: Timeline



Indigenous Narrative Imprint 15: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

PREPARATION FOR THE JOURNEY: OUR MARATHON STORY

We are going to run a marathon, together. No matter your fitness level or ability, we will start and finish the race, together. NO ONE GETS LEFT BEHIND. Take as many breaks as you need during this run. In our marathon, you are the runner or the reader. Instead of completing a traditional marathon of 26.2 miles the mile markers in this race are chapters that reflect the preparation, execution, and cool down processes before, during, and after participating in a marathon. If you have never participated in a marathon before, it is okay! I elaborate on my personal experiences to contextualize the metaphor of the marathon. Additionally, because the people were runners, the metaphor of running a marathon is a fitting way to describe the dissertation narration. Also, beyond tribal affiliation, age, educational level, occupation, or physical ability, all are running the marathon of life. Lastly, the marathon metaphor is also applicable to describing the process of obtaining a degree in higher education, especially obtaining a doctoral degree and writing a dissertation. Given the centrality of the marathon metaphor, I created a running bib for you as a reader. Below is your runner's bib for this dissertation marathon (see Indigenous Narrative Imprint 16). By you engaging with this dissertation, you, too, are a participant in this marathon narrative.

Meaning of the Runner's Bib

Typically, when participants sign up for a race, the hosting organization provides bibs, which are usually sturdy, rectangular pieces of paper. The bibs can include identifiable information such as the name of the race, participant number, organization's logo/tagline, and participant's name. The bib is typically worn below the chest. Although the design of the bibs is standardized, a participant's bib number helps the hosting organization and spectators identify the runners in the race. The running bib is a sign of strength, pride, endurance, and resilience. For

my dissertation, I also created *Indigenous Feat – A Scholar's Pace* bibs to amplify the narratives of folks included in this body of work. The design of the bibs is adapted from the original movie poster the Chippewa Cree artist, Kaylene J. Big Knife created for the May 2019 movie premiere at the Loft Cinema.

Indigenous Narrative Imprint 16: Your Running Bib



Indigenous Narrative Imprint 16: Your Running #0040 Bib - The #40 is significant to my family because #40 is my late Ba-Ba (Grandpa) Roy J. Ross' football number. He played as a member of the football team at Grants High School in New Mexico. Ba-Ba Roy passed shortly after Dr. Mom was born.

The Marathon Process - My First Marathon

Conditioning for the Long Run

In 2013, I ran my first and only marathon, the Tucson Marathon in Arizona. My training process was roughly six months of conditioning and preparation for the longest run I had ever attempted. A friend recommended a marathon training program, which I followed for the most part. The most difficult part of the training for the marathon was near the end of the training

process because I took several hours each weekend to run over 13 miles. These long weekend runs took a significant amount of endurance, diligence, and planning, especially because it was my first semester in my master's program. I primarily trained in Tucson.

Training the Mind and Body

I was extremely nervous throughout my training because I did not want to injure myself, especially in the last weeks before the big run. My mind seemed to only focus on the scenario of injuring myself during the race, and sadly, not fulfilling my goal of completing the marathon. Throughout the conditioning process, I researched how to best prepare for a marathon. I read articles in running magazines about how to diet. I asked my friends and family for tips and strategies to prepare. I watched informational videos about adjusting my running technique and stride. After educating myself about the marathon process, I felt more prepared for the marathon.

Preparing for the Run

A few weeks before the marathon, I did not participate in any high-intensity activities like hiking or bike riding to avoid injuries. I had invested over six months of training. If I got hurt a couple weeks before the marathon, I would be devastated. I also had to ensure I had my particular running items in place. For example, specific socks, a particular headband, and certain hair ties, running belt, lip balm, Apple watch with my favorite watchband, Body Glide (prevents chafing), running playlist, headphones, sunscreen, my favorite running tights and shirt, and my training shoes. Gathering these running items was an essential part of my pre-marathon preparation process; they had to be perfectly in place or else my running cadence and concentration would be negatively impacted. Training for a marathon was a discipline. The night before the race, I had pasta. I also went to the grocery store to pick up my favorite fruits for breakfast.

The morning of the race, when I arrived at the shuttle parking lot in north Tucson, the desert sky was pitch black, and it was a chilling cold morning. Initially, I was shivering on the big, yellow school bus, hoping the sun would rise sooner than later. Eventually, the bus heated up, and I saw many marathon participants load the bus. I was nervous and felt alone. After the bus left the parking lot, I looked out the window. I saw familiar landmarks like the Catalina Mountains and the turnoff to the University of Arizona's Biosphere 2 campus. As the big, yellow school bus drove further north, all I could think about was how far 26.2 miles was to the finish line. It is a long way! Once we finally arrived at the starting line, I was relieved the big, yellow school bus finally stopped. As I stepped off the bus, I saw hundreds of runners in all shapes and sizes waiting in the long lines for the porta-potties (portable toilets). There were many runners walking along the dirt road to stay warm. I was intimidated. There appeared to be many seasoned runners who looked like they were fast runners. Despite my insecurities, I prayed, stretched, and meditated before the race.

The Run - Finding Your Pace

In the middle of nowhere, speakers were playing pump-up jams at the starting line. The announcer eventually gathered everyone at the starting line. The national anthem played, and soon after that, with the shot of a gun, the race began. Hundreds of runners started running side-by-side. As I began running, I could not believe I started running my first marathon. My only goal was to finish the race and keep running throughout the entire race. At first, I started running faster than I trained at because I started pacing myself with faster runners. I quickly realized I needed to slow down. After the first mile, I began to find my pace. Then at mile two, I was hungry. My continental breakfast did not hold me up. Ironically, I was craving a big, tasty breakfast burrito. At that point, I decided when I finished the race, I would find my burrito.

Because I was hungry throughout the race, I would take snacks or energy gels from the water stations, but I did not include them in my training. The caffeine energy gels seemed to work because I did not feel as hungry after eating them, and it felt like I had jolts of energy.

The Run – Overcoming "The Wall"

I kept a steady pace for about 18 miles. From miles 13-18, I even began to pass runners who passed me in miles 2-5. I saw some runners walking because they had cramps. Some runners looked famished and dehydrated. Other runners were limping. It is hard not to be affected by the hurt runners because mentally and physically, I felt pain as well. Then, I started to slow down as I approached the 20-mile mark. The sun was high in the sky, and it was warmer. I started to feel parts of my feet develop blisters, and my breathing was out of sync with my running motions. At mile 22, I hit "the wall," which is a point where athletes exhaust "physiologic carbohydrate reserves" (Rapoport, 2010, p. e1000960). Essentially, athletes can hit a point in the run when they are physically and mentally fatigued, referred to as hitting "the wall;" it can significantly affect a runner's pace and impact their concentration. Although I did not stop running, my pace was so slow that people walking would pass me!

The posted mile markers seemed to be farther apart from miles 22-25, and it seems like it took forever to get to mile 26. The last .2 miles was the hardest part to run because it felt like the finish line was unreachable and unattainable. I felt like I was going to collapse because every part of my body hurt. Then finally, I saw a cluster of people in the distance, and I knew I was getting close to crossing the finish line. Once I approached the final stretch, I felt empowered and thankful I achieved my goal. Once I crossed the finish line, my finisher's medal was handed to me as I bent over, trying to catch my breath. I could not believe I was done! At the age of 28, I finished my first and only marathon at 5:19:56. I finished 345 out of 409 females and 46 out of

53 women in my age division. My bib number was 144. I was neither the fastest nor was I the slowest. All that mattered was I finished the race, and I did.

The Cool Down and Preparing for the Next Run

As soon as I stopped running, my calf and quad muscles started cramping. I tried stretching, but I could hardly move. At the finish line, I took advantage of the snacks and free massage. I eventually hobbled over to pick up my runner's bag, which had my belongings. Through piles of identical bags, I found my bag. I sat down on a bench and slowly changed my shoes and put on sweats. My four friends found me on the bench. They arrived late and missed my run across the finish line, but I was very grateful to see them! They made signs for me and greeted me with the biggest smiles. We took a photo to commemorate the event. Two of my friends stood on each side of me and helped me walk to the truck. My legs hurt so bad I could not walk without the assistance of my friends. After walking another quarter mile, we finally reached my friend Brittany's truck. I needed help getting into the cab. I was exhausted.

My desire came true. My friends took me to El Guero Canelo Restaurant, a popular local Mexican eatery in Tucson, and I had my burrito! It was tasty. I spent the night at my friend's house in the evening, mainly because they wanted to ensure I was okay after the run. In the evening, I laid on the floor, which was a bad idea. I could not get off the floor without the help of my friends pulling me up. I never felt much muscle pain before. However, despite the pain, I slept well throughout the night. In the following days, the soreness worsened. My soreness hindered my walking ability, but after about a week, I finally felt like my body was repairing itself after about a week. Through all the six months of hard training and, pain I endured during the entire marathon process, all of it was worth it. I accomplished a goal I did not initially think was possible.

After running the Tucson Marathon, I did not run for several months so my body could heal. I do not remember the exact day I started running again, but I slowly began to run again. At first, I was not necessarily training for anything in particular. Eventually, I started training for another half marathon. Then after I ran the half marathon, I let my body recover. Then, I started training for the next half marathon. Since my first marathon in 2013, I have run seven half-marathons. As long as I can run or walk, I will keep training for the next run.

Organization of the Marathon

This dissertation flows like the marathon process described in the previous section, The Marathon Process - My First Marathon. The subsequent chapters are as follows: Chapter 1: Conditioning for the Long Run, Chapter 2: Training the Mind and Body, Chapter 3: Preparing for the Run, Chapter 4: The Run – Finding Your Pace, Chapter 5: The Run – Overcoming the "Wall", and Chapter 6: The Cool Down and Preparing for the Next Run (An Invitation). At the beginning of each chapter, I describe how the chapter connects to the marathon metaphor. Further, because this dissertation compliments my film, *Indigenous Feat – A Scholar's Pace*, I incorporate visuals and diagrams to help make the content more accessible for all readers. I honor my dissertation committee, Drs. Jenny Lee, Gary Rhoades, and Sheilah Nicholas for their guidance to create an innovative dissertation narrative. I also honor Dr. Amanda Tachine for writing her dissertation (Tachine, 2015), which launched me into a realm of academic freedom and creativity I did not know was possible in the academy.

CHAPTER 1: CONDITIONING FOR THE LONG RUN

Earning a Ph.D. is a Form of Advocacy

Since emergence, Our People, Indigenous[11] people, had and continue to have sophisticated and intellectual dynamic learning systems, epistemologies - ways of knowing. The transmission of knowledge occurs through storytelling, and myriad forms of the oral tradition are still prevalent and in use in our communities today. Our stories speak about the endurance, stamina, strength, and longevity of our people. We, Indigenous people, are here for *the long run*, especially in educational spaces not designed for us but are critical to Indigenous futures.

"High Cheekbones"

After screening *Indigenous Feat – A Scholar's Pace* in May 2019, I was set to begin working on my dissertation. However, due to unforeseen circumstances, other Indigenous students and I experienced significant events during the 2019-2020 school year, which significantly impacted my mental and emotional well-being. For nearly a decade, I have been affiliated with Native SOAR, a service-learning program equipping undergraduate students to mentor Indigenous youth throughout Arizona and New Mexico. In early October 2019, the President of the University of Arizona (UArizona) unexpectedly dropped in on a Native SOAR class gathering held outside near Old Main, located in the heart of campus. The President, a white, cisgender male who oversees a campus of over 47,000 students, greeted the class by saying he did not want to "pull an Elizabeth Warren."

The President told the class he claimed Indigenous ancestry because of his "high cheekbones," and he took a DNA test to verify his ancestry. This comment was not only

[11] As a reminder, the terms Indigenous, Native American, Native and American Indian are used interchangeably, and these terms refer to tribal nations located in the United States (Shotton, Lowe, & Waterman, 2013b; Waterman, Lowe, & Shotton, 2018).

shockingly offensive because the comments perpetuate stereotypes, but the President of UArizona uttered the words to a group of Native American undergraduate and graduate students. President Robbins' verbal assault was in light of the national conversations about Massachusetts Senator Elizabeth Warren. She has been challenged about her claims to have Native American heritage for decades. Similar to UArizona President Robbins' high cheekbones comment, in 2012, Warren stated her family members were Native American because they had high cheekbones (Nagle, 2018). Then in 2018, Warren took a DNA test in response to President Donald J. Trump's and other peoples' CIB questioning of Warren's tribal ancestry (Herndon, 2018). Warren's decision to prove Indigenous ancestry through a DNA test is highly problematic because her decision asserts race and tribal identity can be measured through a DNA test (Felicia Fonseca, 2020). Both UArizona President Robbins and Senator Warren's comments demonstrate the importance of producing re-search countering stereotypes and misconceptions about Native American identity.

As Indigenous people, our identity is often challenged because we do not look Native American or act Native American (usually primitive). In the United States, many tribal peoples have to prove their ancestry through certificates of Indian blood (CIB), a government document showing the degree of Native blood a person possesses. No other racial group has to prove their degree of blood in government documents. For example, White, Latinx, African American/Black, and Asian communities do not have government documents showing their degree of blood identifying with a racial group. What if people in these racial categories had to offer blood proof of their race? The evidence would be like a certificate of White blood saying a White person was 100/100 White. What a strange concept! To flip the narrative using the example of UArizona President Dr. Robbins, it might play out like this:

> On the CIB issued from my tribe, Laguna Pueblo, I have 31/32 Native blood. The 1/32 non-Native blood is French. I do not readily broadcast that I have French blood simply because I do not know that heritage. Imagine I walked up to a group of White people on campus (by the way, this is not hard to find). To relate and connect to the White community, I tell them, "I recently took a DNA test to verify my ancestry as a White person. I kind of have olivey skin. Oh, I love French bread and French fries, I wear berets, and I am romantic so I should be French."

I would imagine the White folks in the group would not know how to respond to me! The interaction would be awkward and even comical because my statement is rooted in stereotypes of French people. Overall, I hope this scenario demonstrates how trying to relate to a community based on a DNA test and stereotypes is racial discrimination, rooted in white supremacy, inappropriate, and unprofessional.

The President's macroaggressions to a group of 16 Indigenous students and myself were inappropriate and ill-fitted. Although this incident was an unfortunate experience for Native SOAR students and me, eight of us from Native SOAR formed the student advocacy group called Voices of Indigenous Concerns in Education (VOICE). VOICE used the President's encounter with Indigenous students as a catalyst to address systemic issues. Unfortunately, the event with President Robbins was not an isolated experience Indigenous students or other marginalized students have faced at UArizona. For example, in 2016, Marginalized Students (how the students described themselves) at UArizona sent a 19-page document to university administrators outlining a list of demands addressing systemic racism at the institution (Shores, 2016). Given the high-profile status of the President of UArizona, as students, we drew attention from tribal, local, state, and national news (Demers, 2019; Huber, 2019; E. Johnson, 2019;

Leingang, 2019; Reyes, 2019; Tarangioli, 2019). The incident with the President provided an avenue for Indigenous students, staff, and faculty at UArizona to communicate with senior leadership.

Along with my best friend, Felisia Tagaban (Diné/Tlingit/Filipino), we were at the forefront to lead a new wave of change at UArizona. To dismantle systems of power, oppression, and privilege, VOICE undergraduate students (Tony, Trinity, Josh B., Josh S., Rani, and Denice), Felise, and I committed hundreds of volunteer hours towards advancing American Indian education at UArizona. For example, VOICE has collaborated with the Senior Vice President for Enrollment Management to restructure financial aid policies to enhance the users' experience for Indigenous students and their families. Also, VOICE advocated establishing a university-funded full-time director position for Native SOAR, which came to fruition in November 2020. Linder, Quaye, Lange , Roberts, Lacy, and Okello (2019) noted minoritized students engage in "activism out of a sense of responsibility or survival rather than choice" (p.47). Several Indigenous students and I felt compelled to stand up for what is right and dedicated several hundred hours of labor, which came with a cost.

A participant in the Linder et al. (2019) study captured precisely what I felt as a student, "A student should have the privilege of just being a student, and it is just really weird how that is a privilege, just being a student, but it obviously is because there are people who cannot only be students" (p. 47). Because of the activism work I engaged in, I delayed my dissertation writing for about eight months. I spent a significant number of unpaid hours educating and advising mid- and senior-level administrators on creating a more welcoming and inclusive environment for Indigenous students and other underrepresented students at UArizona. Linder et al. (2019) go on to state at times, "people in positions of power exploit this care among activists without proper

compensation or even a recognition that the students are engaging in a form of labor and service to the work of their institutions" (p. 99). As a graduate student, I felt used. I was mentally and emotionally exhausted from the amount of labor I invested in our advocacy work.

As part of the movement at UArizona, for nine months, other VOICE members, Felisia, Tony, Trinity, Josh S. Josh B. Mia, Rani, Denice, and I consistently met with members of the UArizona senior leadership team. We discussed strategies to better serve Indigenous students on campus, such as institutionalizing a high-impact program like Native SOAR. Because I prioritized my community and Indigenous students over advancing in my dissertation, the cost was I delayed my dissertation writing. In January 2020, I changed my dissertation topic from the *Indigenous Feat – A Scholar's Pace* film to Indigenous student advocacy because of the significant amount of time I invested in advocacy work during the fall 2019 school year. However, by the end of June 2020, I was mentally and emotionally exhausted from the advocacy work. In early June, in a meeting with Felisia, faculty members and the dean from the College of Education at UArizona, overwhelmed, I broke down in our Zoom meeting from the frustration with how the senior administration was treating our Indigenous community on campus. I was tempted to turn my camera off so my colleagues would not see me crying. Still, instead I left my camera on, lifted the collar of my shirt over my eyes, and wept.

Through my muted Zoom box, my colleagues saw me weep. At first, I was embarrassed, but the feeling quickly dissipated. I briefly walked away from my computer and found Dr. Mom and hugged her. I felt sad, defeated, and beat up. I returned to the meeting and faced my colleagues. I do not think they knew what to do with me or how to transition to end the meeting! Soon after the meeting, Dr. Gary Rhoades and my advisor, Dr. Jenny Lee, reached out to me. Afterward, I met with my faculty mentors, who encouraged me about my positionality in the

academy. These moments of vulnerability served catalyzed me to write this dissertation. Considering the 2019-2020 school year, I realized that earning a Ph.D. is an effective advocacy strategy that uniquely positions my community and me in the academy even more.

Purpose – The Director's Cut Version of the Film

Dr. Rhoades' advice to me was write a director's cut version of my film; essentially, write about my vision and behind-the-scenes process of creating my film. Dr. Rhoades' encouragement helped me translate my film into a dissertation. The purpose of creating *Indigenous Feat- A Scholar's Pace* and thus the purpose of this dissertation encompasses the following: proclaim and honor the narratives of Indigenous people, find healing through the mechanisms of storytelling and running, gain a deeper understanding of how Indigenous people navigate the academy, understand how Indigenous people conceptualize their collective and individual self-determination, counter stereotypes of Indigenous people, and inspire Indigenous youth who are dealing with traumatic events to seek resources to help them heal.

Additionally, the creative broadcast of Indigenous-focused narratives presented in this dissertation serves a greater purpose: to (re)affirm and (re)operationalize Indigenous stories as theory to inform practices for social change. The overarching goals encompass: 1) giving voice to the narratives of Indigenous people to end the silencing of Indigenous voices in education 2) redeeming narratives from the Carlisle Indian Industrial boarding school era because many of their voices were silenced 3) recognizing the healing power of cultural traditions – specifically, running – as tools for Indigenous communities in addressing the historical trauma as a result of colonization and 4) centering the lived experiences of Indigenous people through Indigenous-focused methodologies, epistemologies, stories, photographs, graphics, and video. In the next chapter, I present my approach to using Indigenous-focused methodologies and epistemologies

to gather, interpret, and identify themes from the runners' stories. This dissertation builds on the Indigenous re-search of previous scholars and creatively adds to emerging literature about Indigenous peoples and communities in the academy.

A Runner's Inquiry

As mentioned in The Beginning Chapter, I often would be in deep thought about relationships, the world around me, and many other things when I would run or walk. When I would run, I would ponder questions I could ask the runners about their experiences. Questions included: Why do they run? and how do they use running to navigate the academy? While running, I explored and contemplated many questions such as these to ask the runners. Through this process, I eventually identified guiding questions, which evolved into the questions below. I call this process *A Runner's Inquiry*, which is an effort to decolonize research and methodologies (L. T. Smith, 2012). The body of work presented here has a greater purpose than a research study. After much consideration, this body of work is guided by the following questions:

- Why do American Indian students, faculty, and administrators run?
- How do American Indian students, faculty, and administrators in higher education conceptualize their experiences as runners in the academy?
- What challenges do American Indian students, faculty, administrators encounter within non-Native serving institutions?
- How do American Indian students, faculty, and administrators conceptualize their collective and individual self-determination in (higher) education?

Strengthening Tribal Nations

There are currently 574 distinct federally recognized tribes spanning 35 states (National Congress of American Indians, n.d.). Each tribe is a unique, sovereign nation, with its customs, creation stories, tribal government, religious and spiritual systems of knowing, language groups, and various community and educational structures. In 2014, the United States Census Bureau (2015) stated there are 5.4 million American Indians and Alaska Natives, including those who identify with more than one race, approximately 2% of the total population in the United States. About 70% of the American Indian and Alaska Native population live in urban areas (Indian Health Service, 2015). These numbers indicate American Indians have a low representation in society. The majority of American Indians live away from the reservation and/or away from traditional ancestral homelands.

This dissertation bridges the ancient form of the oral tradition and the western method of a written dissertation. Because my dissertation is based on the *Indigenous Feat – A Scholar's Pace* documentary*,* the film and dissertation are coupled together to amplify the experience of Indigenous people in education. As a result, this dissertation is unique and presented in what the academy might consider an "unorthodox methodology," as Dr. Mom described it. The dissertation format provides other students, especially Indigenous students, an example of a diversified design for future dissertations. The dissertation and film provide accessible avenues for different types of learners. Audience members, such as Indigenous youth or elders, have greater access points to visually see or read the content embedded in either the dissertation or film.

Furthermore, this body of work provides tribal communities in remote rural and urban environments strategies to retain students, staff, and faculty within non-serving institutions.

Additionally, because this body of work centers Indigenous people in the academy, this knowledge can inform and provide tribal leaders, educators, medical and mental health professionals, counselors, and social workers strategies to engage with Indigenous students from a holistic perspective. Also, the stories in the film and dissertation can be used as a healing source for students who are dealing with trauma and provide them examples of how to overcome challenges, such as navigating countercultural environments in education, being away from home, transitioning to college life, and handling toxic learning and work environments. Most importantly, this body of work provides tools and strategies to create conditions and environments for students to empower themselves (Ruiz, 1991). Resources from this dissertation include testimonials, Indigenous-focused frameworks, and creative illustrations of Indigenous narratives through original graphics.

For many generations, American Indians and Alaskan Natives have experienced traumatic assaults on individuals, families, and communities (Evans-Campbell, 2008). Weaver and Heartz (1999) defined historical trauma as "the cumulative wounding across generations as well as during one's current life span. For Native people, the legacy of genocide includes distortions of indigenous identity self-concept and values" (p. 22). Historical trauma has negatively impacted generations of Indigenous people, especially Indigenous youth (Marrone, 2007). McCarty, Wyman, and Nicholas (2014) noted Indigenous youth are "receivers on unerasable histories of linguistic and cultural genocide" (p. 15). Further, Cajete (2000) described a result of colonization as *pin geh heh*, a Tewa word spoken by community members in his community of Santa Clara Pueblo, which essentially means a person has a "split mind" – "a person is not doing something with a whole mind" (p. 186). Cajete, an Indigenous scholar with over 25 years of teaching experience, has seen *pin geh heh* in many students he has taught. The

concept of a "split mind" can lead to a life of "paradoxical conflict and contrast" (Cajete, 2000, p. 187) and can lead to "suicide; self-hate; the disintegration of our cultures; the lack of knowing where we are, where we are going, and where are coming from" (Cajete, 2000, p. 187). Given the high suicide rates among Indigenous people (Leavitt et al., 2018; Substance Abuse and Mental Health Services Administration, 2017), this body of work proves running is a healthy outlet for Indigenous people to overcome mental and emotional challenges.

Additionally, Willie Littlechild, from the Ermineskin Cree First Nation, which is located in Alberta, Canada, said in Forsyth (2020), "sport has the power to change and save lives of Indigenous people, in particular, the lives of children and youth " (p. x). The various narratives presented in this body of work and *Indigenous Feat – A Scholar's Pace* has the power to positively impact the lives of Indigenous people. Waterman, Lowe, and Shotton (2018) stated, "to help Native students to succeed, we need to provide them with what they need for growth, and supporting their cultural identity is key" (p. 5). The film and dissertation provide strategies for growth and, most importantly, approaches to celebrating and using their Indigenous cultures as a source of strength in institutions of higher learning. In summary, this dissertation can serve as a tool for tribal nations because the narratives embedded in this body of work provide strategies for healing, restoration, scholarly creativity, and self-empowerment.

Indigenizing the Academy

This body of work focused on how Indigenous students, staff, and faculty use running or have used running as an essential mechanism to navigate the academy or educational spaces. This body of work is significant for three reasons. First, this dissertation provides perspectives from seven tribes (Laguna Pueblo, Hopi, Tohono, O'odham, Nakoda, Huichol, Yoeme, and Diné), primarily located in the Southwestern part of the United States. This region of the United

States is populated with over 40 federally recognized tribes, which are actively operating in their sovereign rights as nations. Most tribal communities have reservations, and economic enterprises, such as casinos, are visible and known by non-tribal communities. For example, the Diné Nation reservation spans three states (Arizona, New Mexico, and Utah). The Tohono O'odham has the second-largest reservation in Arizona. The land base is about the size of the state of Connecticut ("About Tohono O'odham Nation," 2016). The tribal diversity in this dissertation provides a glimpse into how tribal nations vary based on culture, language, environment, identity, and education experiences.

Secondly, this body of work is significant because there is a diverse range of individuals who identify as college undergraduates and graduate students and university staff and faculty. There are also perspectives by male-identified runners, especially given the low retention rates of Indigenous men in higher education (Benally, 2013; B. M. J. Brayboy, 2012; Poolaw, 2018). Additionally, this body of work includes Tewanima's narrative. As mentioned in The Beginning Chapter, Tewanima attended one of the most notorious boarding schools with an unfavorable legacy among many tribal nations. Including Tewanima's narrative provides a different aspect to the boarding school experience that is often unknown or silenced. The runners represent various educational pathways and occupations in institutions of higher learning. As a result, the findings provide multiple perspectives of Indigenous people in the academy, which is beneficial for practitioners, faculty, staff, and students in higher education and beyond.

Thirdly, this dissertation provides a holistic perspective about the contributing factors leading to the persistence and retention of Indigenous students, staff, and faculty within non-Native serving institutions. Even though the tribes are diverse, Indigenous students, staff, and faculty successfully bridge western forms of education and systems with traditional forms of

learning, problem-solving, and health and wellness. This dissertation offers strategies on how institutions can support and restructure programs to incorporate more culturally relevant holistic structures. Ultimately, my hope is that this body of work create policies resulting in the creation of culturally-relevant programs, especially since Indigenous education policy is in a crisis because educational policy regarding Indigenous communities has been based on western research (Kovach, 2009). In summary, designing this culturally-appropriate body of work informs audiences about the nuances of being an Indigenous student, staff, and faculty member as education shifts occur within the United States. This dissertation honors the narratives of Indigenous students from the past to the present, which is congruent with traditional ways of knowing. The stories embedded throughout this piece are restorative because the stories provide a meaningful avenue for Indigenous students to proclaim their rich, cultural heritage.

Indigenous Transcendence of Storytelling, Time, and Place

Traditional Native storytelling through the oral tradition transcends the past, present, and future; time is not conceptualized as linear. The relationality in the stories I have captured frequently flits between the past and present tense, which is congruent with tenets of traditional storytelling. Hence stories are theory (Brayboy, 2005). Time and place are paramount to the fluidity of the story in relation to the storyteller. For example, when elders share traditional stories through various mediums, the focus remains on the content of their messages while disregarding proper grammar, tense, or sentence syntax. In this same context, there is an intentionality of variation in tense and sentence structure. Thus, concentration on the deeper meanings of the stories shared in this dissertation connects to the storytellers' sense of time and place. To better describe the relationality of Indigenous storytelling, time, and space, I created the Indigenous Transcendence of Storytelling, Time, and Place concept to spotlight and prioritize

traditional communication methodologies. Indigenous Theoretical Transcendence of Storytelling, Time, and Place is a revolt against standardized western approaches to storytelling and time. Thus, this body of work embodies the Indigenous Transcendence of Storytelling, Time, and Place. Simply put, I revolt against the standardization of typical dissertation formats through storytelling, language, structure, writing tense, and visual narratives.

Overview of the Dissertation's Roadmap

In Chapter 1: Conditioning for the Long Run, I highlight how earning a doctorate is a form of advocacy. Also, the purpose of this body of work is to: proclaim and honor the narratives of Indigenous people, to find healing through the mechanisms of storytelling and running, gain a deeper understanding of how Indigenous people navigate the academy, understand how Indigenous people conceptualize their collective and individual self-determination, counter stereotypes of Indigenous people, and inspire Indigenous youth who are dealing with traumatic events. I also share the significance of this body of work to tribal nations and the academy. In Chapter 2: Training the Mind and Body, I provide an overview of the literature related to American Indian education, the misrepresentation of Indigenous students through imagery in the boarding school era and define collective and individual self-determination. I also describe the theoretical frameworks I use for this dissertation, Brayboy's (2005) TribalCrit and Dozier Enos's (2017) spider web.

Rooted in Indigenous methodologies and ways of knowing, Chapter 3: Preparing for the Run includes *My Story*, the design elements, and how I built trustworthiness among the runners. Further, in Chapter 4: The Run- Finding Your Pace and Chapter 5: Overcoming the "Wall" – Finishing the Race, I share five themes emerging from this body of work. Following suit with using terms and phrases related to running a marathon. I name the themes "Mile Markers." The

five themes are Mile Marker A: Ceremony and the Running Tradition, Mile Marker B: Collective and Individual-Self Determination, Mile Marker C: Connection to the Land and Mother Earth, Mile Marker D: Health Benefits from an Indigenous Perspective, and Mile Marker E: Navigating the Academy – Running as Sovereignty. Among those five themes, there were also 13 subthemes outlined in Indigenous Narrative Imprint 71. Lastly, Chapter 6: The Cool Down and Preparing for the Next Run (An Invitation) provides an overview of the entire marathon journey, which includes the discussion, explaining the meaning of "Indigenous Revolt in Education," implications for policy and practice, recommendations for future re-search, and an invitation for future dialogue.

CHAPTER 2: TRAINING THE MIND AND BODY

Mentally and physically, preparing to run a marathon is essential for runners to prepare for the race adequately. A key element in preparing for a race is gathering resources and information, equipping runners for race day. Doing so can greatly impact how a runner creates his or her training plan before the race. For example, runners would train differently if the running terrain was primarily downhill, at sea level, and on asphalt compared to a race terrain with sandy hills at a high elevation. Like preparing for a marathon, in this review of the literature, I equip readers with the knowledge and that information contextualizes this marathon, my dissertation re-search. In this chapter, I discuss the literature about the history of Indigenous collective and individual self-determination, Native American education experiences from the past to the present. The theoretical frameworks of Tribal Critical Race Theory (TribalCrit) (Bryan M. J. Brayboy, 2005) and spider web (Dozier Enos, 2017) theoretical frameworks I use to structure this body of work.

Self-Determination

The Pueblo Revolt – America's First Revolution

Among many Indigenous tribes, running was integrated into everyday life (Sakiestewa Gilbert, 2018; Sullivan, 2004). Running, as Aguilar (2019) stated in his dissertation, his goal was to also "contribute to the process of indigenizing the writing of the Pueblo Revolt" (p. 7). My hope is to provide another point of the Pueblo Revolt of 1680. I use Pueblo Revolt as metaphor of rebelling against western standardizations in academy. I also use the Pueblo Revolt as an example of strength and perseverance that I extrapolate to the field of education.

In 1680, the Pueblo tribes in the land now known as New Mexico (USA) organized an attack against the Spanish colonizers because the Spanish enslaved the Pueblo people and

restricted their ability to practice their traditional customs, speak their language, and live their Pueblo way of life (Joe S. Sando, 2005). Po'Pay, a leader from Oh'kay Owingeh Pueblo in Northern New Mexico, helped lead the Revolt again the Spanish. The Pueblo people communicated the timing of the Revolt through yucca strands. Two Pueblo runners ran far distances carrying the yucca with knots to signify the number of days left before the attack. The Pueblo people initially were going to attack the Spaniards on a specific day, but the Spaniards heard about the attack. Under the leadership of Po'Pay, the Pueblo people organized an earlier day to revolt so the Spaniards would be surprised. The Pueblo runners played an important role in communicating with other Pueblos about when the revolt would happen. On August 10, 1680, the Pueblo people successfully defeated Spanish conquistadors in what is known as the Pueblo Revolt, America's First Revolution. In addition to the runners, an important element of the revolt remains the role of the oral tradition. Sando and Agoyo (2005) stated:

> Although historians of today might wish the Pueblos in the 1600s had a means of writing down their history, the lack of a written language helped to preserve their religion and culture through the years of Spanish occupation. The Pueblo way of life was passed to succeeding generations by the oral tradition, what they called "remembering by the eyes and ears." These remembrances could not be seized or burned like the written word. Even the closest surveillance by the Spaniards could not control this form of communication. (p. 19)

Without the oral tradition, many of the Pueblo customs would have been destroyed and potentially forgotten. Sando and Agoyo demonstrate how the power of the oral tradition is a means of survival for Indigenous communities and cannot be misappropriated by the driving forces of colonization, violence, or the intent to conquer. Under the leadership of Po'Pay, the

result of the Pueblo Revolt was “unlike all the other Indian groups in the United States, the Pueblo Indians have, in general, been able to live on their same land, keep their same languages and traditions, and follow their same religion as they had for centuries, with minimal influence from the outside world” (Joe S. Sando, 2005, p. XVI). I include the Pueblo Revolt narrative because the Pueblo people’s determination to preserve their culture and ways of life was worth the risk despite being under the scrutiny of foreign rule. The Pueblo Revolt is a demonstration of collective and individual self-determination. This collective and individual self-determination is still being exercised today, especially in Indigenous education.

Native American Educational Experiences – Past and Present

Native American people and communities value education (Waterman, Lowe, and Shotton 2018). Furthermore, Waterman et al. (2018) asserted education is “seen as a pathway to cultural revitalization and sustainability; it is a critical part of nation building for our tribal nations” (p. 2) because the exhortation for Indigenous students from community members can sound something like this, “Go to college, get your degree, then come back home and help us” (p.2). Learning and education have always been part of Indigenous ways of life and colonization has changed how education is taught. “The history of American Indian education can rightfully be conceptualized as a grand experiment in standardization” (Lomawaima & McCarty, 2002). The standardization meaning students are socialized to colonial/western ways of education, rather than being valued as learners and contributors of knowledge, is rooted in tribal epistemologies, ideologies, and philosophies. Fletcher (2008) said, “American Indian education continues to be in crisis and perhaps always will be until American Indian people have the necessary resources and take the full responsibility for educating their own” (p. 3). This section

provides context as to how Indigenous education from ancestral times has transformed to the present day.

Indigenous versus Colonial Education

Education in the land we know now as the United States existed before contact from foreign nations. Since time immemorial, the oral tradition continues to play a critical role in communicating important information and instructions regarding Indigenous peoples' way of life through storytelling (Cueva et al., 2015; Fletcher, 2008; Horse, 2005; Katanski, 2005; Singer, 2001; Sumida Huaman & Brayboy, 2017). The transmission of knowledge through storytelling, which is a form of education from elders to younger generations, includes language, gender roles, hunting practices, food preparation and cooking, traditional regalia, religious structure, and political protocol. "The interrelationship between story and knowing cannot be traced back to any specific starting time within tribal societies, for they have been tightly bound since time immemorial as a legitimate form of understanding" (Kovach, 2009, p. 95).

Before colonization in the United States, there were no institutions or grammar schools. Still, rather extended family units and close-knit communities teaching young people life skills and cultural norms. Fletcher (2008) noted, "American Indian people raised and educated their children in a matter unique to their peoples, consistent with their customs and traditions and adapted to their specific surrounding" (Fletcher, 2008, p. 1). Further, Cajete (2000) said, "every tribe evolves and develops a system and a way of living that focus on particular elements in its environment" (p. 184). The communication of teaching and knowledge occurred through the oral tradition, where "storytelling was one of the strongest means of imparting the culture to children" (Szasz, 1988, p. 12). For example, Standing Bear (1939) provides an elaborate account of his childhood in the Sioux community on the cusp of colonization in North and South Dakota.

Standing Bear provides intricate details about his upbringing and the lessons he learned in transitioning from adolescence to manhood through stories. Such knowledge includes hunting practices, familial structure, gender roles, religious ceremonies, cultivating land, regalia, traditional dietary foods, and entertainment. Developing sophisticated learning systems attests to Indigenous peoples' ability to innovate and adapt within various learning environments.

Once settlers made contact with Indigenous communities, the learning systems for Native American people dramatically changed. Native Americans were seen as "savages" and uneducated populous. During the colonial era, a shared educational modality stems from the notion that "education was an expedited means to Indian conversion"(Wright, 1995, p. 2). During the 1600s and 1700s, "either the colony or a missionary organization established the fundamental principle necessary for Indian schooling: the need to Christianize and civilize the Natives" (Szasz, 1988, p. 5). As a result, settlers' and missionaries' ethnocentric educational frameworks, writing and reading disrupted the transmission of knowledge solely through the oral tradition.

In the new era of educational reformation in the 17th and 18th centuries, Native Americans were forcibly forbidden to speak their Native American languages, practice their cultural religion, and at times were removed from their traditional homelands to attend schools overseen by missionary organizations (Szasz, 1988; Wright, 1995). Tragically, as colonization penetrated tribal communities from the east to the west coast (Barrett, 2003), settlers annihilated many tribal communities, significantly reducing the Native American population of forming what is now the United States. In the 17th century, the Native American population was reduced by nearly 75% (Szasz, 1988). As colonists vehemently immersed Native American youth in foreign Eurocentric school systems, Indigenous students were uniquely and forcibly positioned to live in two

completely distinctive cultural worlds: their Native American heritage and colonists' Eurocentric culture. Thus, cultural assimilation occurring through colonial education.

Impact of Federal Treaties and Policies

In the United States, American Indian/Alaska Native (AI/AN) tribes are sovereign nations with a federal government to tribal government relationship. After signing the Constitution in 1787, the federal government dictated the relationship between AI/AN peoples through policies and treaties (Reyhner & Edner, 2004). Often a turbulent relationship, Reyhner and Edner (2004) state, "the history of the government connections with Indians is a shameful record of broken treaties and unfulfilled promises" (p. 60). Similar to the first colonists' individualist motives in the Americas, one of the primary objectives for the federal government was to seize Indians' ancestral homelands and capitalize on its natural resources, such as gold. Through treaties and policies, Indians lost land rights to almost all continental United States (Prucha, 1994).

"There is a history of deeply troubling and destructive federal policies and actions that have hurt Native communities, exacerbated severe inequality and accelerated the loss of tribal cultural traditions" (Executive Office of the President, 2014, p. 4). Policies formed in the 19th century greatly fractured Native American communities across the United States. Such policies include the forming of reservations, which are government-sanctioned land settlements, and the General Allotment Act (Dawes Act) of 1887, an act where the government allotted plots of land to Native American individuals and families. Consequently, Native American peoples became highly dependent on government resources, such as food, employment, and, most notably, education.

The Boarding School Educational System

There are varying accounts of the impact of the federal boarding school systems established in the late 19th century. As (Fear-Segal & Rose, 2016) noted, "the experience of Indian boarding school students were complex; they varied greatly depending on when and where [students] went to school and the current administration and government policies of the time" (Fear-Segal & Rose, 2016, p. 107). Boarding schools were seen as "vilified symbols of forced assimilation" (Boyer, 2015) and the experience of students at these schools are "some of the most horrific examples of the attempt to assimilate Indian people into the melting pot of American society" (Fletcher, 2008, p. 3). Despite students' experiences, among the other 25 boarding schools located across the United States, Carlisle Industrial Indian School, located in Carlisle, Pennsylvania, served as the off-reservation federal boarding school system model.

In an attempt to "civilize" Native American people, a frequently cited argument from the literature is boarding schools, such as Carlisle, established a Eurocentric educational system, which forcibly caused cultural genocide among many Native American students (Adams, 1995; Katanski, 2005; Trafzer, Keller, & Sisquoc, 2006). As a result, Native American youth were forced to abide by the systematic termination of tribal heritage, subject to verbal and physical abuse if non-compliant. Such instances of the decimation of culture included: prohibition to speak their native languages, hair being cut (spiritual significance), conversion to Christianity, and being displaced from their traditional homelands. Being removed from communities, family, and cultural practices, the students "experienced a rupture in their affiliations, affections, and identities. For many, this began a legacy of trauma and disenfranchisement that would be passed down the generations" (Fear-Segal & Rose, 2016, p. 6). On the other hand, while rare, accounts of children who had a positive experience at a boarding school exist. La Flesche (1900), the son

of an Omaha Indian chief, shares details about attending a Presbyterian affiliated boarding school and how he formed a close social network among four other Indian boys. La Flesche provides readers a glimpse into how Indian children formed social groups in schools. As well as how these young students adapted and persevered within a dysfunctional, socially unjust, and complicated educational system. La Flesche's personal story is a unique account of a positive social experience in boarding school during the early 1900s.

In terms of sport, authors write about the sport during the federal boarding school era in the United States (Matthew Sakiestewa, 2012; Sullivan, 2004). Bak (2015) stated the students who attended federal boarding schools between 1890-1930 "experienced and remembered sports in conflicted and contradictory ways, as both an instrument of forced acculturation into a mainstream American ideology of success, performance, and self-realization and as an opportunity for preserving self-esteem and a minimal degree of ethnic and communal pride that could form a salvaging antidote to traumatization and alienation" (p. 104).

Misrepresented Indigenous Narratives in the Boarding School Era

The Boarding School Era

Among 25 boarding schools, located on and off reservations, Carlisle Industrial Indian School, located in Carlisle, Pennsylvania, was the first boarding school established in 1879 by Captain Richard Henry Pratt. Carlisle served as the federal American Indian boarding school system (Fear-Segal & Rose, 2016). Commonly used to summarize the philosophy of Pratt's boarding school experiment, his motive was to "kill the Indian and save the man" (Carlisle Indian School Digital Resource Center, 2017). Carlisle Industrial Boarding School and the schools following the militarized boarding school structure became "vilified symbols of forced assimilation" (Boyer, 2015). This philosophy governed school operations in every way.

Purpose of Boarding School Photography

Photography of Native youth emerged during a distinct time in American history. "Photography partly functioned as a means for colonizing Indian peoples" (Marez, 2007, p. 11). To fully understand the ramifications of boarding school photography, it is important to understand Americans' belief system about American Indians when the Hampton Institute and Carlisle Industrial Indian School were established. Many Americans were social evolutionists in the late nineteenth century, believing that societal advancement occurs through three stages: savagery, barbarism, and civilization (Fear-Segal, 2017). From the inception of Carlisle Industrial Indian School, photography was vital to Pratt because his purpose was twofold: "first, to Americanize Native children in preparation for assimilation into mainstream society; secondly, to convince white Americans the project to transform Native youth from "savagery" to "civilization" were both obtainable and possible" (Fear-Segal, 2017, p. 156). Images emerging from Carlisle Industrial Indian School served as compelling evidence to "convince Americans that under white tutelage, control and surveillance, Native youth could be "civilized" (Fear-Segal, 2017, p. 159).

Pratt, in a sense, was a senior marketing executive of his time because he developed an impactful Indigenous-focused public relations plan. Before Pratt left the Hampton Institute to establish Carlisle Industrial Indian School, General Samuel Chapman Armstrong told him, "be sure to get a variety of styles of Indian youth you bring, letting them appear in their wildest and most barbarous costume" (Fear-Segal, 2017, p. 155). The photographs that emerged from Pratt's boarding school marketing campaign were distributed widely to audiences including the president and cabinet, administrators, other school officials and the general public (Fear-Segal, 2017).

Before-and-After Photography

Before-and-after photography was neither a new nor unique visual methodology when Pratt used the marketing technique at Carlisle (Fear-Segal, 2017). Fear-Segal (2017) notes before American Indian boarding school photography, that the art form was used to recruit and build support for the Union during the Civil War, particularly among slaves. Additionally, the before-and-after photography was used in London by Dr. Thomas Barnardo's Home for Working and Destitute Lads (see Indigenous Narrative Imprint 8) to raise financial support for his initiative to rescue disadvantaged and underprivileged children (Fear-Segal, 2017).

For Pratt, one of the key elements making the before-and-after marketing campaign visually stunning is the dramatic makeover process for Native youth. Most students were photographed when they arrived at Carlisle based on how barbarous children appeared (Fear-Segal, 2017; Katanski, 2005). The "before" photographs showcased the romanticized Native American child, which was intriguing to white Americans. Adams (1995) describes, "Pratt's photos so dramatically illustrated, Indians had arrived in a pitifully heathen state, clad in filthy blankets and moccasins, their bodies and long hair ornamented with all variety of shabby trinkets" (pp. 48-49). In the "after" photos, there is a complete transformation. There are no signs of students' tribal heritage or lineage. Most often, students are wearing a militarized uniform, had short hair, wore leather shoes, and were typically photographed in a small group or in individual portraits. The before-and-after "photography, with its power to construct a reality, shows the elimination of cultures and extinction of peoples as completed" (Fear-Segal, 2017, p. 169). Pratt's social evolutionist branding strategy succeeded because it tainted Americans' perception of the transformation occurring at Carlisle, thus resulting in financial and moral support for Pratt's Carlisle educational experiment.

I could not find any testimonials of Native youth photographed in Carlisle's most recognized before-and-after photography throughout my re-search, such as Tom Torlino, a Diné student. He attended Carlisle from 1882-1886 (see Indigenous Narrative Imprint 2). Recognizing the erasure of these students' narratives is important. For this reason, I highlight a poem by Maurice Kenny, a Mohawk Indian, called "Carlisle Poem- Who is this boy?" which is featured in Fear-Segal and Rose (2016) chapter entitled, *Photographs*. Below is an excerpt of the poem. Kenny's poem reads:

> who is this teenage lad with eyes cold
> in utter fear
> mouth vised and shut of prayer and song
> whose thin legs tremble within the army trousers
> arms quiver in dread of the un-expected
> (An instructor standing off from the flash
> of the insensitive camera demanding compliance)
>
> there should be a flute to his lips
> making songs, music of love
> there should be a lance in his grip to take home game
> there should be a future on the roll of his dark cheek
> there should be a vision quest in his spirit
> a name given for honorable deeds
> a drawing of the deed on stretched skin
> of the winter count/calendar
>
> he stands before the photographers
> amalgamated in uniform and shaved in head
> he stands compromised before his teachers
> all that is left to him which is him… (Fear-Segal & Rose, 2016, p. 84)

The American Indian boarding school era was a complex time for Native American populations because there were mixed accounts of the federal boarding school system. One fact remains absolute, photography of American Indian youth overwhelming proclaims the social evolutionist narrative. Visual imagery played a critical role in shaping Americans' perception of American Indian youth. There need to be more literary works explain the impact of photography

merging during the boarding school era. Despite this lack, scholars, videographers, and photographers like myself can continue to explore ways to increase the visual accounts of American Indian students. Hulleah J. Tsinhnahjinnie describes in Lobo, Talbot, and Morris (2016), "no longer is the camera held by an outsider looking in, the camera is held with brown hands opening familiar worlds. We document ourselves with a humanizing eye, we create new visions with ease, and we can turn the camera and show how we see you" (p. 201). This dissertation is a direct response to the exploitation and erasure of Indigenous people that have occurred through educational systems like in the boarding schools.

Indigenous Students' Stories

In this section, I provide a few student stories exemplifying Indigenous students' experiences in education. In the boarding school period, these stories demonstrate the long history of such oppressive practices. Now, student voices and stories are being heard in comparison to the boarding school era. Several examples emerge throughout this dissertation through imagery and from the narratives of the runners. Although this body of work does not particularly focus on the experiences of Indigenous students in kindergarten through 12th grade, these stories provide insight into their experiences, including identity development, cultural exploration, mentorship, self-determination, and the navigation of non-Indigenous spaces. These elements are mirrored themes that emerge from the runners in this story, which are presented in Chapters 4 and 5.

Diane Daychild. In Amerman's (2010) book, the author writes about the experiences of urban American Indian students who attended Phoenix Schools between 1940-2000. Diane grew up in the Phoenix area and came from a family that were products of the boarding school system (Amerman, 2010). After graduating from high school, Diane participated in a summer camp,

which primarily served African American students. The students Diane worked with were interested in her cultural background once they found out she was American Indian. Diane observed:

> They [students] were real curious. They asked about the way we lived, and why my hair didn't frizz up when I washed it. They wanted to hear us 'talk Indian' and stuff like that. I knew a few words, but then I thought, gosh, maybe I should know more about myself […] 'well, who the heck am I?' (Amerman, 2010, p. 79)

After this experience, Diane sought mentors who could teach her about her cultural and tribal heritage, including Peterson Zah, a former Navajo Nation President (Amerman, 2010).

*Martha Sedongei***.** Martha is Kiowa and Tohono O'odham, who like Diane, primarily grew up in the Phoenix area (Amerman, 2010). In elementary school, because Martha was non-White, she was placed in the lower academic track and often mixed in with Mexicans. Once she proved she was academically fit for advanced courses, she moved into the higher academic track, which primarily had white students. Like many American Indians, in elementary school, Martha was a pilgrim in her school's Thanksgiving play. Because Martha was an academically high-achieving student, when she transitioned to high school, she was called a "little white girl" by her Native American peers (Amerman, 2010). The first two years of her high school career were challenging because she did not fit in with the Native students.

Eventually, Martha figured out how to balance going to class and fitting within the cultural norms of her Native peers who were part of the Indian Club at her high school. Amerman (2010) stated, "at lunch and in the Indian Club, Sedongei learned to [joke] around with them [other Indians] and [tease] them and all that other stuff that Indian youth do when they get together" (p. 101). Martha's story highlights how even among Native American people, there are

biases and prejudices based on predetermined factors established by the group. In Martha's case, she was not initially welcomed by her Native peers because she was a good student. However, Martha adapted and learned to conform to both the social norms of the Native American group while still being able to be a good student in her predominantly white high school. Overall, both Diane and Martha's stories demonstrate the capability of Native American students ability to adapt to various social and learning environments and maintain their American Indian positionality in an urban setting, which is also true of the runners who participated in this body of work.

Indigenous Educational Experiences in Higher Education

Sumida Huaman and Brayboy (2017) stated for many Indigenous people, "[higher education] institutions sit on the ancestral homelands of the original inhabitants of the land. To suggest then, that Native people have a place in our institutions is imbued with a deeper sense of responsibility and thoughtfulness" (p.10). Part of the responsibility and thoughtfulness is to better understand the experience of Indigenous students in higher education, especially "since every academic institution sits on Indigenous land, that oppression was first corporal; ultimately, the institutions exist because Indigenous peoples were first dispossessed" (Deloria, 20014, p. 5). First and foremost, it is important to situate Indigenous education in the United States.

The legal and political status of American Indians in this country is what truly sets Indians apart from other United States citizens. The commerce clause of the United States Constitution authorized the government to conduct business with American Indian nations on a government-to-government basis" (Horse, 2005, p. 63). Little is known within the sphere of education about how American Indian students perceive their college experience (T. Huffman, 2001; T. E. Huffman, 2008). However, when critically analyzing minoritized populations'

educational experiences, Ladson-Billings and Tate (1995) argued, “the voice of people of color is required for a complete analysis of the educational system” (p. 58). Regarding American Indian people, Horse (2005) says, “tribal identity is a personalized process that is influenced by legal and political considerations, psychosocial factors, proximity or access to a given culture, socialization, and one’s own sensibility” (p. 67). Delgado Bernal (2002) argued students of color are holders and creators of knowledge, which recognizes and forefronts this from a Critical Race Theory (Bell, 1988, 1992; Crenshaw, 1988) perspective, educational institutions were established by and for white people. This dissertation combats frequently cited majoritarian narratives (Delgado, 1989; Espino, 2012) through Indigenous-focused inquiry and student voice, which has not been written in this format by re-searchers before. Through the Indigenous method of storytelling, the runners’ voice is authentically told about their lived experiences in the academy.

During the Obama Administration, the Executive Office of the President released a report indicating, “Native youth and Native education are in a state of emergency” (Executive Office of the President, 2014, p. 19). Low rates of educational attainment perpetuate a cycle of limited opportunity for higher education or economic success for American Indians and Alaska Natives” (Executive Office of the President, 2014, p. 19). “For centuries, mainstream colleges and universities have struggled to accommodate American Indians and create environments suitable for perseverance resulting in degree completion” (Guillory & Wolverton, 2008, p. 58). Comparative to white and other underrepresented populations, American Indian and Alaska Native students have the lowest high school graduation rates (Executive Office of the President, 2014), the lowest college persistence rates (Smith, Hill, & Jackson, 2003), and the lowest graduation rates (Aud et al., 2011; Tachine, Bird, Cabrera, Francis-Begay, & Rhoades, 2016) from postsecondary institutions. Also, in 2017, American Indians and Alaska Natives have the

lowest percentage (16%) of 25 to 29-year-olds who have a bachelor's degree or higher compared to Asian/Pacific Islanders (61%) and whites (42%) (McFarland, 2017). Due to the nominal statistical data of Indigenous students in higher education, this population is often classified as "statistically insignificant" and therefore excluded from data sets (Shotton, Lowe, & Waterman, 2013). Consequently, the elimination of Indigenous representation turns a blind eye to Native youth and the Native education epidemic.

Given centuries of educational inequality, in recent decades, there have been great advances by Indigenous scholars who publish critical re-search related to the experiences of American Indian and Alaskan Natives in higher education. For example, there are a number of frameworks contextualizing the experiences of Indigenous students in higher education. Many of the frameworks provide insight about the connection to the land, the importance of culture and ceremony, and the well-being of students. As mentioned in The Beginning Chapter, Secatero (2014) developed the American Indian Well-Being Model in Higher Education, which is a holistic model providing a blueprint to understanding the well-being factors that contribute to students' success in higher education. Joseph and Windchief (2015) developed the Nahongvita model, which described the negation process rural American Indian youth experience as students from rural communities transition from their "H"ome community to their new "h"ome within institutions of higher learning. The model described how this transitory process is affected by community and history (political, economic, traditional, and contemporary). Nahongvita is a Hopi word, which describes a self-empowerment process and also means to "exert oneself."

In terms of persistent factors of American Indian students, Lopez (2018) conducted a review of the literature regearing the factors impacting American Indian and Alaska Native persistence in higher education. Lopez's (2018) review of the literature revealed family support

was the most frequently cited persistence factor for American Indian and Alaskan Native students in higher education. Waterman (2012) conducted a study with 26 Haudenosaunee college students, who were primarily from the Iroquois tribal community in New York state, about their home-going behavior. The findings indicate students "maintained a social network centered on home" (Waterman, 2012, p. 199), which was a form of persistence that helped students succeed in college. Within the Family Education Model framework (HeavyRunner & DeCelles, 2002), creating and maintaining a sense of "family" within educational institutions and at home strengths American Indian students' persistence in higher education.

In terms of Native American first-year students at a four-year university, Tachine and Francis-Begay (2013) shared about the impact of a first-year retention program designed for American Indian students to transition to UArizona. The findings revealed students who were part of the program felt more connected to the university because of the direct services, like mentorship and academic support, provided by a university American-Indian-focused office. Further, Tachine et al. (2016) conducted a mixed-methods study pertaining to the experiences of 124 first-year American Indian students entering one of Arizona's state institutions. Tachine et al. (2016) findings revealed 1) Native students felt isolated during the first weeks of school after being away from family b) Native were frustrated and felt disconnected from campus when students were unable to practice their ceremonial traditions on campus c) racism from non-Natives was directed toward Native on campus, as well in digital spaces (social media) d) home-going behavior and support of family help students persist through college and d) Native-focused services on campus were validating spaces affirming students' culture and well-being.

One American Indian student quoted in Tachine et al. (2016), "I'm so used to being around my horses and my grandparents and everything like that even squaw dances you brought

that up like those things I'm used to and not doing them here [university] is like you know, why? Like why you don't have it here?" (p. 28). This student recognized the disconnect between her tribal community and the university infrastructure. While she firmly believed in the traditional and cultural knowledge systems instilled in her by her family and community, she perceived the university to not provide opportunities to help cultivate her interests. Additionally, Tachine et al. (2016) quoted another student who said:

> My friends were talking about UA [UArizona| Confessions [social media platform], and I was like, let's see what this is all about. One of the things I remember seeing was, 'Wow, Native Americans have it so easy. They have everything handed – they're waited on hand and foot.' And I was just like, 'You guys don't know how hard we had to bust our asses to be here [college]. And you just make it seem like we're just taking the government's money. What money are we getting? I don't see any of that anywhere? (p. 29)

Essentially, the two stories shared here reveal two important points. The student described the cultural differences between being among her tribal community compared to the college campus in the first story. In the second story, the student addressed stereotypes among the campus community. The claims were false and inaccurately described the experience of Indigenous students on campus.

Lastly, although an integral aspect of Indigenous student experiences in higher education, it is a topic that goes beyond the scope of this study. As such, I briefly discuss Indigenous men and Indigenous faculty in higher education. For Indigenous men of color in higher education, there is limited research available. Compared to Indigenous women, Indigenous men of color have lower enrollment, retention, and graduation rates in higher education (Benally, 2013; B. M.

J. Brayboy, 2012; Poolaw, 2018). As for full-time Native American faculty at degree-granting postsecondary institutions, Indigenous faculty members only comprise 1% (Hussar et al., 2020). The report indicated the numbers were too low to disaggregate faculty numbers for American Indian/Alaska Native faculty based on sex. Further, "While there continues to be a demand for Indian professors, opportunities continue to be restricted to entry-level positions, and within the university Indian professors are marginalized by traditional academic expectations" (Deloria Jr., 2004, p. 18). Similarly, to re-search related to Indigenous men of color in higher education, more re-search needs to be done regarding the experience of Indigenous faculty in higher education. In summary, although there have been advances in Indigenous-focused research, this dissertation contributes to the body of literature regarding the experience of Indigenous people in the academy by Indigenous re-searchers.

Theoretical Frameworks

It is imperative to centralize this dissertation in frameworks designed to provide a holistic approach to providing accessibility to the lived experiences of Indigenous students, as well as ways in which colonization has created the educational infrastructure of America's universities. Thus, I utilize Lumbee scholar, Bryan Brayboy's Tribal Critical Race Theory (2005) with Santa Clara scholar, Dozier Enos' (2017) spider web concept to demonstrate research as non-linear and messy. First, Tribal Critical Race Theory (TribalCrit) provides insight as to the invisibility of Indigenous students in postsecondary institutions and possibly why this population has the lowest enrollment, retention, and graduation rates in higher education.

Tribal Critical Race Theory (TribalCrit)

TribalCrit stems from Critical Race Theory (CRT), which is a framework utilized in law, sociology, education, and other fields. The basis of CRT is that "racism is endemic in society"

(Brayboy, 2005, p. 428) and racism and power play a major role in how people of color are treated within hegemonic cultural systems primarily designed for white people (Baszile, 2015; Bernal, 2002; Calmore, 1992; Ladson-Billings, 1998; Tate, 1997). CRT emerged in the 1970s and one critique of the theory is primarily based on the Black-White binary (Barnes, 1990; Brayboy, 2005), which excludes populations such as Indigenous people. As a result, Brayboy (2005) adapted CRT to create TribalCrit, which is a culturally-appropriate lens to understand the experience of Indigenous students in higher education.

As written verbatim below, Brayboy (2005) constructed the following nine TribalCrit tenets framing this body of work:

1. Colonization is endemic to society.
2. U.S. policies towards Indigenous peoples are rooted in imperialism, White supremacy, and a desire for material gain.
3. Indigenous people occupy a liminal space that accounts for both the political and racialized natures of our identities.
4. Indigenous peoples have a desire to obtain and forge tribal sovereignty, tribal autonomy, self-determination, and self-identification.
5. The concepts of culture, knowledge, and power take on new meaning when examined through an Indigenous lens.
6. Governmental policies and educational policies toward Indigenous peoples are intimately linked around the problematic goal of assimilation.
7. Tribal philosophies, beliefs, customs, traditions, and visions for the future are central to understanding the lived realities of Indigenous peoples, but they also illustrate the differences and adaptability among individuals and groups.

8. Stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being.
9. Theory and practice are connected in deep and explicit ways such that scholars must work towards social change. (pp. 429-430)

Considering the educational experience of AI/AN students from the tenets above enables audiences to better understand why AI/AN youth are in a "state of emergency" (Executive Office of the President, 2014), as well as the importance of revitalizing and preserving a culture once almost decimated (Adams, 1995; Lomawaima & McCarty, 2002; Reyhner & Edner, 2004). Overall, TribalCrit is extremely important for this body of work because the framework privileges stories as theory, which is a central component to this dissertation re-search.

Spider Web

Overview of Dozier Enos' (2017) Spider Web Description

Dozier Enos (2017) writes about the spider web from the perspective of a Pueblo person from Santa Clara Pueblo within the context of western methodologies. This spider web is multipurpose and is "simultaneously a theoretical framework, a tool to organize the research processes, an approach to analysis and a way to display/share findings" (p. 42). The spider web is a metaphor showing the multidimensionality of how time, space, and relationships connect. Dozier Enos described the web in the context of benefiting Pueblo researchers and Pueblo communities. For instance, she included a story from a Santa Clara Pueblo storyteller, Pablita Velarde, who shared a story of Old Spider Woman weaving and welcoming in a guest to pass through her house, the spider web (Velarde, 1989). Old Spider Woman's message to the guest as they were welcomed to go through with the caution of not destroying anything. In return, she

would help the guest. The story infers how spiders take great care of their spider webs, and their creations should be respected and not tampered with.

Dozier Enos (2017) used the spider web metaphor to describe how the research process is "messy" and nonlinear" (p.41). More specifically, "Using the visual of the spider web to think through gathering information, how relationships and concepts interrelate and then how these ideas are shared and used, means going back and forth between how to gather information, and then how to analyze, present, and use the findings with the goal of benefiting Pueblo community" (p. 42). Dozier Enos goes through the web by highlighting the strands stemming from her Pueblo belief systems. She begins each strand with the words "WITH RESPECT…", which infers her reverence for Pueblo culture and ways of knowing, as well as respect for spiders and her webs. Below are the web strands that Dozier Enos includes in her description about using spider webs as a metaphor:

- WITH RESPECT…NON-LINEAR CONCEPTS WITHIN A LINEAR FORMAT AND SPIDER WEB AS METAPHOR – Dozier Enos (2017) shared her family heritage and connections to Pueblo research. She described how the spider web is multidimensional in describing research processes (p. 41).
- WITH RESPECT…SPACES – Dozier Enos (2017) observed how within a spider web, there are empty spaces between the strands that can carry hidden messages; space between the strands also signifies how within Pueblo research, there are elements that are private and only accessible to each Pueblo (p. 46).
- WITH RESPECT…LANGUAGE AS STRUCTURE – Dozier Enos (2017) said, "Language structure gives insights into research methodology, analysis of findings (that is, understanding), and as a way to maintain who we are implicitly" (P. 47).

- WITH RESPECT…WHO ARE INDIGENOUS RESEARCHERS (AND WHEN ARE THEY DEFINED AS SUCH?) – Dozier Enos (2017) elaborated on how various Pueblo community members carry knowledge that make them researchers in their own right (P. 49).
- WITH RESPECT…PUEBLO COMMUNITY BASED EDUCATION – Dozier Enos (2017) described responsibility and the interconnectedness of knowledge within her work in education (p.51).
- WITH RESPECT…BACK TO THE WEB – Dozier Enos (2017) uses this section as a concluding strand that wraps back to the start of the web; she ties in how Pueblo research is multifaceted and the value Pueblo ways of knowing in the academy and in Pueblo communities (P. 55).

Through these strands are rooted in Pueblo thought, I adapt the spider web framework to fit the needs of this body of work.

Indigenous Feat – A Scholar's Pace Spider Web

As spiders vary in their functionality and weaving style (Bradley & Buchanan, 2012; Sahni, Harris, Blackledge, & Dhinojwala, 2012), Indigenous people's perception of the spider and spider webs differ from tribe to tribe. As mentioned earlier, there are over 570 federally recognized tribes, with each community having different cultural, governmental, economic, and historical experiences. Thus, each account of the spider and the spider web will vary. For example, Silko (1981), who is from Laguna Pueblo stated, "Pueblo expression resembles something like a spider's web -with many little threads radiating from the center, crisscrossing each other. As with the web, the structure emerges as it is made and you must simply listen and trust, as the Pueblo people do, that meaning will be made" (p. 54). Further, in a conversation

with Nicholas (2020), who is from the Hopi tribe, she explained to me how the spider web metaphor is applied to the research process. To preserve the method in which she shared this knowledge with me (via email) and the Hopi words she used, I present her description verbatim:

1. Namisomlawu: you are in the process of "tying strands/ideas together"
2. When you have completed this process—then you will have created an image [spider web] that illuminates how these ideas/strands are connected—namiwiwyungwa, "all things are connected together." I've heard it expressed: I' itaapaasa, taatawi, qaa'o soosoy namiwiwta. All these [cultural] possessions/resources/responsibilities (all intimately tied together): cornfields, songs, corn are all connected—tied together.

So, primarily two concepts:

1. To be in the process/act of "tying," the spider is tying her strands together.
2. When her job is done—she has constructed her web, and it illuminates her work—how the ideas are connected.

From Nicholas' description, the meaning of the spider and her web has deep, cultural relations demonstrating a multidimensional and interconnected way of life.

Given the diversity of how the spider web can be used, I extrapolate from Dozier Enos (2017) the metaphor of the spider web, which speaks to the multidimensionality of how to view time, space, and relationships, which compliments the re-search purposes of *Indigenous Feat – A Scholar's Pace*. Dozier Enos stated, "The spider creates and modifies her web in response to the environment and demonstrates relationships – human and other – is embedded in this framework, which also becomes flexible and shape to the research need." (p.42). Additionally, I use the metaphor of the spider web because Dozier Enos' notion of research as a "messy" and non-linear process encapsulates how I crafted this dissertation and describes my filmmaking methodology.

Furthermore, each idea or process that represents a strand is a descriptive example of how the various elements in this dissertation are interconnected. As I conclude this section, I want to recognize how as an Indigenous woman, I have to justify why I am using these frameworks. In institutions, western theory sets the standards for research (L. T. Smith, 2012). Essentially, western theories "just are." Despite this fact, by utilizing TribalCrit and the spider web framework, I am able to weave strands from an Indigenous lens, forming a uniquely designed web. As Dozier Enos (2017) put forth, the spider web creates "something powerful" (p. 42).

Summary and the Greater Purpose

There is limited research in academia regarding the experience (perceptions of/toward higher education overall) of Indigenous students, faculty, and staff in higher education, and more specifically, how they navigate the continuing challenges. This re-search illuminates and highlights the cultural aspects of the physical practice of running, a prominent part of each individuals' lived experience in academia. It is imperative to provide research that increases the visibility of a vastly marginalized population because of the complexity and diversity of tribal nations and communities regarding tribal sovereignty; political and educational infrastructures; the impact of colonization; collective and individual identity; and cultural, religious, and social protocols. Kovach (2009) asserted, "Indigenous people recognize that for their cultural knowledge to thrive, it must live in many sites, including Western education and research" (Kovach, 2009, p. 12). In light of Kovach's words, this dissertation adds to the repertoire of Indigenous literary works in higher education and beyond. The purpose of creating the *Indigenous Feat – A Scholar's Pace film*, thus the contribution of this dissertation, is to understand how Indigenous students, staff, and faculty in higher education conceptualize their experiences in education through the physical practice of running.

Additionally, the unorthodox and creative broadcast of Indigenous-focused narratives presented in this dissertation serves a greater purpose: to (re)affirm and (re)operationalize Indigenous stories as theory to inform practices for social change. This overarching purpose encompasses: 1) giving voice to the narratives of Indigenous people to end the silencing of Indigenous voices in education 2) redeeming narratives from the Carlisle Indian Industrial boarding school era because students' narratives were exploited through visual mediums like photography (Fear-Segal, 2017) 3) recognizing the healing power of cultural traditions—specifically, running—as tools for Indigenous communities in addressing the historical trauma as a result of colonization and 4) centering the lived experiences of Indigenous people through Indigenous-focused methodologies, epistemologies, stories, photographs, graphics, and video. In the next chapter, I present my approaches to using Indigenous-created methodologies to make meaning of the stories shared.

CHAPTER 3: PREPARING FOR THE RUN

In this chapter, I explain my approach to preparing, gathering, and making meaning of stories in this body of work. My primary goal is not to hinder the storytelling process of runners (or myself) and let the stories naturally unfold and take shape in spontaneous form. When preparing to run a marathon, there is a formation process that emerges for each runner. To maximize runners' performance in a marathon or have the endurance to finish the run, it is beneficial to gather various essential elements to prepare for the run. For each person, the running elements may vary, however, some common elements may include gathering runners' preferred gear (e.g., moccasins, running shoes, tights, shorts, tank tops, sunglasses, hats, running belts, water bottles, socks, and hair accessories like headbands or hair ties), race registration information (e.g., the racecourse, race packet pickup), tracking device (e.g., watch, Fitbit or another smartwatch), and music device (e.g., phone, mp3 player) and headphones. Leading up to the actual race day, other preparation elements may include figuring out the transportation logistics to and from the race, monitoring the weather conditions, and notifying spectators of where to cheer. All these running elements are vital components that can help runners prepare for their journey. Considering the preparation phases of a marathon, in this dissertation implementing a less structured or flexible approach enables a re-searcher to, as Maxwell (2013) described, "focus on the particular phenomenon being studied, which may differ between individuals or settings and require individually tailored methods" (p. 88). Pursuing a flexible design approach allowed me to explore and formulate unique and creative processes.

A Runner's Inquiry

The following questions guide this re-search:

- Why do American Indian students, faculty, and administrators run?

- How do American Indian students, faculty, and administrators in higher education conceptualize their experiences as runners in the academy?
- What challenges do American Indian students, faculty, administrators encounter within non-Native serving institutions?
- How do American Indian students, faculty, and administrators conceptualize their collective and individual self-determination in (higher) education?

Indigenous Re-Search Authority

My family, friends, mentors, community, dissertation committee, and the runners included in this body of work launched into a realm of academic freedom and creative expressions I did not know was possible to achieve in academia. I also reflected upon the rich intellectual and dynamic systems from my Pueblo heritage in writing this dissertation. Innovation and brilliance are embedded in the DNA of our Indigenous people. As an Indigenous re-searcher, my confidence has grown. Through this entire re-search process, I have recognized in a new light I have authority over how I convey the creative techniques of making meaning of stories and the world around me. Specifically, I am speaking about authority from the perspective of controlling and making decisions about how I convey my re-search process as an Indigenous person. I call this concept *Indigenous Re-Search Authority*. To be clear, I am sharing the creative agency I have as an Indigenous re-searcher to author and communicate re-search processes. Having the creative agency to re-search in education is extremely important because our ancestors, especially at boarding schools like Carlisle Industrial Indian School, often could not control their educational experiences (Adams, 1995) and narratives (Fear-Segal, 2017; Fear-Segal & Rose, 2016). Through the sacrifice of my ancestors' lives, I recognize our Indigenous ancestors have laid the foundations for me to thrive in the academy.

Before this dissertation, I have never written down my creative processes but relatively organized and mapped out these methods in my mind and shared my strategies through the oral tradition. Namely, transmitting my knowledge into written form enables my re-search processes to provide an original creative approach to designing this body of work. Maxwell (2013) noted that in qualitative research, there is not a cookbook to design studies, and the different methodical elements of a study do not have "an unvarying order in which the different tasks or components must be arranged, nor a linear relationship among the components of a design" (p. 2). Maxwell's statement is also reflective of Dozier Enos' (2017) spider web concept. She emphasized research is non-linear and messy. My approach to this chapter affirms stories are a powerful avenue and, most importantly, a culturally-appropriate approach to exploring phenomena.

My Storytelling and Filmmaking Processes

Brayboy (2018) writes, "Indigenous methodologies are personal" (p. x). My methodological process is framed through my storytelling and filmmaking processes to create *Indigenous Feat – A Scholar's Pace*. When I make a film, I pay particular attention to the fine details of how the stories fit together. Also, how to convey certain moods and attitudes using music and splicing clips to edit unnecessary noise or filler words like, um, and uh. I also explain my processes because paying attention to detail is a form of respecting Indigenous narratives. After all, each individual embodies their communities' beliefs and cultural values (Wilson, 2008). Additionally, I am offering a different approach to making meaning of stories. I outline my processes so other re-searchers can replicate or adapt this body of work in other settings.

Indigenous Re-Search Blueprints

Through making meaning, searching for knowledge, and re-search, four Indigenous-focused methods emerged, which collectively I call the *Indigenous Re-Search Blueprints*. The four models include the *Indigenous Wide-Angle Narrative Approach*, *Grandma's Kitchen Table Effect*, the *Indigenous Running Method*, and *Indigenous Storytelling Creations*. The four models are integrated throughout this chapter. Further, I entitle these four frameworks under the umbrella of *Indigenous Re-Search Blueprints.* These models provide a blueprint, or a design other Indigenous re-searchers and non-Indigenous researchers can use for their purposes. Further, the *Indigenous Re-Search Blueprints* are a powerful demonstration of "re-imagining research" (L. T. Smith, 2012, p. xiii). The frameworks are Indigenous-inspired and Indigenous designed. There is no coincidence that four main methodological approaches emerged from this dissertation. As mentioned in the *My Story* section below, my running bib number is #0004 (see Indigenous Narrative Imprint 18) because the number is a variation of my Ba-Ba Roy's #0040 (see Indigenous Narrative Imprint 16) high school football jersey number. Four is also reflected in the natural elements, such as the four seasons and the four main directions. To some extent, these four models are sacred because they emerged from Indigenous thought, stories, and lived experiences.

Dismantling Dissertation Jargon

The use of language matters. With the encouragement of my dissertation committee members, I dismantle dissertation jargon often used in research. L.T. Smith (2012) spoke about "' re-imaging research' as an activity that indigenous researchers could pursue within disciplines and institutions, and within their communities" (p. xiii). To 're-imagine research,' I crafted a dissertation where I intentionally omitted and limited the use of frequently used research-related

words. As a storyteller, I am responsible for communicating and articulating others' stories using words centered on Indigenous experiences.

In this dissertation, I limited the use of the word "research." As stated by L. T. Smith (2012), the word "research" is probably one of the most offensive words to Indigenous people. L. T. Smith further stated, "research has been a process that exploits indigenous people, their culture, their knowledge and their resources" (p. xi). Given the connotation of the word "research" to Indigenous people, I use Absolon's (2011) reframing of research, which is to

> hyphenate re-search - meaning to look again. To search again from our location and to search again using our ways as Anishinaabek is Indigenous re-search. It is the process of how we come to know. The focus, topic, and questions surrounding the re-search are relative to Indigenous peoples' realities. (Absolon, 2011, p. 21)

Essentially, Absolon articulated a deeper connection to self, place, traditions, Indigenous ways of knowing, and lived experiences. Absolon's conception of "re-search" encapsulates my journey for this *body of work* (I use this phrase instead of the word *study*).

When I set out to create a film about Indigenous runners, my purpose was to search for meaning among my Indigenous relatives[12]. I did not *study* Indigenous individuals to write a *dissertation* to create *data analysis* procedures for collecting or mining *data*. I did not make *research questions* to understand the *participants*. Searching for ways to heal, I had a deep yearning to "come to know" (Absolon, 2011, p. 21) more about my Indigenous relatives. As a result, I used Absolon's (2011) "re-search" concept in this body of work, as well as replacing the words *data analysis* with "making meaning" (Absolon, 2011, p. 22). Note the word *research*,

[12] Relatives refers to the individuals in this body of work. Whether blood-related or not, I connect with the individuals as family.

without the hyphen, is used because Indigenous and non-Indigenous scholars refer to their work as *research* (with no hyphen).

I also replace other frequently used dissertation jargon in exchange for words and phrases centering on how I perceive the re-search process. For example, instead of using *research questions*, I use the term, *A Runner's Inquiry,* because when I ran or walked, I identified the questions I would ask the runners. Those questions served as the basis for the questions I revamped for this dissertation. In this body of work, I kept the word *dissertation* because, at the current time in education, *a dissertation* is a word used to describe this large body of work. *Dissertation* is also synonymous with the phrase *body of work*.

Additionally, I removed the word *trustworthiness* (validity in quantitative research) for *Love and Reciprocity: "Good Future Ancestor"* to describe the connections I had with the runners. Lastly, I replaced the word, *limitations,* with the phrase *Honoring and Specifying Distinctive Indigenous Experiences*. I provided a critique of how non-Indigenous peoples' research tends to essentialize Indigenous people. I intend to gradually replace more words in future work, such as method(s), data, findings, and other frequently used research-related terms. Overall, writing is an intellectual weapon for our Indigenous people because we control our own words and narratives. Thus, replacing some dissertation jargon to reflect more of an Indigenous-centered approach of coming to knowing is a step in "re-write[ing] and re-story[ing] ourselves" (Absolon, 2011, p.21).

Methods Organization

In this chapter, I begin with *My Storyteller's Viewpoint*, which starts with the concept I developed called the *Indigenous Wide-Angle Narrative Approach*, an approach to capturing wide-angle camera shots of Indigenous communities. The process also describes a mentality

when working with Indigenous people: approach Indigenous people from a wide-angle perspective or a holistic viewpoint. Then, I share G. Smith's (2003) Indigenous imagination concept and Cajete's (2000) notion Indigenous people maps in our heads and that knowledge is like clouds: Knowledge takes shape and form when it needs to dissipate retakes form in another environment. Also, I use the Indian Pueblo Cultural Center (n.d.) Pueblo-based definition of the legacy of storytelling. I include a visual graphic of how G. Smith's (2003), Cajete's (2000), and the Indian Pueblo Cultural Center's (n.d.) concepts compliment the theoretical frameworks (Brayboy, 2005; Dozier Enos, 2017) used in this dissertation. Next, I share *My Story*. I provide a significant amount of detail in this section because I am hopeful that my story will encourage Indigenous people, especially Indigenous youth and college students, to recognize their self-worth and value. And most importantly, not give up and finish the marathon journey. Then, *The Locations* describes where I connected with runners. After, I profile the individuals involved in this body of work in the next section, *The People* (See Indigenous Narrative Imprint 19 and 33).

In *Gathering Oral Based Data*[13] *– The Oral Tradition,* I discuss each "mile" of my process as if I was running a race. Before the Run (Interviews), I start with the *Storytelling and Cultural Protocols for Indigenous People and Communities.* In this section, I share my mentality of working with Indigenous people before making meaning of the stories. I illustrate this process in *Indigenous Narrative Imprint 20: Relationships: Storytelling and Cultural Protocols for Indigenous People and Communities* to outline my recommendations for respectfully engaging with Indigenous communities visually.

I then elaborate on a concept I name, *Grandma's Kitchen Table Effect*, a model that describes how to create warm and welcoming environments for people just like grandmas do at

[13] The term “oral based data” was coined by Richard Luarkie (Laguna Pueblo) in Luarkie (2017).

their kitchen tables. As a result, a place of respect and trustworthiness is created, which helps stories naturally unfold. I also provide context for what kitchen tables mean to other groups of people from Latinx and Black/African American communities. I then proceed to *During the Run (Interview)* mile. I elaborate on the *Indigenous Running Method*, which I developed to listen to runners' stories. Essentially, the runners in the study chose a location where I could run/walk with them. Listening to runners' stories involved was a combination of collecting video footage, photographs, and audio files on our run/walks. I then provide a more in-depth introduction in the *Indigenous Runners* section. Indigenous Narrative Imprint 33 provides a table summarizing the runners' profiles.

In the last few sections of this chapter, I described how I made meaning of *Forming the Storytelling – "Making Meaning" (Absolon, 2011, p.22).* In the subsection, *After the Run (Interviews)*. I provide details on how I categorized the stories into themes using a process I call *Indigenous Storytelling Creations*. I further described how I used memos through a podcast format to help me recall essential details about the content I learned in the International Course: Indigenous Well-Being Through Education. As a reminder, this course was where I made the first film draft of *Indigenous Feat – A Scholar's Pace* in 2018. Lastly, I conclude the chapter by discussing how I established *love and reciprocity* with runners in the section entitled *Love and Reciprocity – "A Good Future Ancestor."* This section also includes the crucial responsibilities of being a "good future ancestor," which are spoken by Lydia. I conclude with *Honoring and Specifying Distinctive Indigenous Experiences*, which describes how the findings cannot generalize all Indigenous people.

My Storyteller's Viewpoint

My storyteller's viewpoint is about revolting against standardized methods of western research. L. T. Smith (2012) stated, "' research is probably one of the dirtiest words in the Indigenous world's vocabulary'" (p. xi). This statement is a shared belief because research has "been a process that exploits Indigenous peoples, their cultures, their knowledge, and their resources" (p. xi). For this reason, because of my positionality as an Indigenous person and that the ten individuals in this body of work each identified themselves as members of seven different tribal communities (Tohono O'odham, Diné, Laguna Pueblo, Nakoda, Hopi, Pascua Yaqui, Huichol), I carefully considered how to construct processes prioritizing Indigenous design, values, and protocols. Furthermore, Sumida Huaman and Brayboy (2017) wrote, "As Indigenous peoples, we have an obligation to hold close and defend our Indigenous communities, knowledge and epistemologies, which reminds us of where we come from, who we are, and what we bring to the world." (P. 4). As an Indigenous person, I do not take my responsibility lightly to preserve my culture. As an Indigenous re-searcher and storyteller, I also understand that I commit to advancing Indigenous methodologies because there are limited numbers of Indigenous students pursuing advanced degrees, especially in higher education.

Kovach (2009) indicated Indigenous methodologies are directed by tribal epistemologies and "tribal knowledge is not Western knowledge" (p. 30). Making the distinction between Indigenous knowledge and western knowledge is essential because of creating the Indigenous Wide-Angle Narrative Approach and the reasons for dismantling dissertation jargon in this dissertation.

The Indigenous Wide-Angle Narrative Approach

In the Behind-the-Scenes section in The Beginning Chapter, I first shared how I created the Indigenous Wide-Angle Narrative Approach. As a partially blind photographer and filmmaker, I cannot see or focus on fine details because I have no central vision. As a result, when I capture photos or film clips, I typically rely on the wide-angle approach, capturing more details in a scene. Often, I pray and ask the Creator to help me see the unseeable and capture visually appealing photos. By a miracle, I can capture stunning images. This dissertation is filled with my original photography and screenshots from scenes in *Indigenous Feat - A Scholar's Pace*. Given how important the land (Deloria & Wildcat, 2001; Secatero, 2014; Waterman, 2012) is to Indigenous people, I prioritize wide-angle shots when I work with Indigenous communities because I capture their environment and surrounding elements. I highly encourage visual artists and re-searchers working with Indigenous communities to integrate the Indigenous Wide-Angle Narrative Approach. The wide-angle provides a holistic viewpoint of the Indigenous people and community structures.

Beyond the technicalities of a wide-angle shot, metaphorically speaking, the Indigenous Wide-Angle Narrative Approach also describes a critical mentality to adopt when working with Indigenous people: approach Indigenous people and communities from a wide-angle standpoint or a holistic lens. When I connected with the runners in this re-search, I considered how each runner came from distinctive tribal communities, family structures, religious systems, and various language groups. Viewing the runners from a holistic lens enabled me to understand how the runners connected to the land, their communities, and how they related to the past, present, and future. The organization of the stories in Chapters 4 and 5 resulted from observing the runners' connections to various elements. Overall, the Indigenous Wide-Angle Narrative

Approach is a helpful tool to make meaning of stories related to Indigenous people and communities.

G. Smith's (2003) Indigenous Imagination and Cajete's (2000) Mind Map and Knowledge as Clouds

I referenced earlier I have not written down my storytelling and filmmaking processes. Essentially the knowledge and ideas stem from my imagination and mind map. In Graham Smith's keynote speech to the Alaskan Federation of Natives Convention, he spoke about "' freeing up' of the Indigenous imagination and thinking given one of the important elements of colonization is the diminishment of the indigenous ability to actually imagine freedom or a utopian vision free of the oppressor" (G. Smith, 2003, para. 2). Writing a dissertation in the academy can be pretty intimidating, primarily because the academic system is rooted within the Western education system. I was comforted to see G. Smith (2003) articulate the concept of Indigenous imagination, which describes my approach to forming this body of work processes. Additionally, Cajete (2000) referenced a quote from an elder Vine Deloria spoke with regarding the elder's knowledge to navigate environments and know things and places despite never seeing or being there before. The elder responded to Deloria and said, "I have a map in my head," (Cajete, 2000, p. 188). Cajete further elaborated maps are within the minds of Indigenous people, as well as how knowledge is formed:

> We, as tribal people, have maps in our heads. Much of that map has been stepped on for some of us, and it seems that it has been erased or eradicated, but it is still there. Knowledge is like a cloud. Clouds come into being, they form, and then they go out of being, and then they come into being again somewhere else. The maps that we have in our heads as Indigenous people are inherited and enfolded within our genes. Many Indian

> people and elders have said that we don't lose knowledge. Knowledge, like a cloud, comes in and out of being. Knowledge comes to us when we need it. It evolves and develops. When things are needed, they come. (Cajete, 2000, pp. 189-190)

In light of Cajete's concept of a mind map and knowledge, I used my mind map to create the *Indigenous Feat – A Scholar's Pace* documentary. Cajete's notion of mind maps and knowledge described: my storytelling and filmmaking process, how I produced *Indigenous Feat – A Scholar's Pace*, how my dissertation was birthed out of my documentary, and how I designed this dissertation. Furthermore, the innate ability for Indigenous people to have maps in our heads contextualizes runners' lived experiences. Lastly, the analogy of knowledge as clouds provides context as to how I grappled with the messiness and non-linear nature of the re-search process.

Storytelling Approach

I use the description of storytelling as defined from a Pueblo Indian perspective (Indian Pueblo Cultural Center, n.d.), which provides meaning and structure to explain the nuances emerging from the stories. The storytelling framework below originates from the collective beliefs of a cluster of 19 sovereign Pueblo tribes located throughout New Mexico, USA ("New Mexico’s 19 Pueblos," 2019)("New Mexico's 19 Pueblos," 2019). This storytelling description is not exclusive to only Pueblo people in New Mexico. Still, storytelling as a form of oral tradition transmits shared ideologies among Indigenous peoples and communities throughout the world (Singer, 2001; Stanton et al., 2017). According to the Legacy of Storytelling (n.d.) panel located in the Indian Pueblo Cultural Center in Albuquerque, New Mexico, the definition of storytelling is described in its entirety here:

> We are an oral culture. Traditions, language, stories, and knowledge are passed down from generation to generation through the spoken word. The stories we share with our children,

grandchildren, and others guide beliefs and actions. These stories tell us where we come from and how we must treat all living things, and they provide entertainment even as they teach. All stories are a guide to proper belief and action. When we share our stories, the teller and hearer are connected, and our culture is preserved.

This storytelling framework helps center the meaning and significance of stories shared in this dissertation. This framework also describes the multigenerational perspective about how stories are shared and how stories are preserved. By creating *Indigenous Feat – A Scholar's Pace* and writing this dissertation, the stories transmitted through a contemporary digital form of the oral tradition provide insight into the lived experiences of Indigenous people.

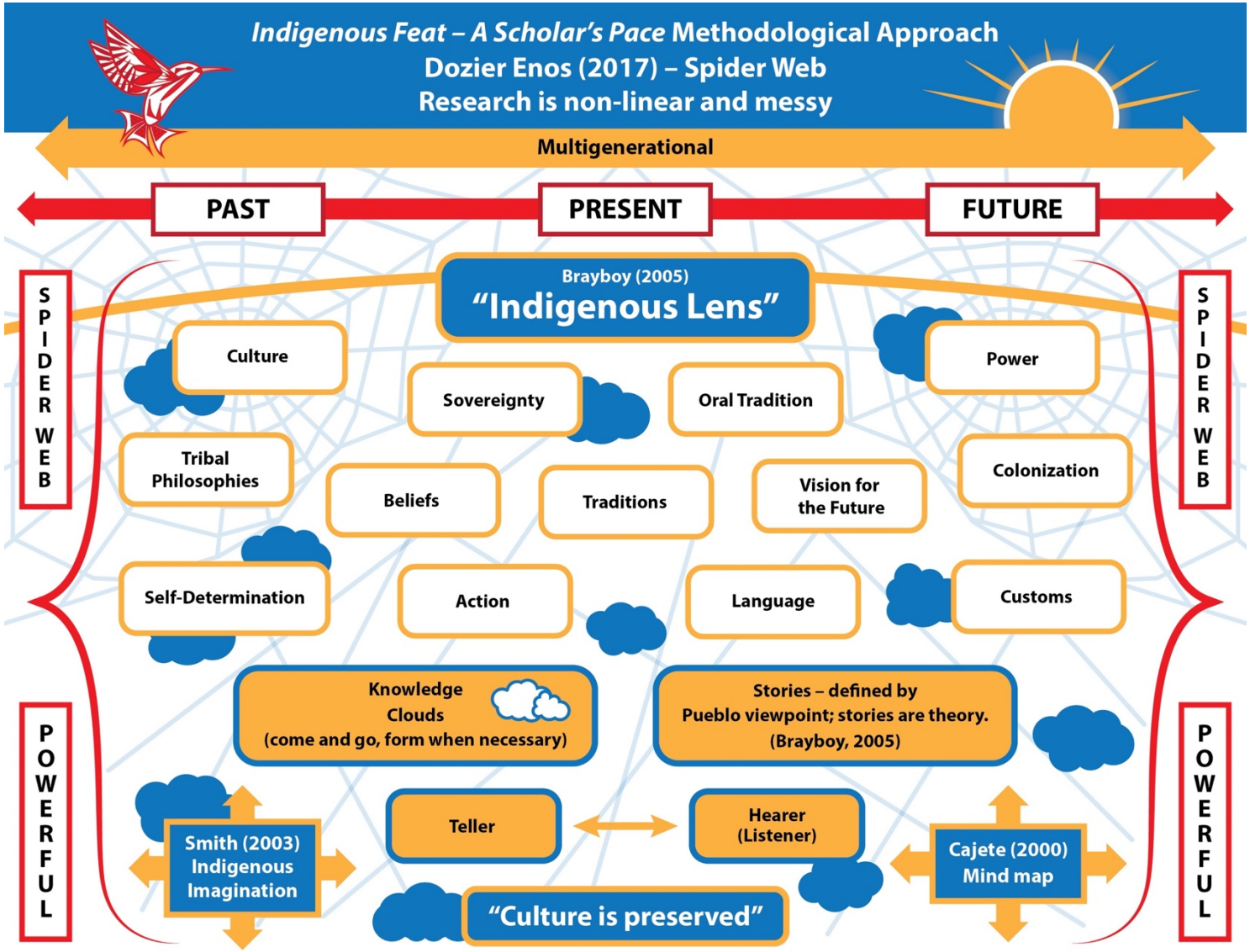
Indigenous Feat – A Scholar's Pace **Storytelling Approach**

A storyteller works to fashion images in the minds of the listener/hearer audience through images, pictures, and the spoken/written word. Since I am a visual learner and storyteller, I created a visual mapping of how I connected Brayboy's (2005) and Dozier Enos' (2017) theoretical frameworks to the methodical frameworks of G. Smith (2003), Cajete (2000), and the Pueblo definition of storytelling (Indian Pueblo Cultural Center, n.d.) (see Indigenous Narrative Imprint 17). Applying the spider web metaphor to the image, it is easier to read the model from the outer strand inward. Dozier Enos' (2017) concept of how the research process is non-linear and messy is this outer layer strand. The strands come together to form a structure encapsulating everything together in the web: The multigenerational component; the past, present, and future; and the array of cultural concepts. The multigenerational piece refers to how stories are transmitted from generation to generation through the oral tradition (Indian Pueblo Cultural Center, n.d.). With this multigenerational viewpoint, storytelling and the communication of knowledge are connected to the past, present, and future. Moving inward, one tenet in Brayboy's

(2005) TribalCrit theoretical framework is "the concepts of culture, knowledge, and power take on new meanings when examined through an Indigenous lens" (p. 429). As a result, Dozier Enos (2017) said, "it is the messiness of the research that results in something powerful" (p. 42). This theoretical spider web incorporates an Indigenous lens in all parts of the design process.

Moreover, the concepts in the web are a combination of elements included in Dozier Enos (2017), Brayboy (2005), G. Smith (2003), Cajete (2000), and Indian Pueblo Cultural Center (n.d.) frameworks. For instance, Brayboy (2005) stated, "tribal philosophies, beliefs, customs, traditions and visions for the future are central to understanding the lived realties of Indigenous people, but they also illustrate the differences and adaptability among individuals and groups" (p. 429). Further, Indian Pueblo Cultural Center (n.d.) stated, "All stories are a guide to proper belief and action. When we share our stories, the teller and hearer are connected to one another, and our culture is preserved." Cajete (2000) said, "Knowledge comes to us when we need it. It evolves and develops" (p. 190). On the bottom right corner, I inserted Cajete's (2000) mind map concept as a compass. On the bottom left, I inserted G. Smith's (2003) Indigenous imagination concept, which also serves as a compass for inquiry and exploration. Pictorially, the idea is the compass illustrates as Indigenous people, we have a map in our head, and the map shows how to go about making decisions. Welcome to the mind of Amanda Cheromiah!

Indigenous Narrative Imprint 17: Methodological Approach



Indigenous Narrative Imprint 17: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

My Story

Indigenous Narrative Imprint 18: Mandy's Running Bib



Indigenous Narrative Imprint 18: Mandy's Running #0004 Bib - The #4 is significant because it is a variation of my Ba-Ba Roy J. Ross' #40 football number. I wore the #4 throughout my adolescent journey as an athlete in basketball, volleyball and softball.

A Pueblo Woman's Journey

Situating ourselves in this place is critical. When I reflect upon my story, I am reminded of Mrs. Rilee's fifth-grade class in 1996. At the time, I did not know how to express myself. Mrs. Riley was the scariest teacher I ever had. She had strict expectations of her students, like raising our hand in class and turning in our homework on time. Although stern and very structured, I remember Mrs. Rilee building my confidence as a student. On the last day of class, the chairs were flipped upside down on the filthy desks, and the classroom was packed up, my classmates. I sat on the floor while Mrs. Rilee gave us our last history lesson at Collet Park Elementary School, located in an urban community in Albuquerque, New Mexico. For the first time, my Pueblo people's stories were not included in those history books. Unfortunately, throughout my

educational experiences, primarily in urban schools, I rarely recall books where I saw myself or my Pueblo people represented. I identify with Ohkay Owingeh Pueblo scholar Herman Agoyo's words, "All that schooling taught me many things of the world but nothing of myself or my people and our history" (Agoyo, 2005, p. xii). Although, as a youth, I felt like I did not have a voice, however, I recognize over 20 years later, I do have a strong voice!

Situating ourselves in this place is critical. I am alive by a miracle because I contemplated the worth of my life a few times in my life. Yes, I thought about suicide several times in my life. Unfortunately, for many Native American people, suicide rates are high. Curtin and Hedegaard (2019) reported in 2017, compared to other races and ethnicities, non-Hispanic American Indian and Alaska Native females and males have the highest suicide rates in the age categories of 15-24 and 25-44. I am alive by a miracle. Quite frankly, it is a miracle for any Indigenous person to exist because of the mass genocide over the centuries. Before colonization, there were estimated to be about 12 to 15 million Indigenous people on the land we now call the United States of America. By the 1890s, there were less than 250,000 Indigenous people (Davey & Thunder Woman, 2006). Many of our Indigenous People's stories were never told. So, what do I do with this precious life I have been given? I have made it my mission to broadcast the narratives of Indigenous people through photography and digital storytelling (short videos). As a storyteller, it is a humbling experience because I have the responsibility to carry on the narratives of our people.

How do you capture the attention of Michelle Obama, one of the most prominent leaders in modern-day history? You tell your story. I am obligated to be a spokeswoman for Indigenous people throughout my educational journey because there are so few of us in higher education. During my master's program, I had the opportunity to shadow a senior university leader. In one

particular meeting, I walked into a room at Old Main. I saw about 30 administrators who make decisions for thousands of students. As I looked around and scanned the room, I saw no other person of color. I was fearful because I did not feel comfortable in that space. When it was my turn to address the administrators, I gave a simple, timid robotic introduction. "Hi, my name is Amanda Cheromiah. I am from Albuquerque, New Mexico, and I am a doctoral student at the University of Arizona." The glaring eyes in the room silenced me. Even though I did not feel welcomed, I was reminded of the gift that the Lord has given me. The gift to tell stories on digital platforms, primarily through photography and digital storytelling (short films). Digital media enables me to express myself in ways I might not otherwise feel comfortable or confident doing in meeting spaces like Old Main.

I bought my first iPhone in 2009, which changed my life forever. I learned how to make digital stories or short videos using an app called iMovie on this device. At the time, I was a coordinator for the Office of Early Academic Outreach (EAO) at the University of Arizona. Through my position, I was able to capture and create many films. After our events, the EAO team and I would welcome the families from South Tucson to campus. During the closing program, I featured the families we served in the videos I created. Most memorably, I loved seeing the kids get so excited to see themselves on the "big screen." The moms would often take out their cell phones and take pictures of the projection screen because they were proud to see their kids featured in a film. The reactions of those families deeply encouraged me to enhance my skills as a digital storyteller. Almost 11 years later, my skills as a filmmaker have significantly developed since I bought my first iPhone in 2009.

In January 2015, a month before the submission deadline, I learned about the Michelle Obama Near-Peer Mentoring video mentoring challenge through an Indigenous student at the

University of Arizona. The task was to create a short video and showcase a mentoring program highlighting the program's impact on the local community. The winning institution would host Michelle Obama as the commencement speaker. I thought to myself, "if we won, we would put Indigenous people on the map at the University of Arizona in a new way." After about two weeks of contemplating whether to submit a video or not, I mustered up enough courage to finally commit to the project. Along with seven other undergraduates and another graduate student at the University of Arizona, we created a short film entitled SOAR HIGHER: Tradition Meets New Knowledge – 2015 First Lady Near-Peer Challenge (Cheromiah et al., 2015). The short film caught the attention of Mrs. Michelle Obama and the White House.

The odds were already stacked against me because I have a visual impairment called Stargardt's, which is a blinding visual impairment. Essentially, I am partially blind in both of my eyes, and the most challenging part of having Stargardt's is that I cannot see small details. I use my peripheral vision to see. As a result, tasks take me about twice as long to complete. As a partially blind creative artist, I have things similar to full-sighted people, like procrastination. About nine days before the submission deadline, we began filming. The production team and I focused on amplifying the impact of Native SOAR, which is a multigenerational mentoring program serving Indigenous youth in Arizona. This program is meaningful because this program transformed my life over ten years, which ultimately set me on a career path to help Indigenous students at the University of Arizona. After about 200 hours of filming, we finally finished our five-minute film. We turned it in about five minutes before the deadline.

When viewers watched the film, audience members experience the same feeling as when welcoming a desert sunset. Let me explain: There's a sense of freedom, a sense of hope, a sense of newness, and a sense something more significant is happening beyond what you can see. For

about two weeks, my community and I waited for the results of the film. Finally, one afternoon the White House released a short video of Michelle Obama announcing the winners. As I watched the movie, my heart was beating so fast. Mrs. Obama said the winner is…I do not remember who won, but it was not us. I was sad, and I was disappointed. I told our team the movie was not made in vain. A few days later, one of my mentors, who has a connection to the White House, told the team our video did not win because Mrs. Michelle Obama's schedule conflicted with the University of Arizona's commencement schedule.

I shook my head, and I smiled. I thought, "Well, at least I know in my heart we were the true winners." Even though I was heartbroken, I had newfound confidence to share stories on a large, broad platform. Most importantly, the video honored the efforts of Native SOAR under the direction of Dr. Amanda Tachine, one of the Native SOAR co-founders. In 2015, Dr. Tachine was one of 11 women awarded as a "Champion of Change" at the White House. Looking back at Mrs. Rilee's fifth-grade class, I have come a long way from the student who felt silenced or did not see my people's stories reflected in the history books. Situating ourselves in this place is critical.

The Locations

This body of work was primarily done in the Southwest part of the United States and specifically at the University of Arizona, located in Tucson, Arizona. The University of Arizona is a public land grant institution residing on the traditional homelands of the Tohono O'odham Nation and borders the Pascua Yaqui Nation. The institution has nearly 47,000 students (University Analytics & Institutional Research, 2020) of which approximately 1,500 are American Indian/Alaska Natives (AI/AN) 1,500 (Yellow Bird, 2020). Eight of the ten runners - Jesse, Karen, Isaac, Dr. Nicholas, Alphajoy, Lydia, Tiffany, and Alejandro – directly connected

to the University of Arizona either as an undergraduate or graduate student, university staff, or administrator, or a university faculty member. Nine people identified as being from a tribal community in the Southwest region of the United States, while Lydia's Huichol tribe is located in central Mexico. UArizona was chosen as the primary affiliated institution because most runners were members of the UArizona community.

The People

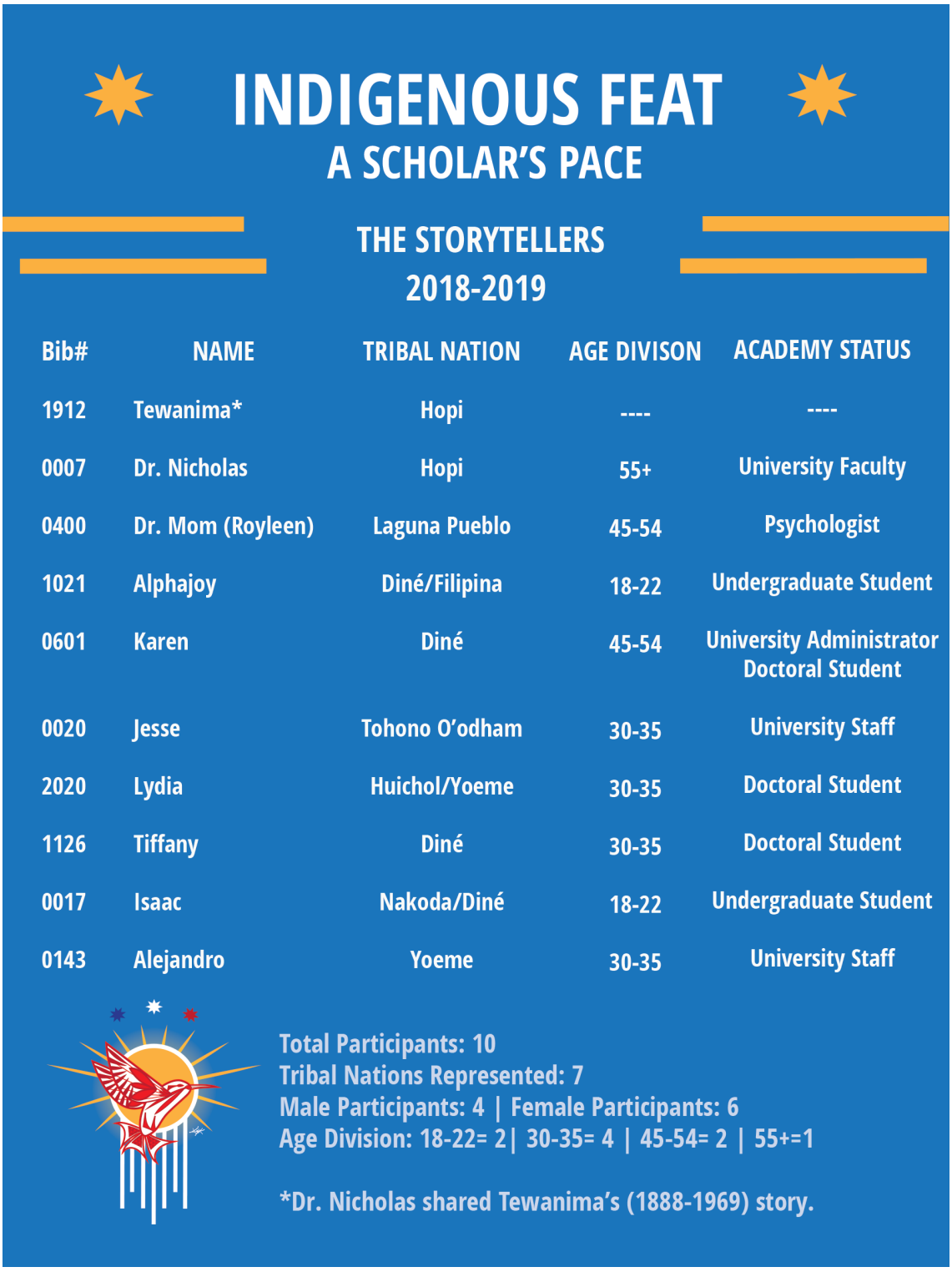
For the body of work, I specifically selected individuals based on their relationship to running. Maxwell (2013) described this process as purposeful selection, which is "particular settings, persons or activities are selected deliberately to provide information that is particularly relevant to your questions and goals, and that can't be gotten as well from other choices" (p. 97). As I mentioned in The Beginning Chapter, I explained during Dr. Sheilah Nicholas' International Course: Indigenous Well-Being in Education that her class profoundly impacted me. She shared her participation in a conference as a descendent of Carlisle Industrial Indian School "survivors," held in Carlisle, Pennsylvania. She spoke about Tewanima, her clan father's experience at the school as a runner, and his journey as an Olympian. Tewanima's story greatly impacted me and motivated me to create the film *Indigenous Feat- A Scholar's Pace*, which ultimately inspired this dissertation. As a result, the first runner identified was Tewanima because his story inspired me to create my documentary. Since Tewanima passed away in 1969, his clan daughter, Dr. Nicholas, stood a proxy for Tewanima to share his story. Tewanima's story set the criteria for selecting runners to be part of my film. The criteria for selection were as follows: students, staff, and faculty must identify as American Indian, Alaska Native, or Native Hawaiian; be affiliated with a (higher) educational institution in the United States; identify or have identified as a person who engaged in running. In total, ten runners were involved in this body of work.

Five runners – Alphajoy, Jesse, Alex, Karen, and Lydia – were chosen because I was familiar with their academic/professional journeys. I periodically saw them post their running workouts on their social media platforms. Dr. Mom became runner number eight. I knew Dr. Mom was an active runner because, as her daughter, I participated in a couple of half-marathons with her, and she also frequently told me about her runs. The last two runners, Isaac and Tiffany, were referred to me by an undergraduate student and faculty mentor. During the fall 2018 semester, I assisted in teaching the UArizona Native SOAR service-learning course. At the beginning of a class, I announced to the undergraduate students I was creating a running film, and I needed more male participants. One of the undergraduate students approached me after class and referred me to Isaac. He was on the UArizona track team. I connected with Isaac through Facebook messenger to set up the interview. As for Tiffany, in the fall of 2018, I met with a faculty mentor in my department, and I told him about creating my running documentary. He referred me to Tiffany, who was also part of the same doctoral program as me. At the time, Tiffany had shared a story with her dissertation committee about the differences between running cross country in high school compared to running cross country as a Division I athlete at UArizona.

Although the *Indigenous Feat – A Scholar's Pace* film is publicly available on YouTube (Cheromiah, 2020), I asked all the runners, except Tewanima, if they would like me to use pseudonyms in this dissertation. All nine runners agreed to allow me to use their real names because *Indigenous Feat – A Scholar's Pace* is public. Seven tribal nations were represented: Hopi, Laguna Pueblo, Diné, Tohono O'odham, Yoeme (Pascua Yaqui), Nakoda, and Huichol. Four runners identify as male, and six runners identify as female. Individuals identified in these age groups: 18-24=three runners; 30-35=four runners; 45-54=two runners; and 55+= one runner.

Two runners identified as undergraduate students, two runners identified as doctoral students, one individual identified as a university faculty member, two identified as university staff/administrator, and one runner identified as a clinical psychologist who was a recent graduate from a doctoral program University of North Dakota. One individual identified both as a doctoral student and a university staff member (see Indigenous Narrative Imprint 19). *Indigenous Feat – A Scholar's Pace* The Storytellers (2018-2019), for a visual breakdown of the runners' demographics.

Indigenous Narrative Imprint 19: The Storytellers (2018-2019)



Indigenous Narrative Imprint 19: Indigenous Feat – A Scholar's Pace, The Storytellers (2018-2019).

Gathering Oral-Based Data – The Oral Tradition

Before the Run (Interviews)

Storytelling and Cultural Protocols for Indigenous People and Communities

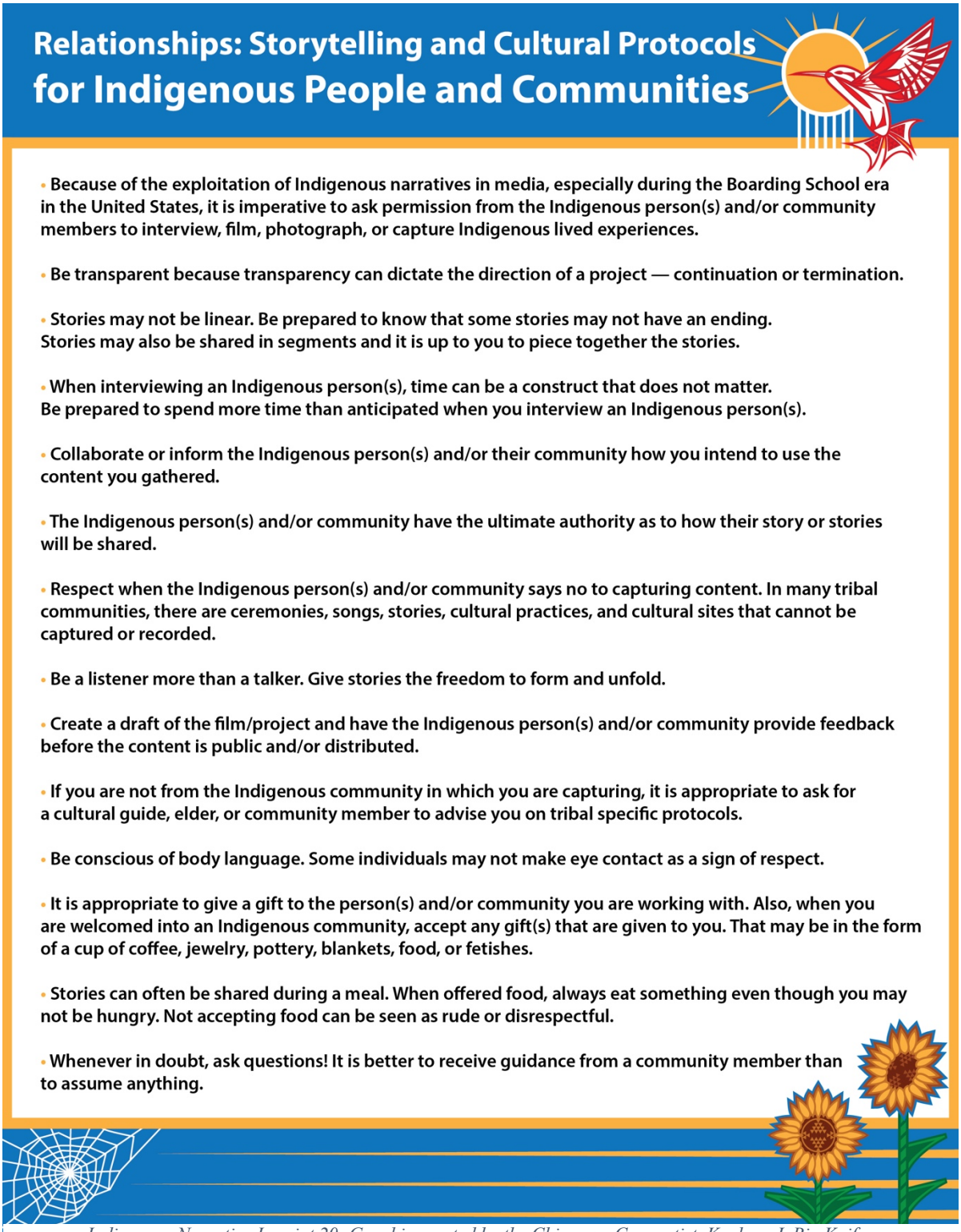
Before I began to engage, interview runners, and gather stories to create *Indigenous Feat. A Scholar's Pace*, I was aware of the storytelling and cultural protocols to which I subscribe when I connect with Indigenous people and communities. Mainly because Indigenous narratives have been exploited for centuries in educational spheres throughout the United States (see the Boarding School Era section in Chapter 2 for examples). Sumida Huaman and Brayboy (2017) said, "in Indigenous communities, research and dissemination of so-called findings by outsiders seeking to explore our people as subjects rather than intellectuals, change agents, collaborators or beneficiaries of research was viewed through the Western non-Indigenous academic lens. For example, photos and collection of cultural materials were tools through which our people were partially defined, understood, and perceived as fixed objects rather than dynamic individuals and communities" (p. 12). To privilege an Indigenous lens and counter the negative perceptions of Indigenous people portrayed in research, I carefully considered the process to create/employ culturally-responsive re-search methods.

Maxwell (2013a) noted an important design decision is how a researcher initiates and negotiates relationships with participants in their study. The negotiation process for me began before I connected with participants. More specifically, the negotiation process included what tribal nation the person(s) represented, on whose land I joined with the tribal person(s), the time of the season (winter, summer, spring, fall) I connected with the person(s) because ceremonies are often associated with specific seasons and the age difference between the runners and myself.

For example, if I were working with an elder from a tribal community, I would approach the person differently from connecting with a teenager from the same community.

For *Indigenous Feat – A Scholar's Pace*, the protocol elements below are what I abided by when I captured content (e.g., stories, videos, photos, songs, etc.) about Indigenous people and communities. Although these protocols were not written before I engaged and interviewed participants, they were at the forefront of my mind as I identified and interviewed runners for the film. Since I identify as a woman from the K'awaika or Laguna Pueblo tribe in New Mexico, I also integrated some of my family and tribal community's cultural values. Other elements are observations I have made as an Indigenous storyteller, educator, filmmaker, and photographer. These protocols set the foundation for collecting interviews and formulating the Storyline (creating thematic categories). See Indigenous Narrative Imprint 20 below for a list, in no particular order, of the storytelling and cultural protocols I followed when connecting with Indigenous people and communities:

Indigenous Narrative Imprint 20: Relationships: Storytelling and Cultural Protocols for Indigenous People and Communities



Indigenous Narrative Imprint 20: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

My sensitivity to these protocols yielded deep and meaningful connections with the runners in this body of work which I will describe more in the following sections.

Grandma's Kitchen Table Effect

Contextualizing the Kitchen Table and Sharing Stories. Because I am introducing a new method, Grandma's Kitchen Table Effect, I present literature helping to contextualize the formation of Grandma's Kitchen Table Effect. The kitchen table symbolizes various meanings to different populations. In 1980, the Kitchen Table: Women of Color Press was founded by black women, feminists, and lesbians of color to have autonomy over their content and determine how their narratives were shared (B. Smith, 1989). The group intentionally used the imagery of the kitchen table because the "kitchen is the center of the house, the place where women in particular work and communicate with each other" (B. Smith, 1989, p. 11).

Additionally, the kitchen table represented a grassroots operation that was "begun and kept alive by women who cannot rely on inheritances or other benefits of class privilege to do the work we need to do" (p. 11). Further, King et al. (2002) acknowledged they continued the kitchen table tradition B. Smith (1989), and other black women built 20 years before. King et al. (2003) expressed the kitchen table is a "distinctive place in black women's lives" (p. 405) and further described how the kitchen table is a "site of restoration and revolution in our theory of our role as change agents within the academy" (p. 405). Additionally, King et al. (2002) described the kitchen table as a place of empowerment, safety, preparation, and cleansing.

From an international Indigenous perspective from the Maori people in Aotearoa (New Zealand), YoungBear-Tibbetts (1996) conceptualized the Maori kitchen table discourse as having "parallels that of Indian Country [in the United States] and ranges from personal news to witty repartee, opinion, and gossipy reflection to political and sociological commentary" (p.

232). Further, J. T. Johnson (2008) investigated the concept of Maori self-determination. He described the initial introductory formal protocols between the Maori community and himself because he was a non-Maori Indigenous identified researcher from the United States. After he gave gifts to the people he interviewed, the formal setting would transition from the living room to an informal setting like the kitchen table where other conversations would unfold. From a domestic perspective, Cunningham (1992) and his wife collected over 200 narratives from American Indian storytellers across the nation to understand the experience of American Indian people. Frequently, the storytellers would share their stories in their homes at their kitchen tables. American Indian people would use the kitchen table as a space to share stories about their lived experiences.

In terms of storytelling, testimonios, as described in literature related to Latinx communities, provide insight into the storytelling process. Levins Morales, Zavella, Alarcon, Behar, and Acevedo (2001) formed the Latina Feminist group. They define testimonios as "stories of our lives" (Levins Morales et al., 2001p.1). The seven women in the Latina Feminist Group "constructed a woman centered space in opposition to masculinist or white feminist frameworks" (Levins Morales et al., 2001, p. 9) where testimonios were shared in small and large group settings. The Latina Feminist group created a space of "desire, respect, trust, and collaboration" (Levins Morales et al., 2001, p. 9), which ultimately was centered on common political views and how to create knowledge through personal experiences. Through testimonios, the women made a space soliciting meaningful discussion. Further, Delgado Bernal, Burciaga, and Flores Carmona (2012) stated:

> Scholars are increasingly taking up testimonio as a pedagogical, methodological, and activist approach to social justice that transgresses traditional paradigms in academia[…]

> Testimonios challenges objectivity by situating the individual in the field of education communion with a collective experience marked by marginalization, oppression, or resistance. (p. 364)

Both Levins Morales et al. (2001) and Delgado Bernal et al. (2012) described testimonios as a transitory space created by individuals who have shared experiences rooted in oppression and marginalization. The key to testimonios is those present in the space create an environment filled with respect, love, and trust.

The kitchen table represents innovation, strength, companionship, comfort, safety, and security at the core. Along with the oral tradition (see Chapter 2), testimonios center individuals' voices and celebrate the endurance and longevity of cultures. King et al. (2002) furthered described "the kitchen tables are women's space, the place to which people gravitate to prepare and strengthen, cleanse and release, feel safe and become empowered" (p. 405). King et al. (2002) stated, they "bring the kitchen table into the academy" (p. 405), and in the academy, it is "essential that [they] create and re-create kitchen table forums" (p. 405). As the representation of the kitchen table transforms for various communities, I follow suit re-creating the kitchen table to fit within the purview of the Indigenous community. In light of the kitchen table and testimonios concept presented in this section (Delgado Bernal et al., 2012; J. T. Johnson, 2008; King et al., 2002; Levins Morales et al., 2001; B. Smith, 1989; YoungBear-Tibbetts, 1996), I use the literature as a springboard to create a methodology rooted in my Pueblo Native American identity, culture, and my grandmas' kitchen tables.

Grandma's Kitchen Table. Since I was a little girl, my family, friends, and community have taught me the values of respect, reciprocity, giving back, and serving. These values have been demonstrated at my grandmas' kitchen tables in Laguna Pueblo, the Village of Paguate,

New Mexico. I loved staying with her at my Grandma Ovie's house because everything she cooked tasted so good. I would often roll out of "bed," a couch my great grandparents bought in the 1960s or 1970s, and see what Grandma Ovie was making for breakfast. Often, I would hear country music or Bobby Box's (famous deejay in New Mexico) playing oldies in the background. In Grandma Ovie's kitchen, she created a loving, warm and welcoming environment by cooking food and listening to my stories. By her doing so, she made me feel safe, worthy, loved, and important. She would always tell me, "Help yourself." I would not hold back dishing out her famous hash browns, eggs, and sausage. When we sat down, sometimes the radio would still be playing that good ol' country or oldie tunes, or sometimes she would turn off the radio, and it would be quiet for a few moments. We would pray in our way and then start telling stories. When we shared our stories, there was no plan, time limit, or structure. Our stories were filled with family news, current events, and random life experiences, making us laugh, cry, joke, question, and plan. By sharing stories at grandma's kitchen table, we built trust and cultivate a deep sense of respect for one another, enabling stories to unfold naturally.

Since I was younger, I observed how stories unfolded at Grandma's kitchen table during Pueblo cultural practice called feast days. When the villages in our Pueblo have feast days throughout the year, it is a time of gathering, celebration, cultural dancing, eating, fun, and community building. My favorite part of feast day was eating! From the village of Seama, my Grandma Jean and other family members would prepare multiple dishes, including chile stews, beans, macaroni and cheese, enchiladas, tortillas, frybread, various salads and desserts, and the Pueblos' famous oven bread. I recall at Grandma's table, and there would be many stories shared. And most notably, funny stories. At Grandma Jean's table, no one was excluded. All were

welcome. For instance, it was fair game to tease anyone who sat at the table. Actually, it was fair game to tease anyone at any time!

During feast day, starting in the last morning to the late evening, friends and family would go to Grandma's house to eat. There would be endless hours of laughter and fun constructing our reality: love. The stories shared at Grandma Jean's kitchen table were free-flowing, and people left Grandma's kitchen table filled with joy and encouragement, as other Indigenous storytellers describe (Early, 2014; Naranjo, 2017). Overall, Grandma's kitchen table was a place of learning and storytelling. Grandma's kitchen table was where I learned to engage and care for people. My grandmas and other relatives were stellar examples of how to create welcoming and loving environments, and at Grandma's kitchen table, I also observed how the oral tradition was preserved. My relatives, like my aunties and uncles, showed me how stories could unfold. These moments from my cultural upbringings set my foundation as a storyteller, ultimately contributing to how I constructed this dissertation and Indigenous-based re-search methodology. Indeed, Grandmas' kitchen tables are extraordinary and memorable places.

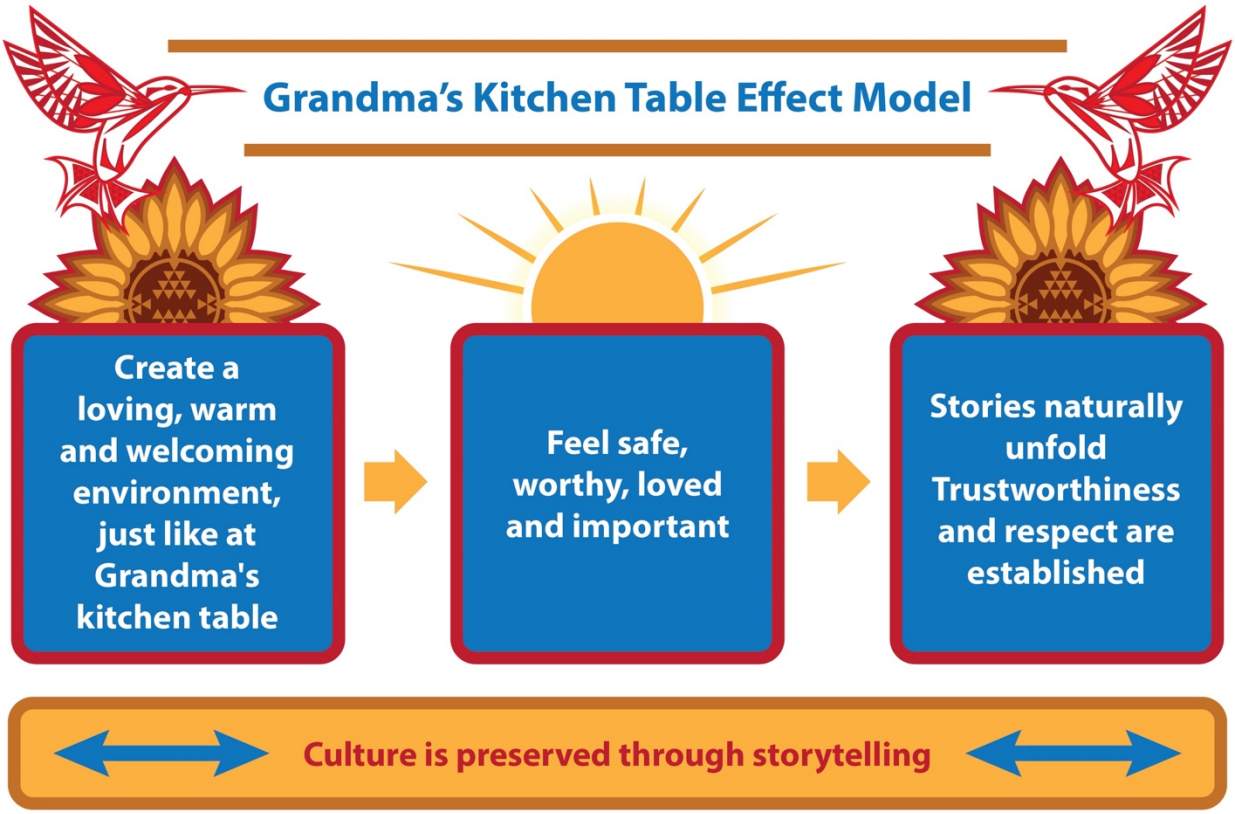
Mentality – Grandma's Kitchen Table Effect. Following the storytelling and cultural protocols I abide by, I acknowledged how important it was to create comfortable environments for the people I interviewed. Although I did not meet with the runners at a literal kitchen table, I made an effort to replicate my Grandmas Ovie and Jean's environments at their kitchen tables — create a warm, welcoming space that made people feel safe, worthy, loved, and necessary. As a result, trust was built, stories naturally unfolded, and ultimately, our culture was preserved through storytelling. I refer to this process as *Grandma's Kitchen Table Effect*, which fosters storytelling culture (see Indigenous Narrative Imprint 22, below). This process reflects my mentality as I interviewed the runners.

Indigenous Narrative Imprint 21: Grandmas



Indigenous Narrative Imprint 21: Grandmas create special places at kitchen tables. I honor these grandmas. Top left: Grandma Ovie, top right: Grandma Lucy, bottom right: Grandma Jean, and bottom left: Marianne. Photos were taken by author, except Marianne.

Indigenous Narrative Imprint 22: Grandma's Kitchen Table Effect Model



Indigenous Narrative Imprint 22: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

During the Run (Interviews)

Indigenous Running Method

The act of running goes far beyond classroom walls because I privilege the narratives of the people I interviewed. To get a better sense of the runner's positionalities, I met the runners at the locations they identified were meaningful to run/walk. Note, the collection of stories occurred before the COVID-19 pandemic. When I interviewed the runners, I created a warm and welcoming environment, like at my grandmas kitchen table by 1) interviewing runners at their choice location for running 2) not hindering the interview with a time limit, and 3) listened and built trustworthiness by not interrupting the person being interviewed. By implementing these three practices, the runners' narratives naturally unfolded and took shape unhindered and

unscripted. Running with the participants enabled me to fully immerse myself in the individuals' journey because my five senses were engaged (i.e., smell, taste, touch, sight, and hearing), which provided more context when I began to create the storyline and cluster themes later on.

I ran with half of the runners - Jesse, Alphajoy, Karen, Lydia, and Tiffany. Jesse and Lydia chose to run on dirt trails in the surrounding mountains. These trails are surrounded by desert vegetation, such as saguaro cactus, ocotillo, and brown tumbleweeds. There were little to no people on the dirt trails, and often, we would make our trail and would often have to hop over weeds, goat heads (stickers), and cactus on the dirt path. Alejandro, Tiffany, and Karen chose to run on paved trails in the local area. Many of the trails were filled with people who were either walking, running or biking. These paved trails are well maintained and marked for individuals to navigate. Isaac chose to run on a track because he was a collegiate athlete and competitively runs for the University of Arizona and frequently trained. Dr. Mom lived over 3,500 miles away, so she prerecorded her responses using the Voice Memo IOS application and texted the files to me. Although I did not run with Dr. Mom, I have run with her in several settings, including half-marathons and trails located throughout the Southwest. I have also supported Dr. Mom from the sidelines during her marathons in Honolulu, Hawaii, and Washington, DC. Lastly, I met Dr. Nicholas at UArizona. Although Dr. Nicholas was no longer an active runner, her office reflected her connection to running, especially Tewanima. In her interview, she intertwined her narrative with Tewanima's story.

Indigenous Runners

Customary to many Indigenous nations throughout the United States and the world, introducing oneself situates a person within the context of the land, language, and culture in the past, present, and future. Following cultural protocols, I first introduce each runner. The majority

of the runners introduced themselves in their traditional languages. The transcripts of those introductions are not included here because it would be difficult to accurately transcribe each tribal language, primarily because some of the languages are not written languages. Tribal peoples determine how they self-identify one of the sovereignty strands within TribalCrit. More about the concept of self-identification will be shared in Chapters 5 and 6. To hear the introductions of each runner in their traditional languages, refer to the *Indigenous Feat – A Scholar's Pace* film (Cheromiah, 2020).

Each individual has a bib to signify each person is running at their own unique pace, essentially representing each runner's pace or lived experiences distinct from that person. Most runners provided specific numbers to put on their bib. For those runners, the Indigenous Narrative Imprint description describes the significance of the number. UArizona resides on the traditional homelands of the Tohono O'odham Nation and borders the traditional homelands of the Yoeme or Pascua Yaqui Nation. I begin with Tohono O'odham runner Jesse to honor the original stewards of the land on which I interviewed most of the runners. Following Jesse, the order of the subsequent runners is in no particular order.

Indigenous Narrative Imprint 23: Jesse's Running Bib



Indigenous Narrative Imprint 23: Jesse chose the #0020 because his birthday is July 20.

Jesse Navarro (Tohono O'odham). Jesse Navarro is from the bear clan. He resided in Tucson, Arizona, located about 75-minutes north of the United States and Mexican border. Jesse's family is from the Cold Fields community, situated in the Baboquivari district on the Tohono O'odham Nation. The Tohono O'odham Nation has 11 districts located throughout Southern Arizona. The tribe's reservation size is comparable to the state of Connecticut. At the time of the interview, Jesse was a program coordinator, senior for the Office of Tribal Relations at the University of Arizona.

Indigenous Narrative Imprint 24: Karen's Running Bib



Indigenous Narrative Imprint 24: Karen chose #0606 because this number honors her grandmother's birthday.

Karen Francis-Begay (Diné). Karen Francis- Begay described herself as "a citizen of the Navajo Nation and originally from Chinle, Arizona," located in the northeastern part of the state. She spent over 36 years in Tucson. Karen served in many administrative roles at the University of Arizona for over 25 years. At the time of the interview, Karen served as an assistant vice president for Tribal Relations. Karen's work incorporated many responsibilities, such as outreach, engaging tribal nations and communities, program support for Native American initiatives, programs, and students. Karen described her role as "fostering positive campus climate for our students and really trying to advance academic success of our Native students." During Karen's tenure at the University of Arizona, she was one of the few senior American Indian administrators.

Indigenous Narrative Imprint 25: Dr. Mom's Running Bib



Indigenous Narrative Imprint 25: Dr. Mom chose #0400 because she wanted to center the #40, which was her late father's, Roy J. Ross, high school football number.

Dr. Royleen J. Ross (also known as Dr. Mom) (Laguna Pueblo). Dr. Mom is from the village of Paguate, one of six villages from the Laguna Pueblo located in New Mexico, USA. As Dr. Mom described, she is "the mom of two very beautiful women, Amanda and Maredyth Cheromiah, who have been my life for the last 33 years. One of the reasons I started running was for the strength of my children." Dr. Mom earned her Ph.D. in clinical psychology from the University of North Dakota (UND) in 2018. At the time of the interview, Dr. Mom was a recent graduate from UND and was a clinical psychologist serving remote Alaska Native villages located in the Norton Sound region of western Alaska.

Dr. Mom became a mother at the age of 18 and a mother of two at 20. As a single parent, Dr. Mom raised my sister Maredyth and me while working full-time in the public service field. We faced many challenging situations as a family. Still, Dr. Mom tried her best to shield us from the harsh realities of struggling to make ends meet and tried the best she could to provide a

"normal" life. For example, when I was in first grade and my sister in kindergarten, we did not have a vehicle. Dr. Mom would say, "Let's go on an adventure!" Excitedly, my sister and I would grab our backpacks and embark on a journey of fun with Dr. Mom to the grocery store. After shopping, Dr. Mom would pack light groceries such as crackers and cans of soup in our small backpacks, and happily, we pedaled back to our apartment. My childhood was a challenging season of time; however, my sister and I never knew our mother's financial challenges. Like on our adventures, Dr. Mom silently carried "the heavy groceries" and persevered to provide for her children, which illuminated her level of self-determination.

Indigenous Narrative Imprint 26: Isaac's Running Bib



Indigenous Narrative Imprint 26: Isaac was a collegiate athlete at UArizona.

Isaac Desjarlais (Nakoda/Diné). Isaac's Indian name is "Shoots the Sky." He is from Arlee, Montana, which is a rural community located in eastern Montana. Isaac is from the Canoe Paddling Band of the Nakoda People, and he is also Diné. Isaac primarily grew up in Arlee, Montana, on the Flathead Indian reservation, home to the Confederate Salish and Kootenai Tribes. He graduated high school with 23 other students. At the time of the interview, Isaac was a junior majoring in marketing through the Eller College of Management at the University of Arizona. He ran track at a collegiate Division 1 level at the University of Arizona.

Isaac is the only male runner who had long hair at the time of the interview. In the mid-2000s, Jesse had long hair similar to Isaac's length, but he cut his hair for personal reasons. As mentioned in Chapter 2, during the boarding school era in the late 1800s and early 1900s, many school officials and administrators would forcibly cut the hair of Native American students (Adams, 1995). In Chapter 4, Isaac described the meaning of his braids and the connection he has to Mother Earth through his hair. His long hair is symbolic in other ways, which he further elaborated here:

> Coming here [UArizona], especially with how long my hair is, there isn't like bad looks, just like looks like "whoa, he has really long hair." I guess I don't like to pay attention too much. I'm here representing myself and my Native American people. I don't really like focus on that part of how people look at me. Just as long as I put good in the world, it'll always come back. Whatever you put out in the world, it's going to come back to you. So, if you put positivity out in the world to come back, put negativity into the world, it'll come back to you. When you think of me, you probably think of really long hair [laugh].

Like Tewanima and Tiffany, Isaac was a public Indigenous Narrative Imprint for UArizona because he was a collegiate athlete. People often looked at his hair at various sporting events, hence his comment, "whoa, he has really long hair." Even though his hair drew attention to himself in multiple environments, he emphasized he was focused more on representing himself and his Native American community. This example attests to Isaac's confidence as a Native American student-athlete and his desire to "put good in the world" through his actions. Lastly, Isaac acknowledged that his hair is uniquely a part of him at the end of his story, and others associate his long hair with him. His hair is a powerful reflection of his identity.

Indigenous Narrative Imprint 27: Alphajoy's Running Bib



Indigenous Narrative Imprint 177: The number 1021 is significant to Alphajoy because on October 21, 2018, Alphajoy and I had a blast at Universal Studios Hollywood in California. This trip was special to Alphajoy. She said, "I had the time of my life!"

Alphajoy Smith (Diné/Filipina). Alphajoy identifies herself as a biracial Diné and Filipina woman from Tucson, Arizona. Alphajoy's father is from the Shiprock, New Mexico area, and her mom is from Apalit, Pampangang, Philippines. Alphajoy's name has a beautiful story. Alphajoy's father was in the United States Airforce, and he met Alphajoy's mom, Rhoda. Eventually, Rhoda left her home country and moved to the United States with Alphajoy's father. Shortly after Rhoda arrived in the United States, she was pregnant with Alphajoy. While deciding on a name, Rhoda prayed and read the Bible. Rhoda read Revelation 21:6 and felt compelled to use "Alpha" and "joy" because her baby would be Rhoda's first joy in America.

At the time of the interview, Alphajoy was a senior majoring in public health at UArizona. Out of nine siblings, Alphajoy is a first-generation college student. As a first-generation college student, for most of her academic journey, including in high school, she

learned the college process primarily from counselors and mentors within various spheres of education. In high school, she was actively involved in soccer, cross country, and the track team. She was a stellar student. When she graduated in 2015, she ranked third in her graduating class of over 400 students. Counselors and teachers helped her navigate the admissions process to UArizona. In college, Alphajoy had a strong peer group, primarily because many of her friends from high school enrolled at UArizona.

Early on in her college journey, she rushed for an Asian-interest sorority. Through her involvement in the rush process, she was introduced to the Asian Pacific American Student Affairs (APASA) cultural center. Because APASA and Native American Student Affairs (NASA) shared the same building space, she also got acquainted with NASA student services. Eventually, she became a student worker for APASA and NASA. Her student worker position helped her acclimate to the college campus.

Indigenous Narrative Imprint 28: Lydia's Running Bib



Indigenous Narrative Imprint 28: Lydia was an avid runner.

Lydia Jennings (Huichol/Pascua Yaqui). Lydia is from the Pascua Yaqui and Huichol tribes. She is an avid runner and described herself as a "Native Soil Nerd." At the time of her interview, she was a Ph.D. candidate in Soil Sciences at UArizona. She studied soil, water, environmental sciences and specifically focused on mining reclamation or, as she described, "how to clean up mining sites using plants and bacteria." Her minor was American Indian Policy, which helped her understand why mines in Arizona are located on or near tribal communities. Lydia stated, "both of these interests have really stemmed from my love of the land and from running, which has been my primary way of exploring the land." Lydia recognized her academic research interests would "foster opportunities for future Indigenous scholars."

Indigenous Narrative Imprint 29: Dr. Nicholas chose #0007 because this is the bib number she wore when she participated in the 2nd Annual Louis Tewanima Footrace.

Indigenous Narrative Imprint 29: Dr. Nicholas's Running Bib



Indigenous Narrative Imprint 29: Dr. Nicholas chose #0007 because this is the bib number she wore when she participated in the 2nd Annual Louis Tewanima Footrace.

Dr. Sheilah Nicholas (Hopi). When I asked Dr. Sheilah Nicholas to introduce herself, she said, "I'm Sheilah Nicholas. That's my western identity and maybe academic identity, but I also consider myself a Hopi woman. I am privileging that for the most part in public venues." She then introduced herself in her Hopi language. I do not know what she said, and she did not interpret what she said in Hopi. At the interview, she was an associate professor in the Department of Teaching, Learning, Sociocultural Studies at UArizona's College of Education. In her 20s, Dr. Nicholas was an avid runner. Due to health challenges, she no longer was able to run, but she embraced the Hopi running tradition.

Indigenous Narrative Imprint 30: Tewanima's Running Bib



Indigenous Narrative Imprint 30: The number 1912 is significant because Tewanima ran in the 1912 Olympics in Stockholm, Sweden. This is the Olympics he won a silver medal in the 10,000-meter race. Tewanima held the time record until Billy Mills broke the time record in the 1964 Tokyo Olympics.

Tewanima (Hopi). There were variations of how to spell Tewanima's (1888-1969) first name. The two most frequent variations are "Lewis" or "Louis." Given the inconsistency of the spelling of Tewanima's first name, I refer to him as "Tewanima." He lived in the village of Songoopavi on Second Mesa, located on the Hopi reservation in Northeastern Arizona. Dr. Sheilah Nicholas was Tewanima's clan daughter. She introduced Tewanima in her own words:

> For me, I knew him as my Tata. That's what I called him, and it was many years later that I would understand that he was my clan father. When I knew him, he was just an elderly man who would be very visible in the village walking and visiting homes because everybody knew him. That's how I knew him. I didn't know him as a young man. I didn't know him anything other than as an elder man. The stories I heard about him later were that he was an Olympian representing the United States as a member of the track team of the Carlisle Indian Boarding School in Carlisle, Pennsylvania.

Tewanima grew up in the tradition of running in the Hopi homelands. He continued the running tradition at Carlisle Industrial Indian School. According to Tewanima's student profile ("Lewis Tewanima student file," n.d.) at Carlisle Industrial Indian School, he attended the school from 1907-1912. Tewanima participated in several running events while he was away from his Hopi homelands. Most notably, he won a silver medal in the 1912 Olympic Games in Stockholm, Sweden. Also, Tewanima was a classmate and athlete for Carlisle Industrial Indian School with Jim Thorpe who was one of the greatest all-around athletes of his time; both were athletes for Carlisle Industrial Indian School.

Indigenous Narrative Imprint 31: Tiffany's Running Bib



Indigenous Narrative Imprint 31: Tiffany chose #1126 because her mom's birthday is November 26.

Tiffany Sorrell (Diné). Tiffany is from the Navajo Nation. She was born in Chinle, Arizona, and attended Window Rock High School. At the time of Tiffany's interview, she was a seventh-year Ph.D. student in the Center for the Study of Higher education at UArizona and minored in American Indian Studies. Tiffany's research focused on "Native American cultural values and the importance of maintaining our cultural values in higher education and using it as a tool of strength, while we're navigating the institution." While an undergraduate at UArizona, Tiffany competed at a Division 1 collegiate level in cross country.

Indigenous Narrative Imprint 32: Alejandro's Running Bib



Indigenous Narrative Imprint 32: Alejandra chose #0143 because the number 143 stands for the number of letters in each word of "I Love You." I=1 letter, Love=4 letters, You= 3 letters.

Alejandro Higuera (Pascua Yaqui). Alejandro is a member of the Pascua Yaqui Tribe in Southern Arizona. He described himself as a runner. Additionally, he earned his bachelor's degree in Creative Media and Film from Northern Arizona University. Alejandro was a filmmaker and photographer who supported Indigenous people in Arizona and beyond. At the time of Alejandro's interview, he was a Native American student recruiter for the Office of Admissions at UArizona.

Runners' Profiles

For eight runners, I used one-on-one in-person interviews. For one individual (Dr. Mom), she prerecorded her responses using the Voice Memo IOS application on her iPhone and texted the sound files to me. As mentioned earlier, Dr. Nicholas told Tewanima's story from her perspective. Indigenous Narrative Imprint 33 below describes the profiles of each individual, my relationship to the individual, the length of time I knew the person, interview location, if I ran with the individual during their interview, the number of interviews I had per person, and the approximate length of time individuals shared their stories. Once I gathered the stories and made the film, I sent a draft of the *Indigenous Feat – A Scholar's Pace* to each runner. Both Dr. Nicholas and Lydia requested to schedule another interview session. For Dr. Nicholas, she added more details and dates to Tewanima's story. As for Lydia, in her first interview, she did not introduce herself in her traditional Pascua Yaqui language. After Lydia saw how other runners introduced themselves in their traditional languages, she too wanted to include her traditional Pascua Yaqui introduction. At Lydia's second interview, in addition to her traditional introduction, she included more details about her research and her journey as a doctoral student. Lydia's first recording was in the Tucson Mountains and her second interview was in her research office at UArizona. I had the opportunity to see Lydia's research lab.

Interview Questions. As described, Grandma's Kitchen Table Effect is the foundational approach I used to interview individuals. For each interview, I asked the following guiding questions:

- Introduce yourself.
- If any, what songs do you listen to when you run?
- Why do you run?

- What do you think about when you run?
- Consider your role in the academy. How does running play a role in your well-being?
- Define individual self-determination.

Indigenous Narrative Imprint 33: Runners' Profiles



Runner	Mode to Recruit Runner	Relationship to Runner	Length of Time Known Runner	Interview Location	Ran with runner at interview location?	# of Interviews	Approximate length of time pas shared their stories
Jesse (University Staff)	Phone/Text	Friend	13 years	Tucson Mountains	Yes	1	~90 minutes
Karen (University Administrator)	Email/Text/ Social Media	Professional Mentor	14 years	Rillito River Path, Tucson	Yes	1	~60 minutes
Dr. Royleen J. Ross - "Dr. Mom" (Clinical Psychologist)	Phone/Text	Mom	33 years	Pre-recorded responses in Alaska	No	1	~20 minutes
Isaac (Undergraduate Student)	Referral from Native SOAR student	New Friend	A few weeks	UArizona track practice field	No	1	~60 minutes
Tewanima	N/A	Fan	Learned about him Fall 2018 through Dr. Nicholas' class	Dr. Nicholas shared his story at UArizona's College of Education	No	2	~135 minutes
Dr. Sheilah Nicholas (University Professor)	Email/Text	Faculty Mentor	3 months	UArizona's College of Education	No		
Alphajoy (Undergraduate Student)	Phone/Text/ Social Media	Friend	15 months	Tumamoc Hill, Tucson	Yes	1	~90 minutes
Lydia (Graduate Student)	Phone/Text/ Social Media	Friend	10 months	Tucson Mountains and research lab at UArizona	Yes	2	~130 minutes
Tiffany (Graduate Student)	Referral from faculty mentor	Friend	11 years	Rillito River Path, Tucson	Yes	1	~75 minutes
Alejandro (University Staff)	Phone/Text/ Social Media	Friend	13 months	Rillito River Path, Tucson	Yes	1	~30 minutes

Indigenous Narrative Imprint 33: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

Forming the Storyline - "Making Meaning" (Absolon, 2011, p. 22)

After the Run (Interviews)

My approach to analyzing data is rooted within my cultural knowledge as a Pueblo woman. As Cajete (2000) described, I have a map in my head filled with knowledge as an Indigenous person. My storytelling and film production process have no prescriptive dimensions. My approach to developing the Storyline is non-linear and inventive. The storyline process encompasses editing or organizing the stories based on themes, which is a "pattern found in the information that at the minimum describes and organizes possible observations or at the maximum interprets aspects of the phenomenon" (Boyatzis, 1998, p. vii). As video editing requires significant attention to detail and precision, I write this section with the same regard, detail, and care. As mentioned earlier in my dissertation, I do not use storyboarding templates to map out my Storyline. Because I designed this dissertation to benefit Indigenous students, scholars, and communities, I integrate concepts other Indigenous scholars can follow, replicate, and adapt in "making meaning" (Absolon, 2011, p.11) for future re-search. In this section, I first provide a step-by-step outline of how I organized and analyzed the stories.

Indigenous Filming Method

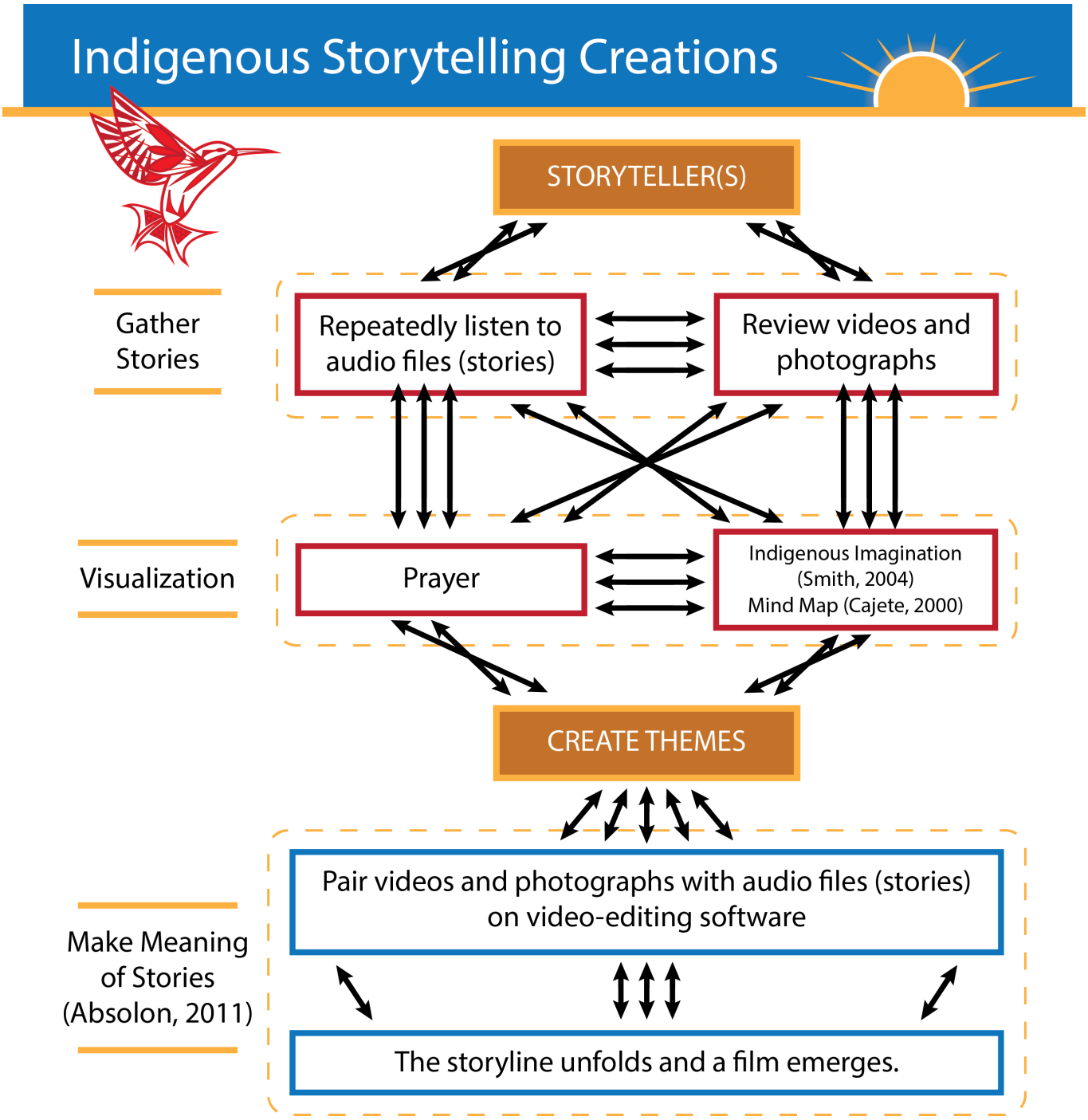
My approach to making meaning of stories was to create a film called the *Indigenous Filming Method*. This approach enabled me to make meaning of stories apart from the traditional qualitative approach typically outlined in the qualitative research literature (Corbin & Strauss, 2008). A typical analysis method is to collect interviews; transcribe the interview data (manually, using software or hire a company); begin the coding process, and form themes from the written transcription (Maxwell, 2013; Saldaña, 2013). When I formed themes from the stories, I did not transcribe the interviews because I wanted to truly preserve the power of the oral tradition. L. T.

Smith (2012) said, "writing has been the mark of superior civilization and other societies have been judged by this view, to be incapable of thinking critically and objectively, or having distance from ideas and emotions…Having been immersed in the Western academy which claims theory as thoroughly Western, which has constructed all the rules by which the indigenous world has been theorized, indigenous voices have overwhelming been silent" (p. 30). To decolonize methodologies and counter the idea western forms of writing are from "superior civilizations," I created my system to cluster stories in an oral-based process I call, *Indigenous Storytelling Creations*.

Indigenous Storytelling Creations

My process to form themes is relatively simple (see Indigenous Narrative Imprint 34). First, I listened to the storytellers' audio files repeatedly. In the process of listening to the stories, I would pray and ask the Creator for direction on how to organize the narratives as I heard them flow. The reason I prayed for direction on how to organize the stories is because I knew that the final Storyline would serve a greater purpose. I also believe the Creator is all knowing and a Creator of beauty. As I have mentioned before, I also recognized the responsibility I have as a listener and storyteller to present the runners' stories in the highest regard. Therefore, prayer was my best source to figure out how to cluster stories. Also, my mind map helped me recall how various stories would fit together with other media files, especially in pairing the audio clips with video and photographs. All the arrows represent the transmission process, messy and non-linear (Dozier Enos, 2017). The collection of media files that emerged from this technique are interwoven like strands in a spider web. This process created something beautiful and powerful, a collective storyline.

Indigenous Narrative Imprint 34: Indigenous Storytelling Creations



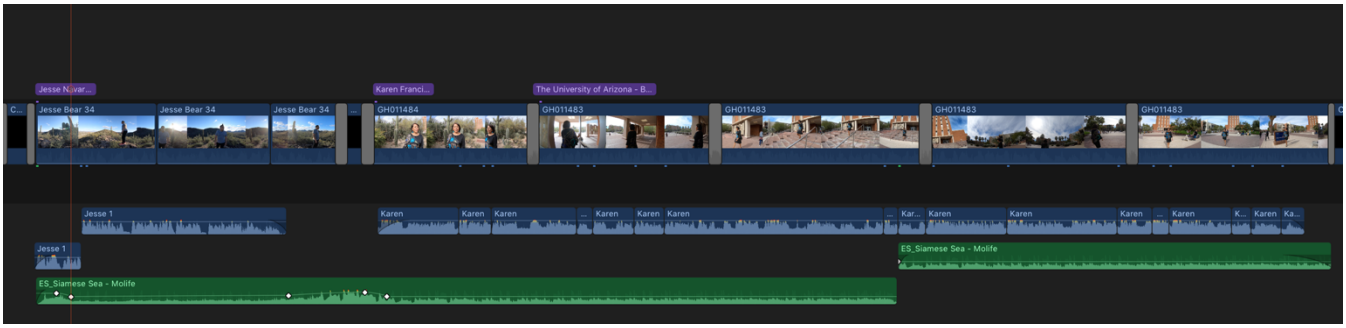
Indigenous Narrative Imprint 34: Graphic created by the Chippewa Cree artist Kaylene J. Big Knife.

Here are images from the Final Cut Pro video software to get a better idea of how the Indigenous Storytelling Creations model translates to forming themes in my film. I show how I paired the runners' stories (audio files) with imagery and music (see Indigenous Narrative Imprints 35-37). Within the images, pay attention to these components:

- The gray rectangular shapes in the timeline: those transitions represent a change in idea or direction.
- The layers of audio and imagery are intricately interwoven at specific times on the timeline. Each media file is intentionally placed in the Storyline.
- The long, green rectangular shape is music.
- The short and long, blue rectangular shapes are runners' stories.
- The skinny purple rectangles on top of the videos and photographs are titles.

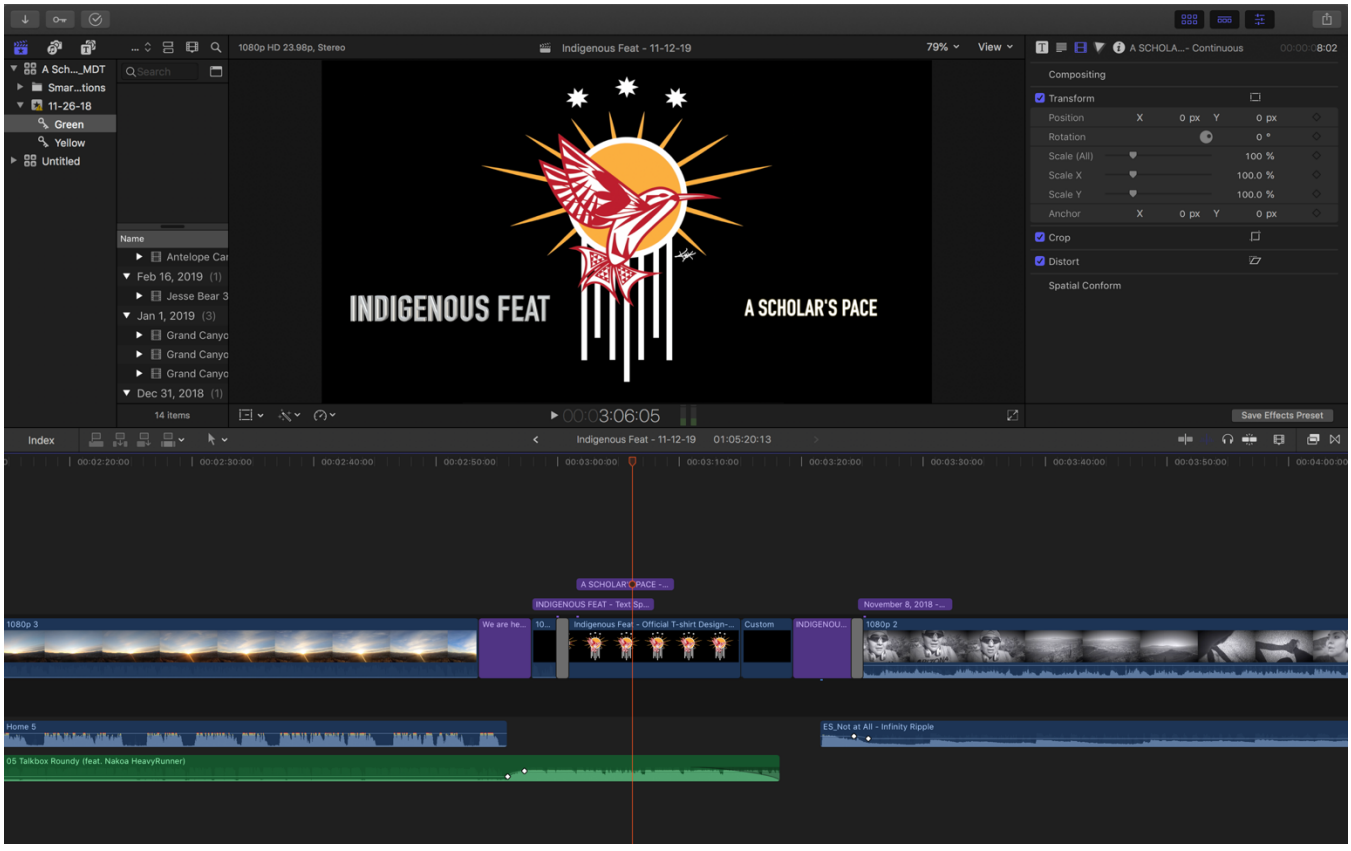
Overall, the *Indigenous Storytelling Creations* model is intentional, functional, meaningful, and honors the oral tradition.

Indigenous Narrative Imprint 35: Final Cut Pro Video Timeline – Close Up



Indigenous Narrative Imprint 18: Close up of the video timeline in Final Cut Pro.

Indigenous Narrative Imprint 36: Final Cut Pro Video Timeline – Example 1 Full Screen



Indigenous Narrative Imprint 19: Indigenous Feat - A Scholar's Pace Video Timeline - media files in Final Cut Pro video editing software.

Indigenous Narrative Imprint 37: Final Cut Pro Video Timeline – Example 2 Full Screen



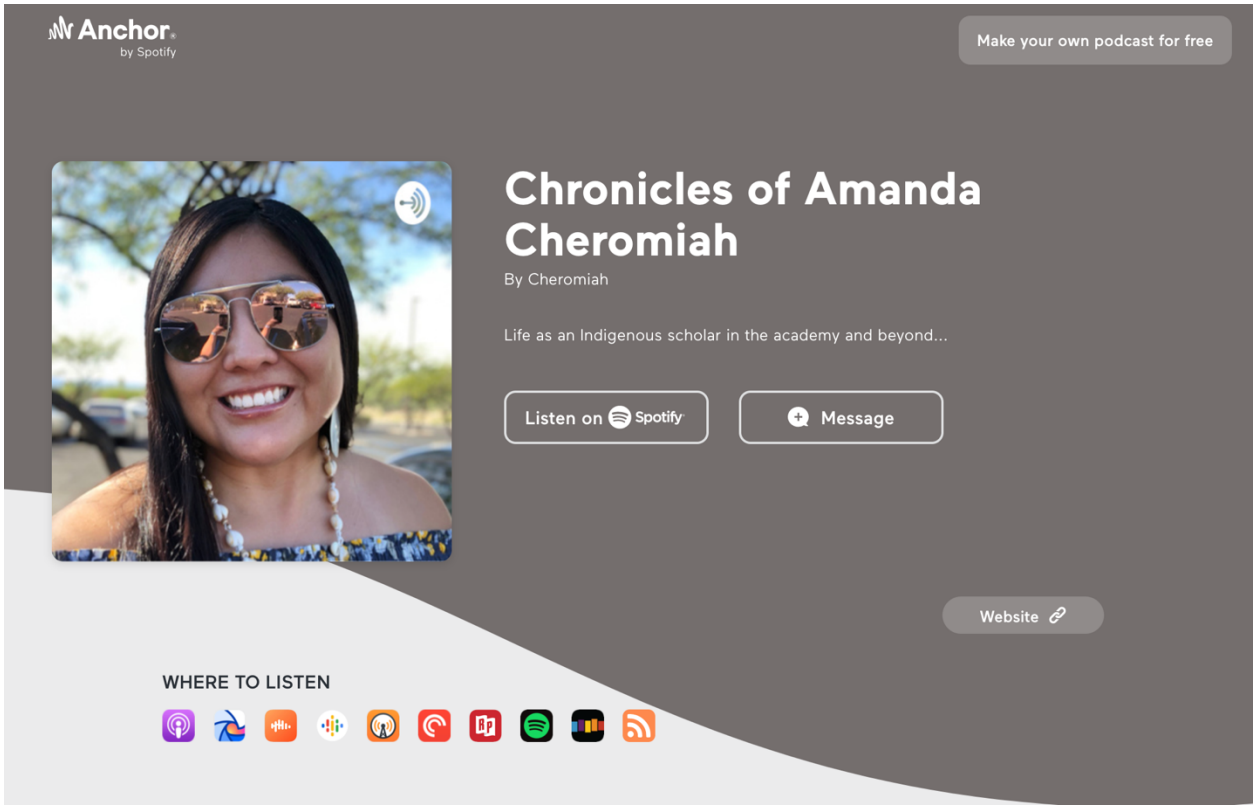
Indigenous Narrative Imprint 20: Jesse's Video Storyline.

Memos

Before, during, and after I created *Indigenous Feat – A Scholar's Pace*, I wrote memos to help me retain information about the filmmaking process. Corbin and Strauss (2008) described memos as "open data exploration, identifying/developing the properties and dimensions concepts/categories, making connections and asking questions, elaborating the paradigm: the relationship between conditions, actions/interactions, and consequences, [and] developing a storyline" (pp. 118). Memos took writing in several journals and reflected through podcast episodes I recorded at the end of the fall 2018 semester. The podcast episodes (see Indigenous Narrative Imprints 38 and 39) reflected how I thought about the storyline process for *Indigenous*

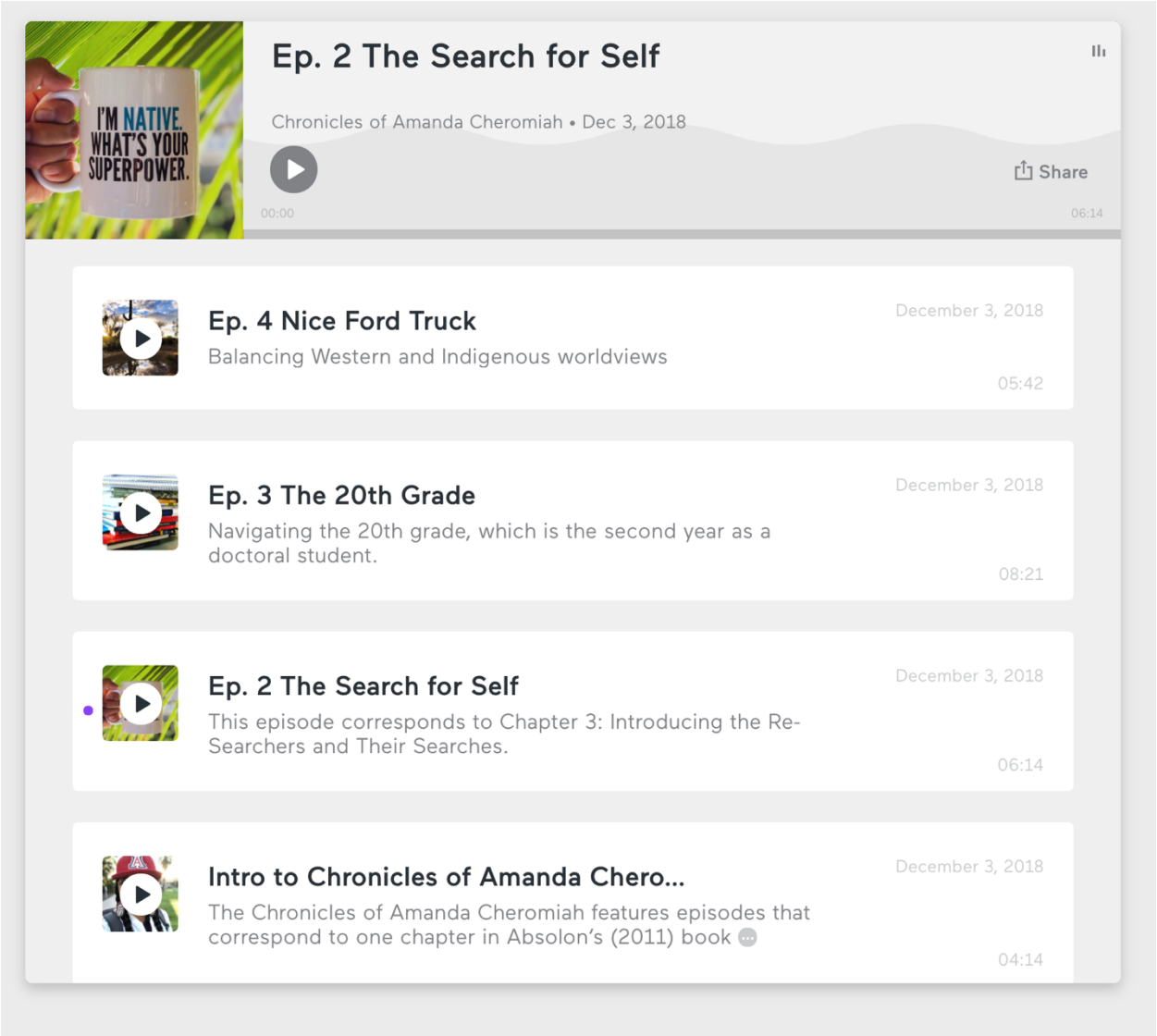
Feat- A Scholar's Pace. In addition to the podcast memo, I also had organized chaos (see The Beginning Chapter for a detailed description) of notes. I wrote notes in random notebooks and on scrap pieces of paper. Although my memo process had an organized chaos approach, the system worked for me!

Indigenous Narrative Imprint 38: Chronicles of Amanda Cheromiah Podcast



Indigenous Narrative Imprint 21: I used the phone app Anchor to record podcasts or memos about my processing experience in the International Course: Indigenous Well-Being Through Education.

Indigenous Narrative Imprint 39: Examples of Podcast Episodes



Indigenous Narrative Imprint 22: The podcast episodes were a creative method to process the course content and formulate ideas for the Indigenous Feat film.

I used the phone app Anchor to record podcasts or memos about my processing experience in the International Course: Indigenous Well-Being Through Education.

Indigenous Narrative Imprint 39: The podcast episodes were a creative method to process the course content and formulate ideas for the Indigenous Feat film.

Indigenous Narrative Imprint 39: Examples of Podcast Episodes

Love and Reciprocity: "A Good Future Ancestor"

In Chapter 4, Lydia shared a powerful quote relating to Indigenous knowledge and cultural protocols and responsibilities. She stated, "It is my responsibility to be a good future ancestor." Being a "good future ancestor" is a distinctive framing of responsibility demonstrating the interconnectedness of prayer, spirituality, guardianship of the land, and respect for the person and their stories. Recognizing the history of mishandled Indigenous narratives in education (see Chapter 2), I cared deeply about each narrative in this body of work. I take seriously the responsibility to handle the runners' stories with respect and honor. I adhered to Kirkness and Barnhardt (1991) Four R's – Respect, Relevance, Reciprocity, Responsibility in connecting with the runners, handling their stories, and ultimately presenting their stories. As a fellow peer, community member, and member of the academy, I respect the perspectives of all the runners' cultural values, traditions, and viewpoints.

Further, as a re-searcher, I acknowledged that I am part of UArizona and UArizona's College of Education. As a member of the University, I crafted this dissertation to be relevant to the runners I engaged with by integrating Indigenous methodologies and frameworks to gather and make meaning of their stories. Further, throughout the entire process, there was an exchange of knowledge shared among the runners and me. There was no hierarchy or power dynamics but love and reciprocity in the learning and knowledge-sharing processes. In terms of responsibility,

both the runners and I recognized this dissertation would contribute to the transformation of university culture, especially regarding re-search with Indigenous communities. The Four R's framework is a powerful demonstration of how to honor Indigenous people and communities in the academy.

Additionally, to ensure the accuracy of each narrative, I sent a draft of the video to each runner. I gave runners a week to review their narratives and provide feedback. Because of the number of runners and the film's length, I sent the video's timecodes to each individual when their stories were featured in the movie. Based on the feedback from each person, I had minor edits. For example, one of the runners saw in the rough cut of the film that most runners introduced themselves in their traditional language. Initially, the runner did not include her tribal language. Still, after seeing others express their tribal identities through their language, she requested re-record her introduction. Another runner did not change her narrative captured in audio recordings. Still, she asked for in the film I insert specific photographs at certain segments of her story, which helped amplify her narrative as a runner and scholar. After receiving the feedback from the runners, I edited the film accordingly. Once I had a finalized version, I resent the movie to the runners for their final approval.

As mentioned throughout the methods section, I recall my grandmothers' welcoming environment at their kitchen tables. Trustworthiness is formed in the storytelling process as described in Grandma's Kitchen Table Effect model (see Indigenous Narrative Imprint 22, above). In this body of work, the runners entrusted me throughout the entire process because they allowed me to broadcast the full-length video to public audiences. Additionally, runners freely let me record their stories through voice recordings, photos, and videos. Without me asking, some runners even provided me personal images to include in the film. Considering all

the content provided by the runners, the public display of storytelling is a significant demonstration of bravery and courage because everyone in the film is subject to feedback. Since all the runners agreed to be part of the film, we shared hope and desire for our stories to strengthen our Indigenous communities individually and collectively. As demonstrated in this section, being a "good future ancestor" entails a much responsibility we all took very seriously. Most importantly, being a "good future ancestor" preserves our culture and traditions.

Honoring and Specifying Distinctive Indigenous Experiences

The purpose of creating this body of work was to honor how American Indian students, staff, and faculty conceptualized their collective and individual self-determination through running. Additionally, this body of work presented distinctive Indigenous experiences by sharing how Indigenous people used running to navigate the academy. The themes emerging from the runners' stories reflect the experiences of American Indian students, staff, and faculty from seven tribal communities, which are primarily located throughout the Southwestern region of the United States. Since there are over 570 distinct federally recognized tribes in the United States, the findings cannot be used to generalize all tribal peoples. Each Native nation has its language, cultural and religious protocols, governmental procedures, geographic-specific subsistence resources, and varied environmental landscapes. Also, not all Indigenous people are runners. The narratives presented in the dissertation will not reflect the experiences of Indigenous people nationally or worldwide, thus countering the typical essentialization of Indigenous people and their experiences.

Further, because the runners were able-bodied, the dissertation does not include Indigenous people with varying abilities, such as folks who are in wheelchairs. Another observation was only one participant identified as bi-racial. Given the diversity of Indigenous

people who are biracial or multiracial, a diverse sample of individuals who identify with multiple racial identities should be included in future inquires. Additionally, because this body of work includes Tewanima, a runner who passed away over five decades ago, he did not have the opportunity to share his own story. I relied on historical documents and family testimonies to describe Tewanima's journey. Lastly, from the beginning, I intended runners' narratives to be shared with the public. Doing so may have hindered runners from freely sharing aspects of their stories due to privacy concerns or conflict with their professions or personal responsibilities in their tribal communities.

CHAPTER 4: THE RUN – FINDING YOUR PACE

As a filmmaker, storyteller, and doctoral student, I have been entrusted with the narratives of ten Indigenous people. Except for the late Tewanima, each person directly shared their stories and gave me permission to disseminate their stories to mass audiences. Historically, narratives about Indigenous students in higher education have been thwarted, distorted, and misrepresented. In line with Brayboy's (2005) framework, "TribalCrit problematizes the concepts of culture, knowledge, and power and offers alternative ways of understanding them through an Indigenous lens. In doing so, TribalCrit migrates away from western/European notions of culture, knowledge, and power and moves to notions that have been circulating among Indigenous peoples for thousands of years" (p. 434). Given the rich cultural knowledge systems and values, runners share their stories from an Indigenous viewpoint.

Finding Your Pace

Section Organization

Marathon terms are used throughout this dissertation. For example, this section incorporates two running-related terms: Mile Marker and Indigenous Footprints. In marathons, it is customary to have mile markers along the running route. The mile markers indicate the distance runners have journeyed in the marathon. I use mile markers to show the first four major themes, which emerged from the interviews because they signify the finding markers in this dissertation. Additionally, the subcategories I entitled, Indigenous Footprints. During a marathon, each runner imprints the land with their unique footprints. In this dissertation, each runner has unique footprints and treads differently. Although each runner has unique footprints (experiences), there are times when the runners have similar experiences. Further, the word *footprints* is meaningful because as I stated at the beginning of this dissertation, I dedicated this

body of work to the "Indigenous Runners whose footprints have marked Our lands since before the record of time." For these reasons, *Indigenous Footprints* is an appropriate title for the subthemes.

Although the below outline reads linearly, the themes and subthemes are fluid and intersect like spider web strands, which form this dissertations' unique spider web (Dozier Enos, 2017). The Mile Markers A-D are interchangeable. For example, Mile Marker C: Connection to the Land and Mother Earth and the following themes could be relabeled to Marker A and vice versa. The reason I formatted the themes and subthemes in an outline format is for readability purposes. The four themes and ten subthemes outlined here can easily be identified in *The Run – Finding Your Pace Roadmap*:

The Run – Finding Your Pace Roadmap

Mile Marker A: Ceremony and the Running Tradition

1. Indigenous Footprints: Prayer
2. Indigenous Footprints: Ceremony and the Running Tradition
3. Indigenous Footprints: The Messengers

Mile Marker B: Collective and Individual Self-Determination

4. Indigenous Footprints: Multifaceted Dimensions of Self and the Community
5. Indigenous Footprints: Self-Actualization

Mile Marker C: Connection to the Land and Mother Earth

6. Indigenous Footprints: Tradition and Cultural Protocols
7. Indigenous Footprints: Holistic Worldviews

Mile Marker D: Health Benefits from an Indigenous Perspective

8. Indigenous Footprints: Perspectives from Men of Color

9. Indigenous Footprints: Time and Friends
10. Indigenous Footprints: Physical and Emotional Benefits

The four themes and ten subthemes in this chapter provide the foundation to understanding the runners' educational experiences in the academy. The fifth theme, Mile Marker E: Navigating the Academy – Running as Sovereignty, will be presented in Chapter 5. All five themes and 13 subthemes strung together in a spider web are revealed in Chapter 6 (refer to Indigenous Narrative Imprint 69 for Our Spider Web).

Mile Marker A: Prayer, Ceremony, and the Running Tradition

I intentionally organized the chapter, to begin with, the foundational elements central to the runners: prayer, ceremony, and the running tradition. Runners expressed a deep sense of gratitude and reverence for their Indigenous heritage, families, and communities. They also expressed thankfulness for the ability to run. Equally important, the runners shared the significance of running and its connection to their culture, ceremonial traditions, and natural elements. A couple of runners also shared their perspectives about how their ancestors were messengers. They were integral community members who provided resources and protected their communities. This section has three main dimensions: Prayer, Ceremony and the Running Tradition, and The Messengers.

1. Indigenous Footprints: Prayer

Lydia, Dr. Mom, Karen, Jesse, and Isaac expressed running had a deep spiritual connection. Themes emerging from runners included praying through your feet, honoring ancestors, running is prayer, giving thanks for making the journey, and "you are the answer to that prayer." The runners pray for themselves, the people and communities they love, and for their journeys. There is an interconnectedness to the land for many runners and their mental,

physical, and spiritual well-being. Although most runners do not specifically identify whom they are praying to, there is a consensus that the runners are praying to a greater power.

"Praying through your feet"

For Lydia, like Tewanima and Dr. Nicholas, she too was an avid runner. She frequently ran on trails in the Tucson area. When I asked her how many race medals she had, she told me it did not matter. She ran for the love of it. Lydia had a deep spiritual connection to the land. Lydia described running as "prayer and praying through your feet," which were sentiments echoed by one of Lydia's mentors. Lydia further explained how running, prayer, and the land interconnects with her entire well-being:

> I think that is why [prayer and praying through your feet] I feel so connected to all of my body, my spirit, my mind when I'm running. My heart, I should say, when I'm running because if you want to talk about your body's meridians, right, it's like connecting all of those different things with the land again.

Lydia's description provides more context as to why her chosen doctoral research is in soil, water, and environmental sciences. From Lydia's perspective, "prayer and praying through your feet" threads together with her spiritual, emotional, physical, and mental well-being. Lydia illustrated how running goes deeper than an exercise regimen. Running is spiritual, physical, and mental rejuvenation and a place to draw strength from the land.

"Honor my ancestors"

Dr. Mom described running as having a spiritual component for her. More specifically, she explained how running provided a space to 1) pray for her children and family, 2) pray for our world, 3) honor her ancestors, and 4) emotional restoration. She described more about her spiritual connection to running:

> This [running] is where I pray for my children, my family, and for a better world. This is where I also honor my ancestors and those that have come before me. Running also provides me space and a place to release the heaviness that I carry with me.

At the forefront of Dr. Mom's prayers is her family, in particular her children. Since Dr. Mom was a teen mother in the 1980s, Dr. Mom prioritized her children, my sister Maredyth and me. Even though Dr. Mom had two grown daughters, serving and caring for her children and other family members was a priority. Furthermore, praying for a "better world" is also essential to Dr. Mom. Throughout her professional career as a highly trained investigator in the New Mexico State Police and the Federal Bureau of Investigations (FBI), she witnessed and responded to various situations, including crime scenes, domestic terrorism, cybersecurity threats, and other classified cases. Through clinical services, she has served Indigenous people and other communities. She has assisted people in crises, counseled clients with profound emotional and mental behavioral challenges, and witnessed horrific situations resulting from depression, suicide, domestic and sexual abuse, addiction, and drug abuse. Given the cases Dr. Mom has seen and dealt with, running provided a critical outlet for mental, emotional, and physical restoration. Lastly, Dr. Mom recognized running is a place to honor her ancestors. For many years, as a Pueblo woman, she has consistently participated in traditional ceremonies and customs. Through running, honoring her ancestors reflects Dr. Mom's anchoring in her culture and heritage as a Pueblo Indigenous woman.

"Running is prayer"

For decades, Karen has served as one of the few Native American administrators at the UArizona. She has a vast network of colleagues and friends locally, statewide, nationally, and internationally. Given her responsibility as an Indigenous senior-level administrator, Karen had

several responsibilities on campus and beyond. To center herself, Karen typically would run in the early mornings. Karen sometimes ran with a small running group to build community and a support system, usually with other Indigenous runners. As part of her routine, Karen would start off running by praying:

> I ask for guidance and strength to get through the day. Then immediately, my mind goes to thinking about my workday because I usually run on the weekdays. I think about what's coming up and how I mentally prepare for that. Then I also start thinking a lot about family, especially family members and friends that are going through struggles. Then, I sort of go back to prayer. So, a lot of my running is prayer. It's almost a mantra. You find yourself breathing, and you hear your feet pounding the pavement. You just get into this mantra and things you've repeated over and over, affirmations for people. As I said, people may have some hard times, but even just for yourself.

Karen expressed, "running is prayer," meaning she is continuously praying for herself, family, friends, community, and for her workday ahead when she ran. Like Lydia, Karen expressed a rhythmic connection between running and her physical, mental, spiritual, and emotional well-being. Karen described this process as forming a mantra, which Karen contextualizes as repeating sounds, words, or phrases integrated into prayers for herself and others. All in all, praying is a source of strength for Karen.

"Giving thanks to making the journey"

Different from Karen, Jesse expressed he typically runs in the late afternoon and evenings. Jesse shared he usually thinks about the day and what he could have done differently. Like Lydia, Dr. Mom, and Karen, Jesse thought about his family, friends, and past events. He also considers what may come in the future. Jesse shared:

> I think about my health where I'm at and being thankful that I'm able to physically run, I'm able to breathe, and move my body. At the end of each run, I always say a prayer and giving thanks for making the journey of running and praying for another day to run again.

From Jesse's comments, he does not take his ability to run for granted. Jesse described running as a "journey," signifying running as a meaningful process. Lastly, at the heart of Jesse's prayer, he asks the Creator for the ability to continue running.

"You're the answer to that prayer"

With a smile on his face, Isaac shared with me his mom's remarks, "it's not fair to other parents when they compare their kids to me [Isaac]. Moreover, she said it's not fair because he's [Isaac is] not a normal child [laugh]." Isaac described himself as having a "real positive mindset, rarely gets negative. I'm a smart kid. I'm hardworking and dedicated to anything I put my mind to." Isaac's conceptualization of his identity is essential to understand in the context of prayer. Like many Indigenous students in higher education, Isaac saw the effects of alcoholism. As a result, Isaac has an intergenerational perspective about prayers:

> On one side of my family, there's a lot of deaths with alcohol. I was talking with my auntie one time, and she said all my relatives in the past have been praying for alcohol not to be a part of our lifestyle. She said, "You're the answer to that prayer." I've never had a sip of alcohol. So that's one thing that impacts me, and I feel like people don't know that, like when you go to college. It's all like partying and drinking and doing all that stuff, and it's just, it's not, it's not who I am. Coach would talk about it, like, "Be smart. Don't do that. Don't go, don't do this, do that." I know he's not talking to me, but he doesn't know that, though.

Isaac is the answer to his family members' prayers. Isaac acknowledged a particular college lifestyle where students engage with alcohol. However, he chose not to engage in that lifestyle, which attests to Isaac's character. As a collegiate athlete, he also recognized that his coach exhorted Isaac and his teammates to make wise life choices. Isaac was confident in his position as a collegiate student-athlete by making smart choices beyond the track field. Isaac also indicated his coach did not know Isaac; however, in later segments in this chapter, Isaac described how his relationship developed with his coach.

For Lydia, Dr. Mom, Karen, Jesse, and Isaac, prayer is a critical lifestyle centering themselves. Lydia connected prayer to her sense of well-being about the land she ran on, mainly the trails. Dr. Mom recognized running is a place to honor her ancestors and pray for her family and the world. For Karen, running provided a place for her to seek guidance and strength. Jesse acknowledged running is a journey, and he continually gives thanks for the ability to run. Lastly, Isaac shared how he answered his relatives' prayers because he made wise and healthy life choices. For each of these runners, prayer is a foundational element in their journeys and provides context for other responses in this chapter and Chapter 5.

2. Indigenous Footprints: Ceremony and the Running Tradition

Among tribal communities, ceremonies are sacred moments, happenings, or a period(s) of time where people engage and have a deep spiritual connection with elements, including deities, land, and fetishes. Ceremonies can also be rites of passage from one stage of life to another, and ceremonies often involve several community members. Ceremonies can also incorporate traditional dancing, songs, and giveaways (giving gifts to community members). Community members dressed in vibrant traditional regalia and ceremonies can also involve fasting and testing people emotionally, mentally, and physically during ceremonies. Indigenous

people have practiced ceremonies since time immemorial. Ceremony was significant and precious to the runners. For example, Dr. Nicholas described ceremony and the running tradition as an interconnected way of life of Tewanima and herself. Also, Isaac drew strength from his family and personally participating in ceremonies. The following excerpts provide more context about ceremony and the running tradition.

"If you came in first as a runner at that ceremony, then you had the community at heart"

Dr. Nicholas described for Hopi men, running was a tradition and a lifestyle. Dr. Nicholas further described Tewanima in the context of ceremony within the Hopi community. She said:

> Running was a part of our ceremonies. Often, especially for the women's basket dance, it's preceded with a run, and the men would run prior to the women coming out to dance, and they would be recognized with some of the artifacts that the women wove like a basket or a plaque of some sort. The belief is that if you came in first as a runner at that ceremony, then you really had the community at heart. So, it's never about running for an individual purpose or an individual winning or a very personal thing; it was about community. And so, if you came in first, the community looked at you as someone who ran for the whole people, for all the people, and that was very powerful. I think he [Tewanima] just was part of that tradition. It was just something that was part of being Hopi.

When Dr. Nichols referred to a "dance," she refers to the traditional customary dances the Hopi people have practiced since time immemorial. In these dances, the songs are sung in the Hopi language and beautifully pairs with the sounds of beating drums and rattles made from elements of the earth. In the women's basket dance, Dr. Nicholas mentioned the men would run before

cultural dances. This practice is significant because the men also had an essential role in the ceremony. The men would run for their community, not for accolades or recognition. The person who came in first ran with a purpose: to carry their community in their heart and run for the whole community. Tewanima was part of the Hopi running tradition.

Tewanima Did Not Care About the Fanfare

Tewanima indeed had a deep connection to running. Over Tewanima's lifetime, he was a successful athlete who earned many accolades. Dr. Nicholas theorized the fanfare did not mean much to Tewanima. She elaborated more and said:

> He was very successful in those years, but from what I understand of him just from listening to stories of my mother who knew him when he came back home [Hopi] and brought all his trophies, all the things that he won, they were insignificant to him. She remembers that they used to play with his medals, and she just remembered them as being little round silver things. For the longest time, she said, "I know I had one here [in Hopi], and I think it might be under the floor." The floors were made out of wood, and there were cracks there. Over the years, the spaces between the floorboards wore, and she thought that there was a place where maybe one of those medals had fallen, but we never found it after I remodeled my mother's house. There was nothing that we found there. Nevertheless, we did have his trunk. This is another part of why I think these kinds of things didn't mean anything to him because many people have pieces of his things. My mother has his trunk that he used to travel with at Carlisle. I see a picture of him running in London in my brother's house, and I've asked how did you get that? He said, "Well, our mom had it, and she just gave it to me." So, there's a lot of stories like that that I've heard they really didn't mean anything. Even in the reading about him [Tewanima]

> because there's more published about him now, there were times when he just went away from the event, the running event and didn't even take his award with him, and people had to give it to him or take it to him because he didn't take it with him at that time.

Dr. Nicholas shared many examples of how "insignificant" the awards and medals were to Tewanima because many people possessed his items. He would let the kids in the village play with his medals. After running events, Dr. Nicholas said he would leave his award, and people had to take it to him. As described in this section's beginning segment, running is a collectivistic practice for the Hopi people and not for individual gain or accolades, which is reflective of TribalCrit's self-education concept. Indeed, Tewanima ran for the love of it and because running is part of his cultural upbringing.

The Hopi Tradition of Running

Dr. Nicholas used to be a devoted runner in her 20s and 30s. She mentioned she ran in the second Annual Louis Tewanima Footrace held in the village of Kykotsmovi on the Hopi homelands. She recalled the race might have been a 10K or a 12-mile run, but she could not remember the exact mileage. The memorial run for Tewanima was impactful because she realized "from that moment on, like all of a sudden, this idea of connecting to the tradition of running in Hopi started to kind of surface for me because I never really thought about it in those terms before." Due to injuries and the increased level of responsibility as a professor at UArizona, Dr. Nicholas did not run anymore. However, when Dr. Nicholas did run, other people around her associated her with the Hopi running tradition. Df. Nicholas described how she conceptualized her positionality as a runner:

> I can still recall all the routes that I would take all over Tucson. During those times when I was starting to connect to the tradition of running, sometimes I would get some

> conversation from people saying, "Well, you come from a line of runners and just not realizing that connect with Tewanima at the time. I just saw recent pictures of myself during that period of time, and I was like, lean thin. I just looked like a string. It just kind of looked weird, especially at the time because I used to perm my hair [laugh], so I looked really kind of weird [laugh]. But it was other people who oftentimes positioned me or situated me into this tradition of Hopi running. I just never really thought of it that way. It was just a very personal sense of well-being.

For Dr. Nicholas, her conceptualization of being a Hopi runner was realized through comments from her peers. Most notably, even though Dr. Nicholas viewed running as maintaining a healthy sense of well-being, Dr. Nicholas' peers situated her in the Hopi running tradition. So, for Tewanima and Dr. Nicholas, the ceremony and the running tradition were deeply interrelated. They both were part of the Hopi running tradition. Tewanima and Dr. Nicholas both held the collective understanding: running connects to their Hopi heritage.

Drawing from Ceremonies as a Source of Strength

As a collegiate athlete, Isaac had a rigorous training routine. He shared during strenuous workouts, he had to concentrate and focus because training and running is an arduous journey. When Isaac had hard workouts and runs, he would recall ceremonies from back home in Montana. He said:

> I go to a ceremony, a Lakota lodge ceremony. It's about sacrificing; all my relatives in the lodge are dancing and fasting and sacrificing and suffering. Like I think, if they can go through that and like be okay if they're strong enough to do that, I'm strong enough to finish these last couple reps as well as I can.

When Isaac encountered difficult mental and physical challenges as a collegiate athlete, he drew upon his cultural knowledge and recalled his relatives' sacrifices during ceremonies. Doing so brought him the strength to overcome the physical and mental challenges at hand. As Brayboy (2005) described, “cultural knowledge is an understanding of what it means to be a member of a particular tribal nation; this includes particular traditions, issues, and ways of knowing and being that make an individual a member of a community” (p. 434). Isaac was an embodiment of his cultural heritage and tribal customs and traditions. Further in Dozier Enos’ (2017) spider web framework, she spoke about the empty spaces between the threads, which represent hidden meanings or messages. In Isaac’s story, he did not elaborate too much on what he means by ceremony. However, his statements reflect knowledge is sacred and reserved among him and his community.

3. Indigenous Footprints: The Messengers

Jesse and Dr. Mom both shared within their respective tribal communities that were messengers who played a critical role in their communities from a historical context. Jesse and Dr. Mom both referenced a point in history where modern-day transportation was not available, such as vehicles, trains, and airplanes. Also, modern-day technology was not readily accessible, such as smartphones, email, and even phone landlines. Jesse and Dr. Mom highlight how running is a way of life for their tribal people. Most notably, Jesse and Dr. Mom inadvertently acknowledged they come from a lineage of messengers who sustained and advanced tribal priorities as runners.

Warrior Runners

As a Tohono O'odham man, Jesse has a deep understanding of his tribal history and customs. As mentioned earlier, the traditional homelands of the Tohono O’odham people are in

Southern Arizona and Northern Mexico. In the present day, the international border separates the Tohono O'odham Nation's traditional homelands in Southern Arizona and Northern Mexico. Jesse provided insight into his tribal community. He said:

> O'odham men were always known to be runners. We ran everywhere. We would run to the ocean to gather salt for trade, for ceremonial purposes. We're also messengers. We would run from village to village to share what news was happening at that time. As warriors, we will always be running against the enemy. Running was always a part of life for men.

Jesse described his tribal community had a long legacy of runners who had essential ceremonial and trading responsibilities. As mentioned in the previous section, Isaac did not elaborate on what ceremony looked like in his tribal community, and in this section, neither does Jesse. As part of the empty space between the spider web strands (Dozier Enos, 2017), the meaning of ceremony is reserved among Jesse and his tribal community.

The messengers, who were usually men, were messengers who ran long distances to communicate news. Jesse recognized the men had the freedom to run from community to community, which infers the international borderline did not exist. The villages were typically not close in proximity. For the runners to travel long distances attests to their stamina, endurance, and commitment to their people. Jesse also acknowledged the O'odham men were warriors, which infers they were courageous and brave when enemies attacked. Like ceremony, the significance and knowledge of the warrior lifestyle are reserved for Jesse and his tribal community. At the end of Jesse's statement, although he does not explicitly say it, he is carrying on the tradition of running.

Running is "in the DNA of the Pueblo People"

Similar to Jesse, Dr. Mom shared how running is essential to Pueblo people and culture. As an avid runner, Dr. Mom said:

> Running has been my sanctuary, but it's also in my DNA, as it is in the DNA of the Pueblo people in the Southwest. The runners, who were also the messengers in the Pueblo Revolt of 1680, were critical to that historic event.

To describe running as a sanctuary alludes to a sense of safety and refuge. Dr. Mom saying running is in her DNA suggests the act of running is in the genetic makeup of her being and of other Pueblo people. Essentially, the tradition of running is a legacy Dr. Mom honors and deeply respects. Dr. Mom referred to the Pueblo Revolt of 1680, which is America's first revolution (J. S. Sando & Agoyo, 2005). As a reminder, the Pueblo Revolt successfully overthrew Spanish settlers throughout the United States' Southwest region. At the time, the Spaniards enslaved oppressed the Pueblo people by preventing the Pueblo religion and customs. As part of the Pueblo Revolt, messengers, or runners, played a critical role in relaying important messages to other Pueblos about when to attack the Spaniards. As a result, the Pueblo religion and customs have been preserved for centuries. Dr. Mom recognized as a runner; she shared a connection with the runners in the Pueblo Revolt because running is part of the Pueblo lifestyle. As the messengers ran with a purpose, so did Dr. Mom.

Mile Marker B: Collective and Individual Self-Determination

The Mile Marker A: Prayer, Ceremony, and the Running Tradition section laid the foundation for contextualizing how the runners see themselves as individuals within their tribal communities, family, and heritage. For this section, each runner uniquely described what collective and individual self-determination meant to them. This section divides into two

categories: multifaceted dimensions of self and the community and self-actualization. Collective and individual self-determination is fluid for the runners, meaning that the runners often individually situate themselves within their communities' context. Pay particular attention to how runners describe their identity, how they view society, describe their tribal value systems, and conceptualize community.

4. Indigenous Footprints: Multifaceted Dimensions of Self and the Community

The Collective Energy and the Strength of Culture – (Cultural) Mind Map (Cajete, 2000)

From the excerpts below, Dr. Nicholas conceptualized Tewanima viewed collective determination as "collective energy," meaning he carried and ran with his community in his heart. Further, Dr. Nicholas theorized Tewanima's self-determination formed an internal cultural map. Tewanima's map had a strong foundation in his cultural identity and heritage as a Hopi man. As a result, his cultural map helped guide him throughout life, especially when he was away from his ancestral homelands. Dr. Nicholas elaborated on these concepts in the following excerpts. She shared:

> Even though he probably did this (run) on an individual level, the idea that was instilled in him was that he had everybody in his heart and mind, and that's how that collective energy started forward because it's a discipline. Running is a discipline, and it's not a sport.

Tewanima competed in the Olympics, ran for Carlisle Industrial Indian School, and participated in several races throughout the United States. Dr. Nicholas shared, "there were always visible occurrences that told us the outside world knew him or knew about him." As described in the Mile Marker A: Ceremony and the Running Tradition section, *Tewanima did not care about the fanfare,* Tewanima did not run because of the accolades, and she theorized Tewanima also did

not see running as a sport. Instead, running was a discipline. Tewanima ran because it was part of the Hopi culture, which was deeply ingrained in him to carry the Hopi community in his heart. Dr. Nicholas went on further to describe Tewanima:

> When I think about him today, he's exemplary and a case of how strong culture is that if you have a foundation in your cultural identity and history, it provides you with your cultural map that you can take anywhere and always know that you're okay. Overall, I constantly think of him as having not changed one bit. He went as a Hopi to Carlisle. He stayed as a Hopi during that time, and he came right back into that way of life.

Dr. Nicholas emphasized Tewanima had a strong sense of his identity as a Hopi man. He was rooted in Hopi culture, which provided Tewanima a foundation with a cultural map he could access anywhere, especially when he was away from his Hopi homelands. Tewanima's resistance to assimilation at Carlisle also falls in line with TribalCrit's notion of rejecting "the past and present rhetoric calling for integration and of American Indian students in educational institutions" (Brayboy, 2005, p. 437). While he attended Carlisle Indian Industrial School, Tewanima's cultural map provided him the cultural knowledge (Brayboy, 2005), encouragement, and guidance he needed to remain Hopi no matter his environment.

"It's something for the people to say"

For Isaac, he individual self-determination in the context of his undergraduate experience. As a marketing major in the Eller College of Management, he shared his journey:

> In interviews, they tell you they want you to sell yourself to people, especially in business. No, I'm just like that's not something for me to say. It's something for the people to say. That's what my mom's there for. She's there for that, "Oh, he's great at

> this…" the people that I interact with. I'm just like I should for the sake of being able to let people know who I am. I'm more like a show you then tell you kind of guy.

Isaac is a humble man. As an individual, he chose not to self-promote himself but demonstrate his character and work ethic by showing people rather than telling people. In his perspective, individual self-determination is leading by example. Further, modestly, he conveyed within a collectivist society that "the people" or the community honors individuals within the community, like how his mom would share Isaac's talents. Essentially, honor comes from the community.

"We make decisions that are going to benefit our future and our community"

Lydia shared, "individual self-determination is for you to figure out; for one individual to figure out what they want to do in terms of what makes them happy and what their purpose is." For Lydia, when she ran, she recognized she is "away from everything else and you're really in a place where you can be truthful and honest with yourself, it helps you figure out that determination." She stated:

> As Indigenous people, we tend to have more of a community focus on what self-determination means. That being, we make decisions that will benefit our future and our community in the future. I think non-Indigenous people tend to think a lot more on an individual basis. So, when you say individual self-determination, I'm not just speaking for myself. I'm speaking for my family, my parents, for my community in a way that's a lot different than western ways of thinking.

As an individual, Lydia represents her family, parents, and community. Lydia asserted Indigenous people typically have a community, collectivistic focus. Lydia's sentiments reflect how Brayboy (2005) described sovereignty in the context of the self-education concept in

TribalCrit. Essentially, one of the definitions of self-education is “individuals are parts of communities that they serve in order to make the community more complete” (p. 426). Lydia was a stellar example of self-education. She recognized she is an individual within the context of her family and the greater community. This is evident when Lydia acknowledged how a community mentality is a stark difference to "western ways of thinking," which often prioritizes individualistic thinking.

A Matrilineal Culture with Many Responsibilities

Karen is Diné, which is a matrilineal society. The community traces kinship and clanship through the female's ancestral line. Diné women are honored because they are the bearers of life. There is a significant amount of responsibility bestowed upon the women in Diné culture, such as making decisions for their household(s), caretaking for the land and animals, and passing on knowledge to future generations. Diné females elders often teach younger generations to walk in beauty and harmony. As a Diné woman, Karen is grateful for what she has been given. She described the responsibility as a Diné woman:

> When I think of self-determination, I immediately think about how grateful I am to have the freedoms I have. There are so many people that have sacrificed so much so that I can be where I am and do the things that I do. I think it's, you know, asserting that position of your feminism, your leadership. I'm just kind of realizing this now, but I think being a matrilineal culture, too, there's many norms when you're a female. You carry many responsibilities, and I think that alone is a sort of passage of self-determination because you're expected to live your life in a way that your elders have taught you.

As a reminder, for many decades, Karen has been one of the few Indigenous administrators at the University of Arizona and one of the few Indigenous administrators who have held a senior-level

administrative position. Karen does not elaborate too much about what she meant by "your feminism, your leadership." However, Karen contextualized collective and individual self-determination through her Diné identity and culture in these ways:

1. Karen acknowledged she is grateful for the freedoms she has.
2. Karen attributed her life to those who have "sacrificed so much" to help her get to where she is.
3. Karen noted she is part of a matrilineal culture where females have significant responsibilities to preserve and advance their culture. Lastly, Karen acknowledged elders who represent knowledge keepers pass down customs and teachings from generation to generation. These four layers are intertwined and connect to a "passage of self-determination," which is when Diné females take on the responsibilities afforded to them and live a life filled with harmony and beauty.

5. Indigenous Footprints: Self-Actualization

"You started this, so you need to finish it"

Through a story, Tiffany explained a lesson instilled in her by her mom: finish what you start. Tiffany shared:

> I started cross country because I couldn't play basketball in middle school. [laugh] So in sixth grade, they only let you play basketball. You have to be a seventh or eighth grader, and so as a way to train for basketball season, I thought it'd be a good idea to do cross country. I had no running experience or anything, and when I took the permission slip home to my parents, they were like, "Are you sure you understand what this is? It's long-distance running for miles." I was just like, "Sure, I can do it." They were pretty hesitant on my first day of practice. I probably couldn't even make it, not even half a mile, and

> starting from that and pushing myself to continue. One of my friends quit midway, and I wanted to [quit] because I was like my friend's not here. There's no point. My mom was the one who is like, "No, you started this, so you need to finish it." I just kept pushing myself a little bit further and further every day, and by the end of the season, I was making it onto varsity. I just started to realize how much I like to push myself and how good I was getting at it. I stuck with it, and I ran at Window Rock High School, and I was a runner-up state champion. I got recruited to run for the University of Arizona, and I started there. The next level of running was very challenging, but I did learn a lot.

For Tiffany and her mom, self-determination is finishing what you started and pushing yourself to rise to new levels. If Tiffany quit the cross-country team in middle school, her educational trajectory would probably have been very different. Tiffany noted since she started running cross country in middle school, she continually pushed herself to get better at running. Tiffany's diligence and discipline attested to her character and work ethic as a runner and student-athlete.

"What the individual stands for"

When I asked Alphajoy and Isaac to describe how they conceptualize determination for themselves and their communities, both undergraduate students asked for clarification about the question. I then provided Alphajoy and Isaac a brief overview of American Indian history. I share Isaac's response later in this chapter, but simply put, Alphajoy defined self-determination as, "Whatever that person is going through or whatever they may face that whatever gets them through they are determined to do whatever they put their mind to." She further said self-determination is "What the individual stands for and their morals and what they believe in." Alphajoy did not explicitly mention Indigenous people in her responses. However, Alphajoy

highlighted the self-actualization process, which means Alphajoy believed each person should define individual self-determination for themselves.

"You have to put in work and put in the time"

Alejandro's perspective on individual self-determination connects to both Alphajoy and Tiffany's responses. Like Alphajoy's response, Alejandro shared that individual self-determination is "something you have to define for yourself." Alejandro's simple response a is form of resistance. As Brayboy (2005) stated within TribalCrit, "colonization is endemic in society" (p. 429), and as described in Chapter 2, there is a long history of colonizers oppressing Indigenous people, especially in education like in the board school era. Like Tiffany, Alejandro mentioned the importance of pushing yourself and dedicating time and resources to accomplish his goals. Alejandro realized in his early 30s the value of hard work. Here is more context to his story:

> Growing up, people always told me how to work my butt off every day. You have to put in work and put in the time, but I didn't understand that until this year. I'm 30 years old now, and I never understood the real meaning of that until this year. I'm taking up bigger and more time-sensitive matters. It's hard, and I'm exhausted and tired all the time, but you know, weeks go on, and I look back, and I see what I'm doing, and it's like, "Wow, I did that." It's a beautiful thing when you can kind of surprise yourself. You think, "What else can I do?" I'm signing up for a half marathon in January, and that's something I would never have done, but I'm determined. I'm here. I'm putting in my time, and I want to keep pushing that bar because people do great things. I hear about it, and it's like, "How'd they do that?" It's always that dedication, that hard work every day, and you don't

> need an audience to push you like that. You just need your support system, and you need that self-determination to drive you.

In Alejandro's response, he revealed how he is transforming as an individual. He is at a point in his life where he is taking on more responsibilities and learning more about his abilities. As part of Alejandro's transformation process, he challenged himself by signing up for his first half marathon. Also, even though Alejandro did not mention specific people or a person, he observed others as they accomplished their goals, motivating him. Lastly, Alejandro emphasized that better oneself comes from within, and self-motivation does not have to be witnessed by people. Much like Tiffany, Alejandro's response is a testament to his diligent work ethic.

You Have the Strength and Knowledge to Help People

Jesse shared similar sentiments as Tiffany, Alphajoy, and Alejandro. Jesse defined individual self-determination as "representing who you are." Jesse goes on further and shares, "there are people looking at you, no matter where you're at." For Jesse, self-determination within individuals impacts people around them. Jesse stated:

> Self-determination is something that you really have to work on to be confident in yourself to show that you know you are an individual, a strong individual and that you have the strength to help people. You have the knowledge to help people. You have different things that you can share with those people who don't have [much]. It's always great having that self-determination to share and not hold back because we're only here for a short time in life on this earth. Sharing what you have is something that will help people wherever they may be.

Jesse described self-determination within individuals in several realms such as 1) a representation of self 2) a process of self-development yields confidence and strength to help

others 3) individuals have the knowledge to help and impact people 4) and self-determination leads to sharing with those less fortunate or need help. Overall, Jesse's response reflected a deep and profound understanding of the internal self and the importance of giving back and serving others.

Mile Marker C: Connection to the Land and Mother Earth

Runners Dr. Nicholas, Tewanima, Lydia, Isaac, Jesse, Dr. Mom, and Tiffany, shared their connection to the land. Since participants' stories are not linear, the theme of "Connection to the Land and Mother Earth" is shared throughout other themes identified. For example, in the previous section, "Ceremony and Tradition," several runners integrated their connection to the land in their responses. Additionally, many accounts in this section also include the spiritual, mental, and physical connections to the land and running. The first part shares narratives not found in other areas in this chapter. I restate the quotes in this section to provide a comprehensive review for this theme, especially because many runners expressed a deep connection to the land.

6. Indigenous Footprints: Tradition and Cultural Protocols

Bringing the Sun

Dr. Nicholas provided a detailed account of Tewanima's positionality as a Hopi man, as well as Hopi traditions and cultural protocols. And prior to as well as the time of Tewanima's birth in 1888, Dr. Nicholas noted that very few Hopi people owned cars. Walking and running served as one of the primary modes of transportation. Dr. Nicholas shared how the traditional and cultural practices shaped Tewanima's worldview. She stated:

> I believe that it wasn't so much of an analysis of why he ran. It was part of how he grew up going to the cornfields on Hopi and maybe to the sheep camps in Hopi that were vital

> in his time. But there were very few cars owned by Hopi people during his time. So, for a lot of men, it was just a tradition to go and probably run to their fields. Also, young men and young people, but probably young men more so, were always instructed to get up early and run towards the sun and to get there before the sun rose, because the teaching is that if you get there before the sun rises, you greet the sun, and in this way help the sun along in its journey across the sky for the day by being there one helps that load. So, I think he just ran as part of his training as becoming a Hopi person. It was just part of the principles and ethics and discipline of always taking care of your body, mind, and spirit because when you do run, all of those things come together, and you always have a good mind.

Dr. Nicholas shared running connected to Hopi lifestyles, religious practices, nature and weather elements, and the mental and physical benefits. Focusing on helping to carry the load of the sun has significant implications regarding the tradition of running. For community members, especially young men, to rise early and greet the sun attested to the people's character: disciplined, selfless, committed, determined, and healthy. The runners ran with a purpose: to help the sun along in its journey. This practice demonstrates the strong relationship the runners had with the land and weather elements. Dr. Nicholas also emphasized the Hopi tradition of running is as lifestyle yielding many favorable outcomes, such as a healthy mind, body, and spirit. Overall, Dr. Nicholas provided details helping to contextualize Tewanima's upbringing and community values and protocols.

"Running is medicine" and "It's my responsibility to be a good future ancestor"

In the Ceremony and Tradition section, Lydia mentioned when she runs, she is "praying through her feet," which meant she connects spiritually and physically to her surroundings.

While Lydia ran, she continually drew strength from the land mentally and physically, which helped her in school and her professional career. Lydia was also a steward of the land. She had a generational perspective about taking care of the land that she loved and respected. Lydia said:

> I'm an environmental scientist, so sometimes I think, especially while in school, you can get caught up in all these other things. When I run, it reminds me of exactly why I'm doing this because I love the land so much. I feel like it's my responsibility to be a good future ancestor, and that means caring for the land that I love in both my career, but also in my passions… running is medicine. I run partially to honor my family. Most of my family members are runners. I run for myself to clear my mind and my body and then really connect with the landscape spiritually.

Lydia described her responsibility for the land she loves as "being a good future ancestor." Lydia recognized as an environmental scientist within the University. There are challenges. However, running is a great source of strength for her. Running centered Lydia professionally, emotionally, and spiritually, which is evident because she described "running as medicine." Further, to be a "good future ancestor" means being a steward of the land now, which will impact generations to come.

"The longer my hair grows, the closer it gets to Mother Earth for that strong connection with Mother Earth"

Isaac's hair was longer than a foot, which he would often braid (See Indigenous Narrative Imprint 53). As a collegiate athlete, during practice or competitions, his hair would often draw attention from people. Isaac said, "there's a lot of Native American beliefs that go with it [having long hair]." Isaac shared more about the meaning of his hair:

> A braid consists of three strands of hair. One strand is your mind. The others are your spirit and your body. They're all bonded together. The longer my hair grows, the closer it gets to Mother Earth for that strong connection with Mother Earth. It's important to us. Finally, they say that your spirit lies on the back of your head and your spine, and your brain is there to protect that. So, it's who I am. It describes me. I like to think that when you think of me, you probably think of really long hair [laugh].

From Isaac's story, his hair meant a lot to him and his traditional beliefs. The three strands of a braid represent the mind, spirit, and body, which are critical to recognize because the longer his hair grew, the closer he was to Mother Earth. Isaac conceptualized Mother Earth as the land, nature, and the various elements within it. Through Isaac's hair, he described he had a close and strong connection with Mother Earth., who provided strength to Isaac. He was very proud of his hair and the ability to represent his Native American heritage everywhere he ventured.

7. Indigenous Footprints: Holistic Worldviews

As described throughout the dissertation, Indigenous people have a strong connection to the land. Given this fact, this section includes cross-referenced quotes from other areas in the findings chapters regarding Lydia, Tiffany, Dr. Mom, and Jesse's narratives. The full quotes from each runner and my interpretation of their quotes are lengthily, so I provide more information in Appendices A-D. Below, I give a synopsis of how Lydia, Tiffany, Dr. Mom, and Jesse described their connection to the land.

Within the Connection to Land and Mother Earth theme, Lydia made several comments describing her connection to the land as an Indigenous person, runner, and environmental scientist. In the Mile Marker A: Ceremony and Tradition Indigenous Footprints: Prayer section, Lydia described running as "praying through your feet." As an individual, Lydia's body

(meridians), spirit, mind, and heart were connected with praying through her feet and the land. Lydia's holistic perspective about how she connects with the natural elements was deep and profound because the act of running goes far beyond simply an exercise regimen.

Within the Navigating the Academy – Running as Sovereignty theme, Tiffany went into extensive detail about the differences between running for her high school located in rural Arizona compared to running for UArizona. Tiffany described running as an avenue to leave her homelands so she could access more resources like higher education. Her homelands are very different than Tucson, Arizona, where UArizona is located. For example, Tiffany grew up in a rural community in Northeastern Arizona. For the Diné, their traditional homelands are anchored in their Creation and other religious and cultural stories. Additionally, the Diné Bizaad (Navajo language) is tied to the land and the communities on the Diné homelands. On the other hand, Tucson is a diverse urban setting comprising various communities like other tribal nations, immigrants, and snowbirds (seasonal residents who typically travel to Tucson to escape harsh winters throughout the country). Understanding the differences between the rural setting Tiffany transitioned from to the urban environment provides a background into her experiences as a collegiate athlete, which is described further in Chapter 5.

Within the Mile Marker A: Ceremony and Tradition theme, Dr. Mom shared how her worldview was shaped by her deep connection to her Pueblo tribal community located in New Mexico. She stated:

> This [running] is where I pray for my children, my family, and for a better world. This is where I also honor my ancestors and those that have come before me. Running also provides me the space and a place to release the heaviness that I carry with me.

Her conceptualization of our world was also shaped by her professions. Working as a patrolwoman, public relations officer, and criminal investigator in law enforcement for many years and serving as a federal agent in the Federal Bureau of Investigation (FBI), Dr. Mom has seen the dark underbelly of society. Additionally, as a clinical psychologist, who was an expert in mental health, she has helped many people process through traumatic events and situations, and helped people navigate through the effects of mental illnesses. She has dealt with and witnessed conditions differentiating her from the lived experiences of other runners.

In Chapter 5, Jesse speaks about being one of the few Indigenous male staff members and role models at UArizona. Because UArizona resides on the traditional homelands of Jesse's community, the Tohono O'odham people, Jesse's positionality as a Tohono O'odham staff member distinguished him in his professional work. Unlike many others on campus, Jesse could educate others in the academy about the cultural meanings, history, and stories of the land the University resides on. More of Jesse's positionality is shared in Chapter 5. Overall, each runner's narrative presented in the Mile Marker C: Connection to the Land and Mother Earth expresses their viewpoints about how they relate to the land and Mother Earth, deep, profound, and an essential source of strength and rejuvenation.

Mile Marker D: Health Benefits from an Indigenous Perspective

In the final section of this chapter, the runners shared the mental and physical benefits of running. Given there are few Indigenous men in higher education (refer to Chapter 2), I begin with Tewanima's, Isaac's, and Jesse's stories. Then, Dr. Nicholas shares how running ties to socializing with their friends when she was younger. Next, Karen reflects upon different seasons of running over the past few decades. Lastly, Lydia, Tiffany, Dr. Mom, and Alphajoy uniquely

share the physical and emotional benefits of running. At the end of this section, I provide an overview of this chapter.

8. Indigenous Footprints: Perspectives from Indigenous Men of Color

For the Love of Running

Tewanima was raised in the tradition and ceremony of running (as described in the Mile Marker A: Prayer, Ceremony and the Running Tradition section). Dr. Nicholas told a memorable story of Tewanima running from Hopi to Winslow, Arizona, which was about 60 miles one way, to see the train pass by. Then Tewanima would turn around and run back to Hopi, a total distance of approximately 120 miles! From this story, it is evident that Tewanima enjoyed running but that he also ran with a purpose.

"Get that negative energy out"

Alejandro recognized in the past he sometimes did not handle life's stressors in a heathy manner. Running provided Alejandro an outlet to strengthen himself mentally and emotionally. He said:

> I run because it calms my anxious heart. I have many stressors. I'm taking on new challenges, and they're challenges that really push me, and sometimes it kind of pushes me into a corner that I don't feel that I will be successful or if something I've never done and just kind of scared to be honest. Running takes the edge off. It's a healthy way for me to get that negative energy out in exchange for positive thoughts and energy. When I was younger, I didn't do healthy outlets, so this is a nice change for me to better my health, better myself. It's really a reminder of how far I've come in my own life.

Alejandro expressed his mental and emotional transformation from his younger years to adulthood. He described running as a place of meditation, which is a method for restoration and

rejuvenation – running afforded Alejandro opportunities for self-improvement and self-reflection, which yielded positive results.

Stress Reliever

Both Isaac and Jesse described running as an avenue to relieve stress and get rid of negativity. For Isaac, he described running as being essential to his culture, as well as the health benefits associated with running:

> Running is a stress reliever. It's like I'm having a bad day or something that will sometimes be like I don't like when I have my runs. I really don't want to [run]. I don't feel like running, but then once you get going and running, all these positive thoughts come in. I start thinking about how I can become better how much more I should run, which it's like trying to overcome that, like man, but once you start running, it just like, Oh, wow. I feel good. My mind's going.

Isaac described there are some days when it is hard to run, horrible days. However, once he starts running, he soon shifts his mindset. As Isaac explained, running is a place for growth to explore how he can become a better runner. Similar to Isaac, Jesse shared how he used running to release stress:

> I run because it helps me to ground myself with my life. I run because it helps me to interact with nature, with my elements around the Earth, but also to think about my life and where things are at in my life, and to really release stress and any hurt, negativity that I have in my body that way I can start fresh the next day.

Running connected him to the land and the elements around him. Running also provided Jesse a place to process all that is happening in his life. Most importantly, running grounded Jesse mentally, emotionally, spiritually, and physically.

9. Indigenous Footprints: Time and Friends

Socialization

Dr. Nicholas was an avid runner in her late 20s. Although Dr. Nicholas was not an active runner anymore, she still could recall the trails she used to run all over Tucson. She remembered running down Gates Pass to Old Tucson. This seven-mile route started between mountain ranges and descended to a flatter desert landscape in Old Tucson. During that time, Dr. Nicholas said:

> There was a group of us colleagues who were teachers that got together, and we started running. Moreover, because I was the only Native American member in that group and in that friendship circle, they started just calling me the Hopi runner and things like that. I never really thought about it. I just ran. Running was a form of a social socialization kind of activity. I hung out with my friends. I felt good. It was the discourse among us to talk about running and to be very interested in that health consciousness and also in preparation for the fact that I was married, and I was having children. I wanted to stay healthy, and so it was those kinds of things that had me running, and it just became a part of a way of life for me. At that time, I was very much into it.

Simply put, Dr. Nicholas enjoyed running. Through running, Dr. Nicholas found a sense of community with other runners. Even though her peers were non-Indigenous runners, they situated Dr. Nicholas as "the Hopi runner." In a way, Dr. Nicholas's peer group recognized the running legacy she came from. As she went through various life transitions over several decades, it was vital for her to maintain a healthy lifestyle. Similar to Karen, both Dr. Nicholas noted the importance of self-care and exercise regimens.

10. Indigenous Footprints: Physical and Emotional Benefits

"Power of being outdoors"

As mentioned in earlier segments in this chapter, Lydia is an avid trail runner. As an environmental scientist, she connected running with the land and the personal benefits of running. She shared that running made her feel really good. Experiencing the environmental elements outside is a stark contrast to being "under fluorescent lights," which alluded to being in a building like a classroom or a lab. The "power of being outdoors" meant that running and seeing beautiful places outside ignites positive feelings in the body. For Lydia, this process is a positive health benefit.

"Tool of therapy"

Tiffany loved running because she could push herself and keep moving forward. Tiffany used to run as a coping mechanism to release various emotions and meditate. Tiffany said:

> I think for me, it [running] definitely was a tool of therapy. It was definitely a place where if I was feeling stressed out and I just needed to get things off my mind, I could go for a run. Anything that was like, hurting me, I could run and push myself and feel that instead of feeling whatever sadness or whatever. Anything else that I was feeling, I could go on a run and feel something different.

Tiffany described running as a tool for therapy, which meant running is a place to resolve or process her emotions, especially when she needed to relieve stress. Tiffany also used to run as a method to cope with pain and sadness. Overall, Tiffany used to run as a valuable tool to help her mentally overcome challenges.

"Stay fit"

Karen started running in 1998. She noted she would have these running spurts where she would "run for a good two years [laugh], and then stop for like another two years." She said, "I think I've gotten a lot more consistent in the last maybe five years." She further stated:

> I think it [running] mostly attributed to just coming into realizations about different things that can really impact your health and seeing running as a good way to maintain fitness, but also really understand more about your diet and how that plays a key part in how that affects your physical ability, just as much as you know there's things beyond your control. I think it's as you get older, you come to appreciate your body, and you want to enjoy life, and a way to do that is to stay fit. So, I run mostly for fitness to maintain my weight. I don't like going through a day where I feel really tired. You know, most of the time I sit in meetings all day. I need something to keep me physically active. Keep me moving. Keep my blood flowing. It's also a great way to meditate and sort of get a lot of things off your mind and focus on positive things.

One of Karen's primary motivations for running is to remain healthy and fit. She acknowledged as she got older, she began to appreciate and be more conscious of taking care of herself physically and emotionally. One crucial element Karen said was running enabled her to focus on positive things, which aligned with Isaac and Alejandro's sentiments expressed in other sections.

Running Provides Clarity

Like Tiffany, Dr. Mom used to run as a tool to process her past, present, and future decisions. As much as she is deep in thought about her life decisions, she sometimes thought of nothing when she ran. She said, "When I run, I think about everything and sometimes I think

about nothing. I contemplate my future. I contemplate my present." Because Dr. Mom was an avid runner, she consistently created a space to reflect, ponder, and process. Dr. Mom described:

> Running provides me clarity and gives me space where I can make decisions. Sometimes running provides me the best opportunity to strategize and brainstorm things I've been thinking about.

Although Dr. Mom did not provide specific examples of what she contemplated or what specific decisions she made, running provided for her: 1) clarity, 2) a space to make decisions, and 3) opportunities to strategize and brainstorm. Given Dr. Mom was a recent Ph.D. graduate in clinical psychology, she used to run as an essential mechanism to help her make decisions, which is described further in Chapter 5.

"Source of escape from reality"

Alphajoy expressed similar sentiments that other runners in this section have shared. For Alphajoy, there are both physical and mental benefits to running. Alphajoy shared:

> I run to stay in shape or somewhat cardio shape. I wouldn't say I'm actually in shape, but uh [laugh], I like running because it helps me keep my mind off whatever may be happening in my life. It's a source of escape from reality, and I think it's a good break from what's going on. When I run, most of the time, I listen to the music that I listen to or the lyrics of the music. A lot of times with the lyrics, in a way [I] reflect on my own life and what I'm going through. I also think of my life and reflect. It's the time to be in my own thoughts and pretty much in my own head.

Like Tiffany and Dr. Mom, Alphajoy shared that running was a place to process what is happening in her life. The difference between Alphajoy and the other runners is she mentioned listening to music. Alphajoy's music preferences included reggaeton, bachata, oldies, country,

and hip hop/rap. For Alphajoy, running was a time for self-reflection and taking a break from her responsibilities as a student to physically and mentally recharge.

Summary of the Chapter's Roadmap

The four major themes and ten subthemes are presented below in *The Run – Finding Your Pace Roadmap*:

The Run – Finding Your Pace Roadmap

Mile Marker A: Ceremony and the Running Tradition

1. Indigenous Footprints: Prayer
2. Indigenous Footprints: Ceremony and the Running Tradition
3. Indigenous Footprints: The Messengers

Mile Marker B: Collective and Individual Self-Determination

4. Indigenous Footprints: Multifaceted Dimensions of Self and the Community
5. Indigenous Footprints: Self-Actualization

Mile Marker C: Connection to the Land and Mother Earth

6. Indigenous Footprints: Tradition and Cultural Protocols
7. Indigenous Footprints: Holistic Worldviews

Mile Marker D: Health Benefits from an Indigenous Perspective

8. Indigenous Footprints: Perspectives from Indigenous Men of Color
9. Indigenous Footprints: Time and Friends
10. Indigenous Footprints: Physical and Emotional Benefits

In Mile Marker A: Ceremony and the Running Tradition, the runners rooted themselves within prayer, ceremony, tribal traditions and customs, and community. Additionally, some runners acknowledged the generational sacrifices their ancestors made. The main takeaway is Indigenous

people have always been runners, and the runners have a strong spiritual and ancestral connection to running. Next, Mile Marker B: Collective and Individual Self-Determination clusters stories about how the runners conceptualized themselves within the context of their communities.

Further, in Mile Marker C: Connection to the Land and Mother Earth, the runners shared their deep connection to the elements around them when they ran. Each runner connected to the land in different ways, but the central strand connecting all the responses was a deep respect and reverence for the land and Mother Earth. Lastly, Mile Marker D: Health Benefits from an Indigenous Perspective highlighted narratives from the runners who shared about the physical and mental well-being in the context of running. All things considered, the information provided in the four themes in this chapter offers holistic viewpoints of the runners as individuals and members of their families and communities. As a result, this chapter has set the context for stories shared in Chapter 5: Navigating the Academy – Running as Sovereignty.

CHAPTER 5: OVERCOMING "THE WALL" – FINISHING THE RACE

Last Stretch of the Marathon

The last stretch of the marathon can be one of the most challenging parts of the race yet can also be the most rewarding because the long run is coming to an end. For this chapter, I am referring to the final miles as having to do with the runner's experiences in the academy. At the beginning of this dissertation, the Preparation for the Journey: Our Marathon Story, I shared my first marathon experience. Around mile 22, I hit "the wall," which was a point in the run where I was mentally and physically exhausted from running over 20 miles. When I hit "the wall," all I wanted to do was quit because I was famished. The cheers of spectators, prayers, water stations, and sheer desperation to finish the race motivated me to complete all 26.2 miles. I felt a great sense of triumph because I finished the marathon and overcame the physical, mental, and environmental challenges I encountered throughout the run. Here I use the metaphor of hitting "the wall" to represent how runners overcame challenges and flourished in the academy.

Educational Perspectives from an Indigenous Lens

In a marathon, runners have their unique running style and experience the run differently based on how they trained for the run and how they respond to physical and mental challenges. Similarly, in education, people have varying experiences based on elements such as how they acclimate to the college campus, how they find a community or lack thereof, and how they navigate state and university policies (HeavyRunner & DeCelles, 2002; Lopez, 2018; Nelson & Youngbull, 2015; Shotton, Lowe, & Waterman, 2013; Waterman, 2012; Youngbull, 2017). In line with Brayboy's (2005) TribalCrit theoretical framework, this chapter provides perspectives from an Indigenous lens about the experiences of students, staff, and faculty in education. Additionally, the stories shared in this chapter provide insight into how Indigenous communities

work (Brayboy, 2005). Furthermore, in consideration of Dozier Enos's (2017) spider web framework, each theme, and their respective subthemes represent interconnecting strands that form an intricate spider web of wisdom and beauty. The following paragraphs provide a roadmap of this chapter.

The Chapter's Roadmap

Through the dissertation, sharing stories is central to the formation of identifying themes from an Indigenous lens. The eighth tenet of TribalCirt is "stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being" (Brayboy, 2005, p. 430). Brayboy (2005) further states, "theories, through stories and other media, are roadmaps for our communities and reminders of our individual responsibilities to the survival of our communities" (p. 427). In light of TribalCrit, this chapter shares the stories of Indigenous people, which provides a unique roadmap to understanding the lived experiences of Indigenous people in the academy. Further, Brayboy (2005) described sovereignty as:

> Sovereignty – defined as self-determination, self-government, self-identification, and self-education. In this way, sovereignty is community based. By this I mean that the ideas of self-determination, -government, -identification, and -education are rooted in a community's conceptions of its needs and past, present, and future. p. 435

The narratives presented in this chapter fall within the sovereignty realms of self-determination, self-identification, and self-education. The four themes covered in Chapter 4 (Ceremony and the Running Tradition, Collective and Individual Self-Determination, Connection to the Land and Mother Earth, and Health Benefits from an Indigenous Perspective) are the foundational strands (themes and subthemes) for the spider web. Three more strands are added to the Spider Web. Throughout this chapter, the central theme, "Navigating the Academy

– Running as Sovereignty," is accompanied by three Indigenous Footprint subthemes: Self-Determination, Self-Identification, and Self-Education.

In comparison to the layout in Chapter 4, this chapter integrates several Indigenous Narrative Imprints from *Indigenous Feat – A Scholar's Pace*. Preceding this chapter, I intentionally included the runners' images because their visual narratives exemplify the higher education-related themes, which are central to this body of work. As presented in The Beginning Chapter, my decision to use the Indigenous Wide-Angle Narrative Approach visually situated the runners in their environment, which helped contextualize their narratives in the photos included in this chapter. Additionally, to further represent the transformative emergence of becoming a runner, a few storytellers have also provided before-and-after photographs documenting change.

Mile Marker E: Navigating the Academy - Running as Sovereignty

The Hummingbirds (Messengers)

In The Beginning: Healing – Future Full of Brilliance and *Indigenous Feat – A Scholar's Pace* chapter, I shared the significance of the film's movie poster, specifically about the hummingbird. As previously mentioned, my Ba-Ba Robert advised if a hummingbird approaches or flutters near you, it is because they carry a message for you. In this section, I metaphorically describe the runners as "The Hummingbirds" because they are messengers recounting their academic experiences and the impact of running. The word "messengers" is also significant because in Chapter 4: The Run- Finding Your Pace, The Messengers was a theme emerging from Dr. Mom and Jesse's narratives. In Dr. Mom's discussion of the Pueblo Revolt of 1680, runners were literal messengers who ran from village to village to communicate the commencement of the attack on Spaniards. Similarly, Jesse mentioned the Tohono O'odham messengers would help transmit messages to the villages through running. In both instances, the Pueblo and Tohono

O'odham peoples used to run as a survival mechanism, with runners sacrificing their stamina, aiding in the community's perseverance and the self. In this chapter, the runners share their acquired knowledge of navigating higher education to trailblaze pathways for Indigenous scholars. With honor, the following are stories of The Hummingbirds (Messengers).

11. Indigenous Footprints: Self-Determination

This section includes narratives from Karen, Alejandro, Lydia, Tiffany, Isaac, and Dr. Nicholas. In TribalCrit, Brayboy (2005) encouraged future researchers to focus on sovereignty and self-determination. This dissertation responds to the call from the perspective of understanding how navigating the academy through running is a form of sovereignty and self-determination. Brayboy (2005) primarily defined self-determination from a collective tribal perspective. He defined tribal self-determination as:

> The ability to define what happens with autonomy, how, why, and to what ends, rather than being forced to ask permission from the United States. Self-determination rejects the guardian/ward relationship currently in place between the U.S. government and tribal nations. Knowledge of these current relationships allow researchers ways to better analyze interactions between Indigenous students and the institutional structures.

Essentially, Brayboy speaks to tribal governments having their own autonomy to make decisions for their communities and people instead of the government making policies and decisions for tribal peoples and communities. This dissertation does not focus specifically on how United States policies and the federal government impact tribal nations but rather understand how students, staff, and faculty members interact within institutional structures. I extrapolate Brayboy's (2005) definition of tribal self-determination to fit the context of Indigenous people in education. Self-determination, defined in the context of this body of work, is the ability for a

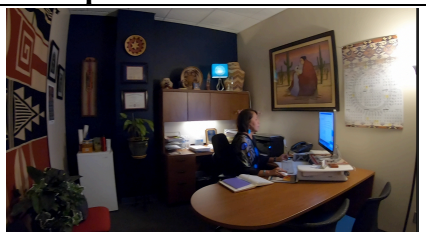
person to determine one's educational, personal, and professional pathways. Through the narratives of each hummingbird, self-determination is defined on an individual basis.

The Hummingbird (Messenger): Karen Francis-Begay

Indigenous Narrative Imprint 40: Karen Francis-Begay



Indigenous Narrative Imprint 40: Karen on UArizona campus outside the Administration Building.

Indigenous Narrative Imprint 41: Karen's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0601	Diné	45-54	University Administrator
Visual Snapshots from Karen's Story			
 The flagpole is located on the mall in the central part of campus at UArizona. In the background is the Old Main building, which is the University's oldest building. Photo was taken by author.	 Karen in her office, which was located in the Administration building at UArizona. Karen expressed her Diné identity through various elements in her office, including artwork,	 Karen on campus at UArizona. She is outside her office building, which is one of the tallest buildings on campus. Photo was taken by the author.	

	baskets, and a blanket. Photo was taken by the author.	

The Meaning – Karen's Message: "A place that even molds you into something you're not." At the interview time, Karen had served as an employee for the University for over 20 years. She had experienced many organizational and staffing changes. Like many others on campus in this particular season of time, Karen was experiencing challenging organizational and staffing shifts at the University. As a result, she had to navigate the professional environments she worked within without compromising her values and work ethics. Karen described this tension here:

> Sometimes the academy can be quite a very toxic place and a place that even molds you into something you're not. It's interesting because right now, I'm going through my own struggle of a lot of change that's happening on campus. People have been giving me advice like you better start standing out. You better start speaking out. You know, you need to be out there, and they know it's not my style. Someone even said, "I know it's countercultural, but you know you just got to do it." And I really thought about that, and I've actually been thinking about it that it's those kinds of things where you really have to think about how much you conform to those expectations and standards without losing your true self. I think running is one way that I process some of that. I think about it."

Karen provided valuable insight into the academy from an administrator's perspective. Throughout her story, Karen shared some characteristics of the academy and advice she has received from people within it. I outline her statements below:

Indigenous Narrative Imprint 42: Characteristics of the Academy and Advice from People in the Academy

Characteristics of the Academy	Advice from people in the Academy
"Can be quite a very toxic place" "A place that even molds you into something you're not"	"You better start standing out" "You better start speaking out" "You need to be out there" "I know is countercultural, but you know you just got to do it."

Karen acknowledged the advice she received from her colleagues was not how she approached situations in the academy. Towards the end of Karen's story, she mentioned a profound statement: "You really have to think about how much you conform to those expectations and standards without losing your true self." In this statement, Karen spoke to the complex dynamics of being an Indigenous administrator in the academy. Embedded in her message, she defined self-determination as staying true to herself and maintaining her values in the academy, despite conflicting value systems. Lastly, as part of Karen's self-care practice, running helped Karen process and work through some of these complicated dynamics, which is reflected in her statement, "I think running is one way that I just process some of that [campus dynamics]." Karen's statement expressed another form of self-determination: running as a method to process toxicity in the academy. Overall, Karen's story is exemplary of remaining true to oneself amidst conflicting organizational values.

The Hummingbird (Messenger): Alejandro Higuera

Indigenous Narrative Imprint 43: Alejandro Higuera



Indigenous Narrative Imprint 43: Alejandro walked across the UArizona campus. Photo taken by author.

Indigenous Narrative Imprint 44: Alejandro's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0143	Yoeme	30-35	University Staff
Visual Snapshots from Alejandro's Story			
 Alejandro runs in the Sonoran Desert. Photo courtesy of Alejandro.	 Alejandro often ran on the Rillito River Path in Tucson, Arizona. Photo taken by author.	 Alejandro would often prefer to run in the morning. Photo taken by author.	

The Meaning – Alejandro's Message: "I'm not articulate like they [other staff members] are." Alejandro described his journey to earn his bachelor's degree as taking the "scenic route." Alejandro grew up in a low-income family, and he was the first one in his family to earn a high school diploma. After high school, his journey in higher education was atypical. It

took Alejandro 11 years to earn his bachelor's degree. He attended four community colleges, one semester at UArizona. Then he eventually graduated from Northern Arizona University. Because he was also the first person in his family to earn a bachelor's degree, he had to navigate educational spaces by himself. This background information contextualizes his working experience in the academy.

Working in the Office of Admissions as an admissions counselor was his first full-time job at a university. He provided valuable details about his work environment and how he felt within spaces. Alejandro then explained how running helped him navigate the University as a staff member. Here is Alejandro's story:

> Being of the University, it's a huge place, and I've only been there less than a year, but I'm very quiet at work. People know me as very reserved. I tend to kind of watch and kind of observe, but my personal friends know me as this outgoing, silly person. On-campus, I feel that it's a huge place. I'm dealing with working with people that have been doing this for years, 10, 20 years. There's some, not only is there that experience, but I'm also working with huge personalities that have really strong voices, and when you're in that space, you kind of feel small. You kind of feel like I'm not articulate like they [other staff members] are, so I kind of feel like I don't, I hate to say intimidated because I'm not, but I feel not as strong as I feel when I'm out here running. But it's a learning thing, and you grow as a person, and running really helps with that.
>
> If I'm down about something I didn't successfully do at work, running keeps me positive and keeps me going and moving forward. It really reminds me it takes time for people to become strong great forces, but these lessons are not meant to tear us down but to

> strengthen us as people. Running reminds me it's a constant reminder that I ran five miles today, but a few months ago, it was really, really tough to run two. It hurts when you run. It conquers you. It breaks you down, but you keep going, and that's what you do in life and being at the university, I just keep going. I learn.

Alejandro contextualized the University as a "huge place," which he referred to both the geographical size as well as the number of students, staff, and faculty associated with the University. Alejandro described himself as a "quiet person within the work environment," yet his friends knew him as an outgoing, silly person. Borrowing from Karen's statement, the academy molded Alejandro into something he is not because, to some extent, he did not fully express himself at work. He further described some staff members as "huge personalities" and "strong voices." Because of the different personality types, Alejandro described he felt "small" in his work environment, which consequently impacted how he viewed himself.

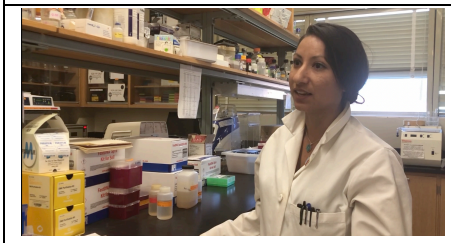
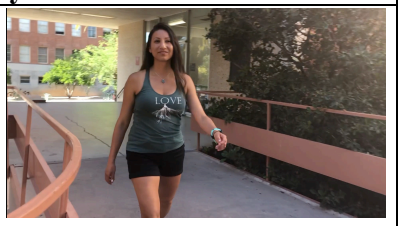
Alejandro said he did not see himself as strong in the work environment as he did when he ran. Alejandro drew strength and positivity from running, especially when he needed to process work-related stress. Alejandro revealed an important lesson, which he understood more deeply through running. When he said, "it takes time for people to become strong great forces," he highlighted an important process: growth and development in educational spaces is a progression occurring over time; he is determined to learn, and as he put it, "just keep going." From Alejandro's narrative, he defined self-determination as finding an outlet to deal with work stressors, intimidating work environments, and complex staff dynamics. Alejandro's outlet was running, which provided a positive space helping him to build his confidence in his ability to accomplish goals. Overall, Alejandro's story demonstrated the interconnectedness of how running helped him in the workforce within the academy.

The Hummingbird (Messenger): Lydia Jennings

Indigenous Narrative Imprint 45: Lydia Jennings



Indigenous Narrative Imprint 45: Lydia was an avid trail runner. Photo taken by author.

Indigenous Narrative Imprint 46: Lydia's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
2020	Huichol/Yoeme	30-35	Doctoral Student
Visual Snapshots from Lydia's Story			
 Lydia in her lab at UArizona. Photo taken by author.	 Lydia took a break on a vista point located in the Tucson Mountains. Photo taken by author.	 Lydia at the UArizona campus. Photo taken by author.	

The Meaning – Lydia's Message: "If I can make it up these mountains that I'm running on, I know I can make it in the academy." During Lydia's interview, because she was an avid runner and participated in many runs, I asked her, "How many medals do you have?" She responded, "It doesn't matter." She truly ran for the love of it and, most importantly, because running centered her, which she explained helped her persist through her doctoral program. As an environmental scientist, it is evident she has a strong connection to the land because she compared running up mountains, which is mentally and physically challenging, to overcoming challenges in the academy. Here is her account of how running is linked with academic triumphs:

> I come up with some of the best ideas for my research or for relationship problems or whatever else while I'm running because I think it silences your body so that your mind can really think. And also, so your mind and your heart can connect in a way that I don't think I can in other ways…. Running has always been a way of grounding myself.
>
> Sometimes you just have really bad days, and it makes me feel really shitty [laugh], or just like things aren't working like my data analysis isn't working or my experiments isn't working, or someone said something that was really offensive, or I question like, "why am I doing this?" Then I go out for a run, and I'm on the landscape, and I go out to the vista, and I just see how small I am in the grand scheme of things, and I feel those endorphins running through me, and I know that I can put my mind to anything. I know as I'm doing these different runs, if I can make it up these mountains that I'm running on, I know I can make it in the academy. It's a mental type of mountain that I'm climbing up, but at the end of the day, I'm going to get to that vista point, and I'm going to reflect and be really thankful that I did it.

> But just like getting up sometimes to go run in the morning and you're like, I don't want to do this, or you're at mile 26 of a marathon, mile 24, I should say, and you're like, "why did I think this is fun to do?" In the end, you're always really grateful you did it, and that's how I know I'm going to feel at the end of this Ph.D.

Lydia expressed similar sentiments as Dr. Mom, which was running had helped her navigate and thrive in the academy. Some challenges in the academy identified by Lydia include her data and experiments not working correctly, people saying offensive or off-putting things, and mental challenges sometimes made her question, "Why am I doing this [Ph.D.]?" One of the most profound statements she said was, "If I can make it up these mountains that I'm running on, I know I can make it in the academy." Lydia referred to earning a doctoral degree as running up a mountain, meaning there are many mental, emotional, and physical barriers to overcome in the academy. All things considered, Lydia defined self-determination as the ability to reflect on her journey, especially when she is running, and come up with ideas and solutions for her personal and educational responsibilities as a researcher and doctoral student in the academy. Also, self-determination as a student is finding outlets to create solutions, which she did through running.

The Hummingbird (Messenger): Tiffany Sorrell

Indigenous Narrative Imprint 47: Tiffany Sorrell in High School

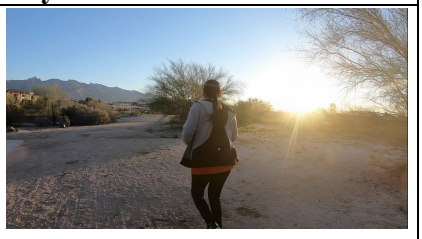


Indigenous Narrative Imprint 47: Tiffany was the 3A Conference Girls State Cross-Country Runner Up 2005-2006. Photo courtesy of Tiffany.

Indigenous Narrative Imprint 48: Tiffany Sorrell



Indigenous Narrative Imprint 48: Tiffany walking on UArizona's campus. Photo taken by author.

Indigenous Narrative Imprint 49: Tiffany's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
1126	Diné	30-35	Doctoral Student
Visual Snapshots from Tiffany's Story			
 A young Diné man is sitting in the lounge area at a student services department at UArizona.	 A water fountain at UArizona's College of Education. This fountain represents Tiffany's story about getting scolded by a coach at the University for stopping for water during practice because it was hot.	 Tiffany is running on a trail in Tucson.	

The Meaning – Tiffany's Message: "The institution is this very individualistic framework." As a reminder, Tiffany grew up in a rural community on the Navajo Nation. Tiffany said running was an "avenue to get off the reservation. It was like a way for me to get another avenue for me to get into school, so I could have these other resources to help me be successful." As a stellar athlete in high school, Tiffany was recruited to UArizona's cross country team. I provide Tiffany's story in its full context because of how powerfully Tiffany illustrated the differences between compositing for a rural high school compared to division I public school, UArizona. Tiffany said:

> Running at the U of A [UArizona] in the institution, they [UArizona Athletics] definitely take care of you. They provide you shoes and clothes and tutors and just all these other avenues of resources, which I thought was super helpful, but I think some of the main challenges that I faced and the main differences that I saw running from back home compared to running at the U of A was just and I think it's also a reflection of how our Native students feel when they enter into the institution is this very individualistic framework.

> It's very competitive. It's definitely about the time. You need to hit this certain time. You need to be at this certain pace. For example, one time running at the U of A [UArizona], we're out there and it's hot and I stopped along the path for some water at a water fountain. That was something that was frowned upon, and I was told by the coach, this is the female head coach at the time, you need to keep going and why are you stopping type of stuff. And it's like, "I'm thirsty."

Compared to back home. It's like when we're out there running, and we get into maybe run past like a wash our river like right now how there's water in the river. We would play in it; we would roll around and splash and have fun and then continue on running. I think for me the biggest difference was it wasn't as fun anymore.

It was very much like strategic, and you have to be at the next level, the next level, the next level. I think that was tough for me. And also, even just the nature of it. When you're back home, you're running in the mountains, you're running with your rez dogs with you and you're running through the washes and the trails, and you see all the sights.

When you come out here, it's very much running through houses, running on the track, running on the golf course and you don't really get to see as much nature as much as you do back home. That was also a difference I saw. Kind of a challenge for me as well, I really did miss running on the different types of terrain and just running on road, it just wasn't as fun.

The team type of mentality was almost like I said individualistic so we were almost competing against each other to see who could travel. Compared to back home, you tie each other together in practice so that way you can all move together so that way the person who's ahead is pulling the people behind them. So, it's very much a team effort that we want us to get to this place together, compared to you have to beat each other to make travel team. I could see that difference in the running, but even also in the institution as a student. And so, yeah, definitely parallels there [laugh].

There is a lot to unpack in Tiffany's story. Throughout her narrative, she provided many contrasting examples of university life versus living on the reservation among her Diné community. These examples can be broken down into two main categories: Running at the University vs. Running back home. In her narrative, "home" refers to the traditional Diné homelands located in Northern Arizona. Home includes the rural towns of Chinle (where she grew up) and Window Rock (where she went to high school). Further, "rez" is slang for "reservation," which she also used to refer to her communities on the Navajo (Diné) Nation. On a side note, "rez dogs" typically roam around in various communities on the reservation. Sometimes owners own multiple dogs, and many times, the stray dogs roam in packs.

Six central ideas emerged from Tiffany's story. The concepts include resources, individualistic versus collectivistic structures, competition philosophies, team mentality, perspectives about having fun or lack thereof, and types of terrain. Appendix B provides specific examples from Tiffany's story fit within each specific concept. She also went into great detail about different types of terrains. Refer to Chapter 4: Connection to Land and Mother Nature subtheme to understand how the land and nature are connected to running. The most important element of her story is to identify how she defined self-determination. Tiffany learned how to navigate through conflicting values systems embedded within collectivistic and individualistic frameworks. Further, borrowed from Dr. Nicholas description of Hopi runners, Tiffany carried her community in her heart by remaining true to her values as a Diné woman. Her values include teamwork, community building, respect, balance, and reciprocity. Tiffany's narrative demonstrates the stark difference between the values held within Tiffany's community versus the institution.

The Hummingbird (Messenger): Isaac Desjarlais

Indigenous Narrative Imprint 50: Young Isaac

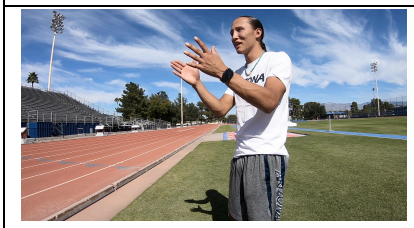
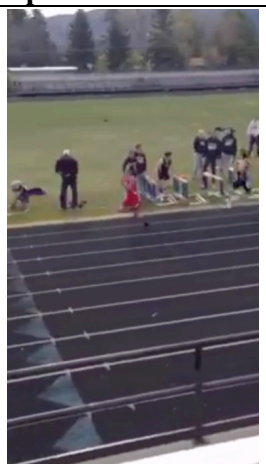


Indigenous Narrative Imprint 50: A young Isaac standing with his mom. Photo courtesy of Isaac.

Indigenous Narrative Imprint 51: Isaac Desjarlais



Indigenous Narrative Imprint 51: Isaac on the UArizona track. Photo taken by author.

Indigenous Narrative Imprint 52: Isaac's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0017	Nakoda/Diné	18-22	Undergraduate Student
Visual Snapshots from Isaac's Story			
 Isaac on the practice field. Photo taken by author.	 Isaac winning a race for his high school track team. Photo courtesy of Isaac.	 Isaac and his mother. Photo courtesy of Isaac.	

As presented in Chapter 4, Isaac was a preferred walk-on to the track team. He did not receive an athletic scholarship for running track, and he did not have to try-out for the team. However, the first few weeks of practice were essentially a try-out period. Before attending UArizona, Isaac did not meet his coach. Learning the ropes about college athletics, he received a training schedule detailing what he needed to do before the first practice. On the schedule, in small font, was the date and time for their first practice. He did not see those instructions and missed the first practice of his collegiate career. He said, “that wasn’t a good impression” with his coach. He described his coach did not like him very much at first, but his coach’s perception changed.

The Meaning – Isaac’s Message: “I had no clue about college athletics.” When Isaac first arrived at UArizona, he quickly realized the differences between his high school in rural Montana and UArizona, an urban division 1 public university. In high school, Isaac was “top-notch in high school and track.” However, going to UArizona, it was “a whole different story.” At the beginning of his first-year at UArizona, Isaac did not tell the head coach too much about himself. Throughout the school year, he spoke to his dad almost every day. In one conversation, Isaac told his dad, “I don't think I belong here, like these guys are fast. I don't belong here.” Isaac went on and told his dad what his coach said, “I don't believe in potential. I believe in talent.” Isaac’s dad said, “well, obviously he believes in that, and he says, “You've got talent.” Isaac said to his dad, “It's just hard for me to think I was [have talent], I think I just wasn't thinking I was good enough.” Considering Isaac’s conversation with his dad, Isaac deeply respects his dad’s opinion and trusts him enough to be vulnerable with him. Isaac’s dad spoke encouraging words at a crucial time when Isaac doubted his ability as a runner. Isaac could have given up as a collegiate athlete. Still, he persevered and remained on the team for his undergraduate career.

Indigenous Narrative Imprint 53: Isaac's Hair



Indigenous Narrative Imprint 53: Isaac on the practice track in Tucson. Photograph taken by author.

"Respect the process"

At the end of my interview with Isaac, he mentioned a profound element within his experience in higher education: "respect the process." Isaac said,

> You just got to respect the process. So that's what I've been doing is respecting the process, respecting the process. Do I really know what the process is completely? No, but just being myself and dedicated myself to working harder, pushing myself, finally impressing coach because it took that whole year to show him who I am.

Although Isaac did not specifically elaborate on the "process," the context clues infer the "process" is learning how to navigate being a collegiate athlete within the academy. As an athlete, he had to learn the team's norms and rise to meet the demanding expectations of competing as a collegiate athlete. "Respecting the process" also meant figuring out as an individual how to connect or relate to processes, essentially discovering what he added to his

team. Through Isaac's stories, four essential elements define self-determination emerge: being himself in the academy, working hard, and not give up. Lastly, "respecting the process" helped motivate Isaac to succeed in higher education.

The Hummingbird (Messenger): Dr. Sheilah Nicholas

Indigenous Narrative Imprint 54: A Younger Dr. Nicholas



Indigenous Narrative Imprint 54: Dr. Nicholas posed with her friend. Dr. Nicholas used to be an avid runner. Photo courtesy of Dr. Nicholas.

Indigenous Narrative Imprint 55: Dr. Sheilah Nicholas



Indigenous Narrative Imprint 55: Dr. Nicholas walking out of the College of Education at UArizona. Photo taken by author.

Indigenous Narrative Imprint 56: Dr. Nicholas's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0007	Hopi	55+	University Professor
Visual Snapshots from Dr. Nicholas's Story			



The crowd at the 2nd Louis Tewanima Footrace in Hopi. Photo courtesy of Dr. Nicholas.



Dr. Nicholas on UArizona campus. Photo taken by author.



Photo of the UArizona campus. In the background is the Administration Building and the Student Union Memorial Center. Photo taken by author.

The Meaning – Dr. Nicholas's Message: "My health went way down." Dr. Nicholas was the only runner who identified as faculty. At UArizona, she was part of a small population of Indigenous faculty. As noted in Chapter 2: Training the Mind and Body, Native American faculty only comprise of 1% of the faculty positions within degree-granting postsecondary institutions (Hussar et al., 2020). In the following story, she shared about the sacrifices she has made in her personal and professional life. She also highlighted why she does not run anymore. Here is her story:

> When I assumed a faculty position I really let go of all those things that kept me in good physical condition. I sort of gave that [running and exercising] up because all my time then was devoted to reading, writing, preparing for teaching and all these kinds of things. Actually, my health went way down. I've had several kinds of things happen in terms, I still do, because I don't subscribe to that kind of way of life anymore. I'm not disciplined in many ways. For those reasons, I tell myself that I'm going to do it and then I don't. It's a discipline and it's a good one. I've lost touch with that essentially dismembered myself from that kind of way of life.
>
> So those things I would like to do more in terms of physical well-being, meaning exercise, but I've had several issues. Most recently with my back and with my toe that you know probably are consequences of not attending to this sense of discipline in terms of physical activity. So, I'm working towards that.
>
> So today, in order to put into place, the fact that often times you need to get away from constantly thinking about your work, I watch movies. It's the only thing that actually

> takes me away from thinking about work. It takes me someplace else into other people's lives.

The responsibilities of a full-time faculty member are demanding. Dr. Nicholas described the sacrifices she made as a faculty member at the cost of her physical health. When Dr. Nicholas became a faculty member, she "dismembered" herself from exercising and running because of the significant amount of time she spent reading, writing, and teaching. As a result, she had challenges related to her physical health. When she was younger, she "subscribed" to a healthy way of living through exercise, however, her exercise regimen dissipated overtime.

Dr. Nicholas identified two important elements in her self-determination. First, she made sacrifices to grow, develop, and expand knowledge. Dr. Nicholas gave up the discipline of running to fulfill her commitments as a faculty member. She also recognized when seasons of time were over. Although Dr. Nicholas no longer subscribed to the discipline of running, mainly because of health issues, she was discovering new ways to exercise. Further, Dr. Nicholas's story demonstrated the challenges related to work-life balance in the academy. Self-determination in the academy is having a healthy work-life balance. Dr. Nicholas emphasized the importance of self-care and provided a few examples of how she found work-life balance. In summary, Dr. Nicholas's story demonstrated how there are various seasons of time in the academy, and it is important to figure out for oneself how to navigate those personal and professional changes.

Summary of Section

This section focused on identifying how Karen, Alejandro, Tiffany, and Dr. Nicholas individually defined self-determination in education. As discussed in the beginning paragraphs of this section, I extrapolated Brayboy's (2005) definition of tribal self-determination as the ability for a person to determine one's educational, personal, and professional pathways. To provide a

clear layout of how each person defined self-determination I provide a summary for each runner. Karen defined self-determination as staying true to herself and maintaining her values in the academy, despite conflicting value systems. Alejandro used to run as an outlet to deal with work stressors, intimidating work environments, and complex staff dynamics. Running provided a positive space, which helped build his confidence in his ability to accomplish personal and work-related goals. As for Lydia, running provided a space for her to reflect and make important decisions regarding her career and research. Running also was an outlet inspiring creativity in her personal, academic, and professional work.

Tiffany navigated through conflicting values systems embedded within collectivistic and individualistic frameworks. She carried her community in her heart by remaining true to her values as a Diné woman. Her values include teamwork, community building, respect, balance, and reciprocity. Isaac described self-determination as being himself in the academy, working hard, not giving up, and respect the process. Lastly, Dr. Nicholas made sacrifices to grow, develop, and expand knowledge. She recognized when certain seasons of time were over like she could not run anymore. Lastly, she prioritized having a healthy work-life balance. Self-determination in the context of a person's journey in education is a powerful way to understand how Indigenous people interact with educational institutions. Generally speaking, these runners conveyed the importance of remaining true to themselves and their value systems amidst conflicting institutional values and priorities.

12. Indigenous Footprints: Self-Identification

Indigenous Narrative Imprint 57: Alphajoy Smith



Indigenous Narrative Imprint 57: Alphajoy posed in Saguaro National Park, which is located west of Tucson. Photo taken by author.

Indigenous Narrative Imprint 58: Alphajoy's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
1021	Diné/Filipina	18-22	Undergraduate Student
Visual Snapshots from Alphajoy's Story			



One of Alphajoy's graduation photos, which was taken in front of Old



Another senior graduate photo. She loved dachshund dogs. Her family owned seven dachshunds. Photo taken by author.



Alphajoy grew up in Tucson, Arizona. Photo taken by author.

Main at UArizona. Photo taken by author.		

Among all the runners interviewed, Alphajoy was the only person to self-identify as a biracial person. Although her father was from the Navajo Nation, one of the largest sovereign tribal nations in the United States ("History," 2011), and her mother was from the Philippines, a country located in Southeast Asia, Alphajoy lived in Tucson, Arizona her entire life. She came from large families on both her mother and father's side and over the years, she often visited her family on the Navajo Nation and in the Philippines. Although Alphajoy's mother and father were fluent in their respective languages, she was not taught either language. In this section, I adapt Brayboy's (2005) conceptualization of self-identification to better understand Alphajoy's experience as a biracial woman. Similar to how Brayboy defined self-determination from a tribal group perspective, he also defined self-identification from a collective perspective. Brayboy (2005) defined self-identification as the "ability and legitimacy for groups to define themselves and create what it means to be Indian" (p. 434). I extrapolate Brayboy's definition of tribal self-identification and contextualize the term from an individual perspective instead of a group. Essentially, self-identification in the context of this dissertation is how a person has the agency to define him or herself as an Indigenous person within the context of education.

The Meaning – Alphajoy's Message: "Trying to find that balance between the two." Throughout her academic journey, Alphajoy has constantly explored her identity as Navajo and Filipina, especially through exercising in general. At the beginning of her introduction (refer to Chapt4r 4), she described herself as biracial. In the interview, she shared, "I have to say that I

don't fully know my own identity. That has been a work in progress of who I am." She further described the complexity of navigating her Navajo and Filipina identities:

> It is a bit difficult in my predicament determining which side, I wouldn't say identify with most, but trying to find that balance between the two and still trying to learn more about my Navajo side while not forgetting who I am on my Filipino side.

While challenging at times, Alphajoy acknowledged a vital element to navigating her heritage: *balancing* her identities as a Navajo and Filipina woman.

As a student worker for Asian Pacific Student Affairs and Native American Student Affairs (culture centers on campus for this affinity group), she engaged with numerous students and made these observations about her Indigenous peers:

> I've noticed how grounded they [Native American students] are to their culture, for the most part, and how much they value who they, what they believe in, and their family at home. I've seen that a lot. It's personally inspiring to learn more about my Native culture because I want to be on the same level.

As Alphajoy witnessed how other UArizona Native American students are grounded in their culture, she is inspired by her peers to learn more about her Native American culture and "be on the same level." This means she has a desire to learn more about her Native American culture. She recognized her rich heritage she has and the importance of balancing and learning more about her cultural identities.

Alphajoy elaborated more about her experience in higher education and how she incorporated running into her college journey. She shared:

> I would say running plays a big role in my life, as a student at the U of A [University of Arizona] just because it gives an outlet to relax and not think about school or work and to

> just being my own thoughts and to relax. Well, you know, times may be frustrating. It's just a sense of relief while I'm running. You forget the world and all the issues and whatever one may be facing. It's been an important aspect, considering I've been doing it [run] all throughout college, I wouldn't say consistently [laugh] and all the time, but the times that I do or when times are rough, I do like to utilize running as a way to relax and to destress.

Although Alphajoy did not elaborate on what "issues" were "rough" leading to "frustration," she did acknowledge as a student, she used to run as an outlet to "relax and destress." She used the word "relax" in relation to running three times in her story, which infers she relied on physical activity to process what she was experiencing in college and in her personal life.

Further, Alphajoy expressed similar sentiments to Dr. Mom and Lydia about the important role of running. This is evident from Alphajoy's statements "running plays a big role in my life" and "important role." Overall, Alphajoy attested to the power of running and its ability to rejuvenate and mentally prepare her as a student to accomplish her goals in the academy. Considering Alphajoy's stories, she self-identified in three ways. First, *biracial* – she is constantly navigating her identity as a Navajo/Filipina woman and figuring out how to balance her two cultural identities. Secondly, a *learner* – she expressed a couple times her interest to learn more about her cultural identities. This will be a lifelong process for her. Thirdly, a *college student* – this status is not taken lightly by Alphajoy because she is a first-generation college student. Given Alphajoy was the only runner to identity as biracial, there is much more re-search needed to understand students who identify similarly to Alphajoy. This is one of my recommendations for further re-search that I elaborate more on in Chapter 6.

13. Indigenous Footprints: Self-Education

Brayboy (2005) defined self-education through stories shared at a university ceremony honoring Indigenous graduates who participated in a teacher training program. Graduates would serve as teachers in their Indigenous communities. Gradates shared with their families and friends what the program meant to them and how they envisioned serving their communities. Through stories, graduates defined for themselves what self-education meant personally and collectively. Examples included giving-back, integrating traditional knowledge into the classrooms, serving as role models to Indigenous students, and ensuring their tribal community members can read and write. Through these stories, Brayboy (2005) described self-education as:

1. "Individuals are parts of communities that they serve in order to make the community more complete" (p. 426).
2. "The knowledge and skill set they acquired at the institution, combined with their Indigenous ways of knowing, would help them better meet the educational and cultural needs of their communities" (p, 426)
3. "The importance of making connections between different types and forms of knowledge in order to meet larger, community goals of self-education and sovereignty" (p. 426)

These various forms of self-education are extremely important for Indigenous people because through institutions like boarding schools, especially in the late 1800s and early 1900s, Indigenous people and communities had limited control of how Indigenous people would be educated (Adams, 1995; Trafzer et al., 2006). As teacher's defined for themselves what self-education meant, Dr. Mom and Jesse conceptualized what self-education meant to them. As for Tewanima, Dr. Nicholas provided insight as to how he conceptualized self-education.

Established in Chapter 4, connection to one's tribal community is an essential part of each runners' journey. Similar to the stories shared by Dr. Brayboy, Dr. Mom, Jesse and Tewanima define self-education in the context of oneself within their respective communities. This section goes another step further and highlights how these individuals used running as an important component to help them persist in their personal and educational endeavors, which ultimately contributed to being an agent of change in their respective communities.

The Hummingbird (Messenger): Dr. Mom (Dr. Royleen J. Ross)

Indigenous Narrative Imprint 59: A Younger Dr. Mom



Indigenous Narrative Imprint 59: Mom was a teen mom and a single mom who raised her daughters, Amanda and Maredyth. Photo courtesy of Dr. Mom.

Indigenous Narrative Imprint 60: Dr. Mom (Dr. Royleen J. Ross)



Indigenous Narrative Imprint 60: Dr. Mom at the Indian Pueblo Cultural Center in Albuquerque, New Mexico. Photo taken by author.

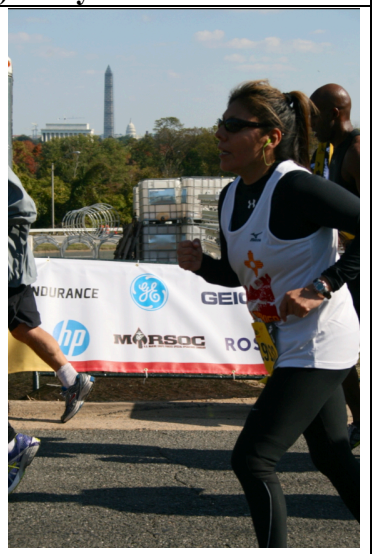
Indigenous Narrative Imprint 61: Dr. Mom's (Royleen) Story in the Academy

Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0404	Laguna Pueblo	45-54	Psychologist

Visual Snapshots from Dr. Mom's (Royleen) Story







Dr. Mom participated in the Bemidji Blue Ox Loop the Lake run, located in Bemidji, Minnesota. During the run, she was very intentional about wearing a shirt representing her home, New Mexico. Photo courtesy of Dr. Mom.	Dr. Mom posed at the University of North Dakota campus in her traditional Pueblo clothing on commencement day in May 2018. Photo taken by author.	Dr. Mom ran the 2013 Marine Corps Marathon held in Washington, D.C. She ran this marathon to honor her Uncle Robert C. Analla, a Marine Corps veteran, and others who served in the military. Photo taken by author.

For many reasons, Dr. Mom did not pursue higher education until her late 20's. As a full-time nontraditional student and full-time patrolman, criminal investigator, and public relations officer with the New Mexico State Police, Dr. Mom earned her bachelor's degree at 35 years-old. Although her higher education journey did not follow a traditional timeline, she completed her master's and doctoral degrees in clinical psychology. Passionate about creating systemic change in psychology, she understood early on in her academic journey the Ph.D. credentials are significant within the academy and in her career field. One of her motivations to earn a doctoral degree in clinical psychology was to "have a seat at table." She acknowledged having an advanced degree provided her opportunities to be among decision-makers and, most importantly, have an Indigenous voice represented. Representation is important because she provided guidance from an emic, Indigenous perspective when decisions were made for Indigenous communities, especially regarding policies for clinical treatment and support, and emphasized tenets of self-determination for individuals served. While she understood the importance of earning a Ph.D. in Clinical Psychology, she also took a humble and culturally sensitive approach when working in Indigenous communities.

Dr. Mom had a deep respect for the knowledge holders in Indigenous communities, such as elders, religious leaders, healers, and tribal officials. Some communities have community members who hold degrees from higher learning institutions, yet many groups do not. Many knowledge holders have doctoral degrees in their own right because they have specialized knowledge in traditional medicine, tribal history, religious and cultural protocols, and many other life areas. Dr. Mom's methodology centers Indigenous ways of life, decision-making, learning systems, and community infrastructures. She was mindful of balancing her knowledge as a cultural psychologist with clinical training and traditional knowledge systems. Below is more information about her educational journey.

The Meaning – Dr. Mom's Message: "I could not have gotten through graduate school without running." There were many challenging times for Dr. Mom as a graduate student. For example, the University of North Dakota in Grand Forks, North Dakota, is predominantly white. Given Dr. Mom's Laguna Pueblo homelands were in rural New Mexico, there was a sense of culture shock because of a lack of ethnic diversity in her environment. Additionally, the terrain in North Dakota is also very different. For example, Grand Forks was very flat and had no mountains or canyons, compared to Laguna Pueblo and the Albuquerque area, which has vast mountain ranges and mesas. The weather system in North Dakota also differs than the Southwestern region of the United States. Although Grand Forks would often have harsh winters lasting several months, Dr. Mom described gearing up and running the Red Riverbanks between North Dakota and Minnesota as "pure bliss!" Although Dr. Mom does not like the cold, she managed to navigate through many freezing days.

Another example was she had a difficult time with her statistics course. She earned "A's" throughout her academic career. However, in graduate school, her statistics class was a different

story. She remarked, “That’s the hardest C I’ve ever earned!” Additionally, as part of her clinical psychology program, she provided clinical support to a tribal community in Minnesota. During her experience, she worked with Indigenous clients and had a robust client caseload. These experiences provide more context to her aforementioned quote below. She recognized running was instrumental in regulating her stress, mitigating feelings of being an outsider, and conceptualizing the transformation of clinical services for Native clients. Dr. Mom said:

> Running is essential to my well-being. I could not have gotten through graduate school without running. During that time, I ran two marathons and various races of different lengths. While on the treadmill during the winter months in North Dakota, I read multiple books and articles and studied for numerous examinations.

Even though she was part of a rigorous doctoral program, she finished her master’s degree in two years and doctoral degree in four years. Running helped her persevere and focus, which is evident from her example of reading books and articles on the treadmill during the cold months in Grand Forks. This practice took a great deal of concentration and skill because she could run, which requires full-body motion, and not lose her place in books and articles. Additionally, Dr. Mom participated in two marathons, the Marine Corps Marathon in 2013 and the Honolulu Marathon in 2016, which is no small feat. Training for marathons takes a great deal of training and discipline.

Dr. Mom defined self-education as earning an advanced degree which enabled her to be among decision-makers and have an Indigenous voice represented, especially regarding policies for clinical treatment and support for Indigenous populations. Simply stated, for Dr. Mom earning an advanced degree is for the Indigenous people and communities she loved to serve, which is an important form of giving back through her skills and knowledge. Borrowing from

Brayboy's (2005) words, Dr. Mom's mission was to use the "knowledge and skill sets [she] acquired at the institution combined with [her] Indigenous ways of knowing would help [her] better meet the educational and cultural needs of [her] communities" (p. 426). Overall, in her graduate program, running was the driving force ultimately helping her persist and graduate.

The Hummingbird (Messenger): Jesse Navarro

Indigenous Narrative Imprint 62: Jesse Navarro



Indigenous Narrative Imprint 62: Jesse on a trail in the Tucson Mountains, which is located in West Tucson. Photo taken by author.

Indigenous Narrative Imprint 63: Jesse's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
0020	Tohono O'odham	30-35	University Staff
Visual Snapshots from Jesse's Story			
 Jesse sang a traditional Tohono O'odham song to Aboriginal guests from Tasmania, Australia. Photo taken by author.	 Jesse listened to an Aboriginal elder share knowledge about the land in Tasmania, Australia. Jesse served as a staff chaperone for an Indigenous-focused	 Jesse ran on a trail in the Tucson Mountains. Jesse often explored various running trails. Photo taken by author.	

	study abroad trip to Australia. Photo taken by author.	

The Meaning – Jesse's Message: "It was my place to be working at the University."

Jesse had a great sense of pride in his Indigenous heritage. Because UArizona resides on the Tohono O'odham people's traditional ancestral homelands, Jesse has a unique perspective about working at the University. Jesse felt welcomed at the University because he would have an opportunity to share with students, faculty, and staff his knowledge about his tribal community. Jessed shared more about working as a staff member at UArizona:

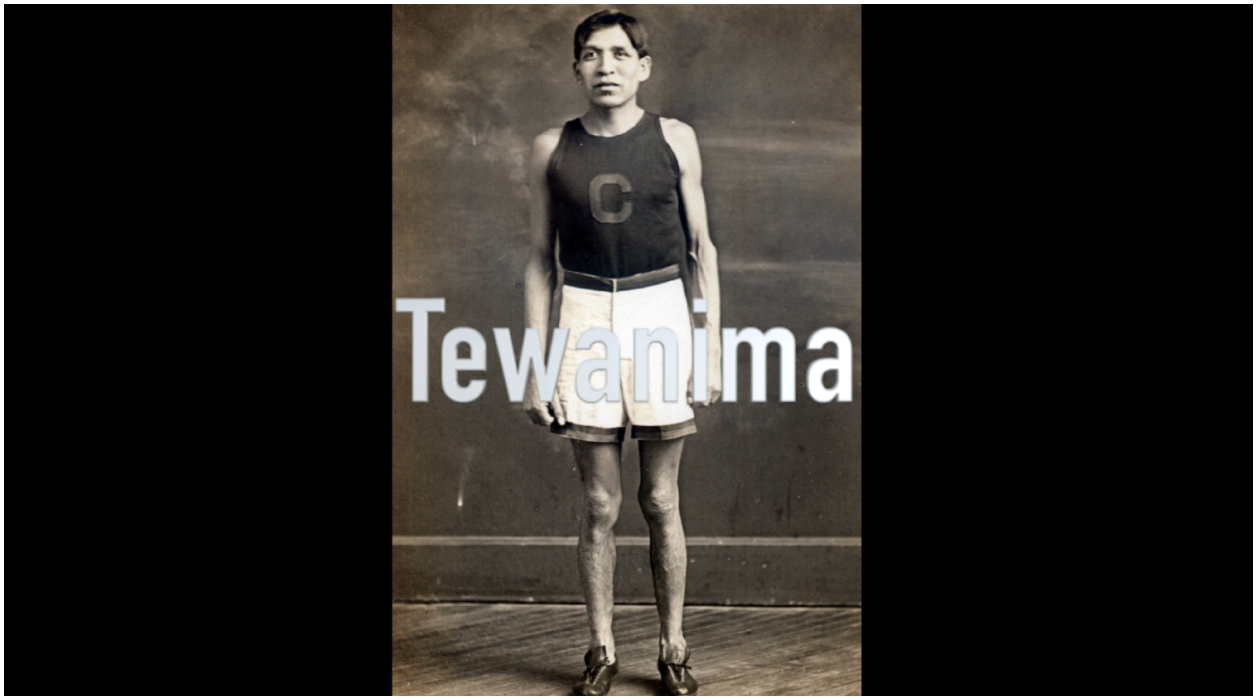
> When I started working at the University of Arizona, it was eye opening for me, knowing that there was very few Native American faculty and staff. Being a Tohono O'odham member and where the University sits on traditional Tohono O'odhan land, I felt really good. I really felt that it was my place to be working at the University to support students and staff with what knowledge I have about the Tohono O'odham, but also to exercise what I have. Running has always been a part of my life and I always encourage students and interact with other staff and faculty that do exercise. It's a good way of interacting and creating those networking and partnerships.

Jesse's story emits a sense of ownership and community building. For example, Jesse felt welcomed at UArizona because his association to the land in which the University resided on. As a staff member, Jesse acquired new knowledge about navigating the academy. Most importantly, Jesse recognized he brought specialized knowledge about the Tohono O'odham culture to his role as a staff member. His motivation was to support and serve students and staff on campus. In

many ways, Jesse served as a cultural advisor to constituents in the academy. As a result, Jesse's positionality in the academy was unique. Further, Jesse described running and exercising as an important avenue to connect and network with people in the academy. In summary, self-education in the context of Jesse's story is bridging western forms of knowledge and traditional cultural knowledge to serve as an agent of change in the academy, which contributed to helping create more welcoming and inclusive spaces for Indigenous people on campus.

The Hummingbird (Messenger): Tewanima

Indigenous Narrative Imprint 64: Tewanima



Indigenous Narrative Imprint 65: Tewanima's Story in the Academy			
Bib #	*Tribal Nation*	*Age Division*	*Academy Status*
1912	Hopi	----	----
Visual Snapshots from Tewanima's Story			



Tewanima lived in the village of Songoopavi, on Second Mesa on the Hopi reservation in Northeastern Arizona. Photo courtesy of Dr. Nicholas.



Tewanima would run from Hopi to Winslow, Arizona to see the trains pass by. The run was about 120 miles roundtrip. Photo courtesy of Tiffani Begay.



Tewanima's home village of Songoopavi. Photo courtesy of Dr. Nicholas.

The Message – Tewanima's Story: "Me run fast good." Tewanima arrived at Carlisle Industrial Indian Boarding School in 1907. Despite Tewanima's perceived physical limitations as a runner (short and small in stature) (Stephey, 2012), he demonstrated his running ability to Coach "Pop" Warner. Stephey (2012) said he learned enough english he told the Coach Warner, "Me run fast good" (para. 3). Essentially Tewanima advocated for himself and went on to be a prominent runner of his time (Sakiestewa Gilbert, 2018)**.** Dr. Nicholas provided more context about Tewanima's journey at Carlisle Industrial Indian School:

> He was there [Carlisle Industrial Indian School] in 1907 and the first Olympics that he went to was in 1908. Olympians typically have years of training, rigorous training, and essentially Tewanima did. That was his whole life he had no breaks in this training in terms of a recruit as a member of a track team. He was there for a year already in 1908, but in that period of time, I'm sure the time to adapt and acclimate to his surroundings and then to find a spot where he felt he could continue to be who he was, was probably less than a year. I think as far as navigating, he did do that. He just found the perfect outlet for continuing what he was doing. So, I guess you could call that navigating he did navigate by understanding how he would go forward and offer his skills there.

There are several keys to extract from Tewanima's experience. Away from Tewanima's traditional Hopi lands in Arizona, he acclimated to Carlisle Industrial Boarding School campus through his engagement on the track team (see Indigenous Narrative Imprint 66). He found a sense of community though running. Further, Tewanima's story attested to his gift and athleticism as a runner. As Dr. Nicholas mentioned, athletes who participate in the Olympic games typically have years of training. Essentially, Tewanima's Hopi lifestyle prepared him for the Olympics, which is a powerful testament to the Hopi tradition of running. Because of his

accolades as a runner, he became a public figure and representative of many communities, such as the United States, Carlisle Industrial Indian School, and his Hopi community.

Indigenous Narrative Imprint 66: Carlisle Indian School Track Team of 1912



Indigenous Narrative Imprint 66: Jim Thorpe and Tewanima (bottom row, far left) and the Carlisle Indian School Track Team of 1912. Photographer: Unknown. Photo ID: 15A-02-08. Time Frame 1910-1919. Courtesy of the Cumberland County Historical Society in Carlisle, Pennsylvania.

In light of Brayboy's (2005) definitions of self-education, a new description emerged from Tewanima's story. From Dr. Nicholas's account of Tewanima and the stories she shared of him in Chapter 4, Tewanima's demonstration of self-education is navigating through various knowledge systems, school, and organizational structures to fulfill his ultimate goal of returning home and rejoin his Hopi community. For Tewanima, effectively navigating was an important

element to his survival and running was the driving force sustaining him while he was away from Hopi. In summary, Tewanima advocated for himself, adapted and acclimated to school and other organizational structures, he found a sense of community through running, and he served as an ambassador for his country.

Summary of Section

In this section, Dr. Mom, Jesse, and Tewanima's narratives highlighted how running served as a foundational element sustaining them in their respective walks of life. To provide a clear layout of how each messenger defined self-education, here is a summary for each runner. Dr. Mom defined self-education as earning an advanced degree, which enabled her to be among decision-makers and have an Indigenous voice represented, especially regarding policies for clinical treatment and support for Indigenous populations. Simply stated, for Dr. Mom earning an advanced degree is for the Indigenous people and communities she loved to serve. She could give-back to the Indigenous community as a clinical psychologist and running was the driving force helping her persist and graduate with her degree in clinical psychology. As for Jesse, self-education was bridging western forms of knowledge and traditional cultural knowledge to serve as an agent of change in the academy, which contributed to helping to build more welcoming and inclusive spaces of Indigenous people. Running and exercising was an important avenue for him to connect and network with people in the academy. As for Tewanima, self-education was navigating through various knowledge systems, school and organizational structures to fulfill his ultimate goal of returning home and rejoin his Hopi community. Not only was navigating an important element to his survival but running sustained him while he was away from Hopi. Altogether, the Hummingbirds conveyed messages of perseverance, dedication, ownership,

strength, endurance and giving back. All these qualities speak to the collective and individual self-determination of the runners.

Indigenous Narrative Imprint 67: Jim Thorpe, Tewanima, and Pop Warner



Indigenous Narrative Imprint 67: (Left to Right) Jim Thorpe, Tewanima, Pop Warner on the day of Homecoming Celebration after the 1912 Olympics in Stockholm. Photographer: Unknown. Photo ID: 15A-06-15. Time Frame 1910-1919. Courtesy of the Cumberland County Historical Society in Carlisle, Pennsylvania.

Summary of the Chapter's Roadmap

The Hummingbirds shared their educational experiences in the academy and how it connected to running. I used the metaphor of overcoming "the wall" in a run to overcoming challenges in education. From runners' narratives, "the wall" could represent self-doubt, navigating toxicity and organizational structures in the academy, feeling invisible in the institution, negotiating conflicting values systems, and feeling responsible to balance two cultures. Additionally, throughout this chapter, I use the metaphor of the hummingbird as a way to describe the runners as messengers. As a reminder, my grandfather Robert C. Analla told me

when I saw a hummingbird, they had a message for me. As the hummingbirds are messengers, the runners in this body of work were messengers with their own unique stories.

This chapter included the final theme, Mile Marker E: Navigating the Academy – Running as Sovereignty. As a reminder, Brayboy (2005) defined sovereignty from a communal perspective in the context of "self-determination, self-government, self-identification, and self-education" (p. 435). From Brayboy's definition, I used self-determination, self-identification, and self-education to make meaning of runners' narratives. Note the hummingbird's stories in Chapter 4 also provide context to their stories in this chapter, especially their connections to their communities.

In Indigenous Footprints 13: Self-Determination, the hummingbirds described elements helping them navigate their educational, personal, and professional pathways. Next, Indigenous Footprints 14: Self-Identification, Alphajoy shared how she identifies herself as an Indigenous person. Lastly, Indigenous Footprints 15: Self-Education, Dr. Mom, Jesse and Tewanima defined self-education in the context of oneself within their respective communities, as well as how they used to run as an important component to help them persist in their personal and educational endeavors, which ultimately situated them as agents of change in their communities.

Completion of the Marathon

Considering the flow of the dissertation, the preparation and execution of the marathon is complete. In other words, the foundational elements of this body of work are finished. Just as important as the preparation and execution of the marathon, the cool down after running a marathon is critical to rejuvenation and healing, as well as an important time to reflect on the run. In the final section, Chapter 6: The Cool Down and Preparing for the Next Run (Discussion

and An Invitation), I connect all elements of this marathon (dissertation) and provide a comprehensive review of the marathon.

CHAPTER 6: THE COOL DOWN AND PREPARING FOR THE NEXT RUN (DISCUSSION AND AN INVITATION)

Summary of the Marathon

Indigenous Narrative Imprint 68: After the Race Running Bib



Indigenous Narrative Imprint 68: Your running bib at the end of the marathon. The bib tells a story about the marathon journey.

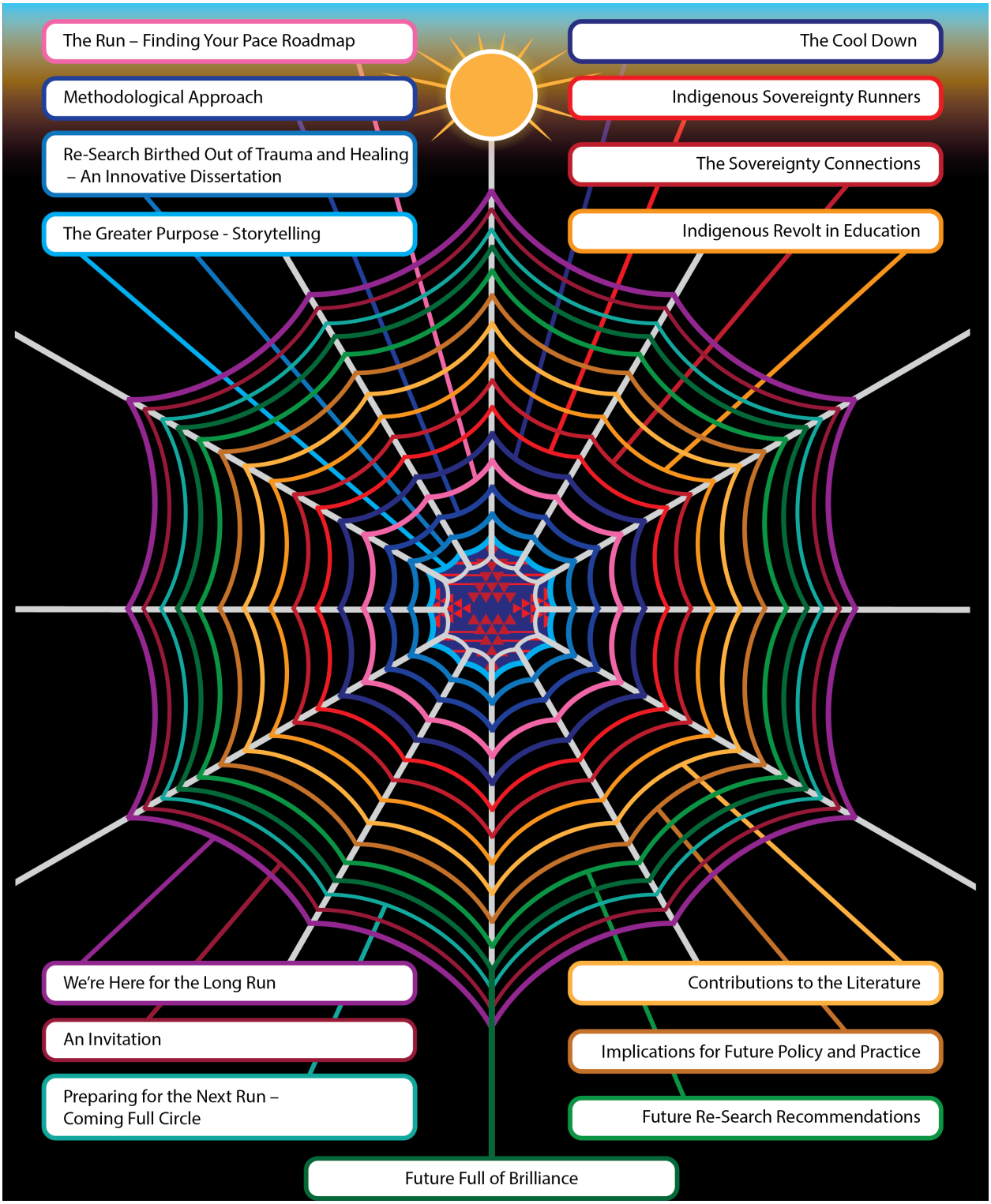
At the beginning of this dissertation, you were presented with a runner's bib. As a reader, you are nearing the end of this marathon. Your bib reflects the experience we shared in this space (see Indigenous Narrative Imprint 68). At the end of running a marathon, runners' race bibs reflect their journey during the race. The bib often is wrinkled, dirty, crumbled, discolored, or ripped, but it is a visual narrative of a runner's journey. As a reader, you experienced this marathon (dissertation) in light of your lens and positionality. Despite varying experiences, the marathon is complete, and you were part of the marathon journey.

In the Preparation: Our Marathon Story chapter, I elaborated on the marathon metaphor, which is central to organizing this dissertation. I used the marathon metaphor because there are many meanings embedded within it that correlates with a dissertation. First, a few runners have participated in full marathons. Hence, there is a connection to the process of participating in the marathon. Also, pursuing a doctoral degree and writing a dissertation is like preparing and running a marathon (Black, 2012; Davi, 2020). As a result, I integrated the marathon process and the words and phrases typically associated with a marathon to formulate the chapters in this dissertation. The formation of the marathon paradigm was inspired by how Tachine (2015) structured her dissertation to craft a traditional Navajo weaving rug to present her dissertation research.

Forming Our Spider Web

While a marathon is linear, the meanings and interpretations of the journey are not. Drawing from Dozier Enos' (2017) spider web framework, this dissertation has demonstrated the re-search process is non-linear. As spider webs have multiple silk strands forming the web~~s~~, this dissertation weaves together many strands. In this chapter, I use the notion of strands to describe the various elements constructing this dissertation. As spider webs have varying colors of silk strands (Craig, 2003), the dissertation elements (strands) in this chapter are distinguished by strand colors (see Indigenous Narrative Imprint 69).

Indigenous Narrative Imprint 69: Our Spider Web



Indigenous Narrative Imprint 69: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

Strand Light Blue: The Greater Purpose - Storytelling

The purpose for creating the *Indigenous Feat – A Scholar's Pace film*, thus the purpose of this dissertation, was to understand how Indigenous students, staff, and faculty in higher education conceptualize their experiences in education through the sacred tradition of running. Furthermore, the greater purpose of the film and corresponding dissertation was 1) to proclaim the narratives of Indigenous people because historically Indigenous peoples' narratives were, and unfortunately continue to be, silenced in education 2) redeem narratives from the Carlisle Indian Industrial boarding school era 3) provide tools and ideas for Indigenous communities to overcome historical trauma as a result of colonization and 4) center the lived experiences of Indigenous people through Indigenous-focused methodologies, epistemologies, stories, photographs, graphics, and video. This dissertation builds off the Indigenous research of previous scholars and creatively adds to emerging literature about Indigenous peoples and communities in the academy.

Strand Sky Blue: Re-search Birthed Out of Trauma and Healing – An Innovative Dissertation

In The Beginning: Healing – Future Full of Brilliance and *Indigenous Feat – A Scholar's Pace* chapter, I spent a significant amount of time sharing my journey, especially how I worked through and overcame traumatic events during my doctoral program. My hope in being transparent with my lived experiences is that readers, especially those who experienced their trauma, would be encouraged to overcome challenges and thrive in education. Further, my hope to provide tools for readers to encourage Indigenous students who are pursuing higher education to persist and graduate. As I described in detail at the beginning of the dissertation, running was an important mechanism helping me cope with stress, anxiety, and depression.

As I was experiencing mental and emotional challenges in 2018, Dr. Nicholas' International Course: Indigenous Well-Being Through Education, was an unexpected space where I found healing through storytelling. As previously discussed, Dr. Nicholas shared her experience attending a conference at the Carlisle Indian Boarding School in Carlisle, Pennsylvania. As discussed in Chapter 2: Training the Mind and Body, the boarding school was notorious for oppressing Indigenous students and stripping them of their cultural identities (Adams, 1995). When I contracted COVID-19 in January 2021, shortly after that, I cut my hair 17.5 inches (see Indigenous Narrative Imprint 70). I cut it partially because I wanted to honor the Indigenous youth who attended Carlisle. As I completed my dissertation journey, my hair length was similar to the young Indigenous students in the Carlisle Industrial Indian School Student Body Photo (1884) (see Indigenous Narrative Imprint 1).

Indigenous Narrative Imprint 70: 17 ½ - Inch Ponytail



Figure 70: I cut my hair a few days after I contracted COVID-19 in January 2020. When I had the virus, my hair was very heavy. Once I cut my hair, I felt a sense of relief.

At the conference event, she presented about Tewanima. She then shared with our class Tewanima's journey. I felt connected to Tewanima because he used to run to navigate his circumstances while he was away from home. Tewanima's story inspired me to create a film about running and interview others and learn their perspectives about how running impacted their journeys in education. After several versions of the film, the final version is the 65-minute full-length film, *Indigenous Feat – A Scholar's Pace* (Cheromiah, 2020). With the input of my faculty advisors, Drs. Jenny Lee and Gary Rhoades, the film became my dissertation topic. This was an unexpected outcome from creating the film. Still, I am honored I had the opportunity to amplify the narratives of Indigenous people through film, writing, and scholarship.

Strand Royal Blue: Methodological Approach

Drawing from Indigenous methodologies and ways of knowing (B. M. J. Brayboy, 2018; Cajete, 2000; Indian Pueblo Cultural Center, n.d.; Kovach, 2009; L. T. Smith, 2012; Sumida Huaman & Brayboy, 2017), I used tailored methods to explain the phenomenon being studied (Maxwell, 2013). As a result, creating a less structured design approach enabled me to integrate unique design processes. When I created *Indigenous Feat – A Scholar's Pace,* I used my mind map and knowledge (Cajete, 2000) and Indigenous imagination (G. Smith, 2003) as an Indigenous person to formulate the methods for gathering, organizing, and analyzing the data. As presented in the previous section, my healing journey was the primary force inspiring me to create the film. I turned to running as a critical survival method to cope and overcome trauma. As a result, I was curious to know how other Indigenous people used running in the academy. Simply put, when I would run or walk, I would ponder the question, "Why do Indigenous people in education run?" From this question, other questions organically emerged. I call this process *A Runner's Inquiry*, where inquiry questions emerged during the running and walking process. To

decolonize re-search and methodologies (L. T. Smith, 2012), A Runner's Inquiry replaces the term *research questions*. The main questions of inquiry for this body of work were the following:

- Why do American Indian students, faculty, and administrators run?
- How do American Indian students, faculty, and administrators in higher education conceptualize their experiences as runners in the academy?
- What challenges do American Indian students, faculty, administrators encounter within non-Native serving institutions?
- How do American Indian students, faculty, and administrators conceptualize their collective and individual self-determination in (higher) education?

In total, seven tribal nations were represented. Alphajoy and Isaac identified as undergraduate students, and Karen, Tiffany, and Lydia identified as doctoral students in higher education. Karen also identified as a university administrator. At the time of the interview, Dr. Mom was a recent doctoral graduate and identified as a psychologist. Jesse and Alejandro identified as university staff members, and Dr. Nicholas identified as a faculty member. Dr. Nicholas stood in proxy as Tewanima's clan daughter and shared his story.

When I gathered runners' stories, I was very aware of storytelling and cultural protocols when connecting with Indigenous people (see Indigenous Narrative Imprint 20). In interviewing people, I acknowledged how important it was to create a welcoming space for the runners. In Chapter 3, I discuss how I made an effort to replicate the environment my Grandmas Ovie and Jean created at their kitchen table — a warm, welcoming space where people feel safe, worthy, loved, and important (see Indigenous Narrative Imprint 22). When I interviewed runners, I used the Indigenous Runners Method (refer to Chapter 3).

In forming themes from the stories, my approach to sorting, organizing, and analyzing stories was to create a film. I did not transcribe the interview data because I wanted to truly preserve the oral tradition. I described my process as the Indigenous Storytelling Creations method. Within this analytic method, I repeatedly listened to the stories. I would then pray and ask the Creator to help me find common themes and pair the stories together. I used my mind map to also figure out how to present the stories. Eventually, themes began to emerge, form, and cluster (see Indigenous Narrative Imprint 34). The forming of themes happened organically. Because the film was translated into this dissertation, I eventually transcribed the film, creating the five themes and 13 subthemes. I share more about the findings in the next section.

Strand Pink: The Run – Finding Your Pace Roadmap

As the finisher's running bib shows (see Indigenous Narrative Imprint 68), we have had an adventurous journey in this dissertation. Among the many stories shared through text and photographs, the runners' narratives formed a roadmap. The Run - Finding Your Pace (see Indigenous Narrative Imprint 71) graphemically shows the five themes and 13 subthemes emerging from the narratives. As I mentioned in Chapter 4, although the themes and subthemes appear linearly in Indigenous Narrative Imprint 71, they are fluid and intersect. The themes are only a piece of the spider web we formed in Our Spider Web (see Indigenous Narrative Imprint 69). The main themes and subthemes are organized in this manner for readability purposes and reader's to easily identify the findings from this body of work. The Mile Markers A-E are interchangeable and can be rearranged.

Indigenous Narrative Imprint 71: The Run – Finding Your Pace

The Run – Finding Your Pace

MILE A

Mile Marker A: Ceremony and the Running Tradition

1. Indigenous Footprints: Prayer
2. Indigenous Footprints: Ceremony and the Running Tradition
3. Indigenous Footprints: The Messengers



MILE B

Mile Marker B: Collective and Individual Self-Determination

4. Indigenous Footprints: Multifaceted Dimensions of Self and the Community
5. Indigenous Footprints: Self-Actualization

MILE C

Mile Marker C: Connection to the Land and Mother Earth

6. Indigenous Footprints: Tradition and Cultural Protocols
7. Indigenous Footprints: Holistic Worldviews

MILE D

Mile Marker D: Health Benefits from an Indigenous Perspective

8. Indigenous Footprints: Perspectives from Indigenous Men of Color
9. Indigenous Footprints: Time and Friends
10. Indigenous Footprints: Physical and Emotional Benefits

MILE E

Mile Marker E: Navigating the Academy – Running as Sovereignty

11. Indigenous Footprints: Self-Determination
12. Indigenous Footprints: Self-Identification
13. Indigenous Footprints: Self-Education

Indigenous Narrative Imprint 71: Graphic created by the Chippewa Cree artist, Kaylene J. Big Knife.

Strand Navy Blue: The Cool Down

At the end of the marathon, the cool down period is an essential element of the marathon. The cool down process varies for each runner. Still, depending on the race, after runners cross the finish line, there are booths, vendors, and other stations helping runners hydrate, get food, stretch their muscles, receive massages, and wipe down! These stations help the runners begin their recovery process, but some runners choose to find a quiet space and place to process 26.2 miles of their life. After runners leave the marathon event, the cool down process takes shape in many ways over various periods. The cool down process depends on the runner. Sometimes runners take time off from work or school to let their bodies heal and recover. Some runners recover quickly and start running again soon after the marathon. Despite the various ways runners cool down and recuperate, the cool down period provides an opportunity for reflection upon the marathon experience. Runners have the opportunity to share with their loved ones, friends, colleagues, and others about how they experienced the race, such as what mental or physical challenges they overcame, the terrain, environments, and scenery they saw, and plenty of other details about their experience. For example, after Dr. Mom ran the 2013 Marine Corps Marathon. I met her at the finish line. She poignantly talked about seeing Marines running in full gear with pictures of fallen friends on their packs. And, as she was hydrating, she also told other friends and me one of the memorable signs she saw during the marathon was, “Your headphones don’t make your farts silent!” Her testimonial made all of us laugh! Humor!

In this discussion section, I use the cool down part of the marathon as a metaphor to reflect upon this dissertation marathon. For the discussion section, I integrate literature included in Chapter 2: Training the Mind and Body. I also include additional references reflecting the nuances of how the stories unfolded.

Strand Scarlet Red: Indigenous Sovereignty Runners

As presented in previous chapters, Brayboy (2005) defined sovereignty in the context of self-determination, self-government, self-identification, and self-education. As mentioned in Chapter 5, this dissertation focused on self-determination, self-identification, and self-education. In Chapter 5, I used these terms from the TribalCrit framework to describe runners' experiences in the academy. For each term, there were runners that I featured within that section. For example, in the self-determination section, I shared the narratives of Karen, Alejandro, Lydia, Tiffany, Isaac, and Dr. Nicholas. For self-identification, Alphajoy's story was featured, and for self-education, Dr. Mom, Jesse, and Tewanima were highlighted. I used the TribalCrit sovereignty lens to organize the findings specific to the Mile Marker E: Navigating the Academy – Running as Sovereignty theme. For this section, I use to expand the concept of sovereignty in TribalCrit and connect the framework to all five themes emerging from this body of work.

All things considered in this dissertation, to describe the experiences of individuals, I call the ten individuals the *Indigenous Sovereignty Runners*. Since all the runners identified from a federally recognized tribe, I used the word American Indian interchangeably with the word *Indigenous*. Further, as I wrote the findings chapters, I realized each runner all exuded self-determination, self-identification, and self-education in their own unique ways. Thus, each runner is an embodiment of *sovereignty*, which I will elaborate on in the following paragraphs. Lastly, each runner was actively involved in running at some point in their life, which I have consistently referred to them as *runners* throughout the dissertation.

As I began this dissertation with the Where I am From Poem in The Beginning Chapter, I share my conceptualization of Indigenous Sovereignty Runners through a free verse poem. This poem is inspired by the five themes and 13 subthemes from the findings:

Indigenous Sovereignty Runners Free Verse Poem

Indigenous Sovereignty Runners

It's been a long route, but we journeyed the marathon, together.
The marathon of finishing a degree.
The marathon of education.
The marathon of life.

Who are Indigenous Sovereignty Runners?
Indigenous undergraduate and graduate students,
staff,
administrators,
and faculty in the academy.
Indigenous people in non-Native serving institutions.

Indigenous Sovereignty Runners ARE…
Messengers
Scholars
INDIGENOUS PEOPLE WHO DETERMINE THEIR OWN EDUCATIONAL, PERSONAL, AND PROFESSIONAL PATHWAYS.

Indigenous Sovereignty Runners are Indigenous people in the academy who use or have used running as a POWERFUL means to navigate through educational spaces.

Indigenous Sovereignty Runners…
Come in all shapes and sizes
Pray through their feet
Have their community in their hearts
Connect with the land and Mother Earth
Have cultural maps
Honor their families and ancestors

Indigenous Sovereignty Runners are OVERCOMERS!
Indigenous Sovereignty Runners are here for the long run…

From the poem here, Indigenous Sovereignty Runners essentially can represent any Indigenous person in the academy. The term is inclusive in a sense it can describe Indigenous people in the academy. The term can also be exclusive to describe Indigenous people in the academy who identify or identified as actual runners because the word "runners" correlates to the actual physical activity. This word is very intentional because words like athlete or competitor

connotate other meanings I do not feel capture the heartbeat of this body of work. In the following sections, I elaborate more on the most poignant elements from this body of work.

Strand Dark Red: The Sovereignty Connections

While running is one of the most vigorous and popular forms of physical activity in the United States (Tsai, Chang, Chang, & Lin, 2021; Tudor-Locke, Johnson, & Katzmarzyk, 2010), running has a deeper meaning to the runners in this body of work. The first inquiry was why do American Indian students, faculty, and administrators run? The runners conveyed several reasons why they ran, which include: a place to honor their ancestors; running is a form of strength helping them persist in education; running is a form of prayer; running is preparation for school and work; running is ceremony; running had physical and mental health benefits; and running builds community; running provides solace and running preserves the sacred tradition of running.

Self-Determination

Running Helped Indigenous People Navigate Through the Academy

One of the questions emerging from my Runner's Inquiry process was how do American Indian students, faculty, and administrators in higher education conceptualize their experiences as runners in the academy? All the runners expressed how running was an important part of their journey in (higher) education. Dr. Mom, Lydia, and Alejandro expressed how running was essential to their journey in education. Dr. Nicholas described how running helped Tewanima navigate at Carlisle Industrial Indian School. The Indigenous Sovereignty Runners proved running is a form of persistence for Indigenous people in (higher) education. Further, running provides a place for Indigenous people to process the happenings within higher education. As staff members, Karen, Jesse, and Alejandro used running as a space to process campus

happenings like organizational changes and work-related responsibilities. As Karen expressed, the academy can be a toxic place, and running helped to process the effects of toxicity.

Prayer and Ceremony

Karen, Lydia, and Tiffany were pursuing their doctorate degrees in higher education at the UArizona, while Dr. Mom was a recent doctoral graduate from the University of North Dakota. All women spoke about the importance of prayer, especially when they ran. The women did not give specific insight as to what they believe, but from the context clues of their stories, there is evidence they were praying to greater power. For each runner, it was an individualized experience, which is a finding in Richards' (2019) study, which highlights the role of spirituality among women who are pursuing their doctorate degrees. However, there are many limitations to Richards' study in the context of this dissertation because no one in Richards' study identified as an Indigenous woman.

For the runners, praying was personal, but for a collective purpose. There was no mention of praying for physical performance. Some individuals shared they expressed appreciation and thanks while they ran, which is a finding in M.K. Huffman and Etnier's (2020) study regarding the meaning and use of prayer among ten recreational marathoners. Further, runners prayed for their families and communities. The participants did not indicate distance was a factor in praying. The runners described running as a lifestyle rather than for sport or competition. Dr. Nicholas went into great detail about how running was part of Hopi ceremonies, which was also expressed by Darold and Sweeney (2015), who said, "running [in Hopi] has a deep history and is endemic in our Hopi Society. It is an internal component to many ceremonial celebrations and events and is part of contemporary sustenance" (p. 76). Dr. Nicholas said in the runs, the runner who came in first was said to have carried their community in their hearts. Dr. Mom, Jesse, and

Isaac also shared the importance of running to their culture. For the Indigenous Sovereignty Runners, running was essential to their ancestors for survival, communication, and ceremony. Overall, the Indigenous Sovereignty Runners carried on their tribal legacy of running, which proves how prayer and running were part of runners' self-determination.

Overcoming Challenges

One of the main inquiry questions was what challenges do American Indian students, faculty, and administrators encounter within non-Native serving institutions? All the runners provided different insights about some of the challenges they faced in (higher) education, which relate to invisibility, toxicity in the academy, self-doubt, and the tension between collectivistic and individualistic values. Because Indigenous people make up a small population in education (Shotton et al., 2013), each person in higher education was part of the small minority. Isaac and Tiffany were two of few Native American collegiate athletes, Dr. Mom was one of few Native American students pursuing clinical psychology, Jesse and Alejandro were two of few Native American staff members, and Karen was one of few Native American senior-level administrators at UArizona. Among the faculty at the UArizona, Dr. Nicholas was one of the few Indigenous faculty members on campus. Lydia was one of few Indigenous scientists on campus, and she expressed how sometimes she experienced negative comments in the academy. Because of being a small population, there were some challenges like the clashing of value systems, which I spoke more about in the collectivistic and individualistic section in this chapter.

Another challenge was overcoming self-doubt. Alphajoy shared how she identified as being biracial. One of the challenges she expressed was figuring out how to honor both cultures. At the time of the interview, she continually questioned how she fit within both cultures. Additionally, there was a season of time Isaac questioned his ability to run with other

competitors at the collegiate level. Connecting with his dad helped him overcome self-doubt in his abilities as a runner. Both Alphajoy and Isaac have overcome self-doubt in their own respective ways, and as with many of us, identity exploration and confidence-building is a lifelong journey.

Self-Identification

Each Indigenous Sovereignty Runner identified themselves in various ways. First and foremost, the runners all identified as members of their tribal communities. The majority of them introduced themselves (in the film) in their traditional languages. This is extremely important because speaking their language is a demonstration of self-determination, resilience, and blessing. The runners are the representation of their ancestors. One interesting fact about the runners is none of them identified as "athletes" or referred to running as a "sport." Running was never referred to as a sport, even by Isaac and Tiffany, who ran at the collegiate level. Although there are few accounts in the literature of Tewanima using his own words to describe running, Dr. Nicholas did not describe him as running in a sport, even though he was an Olympian and a highly celebrated athlete at Carlisle Industrial Indian School. Not identifying as an athlete or participating in a sport speaks to the deeper meaning of running that each runner embodied.

While Tewanima has been featured in many literary works (Matthew Sakiestewa, 2012; Sakiestewa Gilbert, 2018; Sullivan, 2004), this dissertation provided a personal account of his life through oral tradition. By Dr. Nicholas providing a personal account of Tewanima, their stories honor the oral tradition and the generational blessings within their Hopi community. Tewanima transcends time and space as an individual in this body of work, which is extremely important because he is a representation of thriving in an educational system (federal boarding school) that was not designed for Native American students. Tewanima is also an example of

how he left the reservation, came back, and went right back into the way of life he had as a Hopi man prior to his forceful removal from Hopi to schooling off the reservation.

Self-Education

All the Indigenous Sovereignty Runners expressed their positionality in the context of their communities and how they were parts of communities they serve, which is self-education in the context of the TribalCrit framework. Below are some ways the runners defined self-education.

Collectivistic versus Individualistic Values

One of the main inquiry questions was how do American Indian students, faculty, and administrators conceptualize their collective and individual self-determination in (higher) education? Runners expressed collective and individual self-determination in many ways. For example, Tiffany went into great detail about her running experience in high school compared to running for UArizona. There were stark differences in how the team functioned. For example, Tiffany's high school team would tie themselves together on runs, which the team carried each other. At the collegiate level, the teammates would compete against each other to try to get a better time. Anderson (2006) described the differences between collectivistic and individualistic mentalities among Navajo people in sport, especially in basketball. Anderson (2006) stated the "Navajos have historically been opposed to individualism" (p. 256) and place a "strong emphasis on unity and group consensus" (p. 256). Anderson (2006) further noted that the "idea of celebrating an individual goes against the collectivist cultural ideology found among many people (Anderson, 2006, p. 256). This statement contextualizes Tiffany's experience running on the reservation versus running for the university.

As a Diné woman, Karen also expressed clashing value systems when she spoke about navigating the academy as an administrator. Karen expressed toxicity in the academy, and her colleagues shared that her advice conflicted with her value system. Someone in the university even told her some of the decisions she needed to make to get ahead at the university would be countercultural to her Diné values. Karen's story is a clear example of how spaces in the academy are rooted in individualistic agendas of self-promotion, independence, and self-reliance, whereas in the Diné value system, collectivity values are prioritized.

Redefining the Concept of Winning

Some runners redefined the concept of winning or the notion of coming in first. For Tewanima, as an esteemed athlete, accolades did not mean very much to him. Dr. Nicholas described when he won races he would not pick up his award. Further, when I asked Lydia, an avid trail runner, how many medals she had, she responded to me, "It doesn't matter." Reiterating to what Dr. Nicholas said, in the Hopi ceremonies, the runners who came in first demonstrated that they carried their community in their hearts; this was recognized in reciprocal fashion with a woman's labor—a hand woven plaque. This mentality is a selfless act. Given the observations in this section, each runner individually and collectively beholds the characteristics as changemakers.

Strand Yellow Orange: The Indigenous Revolt in Education

The title of this dissertation includes the phrase, "Indigenous Revolt in Education." What does the phrase mean? In Chapter 2, I shared about the Pueblo Revolt of 1680. To recap, the Pueblo people of the Southwest revolted against Spanish rule to preserve and protect their religious and traditional customs. Collectively, the Pueblo people successfully overthrew Spanish rule in American's first revolution (J. S. Sando & Agoyo, 2005). Aguilar (2013) also described

the Pueblo Revolt as "arguably the most successful Indigenous insurrection against a European colonial power in the New World" (p. 34). The Pueblo Revolt is an example of the collective and individual self-determination of the Pueblo people, as well as a powerful demonstration of countering patriarchy, enslavement, and religious genocide for the united good of the people. As a community, the Pueblo people challenged oppression, power, and colonization from foreign rule to fight for the preservation of their traditional lifestyles and knowledge systems. Aguilar (2019) said the Pueblo Revolt is "defined by the assertion of sovereignty when common cause brought the Pueblos together in what was likely an unprecedented way" (p. 5). The Pueblo people were and continue to this day to be sovereign people and exercise their sovereignty in the form of Pueblo tribes determining their own futures in all aspects of life.

Prior to the actual Revolt on August 10, 1680, a critical aspect to the success of the Pueblo people's implementation of the Revolt were the long-distance runners who ran from pueblo to pueblo communicating news about when to attack the Spaniards. As my sister, Maredyth Salazar, said, "The runners sacrificed themselves to be messengers" (M. Salazar, personal communication, March 12, 2021) with the powerful intent to serve their people. Maredyth also elaborated, "The runners' were voyaging uncharted waters" (M. Salazar, personal communication, March 12, 2021), meaning the runners were forging new pathways for collaboration and community organization. The runners carried their community in their hearts and purposefully ran for the survival of their people. The runners were fundamental to the success of the Pueblo people in the Revolt.

I use the Pueblo Revolt as an illustration to represent the experiences shared in this dissertation. From a bird's eye view, a revolt is a collective movement by a community. A revolt is an expression of collective and individual self-determination. A revolt is standing up for

oneself and the community. A revolt is challenging oppression. A revolt is storytelling. A revolt is fighting for the preservation of life. A revolt is advancing the goals of the community. A revolt is a demonstration of courage, bravery, and justice. As the Pueblo people embodied these characteristics in the Pueblo Revolt, so do the runners in this body of work. The Indigenous Sovereignty Runners come against "forced acculturation into a mainstream American ideology of success, performance, and self-realization" (Bak, 2015, p.104). Educational institutions were not designed for Indigenous people, hence the federal boarding school era. Guillory and Wolverton (2008) said, "For centuries, mainstream colleges and universities have struggled to accommodate American Indians and create environments suitable for perseverance resulting in degree competition" (p. 58)**.** At the core, because of our sheer existence in education, we come against settler colonialism and white supremacy, the elements from which many of these educational institutions emerged.

As Indigenous people, our revolt in education takes shape in many ways, including student advocacy like in the situation with President Robbins using macroaggresive language with Indigenous students at the UArizona (Leingang, 2019; Tarangioli, 2019). Another form is using writing as a method to amplify Indigenous knowledge systems, such as the case with Tiffany, Karen, Dr. Mom, and Lydia writing dissertations. Also, the format of this dissertation revolutionizes the standard form of a typical dissertation in academia. Another form of a revolt in education is occupying space on campus. As collegiate athletes, both Tiffany and Isaac had access to athletic spaces most University students do not have access to. As for Karen, as a senior-level administrator, she had access to staff, and personnel students do not typically have access to. For Dr. Mom, she occupied spaces in the psychology realm. Dr. Nicholas is one of only a few Indigenous people to hold a faculty position. Like Karen, Dr. Nicholas had access to

places students typically would not. Lastly, as staff members, Jesse and Alejandro held spaces as staff members in the academy, which enabled them to advocate for Indigenous people in ways students and faculty may not be able to. Jesse, Isaac, and Alejandro also serve as male role models in education, especially because there is a lack of Native American men who enroll in higher education (Poolaw, 2018; Williams, 1999). The overall message is each person contributes to the collective advancement of building Indigenous communities in educational institutions and beyond.

Strand Mustard Yellow: Contributions to the Literature

Indigenous Re-Search Blueprints

Throughout this body of work, I have introduced many new concepts and ideas, including *Strands of Healing and Resorting Model*, *Relationships: Storytelling and Cultural Protocols for Indigenous People and Communities*, *Indigenous Transcendence of Storytelling, Time, and Place*, and *Indigenous Re-Searcher Authority*. Additionally, I introduced four frameworks I entitled as a group, the *Indigenous Re-Search Blueprints*. The four models include *The Indigenous Wide-Angle Narrative Approach, Grandma's Kitchen Table Effect, The Indigenous Running Method, and Indigenous Storytelling Creations.* In the following section, I elaborate further on how the Indigenous Re-Search Blueprints contribute to the literature.

The Gift of Sight – The Indigenous Wide-Angle Narrative Approach

Navigating the world around me as a partially blind person is challenging. Because of my vision, any task takes me twice or three times as long to complete because I use assistive technology like an on-screen magnifier (see Indigenous Narrative Imprint 72). I have often wondered how fast I could have completed this dissertation if I was fully sighted? Regardless, over the years, I adapted to my visual capabilities by using wide-angle shots in my visual

narratives because I have a difficult time focusing or seeing small details for close-up shots. Ironically, this wide-angle approach emerging from necessity developed into a method, the Indigenous Wide-Angle Narrative Approach. As discussed in a couple of places in this dissertation, the approach is a powerful method to exemplify the visual narratives of Indigenous people and their surrounding elements. Doing so helps contextualize the narrative of an Indigenous person, group, or community. The method also reflects a mentality of taking a wide-angle or holistic approach when connecting with Indigenous people and communities.

Indigenous Narrative Imprint 72: My Vision is NOT a Deficit, but a Gift!

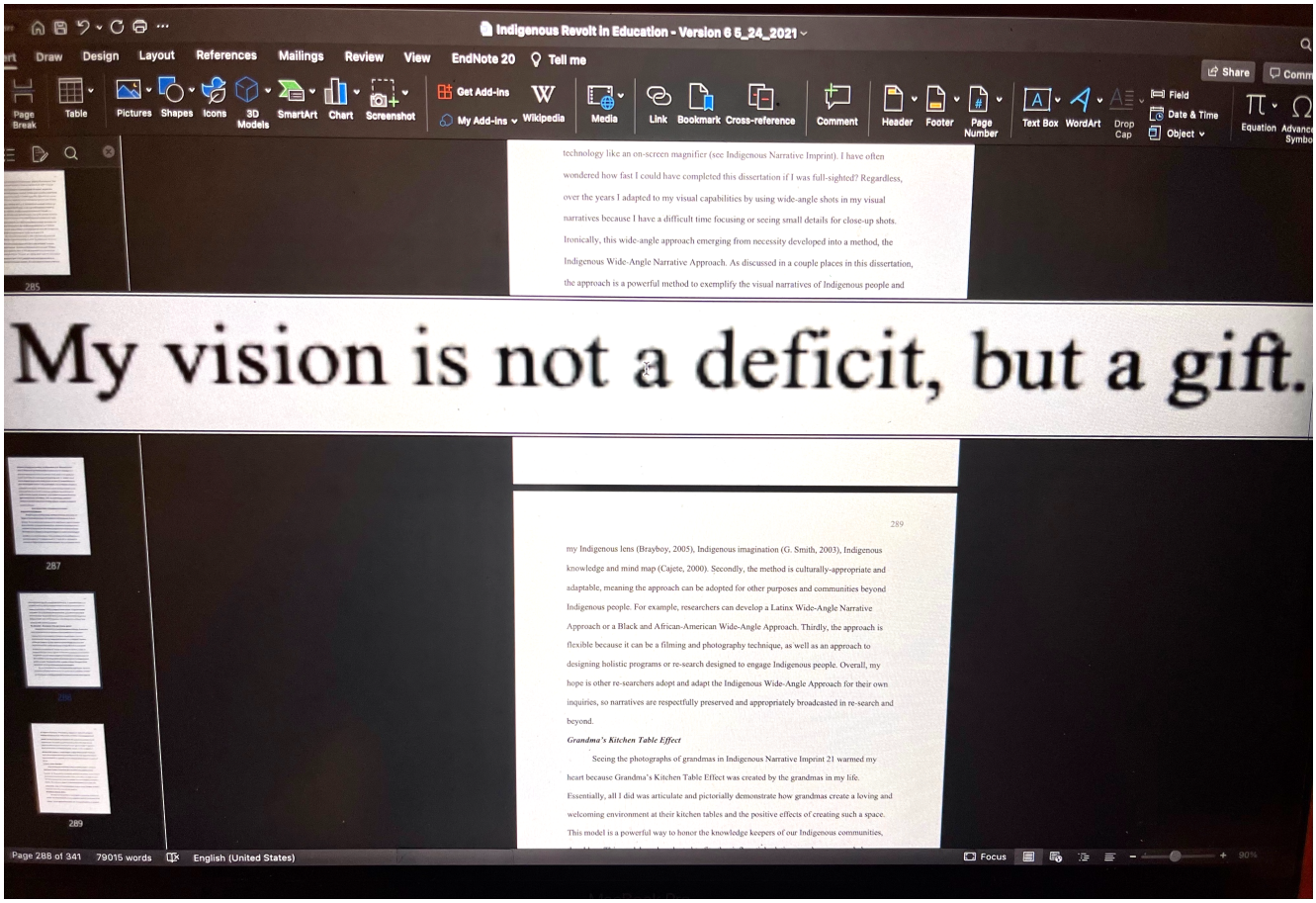


Figure 72: I use an on-screen magnifier to help me see the computer screen. I see the world through magnifiers. As a result, tasks take me longer to complete. Ironically, my vision enables me to capture eye-catching photography.

My vision is not a deficit, but a gift. The Indigenous Wide-Angle Narrative Approach is an important contribution to the literature for a few reasons. First, the methodology was birthed out of my experience as an Indigenous partially-blind woman who provides unique insight into my Indigenous lens (Brayboy, 2005), Indigenous imagination (G. Smith, 2003), Indigenous knowledge, and mind map (Cajete, 2000). Secondly, the method is culturally-appropriate and adaptable, meaning the approach can be adapted for other purposes and communities beyond Indigenous people. For example, researchers can develop a Latinx Wide-Angle Narrative Approach or a Black and African-American Wide-Angle Approach. Thirdly, the approach is flexible because it can be a filming and photography technique, as well as an approach to designing holistic programs or re-search designed to engage Indigenous people. Overall, my hope is other re-searchers adopt and adapt the Indigenous Wide-Angle Approach for their own inquiries, so narratives are respectfully preserved and appropriately broadcasted in re-search and beyond.

Grandma's Kitchen Table Effect

Seeing the photographs of grandmas in Indigenous Narrative Imprint 21 warms my heart because Grandma's Kitchen Table Effect was created by the grandmas in my life. Essentially, all I did was articulate and pictorially demonstrate how grandmas create a loving and welcoming environment at their kitchen tables and the positive effects of creating such a space. This model is a powerful way to honor the knowledge keepers of our Indigenous communities, the elders. This model can be adapted to fit other influential relatives, such as moms, dads, uncles, brothers, sisters, etc. Because grandmothers are part of societies throughout the world, I envision this model will resonate with many researchers.

The Indigenous Running Method

The Indigenous Running Method is easily adaptable to various kinds of practices and activities. This concept described how I came alongside the runners in an environment of their choosing. I ran and walked with them side-by-side. This approach enabled me to understand more of their identities as runners and how they conceptualized the elements and environment(s) around them. Similar to the Indigenous Wide-Angle Narrative Approach and Grandma's Kitchen Table Effect, the Indigenous Running Method can easily be transformed to fit re-searchers' needs. For example, re-searchers can create an Indigenous Hunting Method where re-searchers come alongside an Indigenous person or group on a hunting journey like hunting walrus, moose, elk, deer, antelope, etc. On the journey, the re-searcher participates in the hunt (of course with permission from the Indigenous person, group, or community). From a culturally-respective approach, re-searchers can immerse themselves in the processes of hunting to better understand Indigenous practices and perspectives. Other examples include an Indigenous Planting Method, Indigenous Berry-Picking Method, and an Indigenous Beading Method. Overall, the Indigenous Running Method provides an example of how to create a meaningful and culturally-appropriate method to understand Indigenous people.

Indigenous Storytelling Creations

Out of all the models I developed among the Indigenous Re-Search Blueprints, the Indigenous Storytelling Creations method was the most difficult to formulate and pictorially create. The main reason why it was hard to create this model was that I had to transfer my filmmaking process, which was stored in my Indigenous imagination and mind map, to a framework that could be understood by readers. I went through many iterations of the model. A unique element of this model is the visualization segment comprising of prayer, Cajete's (2000)

mind map, and G. Smith's (2003) Indigenous imagination concepts. The visualization phase is multidimensional because it is an internal realm located in my mind's eye. In the visualization state, there is a spiritual connection to the Creator. The visualization phase is unique to me but can be adapted by other re-searchers'. Another valuable contribution of this model is its ability to show from an Indigenous perspective how the oral tradition is preserved through film. Because I used the Indigenous Storytelling Creations model to create *Indigenous Feat – A Scholar's Pace,* the runners' narratives are preserved as long as YouTube exists! In summary, this model is significant because I presented a culturally-appropriate method to making meaning of stories through film.

Flipping the Dissertation Writing Script – Dissertation Jargon

Absolon (2011) said, "Decolonization and indigenizing my life includes learning and practicing my culture; learning my language; speaking my language; fighting ethnocentrism in education, research and writing; battling institutional racism; and the list goes on" (p. 19). Absolon articulated decolonizing, and Indigenizing spaces was a personal journey. As a storyteller, one powerful way this body of work is contributing to decolonizing and Indigenizing spaces in the academy and beyond is to flip the Dissertation Writing Script, which is a phrase I used to describe the dissertation jargon often included in bodies of both quantitative and qualitative research.

In many ways, the dissertation jargon included in studies is scripted and formulaic because it seems like there is an unwritten rule the main headers of a dissertation should remain consistent. As I shared in Chapter 3, dissertation jargon often includes words like *research*, *study*, *research questions*, *trustworthiness*, *figures*, *limitations*, etc. In my dissertation, I limit the use of such words listed here and replace them with words or phrases reflecting how I

conceptualized this body of work. I integrate words I borrow from the literature like *re-search* and *making meaning* from Absolon (2011). I integrated the phrase, "A Good Future Ancestor," from one of the runners, Lydia. To replace Trustworthiness, I reframed the section as *Love and Reciprocity: "A Good Future Ancestor."* In place of *research questions*, I used the phrase, *A Runner's Inquiry*. Instead of figures or Illustrations, I used the phrase *Indigenous Narrative Imprints*. Rather than *Table of Contents*, I used *Our Marathon Journey*.

Although I have made changes to some of the dissertation jargon, I used words as *dissertation*, *methods*, and *findings*. I recognize I still use and, to some extent, need dissertation jargon because at this point in my re-search, sometimes it is difficult to recreate or rename frequently used dissertation jargon. My hope in future re-search is to contribute to dismantling dissertation jargon to reflect more of an Indigenous lens. For now, this dissertation reflects the beginning processes of flipping the Dissertation Writing Script. Also, because other authors and researchers refer to their work as *research* or *study*, I cannot completely eliminate those words from this body of work. In summary, this dissertation contributes to providing ideas for re-searchers to dismantle language in dissertations and other bodies of work.

Indigenous Storytelling is Circular and Fluid

Indigenous storytelling is circular and fluid. Throughout the dissertation, I frequently transitioned in and out of writing in the past and present tense because storytelling transcends time. As demonstrated from my *Indigenous Feat – A Scholar's Pace* Methodological Approach (see Indigenous Narrative Imprint 17), this body of work connects the past, present, and future. From the Acknowledgements section where I honored the 1884 Carlisle Industrial Indian School students (see Indigenous Narrative Imprint 1) to near the end where I show my 17 ½-inch ponytail I cutoff to honor the Indigenous students at Carlisle (see Indigenous Narrative Imprint

70), the spirit of strength, resilience, and endurance embodied by our ancestors during the boarding school era is deeply interwoven through the dissertation. Furthermore, Indigenous Narrative Imprint 73: Family Full of Brilliance demonstrated the celebration of my family's heritage in the academy and Indigenous Narrative Imprint 74: For Our People – Drs. celebrates how my friends, and I earned our doctoral degrees for Our People. Unlike many of our ancestors at Carlisle, we were able to wear our traditional Pueblo clothing to my dissertation gathering (defense) at UArizona and at our commencement ceremonies. Additionally, Tewanima's narrative transcends time because Dr. Nicholas stood in proxy to share her clan father's narrative in the context of modern-day runners. He also transcends time because his story is connected to Dr. Nicholas' story, which is in alignment with a traditional perspective of time. While there is literature about athletes during the boarding school era in the late 19th and early 20th centuries (Anderson, 2006; Bak, 2015; Matthew Sakiestewa, 2012; Oxendine, 1995), Tewanima was part of a time period Oxendine (1995) described as the "heyday of Indian sports" (p. 5). As mentioned before, Tewanima was a colleague to Jim Thorpe, who is one of the most famous Indian athletes ever known. Including Tewanima's narrative among his clan daughter and the other runners demonstrates the connectedness of ancestors, culture, and generational blessings.

Film to Dissertation

One powerful way to share our traditions and culture, such as the resiliency and sacrifices of our Indigenous ancestors, is through storytelling. More specifically, through the oral tradition, filmmaking, writing, and photography. I created an original film and wrote a dissertation based on the film. Since filmmaking/photography and writing are two different expressions of storytelling, each mode contributes to this body of knowledge in different ways. For example, *Indigenous Feat- A Scholar's Pace* (Cheromiah, 2020) is housed on YouTube and can be

publicly accessed by anyone. The imagery, sounds, music, and oral narratives shared in the film evoke different emotions because of the visuals. On the other hand, the dissertation provides an opportunity to explore concepts in a deeper manner because more details can be written.

Creating a film and dissertation enables the content to be accessed by a variety of audiences and further amplifies the narratives of the Indigenous Sovereignty Runners because their stories can be accessed in different modes, film, and writing. One important element to note with this film to dissertation method is the time required to complete each medium. I spent over 1,800 hours creating the *Indigenous Feat-A Scholars Pace* film. Comparatively, I spent over 1,000 hours writing this dissertation. I definitely did not intend to spend that much time on creating the film. However, when I understood the greater purpose for creating the film, I did not mind investing a lot of time to produce a well-crafted video narrative.

Diversity of Indigenous Changemakers in the Academy

Within higher education literature, there has not been a body of work focused on how Indigenous students, staff, and faculty use running to navigate through the academy. Although Ali-Christie (2013) focused on the experience of Indigenous collegiate Division I athletes, her study includes athletes who participated in a plethora of sports. Also, her study only focused on the experience of students who competed at the Division I level. The inclusion of the diverse representation of Indigenous changemakers in higher education (undergraduate and graduate students, staff, and faculty), and varying levels of educational, professional, and cultural experiences, makes this dissertation unique. Further, this body of work demonstrates how running can help students persist in higher education, like in the case of Dr. Mom, Lydia, and Isaac. Running helped sustain them while they were pursuing their degrees. Running also helped

Tewanima persist at Carlisle Industrial Indian School. Ultimately, running is a source and cultural practice empowering the runners in the academy.

Strand Dark Mustard Yellow: Implications for Future Policy and Practice

College and University Campuses

Beyond the Ritual of the Land Acknowledgment

An important element of the Indigenous Revolt in Education is holding institutions accountable for prioritizing Indigenous students, faculty, and staff on their campuses, especially because all colleges and universities in the United States reside on ancestral homelands of Indigenous people (Deloria Jr., 2004). Robert Lee, an integral member of the reporting and research team of the "Land-Grab Universities" (R. Lee et al., 2020) investigation, which is a project part of *High Country News*, noted in the past ten years, land acknowledgments have emerged across the world (Leckrone, 2020). The National Museum of the American Indian (2021) stated, "Land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities. Today, land acknowledgments are used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live" (para 1). The Native American and Indigenous Peoples Steering Group (n.d.) at Northwestern University in Illinois shared what land acknowledgments meant to them. Their sentiments are stated verbatim here:

Addressing invisibility
Defrosting the past
Combats erasure
Feels good emotionally/spiritually
Decompresses time
Can be performative
Must be paired with action
Prayer/contemplative
Build affinity
Creates alliance

Context matters
Should challenge thinking
Honors
Need to consider appropriation
Raise critical consciousness
Introspection
Strengthens larger circle
(The Native American and Indigenous Peoples Steering Group, n.d.)

Although the statements from the Native American and Indigenous Peoples Steering Group vary, they reflect a wide range of thoughts about land acknowledgments.

Princeton University (2021) indicated the practice of land acknowledgments among colleges and universities emerged first in Canada. In the United States, many land-grant universities and other institutions throughout the country have varying interpretations and language they use in their land acknowledgment statements (Colorado State University, 2021; Cornell University, 2021; Godfrey & Kahn-John, 2021; The Ohio State Office of Diversity and Inclusion, 2021). To some extent, it is ironic these land-grant universities have land acknowledgments recognizing the original stewards of the land on which the universities reside because Indigenous lands were used to establish land-grant universities. The land-grant universities were established by the allocation of land to specific counties across the country, as well as provide accessible education geared toward agriculture and mechanic arts (Mack & Stolarick, 2014). Through the "Land-Grab University" (R. Lee et al., 2020) project, R. Lee and Ahtone (2020) stated, "What many of these statements miss [land acknowledgments] is that land-grant universities were built not just on Indigenous land, but with Indigenous land" (para 9).

In 1862, President Lincoln signed the Morrill Act, which "distributed public domain lands to raise funds for fledging colleges across the nation" (Lee and Antone, 2020, para 3). Further, "the Morrill Act worked by turning land expropriated from tribal nations into seed

money for higher education" (Lee and Antone, 2020, para 4). Essentially, Lee and Antone (2020) described the Morrill Act as transferred Indigenous land to states, which became endowments for land-grant institutions resulting in institutions today financially benefiting from the 1862 Morrill Act. R. Lee et al. (2020) summarized the arrangement as such, "Nearly 11 million acres of Indigenous land. Approximately 250 tribes, bands and communities. Over 160 violence-backed treaties and land seizures. Fifty-two universities" (para 1). Considering the hidden truth of how land-grant universities have benefitted from the lands of Indigenous people, land-grant universities need to go far beyond a land acknowledgment and reallocate funds to Indigenous students attending those 52 institutions.

Land-Grant Universities, do the right thing! – Provide Tuition Waivers for Indigenous Students

Given how land-grant intuitions have and continue to financially benefit from "the millions of acres of Indigenous land sold to endow land-grant universities of the United States," (Lee and Antone, 2020, para 2), all land-grant universities should provide tuition waivers to tribal members who are from the Indigenous nations in which the land-grant universities financial benefit or have benefitted from. For example, R. Lee et al. (2018) stated in 1910, the University of Arizona received a 100% share of the Morrill Act land distribution totaling 143,564 acres. Additionally, the United States paid $6,497 (adjusted for inflation) for Indigenous title with a total of $12,364,665 (adjusted for inflation) endowment principal raised from the grant, with a 1,903:1 endowment return on payments to tribes (R. Lee et al., 2018). As listed on the Land-Grab University website (R. Lee et al., 2018), the eight tribal lands benefitting the University of Arizona include Apache (western bands), Pima, Papago, Maricopa, Apache, Walapai, Navaho, and Cocopa. Because the University of Arizona has received millions of

dollars from the lands of these eight tribal communities, tuition waivers should be granted to tribal community members from these specific tribal nations.

I also recommend the other 51 institutions included in the "Land-Grab University" (R. Lee et al., 2020) project provide tuition waivers to tribal members of the tribal nations the land-grant universities have financially benefitted from. A handful of those 51 land-grant institutions have recognized the profit their universities have received from expropriated Indigenous lands (R. Lee & Ahtone, 2020) and have made efforts to support Indigenous students on their campuses. For example, through South Dakota State University's Wakoni Initiative, the university redirects funds that accumulated from the Morrill Act to support Indigenous students on their campus (Leckrone, 2020; South Dakota State University, 2021). Additionally, as a result of the "Land-Grab Universities" (R. Lee & Ahtone, 2020) project, High Country News (2021) said, "Cornell University, Ohio State University and the University of California have created initiatives to reckon with the debt they owe Indigenous communities" (para 4). Overall, land-grant universities redirecting funds from the Morrill Act to Indigenous students is the right thing to do, and I am hopeful this recommendation comes to fruition sooner than later.

Indigenous Storytelling Digital Libraries and Marketing

One important element in the Indigenous Revolt in Education is sharing our stories in academic spaces as a statement of sovereignty. As I shared in Chapter 2, Indigenous students in education have a long history of their visual narratives being exploited in education (Adams, 1995; Fear-Segal, 2017). To combat the invisibility of Indigenous people in higher education, college and universities should create digital storytelling (short videos) archives created by Indigenous university students, staff, and faculty. For example, Native SOAR, the

multigenerational mentoring program designed to engage Indigenous students and communities, has a digital storytelling library on YouTube (Native SOAR, 2021).

Native SOAR's YouTube page features over 200 digital stories of undergraduate student narratives, primarily created by Indigenous students. The digital stories highlight the experiences of undergraduate students navigating college. Other themes include cultural celebration, student involvement, giving-back, mentorship, family and community connections, and the impact of the Native SOAR service-learning class on their educational journeys. Having a digital archive like the Native SOAR YouTube page preserves student stories and experiences, which serves as a positive medium because the undergraduate students authored their own narratives in their digital stories. Indigenous stories authored by Indigenous people stored in a university-sponsored digital archive are a powerful method to counter the mishandled narratives portrayed and archived during the boarding school era.

Not only should digital storytelling archives be created, but the archives should also be circulated among various service and campus departments on campuses. Doing so could help the campus community learn about the experiences of Indigenous students on campus. Further, this dissertation features numerous ways to appropriately and respectfully amplify the narratives of Indigenous people, especially through imagery. College and universities can also create culturally-appropriate marketing material celebrating the diversity of Indigenous populations on campus. Additionally, institutions should also properly compensate Indigenous videographers and photographers for their contributions to university marketing efforts. Lastly, intuitions should feature more Indigenous people in their marketing material, such as in admissions brochures, on-campus billboards, and university-sponsored websites. Visibility matters!

Tribal Nations

This dissertation provides great insight into the importance of engaging in physical activity like running. This work supports the need to provide spaces for community members to actively engage in sports. As the findings suggest in Chapter 4, running is a confidence booster, a way to relieve stress, and an avenue to build community. Tribal departments could fully invest in youth camps, elderly programs, or events/activities for all ages providing opportunities for tribal members to actively engage in physical activities like running or walking. Further, for tribal departments, this dissertation, and accompanying film can help inform staff about the unique experiences of Indigenous people in college. Tribal departments could sponsor summits for youth and young adults to equip them with skills and resources to navigate life beyond their tribal homelands.

Tribal departments could also provide professional development funding or cover the cost of professional membership fees for tribal members who are entry/mid-level professionals. Doing so can provide much-needed support to help their tribal members navigate work environments, especially where they may be the only Native American employee represented in their organization. Lastly, multiple runners expressed how their respective tribal communities have a legacy of the running tradition. Tribal nations could figure out creative ways to honor the running legacies of their tribal members, such as hosting annual runs like the Louis Tewanima Footrace in Hopi ("Louis Tewanima Footrace," 2020) or celebrating historical runs like Tesuque Pueblo in New Mexico hosting annual runs to commemorate the Pueblo Revolt of 1680 (Sims, 2019). Hopefully, tribal communities across the United States incorporate some of these suggestions.

Statewide

In the state of Arizona, the Arizona Board of Regents (ABOR) oversees the three public universities, the University of Arizona, Arizona State University, and Northern Arizona University. This study supports the need for more Native American representation on the ABOR, especially because in ABOR's 100+ year history, Regent LuAnn Leonard (Hopi/Tohono O'odham) has been the only Native American Regent to serve on ABOR (Arizona Board of Regents, 2015). Also, this dissertation can inform Regents about the lived experiences and cultural protocols of Indigenous students in Arizona and in the Southwest, especially because almost all runners were tribal citizens of federally recognized tribal nations located in Arizona. The dissertation re-search design and findings can help form and improve ethical and culturally-appropriate re-search protocols and policies regarding re-search with tribal nations and peoples, particularly given the unethical research conducted by Arizona State University with the Havasupai Tribe (Sterling, 2011). Additionally, this dissertation can inform the Arizona Department of Education, and more specifically, the Office of Indian Education, about implementing policies and initiatives encouraging and incentivizing Indigenous youth to participate in health and wellness programs in K-12 schools promoting physical fitness activities like running.

Nationally

Protecting the Land

Near the completion of this dissertation, a monumental event happened in the United States. On March 15, 2021, the United States Senate confirmed Madam Debra Haaland as the Secretary of the Interior. Haaland, from Laguna Pueblo, is the first Native American to hold a Cabinet office in U.S. history (F. Fonseca, 2021). Madam Haaland's appointment was

significant because she held a position that "for much of its history, the Interior Department was used as a tool of oppression against America's Indigenous peoples. In addition to managing the country's public lands, endangered species and natural resources, the department is also responsible for the government-to-government relations between the U.S. and Native American tribes" (Rott, 2021, para 3). The Interior is also responsible for addressing climate change (Davenport, 2021).

At this point, when the dissertation was written, it was too soon to report on the policies created under the leadership of Madam Haaland that directly impacted Indigenous tribal nations throughout the country. The runners in this dissertation expressed a deeply religious and spiritual relationship to the land, the environment, nature, and other natural elements (see themes emerging in the Connection to the Land and Mother Earth section in Chapter 4). Thus, the findings support the need to create and support current and future policies preserving and protecting the land and its elements at sites, such as Oak Flat (Moran, 2021) in central Arizona, Bears Ears National Monument (Ramirez, 2021) in Southeastern Utah, and the Organ Pipe Cactus National Monument (Ortiz, 2020) in Southern Arizona. These sites and many others located throughout the United States are sacred cultural places to many Native American communities. Unfortunately, these sites have been in turmoil because of land disputes and jurisdiction issues with the federal government and oil and gas industries.

Engaging with National Organizations and Scholarship Entities

Incorporating various forms of storytelling methods (film, photographs, text, and narration) is unique to this body of work. The design for this dissertation can be presented to faculty, students, staff, and personnel at organizations such as the American Education Research Association, the Association for the Study of Higher Education, the National Congress of

American Indian, the American Indian Education Association and the College Board. This dissertation can serve as an example of how to construct future studies in higher education, especially for marginalized populations. Further, across the country, there are a number of Indigenous-focused scholarship entities, such as the American Indian College Fund, the American Indian Education Fund, the Theresa A. Mike Scholarship Foundation, the Cobell Scholarship, and the American Indian Graduate Center. These scholarship entities can use several pieces of this dissertation to implement new strategies for outreach and engagement. In this body of work, runners expressed a deep connection to prayer, the land, their ancestors, and communities.

Beyond providing scholarships to cover costs like tuition, books, and supplies, these organizations can be more intentional to earmark money specifically supporting the holistic well-being of students. For example, providing Indigenous regalia scholarships would enable funding for college students to buy supplies or commission seamstresses or artists to create cultural regalia that can be worn at commencement award ceremonies or other professional development opportunities held in the academy. Regalia pieces can include moccasins, jewelry, blankets, shawls, ribbon shirts, and traditional dresses. Some of the items can cost hundreds or thousands of dollars. Wearing traditional regalia is a celebration and expression of one's Indigenous culture, which also increases the visibility of Indigenous people in the academy.

Another scholarship could be related to ceremonies where the organization can also earmark money designed to support students' spiritual needs. The ceremony scholarship could cover costs like purchasing ceremony elements like sage, tobacco, or ingredients to make traditional foods. This scholarship can also provide travel funding for students to attend ceremonies. Further, scholarship entities can provide health and wellness scholarships

encouraging Indigenous students to be active. The Indigenous health and wellness scholarship could cover student's entry fees for marathons or other races. It could also cover equipment or supplies needed to work out. Lastly, as a collective effort, I recommend universities, colleges, tribal education departments, and these scholarship entities provide scholarships specifically designed for Indigenous men to enroll, persist, and graduate from college. It is also critical to provide professional mentorship opportunities for Indigenous men of color.

Collaboration with Apple and GoPro Companies – Indigenous-focused Digital Pathways

As I mentioned throughout this body of work, Apple Inc.'s (Apple) technology (iPhone, iPad, Apple Watch, and MacBook Pro) is instrumental in helping navigate daily tasks as a partially blind person. Not only has Apple's devices served as a critical mode for assistive technology to help me see, but Apple's technology is the leading technology force I used to capture photos and film clips for *Indigenous Feat – A Scholar's Pace*. Additionally, Apple's technology has been the main medium to create the Native SOAR library of digital stories (refer to the Indigenous Storytelling Digital Libraries and Marketing section). I also used Apple programs, such as iMovie and Final Cut Pro, to create the full-length film. This body of work demonstrates how Apple products are integral elements to Indigenous storytelling. Thus, I highly recommend Apple creates an Indigenous-focused initiative designed to engage and amplify the narratives of Indigenous communities in the United States and throughout the world. The initiative could include one-on-one training with Apple staff, as well as creating an Indigenous-focused Apple, Inc. website featuring Indigenous narratives made with Apple products. With permission from Indigenous communities, recording narratives on Apple Inc.'s devices like on iPhones and iPads is a powerful tool to preserve our Indigenous culture.

Lastly, I also recommend GoPro Inc. (GoPro), the designer of action cameras, also create an Indigenous-focused initiative to engage Indigenous communities with their technology. Along with the iPhone, I also used a GoPro Hero3 action camera to capture a lot of content for Indigenous Feat- A Scholar's Pace. Even though I had access to expensive professional video cameras, the handheld GoPro Hero3 device was user-friendly, and I liked the artistic style the camera added to scenes. As demonstrated by the videos and photos I captured using GoPro and Apple devices, there is much potential for Indigenous students and communities to use these devices for their own purpose, especially in the field of education. Most importantly, using these devices demonstrates to Indigenous communities that creative projects do not require expensive equipment to share their narratives.

Strand Green: Future Re-Search Recommendations

I have five re-search recommendations. First, future re-searchers can include individuals from other regions of the United States. This dissertation represented primarily tribes located in the Southwestern region of the United States. For example, re-searchers can include runners from Alaska, which has over 200 federally recognized tribes. The Alaskan tribal communities have a long history of subsistence living (Ballew, Ross Tzilkowski, Hamrick, & Nobmann, 2006), especially in rural Alaska communities. It would be interesting to learn how running has played a role in hunting, gathering, and fishing among Alaska Native communities. Other regions could include the plains tribes in the Midwest, the Nonwestern tribes near Oregon and Washington, and the Northeastern tribes located in New England. Secondly, because running is a natural function of the body and spans cultures, ages, nationalities, socioeconomic statuses, and many other demographics, future re-search can be conducted among Indigenous communities throughout the world, such as in New Zealand, Australia, or Canada. Similar to the tribal peoples

in the United States, Indigenous communities in these three nations share similar cultural values of collectivism, honoring the land and people, being faithful stewards of the land, and preserving culture.

Thirdly, re-searchers can focus on one demographic in future studies, such as solely undergraduate, graduate, staff, or faculty. Ali-Christie (2013) stated, "For American Indian people, sports are grounded in culture and community and mirror a unique connection with the assertion of American Indian identity" (p. 357). It would be fascinating how specific groups in the academy conceptualize their identities through running. Because this dissertation included individuals from multiple pathways, it would be beneficial to see how the findings of this body of work compare to studies only focused on one group. Another suggestion is to focus on the specific type of runners. For example, two runners competed at a collegiate Division I level in track and cross country at a public university. Future researchers can identify Indigenous runners in Division I running-related athletic programs. Ali-Christie's (2013) dissertation featured the narratives of 10 American Indian athletes who played Division 1 sports like cross-country, baseball, track, wrestling, basketball, volleyball, and tennis. Although Ali-Christie did not focus solely on athletes who participated in a running-related sport, her study serves as a springboard for future re-search regarding American Indian athletes in Division 1 sports like running and cross-country.

Fourthly, future re-searchers can identify Indigenous runners who attend different types of schools, such as tribal colleges, community colleges, liberal arts schools, technical schools, or women colleges. Given how the campus climate and infrastructures vary within each type of college system, valuable data about Indigenous runners could be gathered within these educational spheres. Lastly, future re-searchers can investigate how the runners are connected to

each other or lack thereof. For instance, I did not ask questions related to how runners associated with each other. Many of the runners who were associated with UArizona were friends and colleagues who have collaborated on multiple projects and community events on and off-campus. Asking questions specific to their relationship with each other could reveal more insight into their views of leadership and community engagement. These five suggestions for future re-le search can provide additional findings, which can inform colleges and other educational institutions how to better serve Indigenous populations in the academy and beyond.

Strand Forest Green: Future Full of Brilliance

For many years, from the outside, most people would not know deep down, I was in pain. Being a student and dealing with trauma is really tough. As I described in The Beginning Chapter, I used storytelling in the form of writing, filmmaking, photography, and the oral tradition as important mechanisms for healing. Another important component of my healing journey was connecting with my community. Although the academy can be a hostile place, especially for Indigenous students and other underrepresented populations. Ironically, the academy, or rather the people in the academy, can also create a loving, encouraging, and welcoming space helping students in difficult times. There have been many faculty, staff, administrators, and students who have sustained me in my healing journey. I am so grateful for the support system on campus.

Day by day, as the Lord continues to heal my heart, I have a deeper understanding of what I am designed to do. The restoration of my mental and emotional well-being can only be made complete by the Lord. When I began my healing journey in 2018, I was diligent in running multiple times a week. Almost three years later, in this season of time, I only run once every so often. When I contacted COVID-19 in January 2021, the virus impacted my ability to run, so my

primary method for exercising is currently walking. When I walk, the Lord gives me a space and a place to process all that is happening in my life. There are many times when I walk, I hear the Lord speak to me promises about the present and future and I am deeply encouraged because I have a future *full of brilliance* (see Indigenous Narrative Imprint 73 and 74: Family Full of Brilliance and For Our People – Drs.).

Indigenous Narrative Imprint 73: Family Full of Brilliance



Indigenous Narrative Imprint 73: My family and I at my dissertation defense on May 10, 2021, in Tucson, Arizona. By the strength of God and the support of my family and friends, I overcame a dark season of time and eventually came into a life full of love, peace, and brilliance. Photo courtesy of John de Dios.

Indigenous Narrative Imprint 74: For Our People – Drs.



Indigenous Narrative Imprint 74: (Left to Right) Drs. Charlinda Haudley (Diné), Amanda Cheromiah (Laguna Pueblo), Tiffany Sorrell (Diné), Garrison Tsinajinie (Diné), Eliza Yellow Bird (Mandan/Hidatsa/Arikara) & Lydia Jennings (Pascua Yaqui). Photo taken by Alejandro Higuera (Pascua Yaqui) - May 2021, Tucson, Arizona

Indigenous Narrative Imprint 75: Kiddos Full of Brilliance



Indigenous Imprint 75: (Left to Right) Amanda ("Sister Mandy"), Sister A'maree, and Brother Major. These kiddos helped me complete my dissertation. They often video chatted with me and kept me company while I did my "homework" (dissertation).

Strand Turquoise: Preparing for the Next Run – Coming Full Circle

In the Preparation for the Journey Chapter, I shared the process of running a marathon. To come full circle with the marathon metaphor, I illustrate the marathon process in its entirety, especially in a COVID-19 pandemic era, through Dr. Mom's participation in the virtual 2020 Marine Corps Marathon. During the pandemic, many runs throughout the United States were virtual, which meant runners could participate in races wherever they were located. For months, Dr. Mom trained in Nome, Alaska, which is located in the western part of the state below the Arctic Circle. Although Nome is at sea level, the weather is fidgety and chilly. The weekend Dr. Mom was planning to run the virtual marathon in Nome, the weather was cold, rainy, and windy. Given the weather conditions, she decided not to run the marathon in Nome. Instead, because of the mild winters in Tucson, she decided to run the virtual marathon in Southern Arizona.

In November 2020, I accompanied Dr. Mom in the virtual 2020 Marine Corps Marathon by riding my bike alongside her. I carried water, snacks, and other supplies she needed along the way. Although Dr. Mom ran in the Marine Corps Marathon in 2013, this marathon was really special because she ran it to honor her late Uncle Robert C. Analla (my Ba-Ba Robert), who passed away from cancer a week before she ran the virtual marathon in early November 2020. Ba-Ba Robert was a Marine and served in the Korean War. Participating in this marathon was emotional for both of us because soon after the marathon, Dr. Mom and I would head back to New Mexico for Ba-Ba Robert's funeral.

Indigenous Narrative Imprint 76: Dr. Mom Overlooks Nome, Alaska



Indigenous Narrative Imprint 76: Dr. Mom in October 2020 in Nome, Alaska. Photo taken by author.

We started the run early in the morning, around 5:30 AM. It was pitch black, and the stars were bright. The faint shadows of the large saguaro cactuses were haunting but were majestic and beautiful. Although I struggled to ride my bike for the first five miles because my backpack filled with water was heavy, Dr. Mom was running at a consistent pace. Around mile six, we saw one of the most stunning sunrises we had ever seen. The sky radiated with vibrant colors of reds, oranges, and yellows. It was breathtaking (see Indigenous Narrative Imprint 76).

Indigenous Narrative Imprint 77: Tucson Sunrise



Indigenous Narrative Imprint 77: November 7, 2020, at 6:43 AM in Tucson, Arizona. This is one of the most stunning sunrises Dr. Mom and I have seen. Photo taken by author.

By mile 12 or so, Dr. Mom had a consistent running pace and did not experience any significant physical challenges. However, around mile 13, Dr. Mom began cramping in her feet. Although she stopped running for the majority of the rest of the marathon, she swiftly walked mile after mile. Around mile 15, I could tell she was in a lot of pain. As I reached for my phone to turn on Dr. Mom's pump-up jam, "Crying Shame" by The Teskey Brothers, I received a text message from Alphajoy. She said Joe Biden was declared the president-elect for the 2020 election.

Around mile 18, Dr. Mom had a rock in her shoe she had to take out. She briefly stopped. I helped her remove her shoe, then immediately, her foot began to cramp. She yelled out in pain,

which scared me. She said she was okay, walked about a quarter-mile, put her shoe back on, and started walking again. Soon thereafter, as I rode my bike next to her, she made a deep croaking noise, which sounded like a cough and a sneeze together. It was a sound I never heard her make, which REALLY scared me. I waited to see what happened next. I was prepared to call emergency services if she collapsed or needed other medical assistance. After the croaking, Dr. Mom kept swiftly walking. Through her pain, crying, she told me a short story. I rode my bike next to her in silence.

In tears, Dr. Mom told me a story her Uncle Robert (my Ba-Ba Robert) told her about one of his war stories in Vietnam. Ba-Ba Robert told Dr. Mom when he was on the battlefield, he was told to be a runner. He was fast. He told Dr. Mom he did not understand how he survived because many of his friends lost their lives in battle. Dr. Mom said if her Uncle Robert could be a runner on the battlefield, she could finish the Marine Corps Marathon. She also named all of the people in our family were veterans and talked about the many law enforcement personnel who had military service she worked with throughout the years. Dr. Mom and I both had tears in our eyes. In a deeper way, we both understood the power of running, which is deeply connected to survivance, endurance, and lineage as Indigenous people.

Toward the end of the marathon, Dr. Mom and I were famished. We were exhausted, sweaty, salty, and stinky. I miscalculated the route mileage near the end, so Dr. Mom walked in short straightaways for about two miles. While she walked the last couple of miles in circles, the wind was blowing dirt in our faces, and it sporadically rained (a traditional blessing). It was cold, and it was mentally and physically draining for both of us at the end of the race. Near the finish line, my friend Brittany and I cheered her along on the sidelines. When she crossed the finish line, Dr. Mom yelled words in our ancient Keres language. She was overwhelmed with emotion.

At the age of 53, she finished her sixth marathon at a time of 6:29:14. She walked around on the dirt road at a slower pace to stretch her muscles. Brittany gave her water, blueberries, and a protein bar to rejuvenate. She told Brittany and me, “That was the hardest marathon I have ever run.” As we were driving back, we unexpectedly happened upon a Marine Corps monument and stopped and took pictures under the Marine Corps flag. Dr. Mom recovered quickly. The day after her marathon, she drove us seven hours from Arizona to New Mexico. We went home to be with our family and celebrate our Ba-Ba/Uncle Robert’s life.

After the Marine Corps Marathon, only a few weeks after, Dr. Mom already had another run lined up, the 2020 virtual Honolulu Marathon (she ran this in 2010 and 2016). Over the month of December 2020, she divided the 26.2 miles into four different runs to complete the miles. There is always preparation happening for the next run. Whether the run is an actual marathon or metaphorically speaking, the run is the next adventure in life. There is always preparation happening for the next journey. This is also true for this dissertation. There is an open invitation to prepare for the next run.

Indigenous Narrative Imprint 78: Ba-Ba Robert and Grandma Jean



Indigenous Narrative Imprint 78: Dr. Mom (left) with her Uncle Robert (Center) and Aunt Jean (right). Photo was taken at Matthew and Maredyth Salazar's wedding in February 2020. Photo taken by author.

Strand Maroon: An Invitation

Over the last 15 years, when I was with Dr. Mom, she has extended hundreds of invites to me to run or walk with her. There were many times I would rather relax than exercise. One time she told me, "All that matters is that you are out there moving your body." Her simple words of wisdom speak volumes. It did not matter my athletic ability, how fast or slow I was, or my ability to keep up with her during a run. Her invitation to run or walk with her had a simple underlying message of "All that matters is you try. You can do this! I believe in you!" Dr. Mom's invitation to join her for the next run or walk signifies the continuation of how our culture is preserved and forever ongoing. In this same regard, *the invitation extends to you to join other Indigenous people and me in our runs or walks to better understand our journeys as Indigenous people.* This dissertation captured a season of time for all of us, but our journeys are ever evolving beyond the time shared here.

Strand Purple: We're Here for the Long Run!

Runners come in all kinds of shapes, sizes, abilities, and speeds. Some even have more fluffiness than others, but that is okay. As Dr. Mom said, "All that matters is that you are out there, moving your body." We all move at our own pace, and that is beautiful. Our narrative as Indigenous runners is threaded together in a special way. As Indigenous people, We cannot be stereotyped. We move at our own paces as runners and as scholars. Our narratives vary, but at the core, we deeply care about our communities, our people, and our collectivistic well-being. One step at a time, We run in a way helping to sustain us in the race. WE'RE HERE FOR THE LONG RUN!

Indigenous Narrative Imprint 79: All the Hummingbirds



APPENDIX A: RUNNER - LYDIA	
Full Quote	***Interpretation***
Cross Reference: Mile Marker A: Ceremony and Tradition 1. Indigenous Footprints: Prayer "I think that's why [prayer and praying through your feet] I feel so connected to all of my body, my spirit, my mind when I'm running and my heart, I should say, when I'm running because if you want to talk about your body's meridians, right, it's like connecting all of those different things with the land again."	• Within the Connection to Land and Mother Earth theme, Lydia has mentioned several comments that describe her connection to the land as an Indigenous person, runner, and environmental scientist. • As an individual, Lydia's body (meridians), spirit, mind, and heart are connected with praying through her feet and the land. Lydia's holistic perspective about how she connects with the natural elements are deep and profound because the act of running goes far beyond an exercise regimen.
Cross Reference: Mile Marker E: Navigating the Academy – Running as Sovereignty 11. Indigenous Footprints: Self-Determination "Running has always been a way of grounding myself. Sometimes you just have really bad days, and it makes me feel really shitty [laugh] or just like things aren't working, like my data analysis isn't working or my experiments isn't working, or someone said something that was really	• Lydia acknowledged that there are challenging situations related to work and school. For example, she mentioned that sometimes people will say something offensive to her or that in her lab, her data or experiments are not working correctly. Lydia even asked herself an important question, "Why am I doing this?" One powerful

offensive, or I question like, why I'm doing this? Then I go out for a run and I'm on the landscape. I go out to vista, and I just see how small I am in the grand scheme of things, and I feel those endorphins running through me and I know that I can put my mind to anything. I know as I'm doing these different runs, if I can make it up these mountains that I'm running on, I know I can make it in the academy. It's a mental type of mountain that I'm climbing up, but at the end of the day, I'm going to get to that vista point and I'm going to reflect and be really thankful that I did it. But just like getting up sometimes to go run in the morning and you're like, I don't want to do this or you're at mile 26 of a marathon, mile 24, I should say and you're like why did I think this is fun to do? At the end, you're always really grateful you did it and that's how I know I'm going to fill at the end of this Ph.D."	solution for her to process these challenging situations is to run. • Lydia provided a powerful illustration of being on the land. While she in the landscape, she recognized how small she is in comparison to the natural elements around her, such as mountains, saguaro cactus, and ocotillo plants. • Lydia also compared running up mountains to making it in the University setting. More of this comparison will be described in Chapter 5.

APPENDIX B: RUNNER - TIFFANY

Full Quote

Cross Reference:

Mile Marker E: Navigating the Academy – Running as Sovereignty

11. Indigenous Footprints: Self-Determination

"Running, I feel like definitely for me was an avenue to get off the reservation, you know, it was like a way for me to get another avenue for me to get into school, so I could have these other resources to help me be successful. Running at the U of A in the institution, they definitely take care of you. They provide you shoes and clothes and tutors and just all these other avenues of resources, which I thought was super helpful, but I think some of the main challenges that I faced and the main differences that I saw running from back home compared to running at the U of A was just and I think it's also a reflection of how our Native students feel when they enter into the institution is this very individualistic framework. It's very competitive. It's about the time. You need to hit this certain time. You need to be at this certain pace. For example, one time running at the U of A, you know, we're out there and it's hot and I stopped along the path for some water at a water fountain. That was something that was frowned upon, and I was told by the coach, this is the female head coach at the time, you need to keep going and why are you stopping type of stuff. And it's like, "I'm thirsty." Compared to back home. It's like when we're out there running, and we get into maybe run past like a wash our river like right now how there's water in the river. We would play in it, you know, we would roll around and splash and have fun and then continue on running. And I think for me the biggest difference was it wasn't as fun anymore. It was very much like strategic and very, you have to be at the next level, the next level, the next level. I think that was tough for me. And also, like, even just the nature of it. You know, when you're back home, you're running in the mountains, you're running with your rez dogs with you and you're running through the washes and the trails, and you see all the sights. When you come out here, it's very much running through houses, running on the track, running on the golf course. And you don't really get to see as much nature as

much as you do back home. And so, I think that was also a difference I saw. Kind of a challenge for me as well, I really did miss running on the different types of terrain and just running on road, it just wasn't as fun."

Interpretation

- Running was an avenue to leave her homelands so she could access more resources like higher education. Her homelands are very different than Tucson, Arizona, where UArizona is located. For example, Tiffany grew up in a rural community in Northeastern Arizona. For the Diné, their traditional homelands are anchored in their Creation and other religious and cultural stories. Additionally, the Diné Bizaad (Navajo language) is tied to the land and the communities on the Diné homelands. On the other hand, Tucson is a diverse urban setting comprising of various communities like other tribal nations, immigrants, and snowbirds (people who are seasonal residents who typically travel to Tucson to escape harsh winters throughout the country). Understanding the differences between the rural setting Tiffany transition from to the urban setting provides a background into her experiences as a collegiate athlete.
- Tucson is typically known as having a warmer climate. Many months out of the yar can be hot where temperatures often reach above 100 degrees (37.8 degree Celsius)! For Tiffany to get scolded for getting water during a run, especially in the heat, is harsh. Water is an essential element as a runner, not only to drink, but to be immersed with8in. Tiffany provided many examples of how water was an integral element to her cross-country team at Window Rock High School. The stark difference between her team experiences related to water in her home community compared to the University demonstrates two drastic values systems: individualistic versus collectivistic perspectives.
- Lastly, Tiffany vividly described the terrain differences between running on her homelands and in Tucson. She definitely preferred running on her homelands instead of running in the city because she enjoyed seeing and being in nature. Also, she could run with her "rez dogs." "Rez" is a slang word for reservation. Essentially "rez dogs" are dogs that roam around the reservation. Sometimes they have owners and sometimes they do not. From running on various terrains and being in nature, Tiffany really enjoyed that because she was connected to the land and the elements around her.

APPENDIX C: RUNNER – DR. MOM

Cross Reference

Mile Marker A: Ceremony and Tradition

1. Indigenous Footprints: Prayer

Full Quote

"This [running] is where I pray for my children, my family and for a better world. This is where I also honor my ancestors and those that have come before me. Running also provides me the space and a place to release the heaviness that I carry with me."

Interpretation

- For Dr. Mom, running provided many outlets for her. First, running provided a place for her to pray for those that she loved and cared about as well as pray for our world. It is important to note that among other things to pray for, she's compelled to pray for our world – our planet, our society and communities, and people.
- Dr. Mom's worldview is shaped by her deep connection to her tribal community. For example, she recognized that running is a place to honor her ancestors, which are the Pueblo people located in New Mexico.
- Her conceptualization of our world is also shaped by her professions. Working as a patrolwomen, public relations officer, and criminal investigator in law enforcement for many years and serving as a federal agent in the Federal Bureau of Investigation (FBI), Dr. Mom has seen the dark underbelly of society. Additionally, as a clinical psychologist, who is an expert in mental health, she has helped many people process through traumatic events and situations, as well as helped people navigate through the effects of mental illnesses. She has dealt with and witnessed situations that differentiate her from the lived experiences of other runners in this study.
- Knowing this background information provides more context as to why running provides a place for her to release the stress and heaviness that she carries with her.

APPENDIX D: RUNNER – JESSE	
Full Quote	**Interpretation**
Cross Reference: Mile Marker A: Ceremony and Tradition 3. Indigenous Footprints: The Messengers "O'odham men were always known to be runners. We ran everywhere. We would run to the ocean to gather salt for trade, for ceremonial purposes. We're also messengers. We would run from village to village to share what news was happening at that time. As warriors, we will always be running against the enemy. Running was always a part of life for the men."	• The land provided sacred elements such as the ocean and salt for ceremonial purposes. The land also provided salt for the O'odham people to trade. • Give that the O'odham ran against enemies, Jesse infers that the land was also a place of battle. • The land connected the villages for runners to travel.
Cross Referenced: Mile Marker D: Navigating the Academy – Running as Sovereignty 13. Indigenous Footprints: Self-Education "When I started working at the University of Arizona, it was eye opening for me, knowing that there were very few Native American faculty and staff. Being a Tohono O'odham member and where the University sits on traditional Tohono O'odhan	*Background*: Long before the UArizona or Tucson was established, the Tohono O'odham and Pascua Yaqui people have inhabited Southern Arizona. UArizona was founded in 1885 and resides on the traditional ancestral homelands of the Tohono O'odham people. This background information contextualized Jesse's story. • Because Jesse was one of a few staff members at UArizona, Jesse described that he felt compelled to share

land, I felt really good. I really felt that it was my place to be working at the University to support students and staff with what knowledge I have about the Tohono O'odham, but also to exercise what I have. You know, running has always been a part of my life and I always encourage students and interact with other staff and faculty that do exercise. It's a good way of interacting and creating those networking and partnerships."	with others about his Tohono O'odham heritage and community. • Jesse's positionality as a Tohono O'odham staff member distinguished him in his professional work because unlike many other, Jesse could provide the cultural meaning and context of the land that the University resided on. • Simply put, Jesse connected the land to his career.

APPENDIX E: "THE PARALLELS" - TIFFANY

Concept	Running at the University	Running back home
Resources and College Access	• "They [UArizona Athletics] definitely take care of you" • "They provide you shoes and clothes and tutors and just all these other avenues of resources"	• "Running, I feel like definitely for me was an avenue to get off the reservation" • "It was like a way for me to get another avenue for me to get into school, so I could have these other resources to help me be successful"
Individualistic vs. Collectivist Structures	"Individualistic framework" • "The team type of mentality was almost like I said individualistic so we were almost competing against each other to see who could travel." • "You have to beat each other to make travel team. I could see that difference in the running, but even also in the institution as a student."	Collectivistic Framework • "Compared to back home, you tie each other together in practice so that way you can all move together so that way the person who's ahead is pulling the people behind them. So, it's very much a team effort that we want us to get to this place together"
Competition Philosophy	• "It's very competitive. It's definitely about the time. You need to hit this certain time. You need to be at this certain pace." • "It was very much like strategic and very, you have to be at the next level, the next level, the next level. I think that was tough for me."	---[Compared to other comparisons, there is no direct quote that contrasts to this quote.]

Team Mentality	“One time running at the U of A [UArizona], you know, we're out there and it's hot and I stopped along the path for some water at a water fountain. That was something that was frowned upon, and I was told by the coach, this is the female head coach at the time, you need to keep going and why are you stopping type of stuff. And it's like, “I'm thirsty.”	“It's like when we're out there running, and we get into maybe run past like a wash our river like right now how there’s water in the river. We would play in it, you know, we would roll around and splash and have fun and then continue on running.”
Perspective about having fun or lack thereof	“I think for me the biggest difference was it [running] wasn't as fun anymore.”	“Have fun”
Types of Terrain	“When you come out here, it's very much running through houses, running on the track, running on the golf course and you don't really get to see as much nature as much as you do back home. That was also a difference I saw. Kind of a challenge for me as well, I really did miss running on the different types of terrain and just running on road, it just wasn't as fun.”	“When you're back home, you're running in the mountains, you're running with your rez dogs with you and you're running through the washes and the trails, and you see all the sights.”

HONORING THE WRITERS

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