QULIRIYARAQ: STORYTELLING USING THE PACE MODEL

A

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My Teaching Context

My name is Dora Strunk, and I am a Yup'ik Eskimo from Quinhagak, Alaska. I am a community member, a mother of five children, an aunt to 13 nieces and nephews along with their families, and a grandmother of four. I am also related indirectly to about half of the community. I was raised in Quinhagak by Robert and Susie Roberts, and I am the middle child out of seven kids, but the oldest girl in the family. My first language is Yugtun.

I started working for the Lower Kuskokwim School District (LKSD) in 1987 as an associate teacher before going through the career ladder program and receiving my certification in 1992. I have taught in the villages of Tuntutuliak, Kipnuk, Atmautluak, and Quinhagak. Over the last 22 years of teaching, I have taught K-6 and high school Yugtun classes. While my children were young I was the part-time Dean of Students at Kuinerrarmiut Elitnaurviat for three years. Currently, we are in the second year of implementing the Dual Language Program. I teach first grade in English and Yugtun.

Community of Quinhagak Overview

Description of land and subsistence resources

Quinhagak, which means new river channel, is a small, remote Yup'ik Eskimo village with a population of approximately 700 permanent residents. It is located about 400 miles due west of the largest Alaskan city, Anchorage, and 65 miles south of Bethel on the Bering Sea coast at the mouth of the Kanektok River. It is only accessible by plane and by barge in the summer. Most residents lead a subsistence way of life: harvesting

caribou and moose from the tundra; seal and walrus from the ocean; and all five species of salmon, as well as trout and pike, from the river. We also collect many types of plants and berries from the tundra and ocean beaches.

Economy in Quinhagak

In the summer, commercial fishing is the main source of income. The main employers are the Native Village of Kwinhagak, the City of Quinhagak, the Lower Kuskokwim School District school, and Qanirtuuq, Inc., which operates the store and some tribal services.

The Yugtun Language and Its Status

During the 2014-2015 school year, my first grade class had fourteen students with English as their first language and two students who claim Yugtun as their primary language. One of these student's first language truly is Yugtun, while the other student speaks a mixture of both English and Yugtun based on her test scores. Her mother would rather have her placed in the Yugtun program than have her take English language arts.

There is a language shift occurring in Quinhagak. Based on my personal observations, I believe many young parents are selecting to speak to their children in English rather than in Yugtun for a number of reasons. Some of the parents either do not know how to speak Yugtun or they are not comfortable speaking, so it is not the language of the home. Others feel their kids might be able to excel in school if they speak primarily in English. There are also community members who are starting families with individuals from other communities who cannot speak Yugtun. Wyman (2012) states, "As we have seen, Indigenous migration served as a scaled and powerful force of language shift in

Piniq" (p. 263). The social language of the children around the village is English. While Elders speak Yugtun among themselves, I have noticed that grandparents looking for their grandchildren make announcements on the VHF radio in English. When the elders come to my class to present, they are now assuming that their grandchildren and playmates cannot understand Yugtun, so they speak to them in English.

Description of the School

Educational History of Quinhagak

According to Henkelman (1985), the Moravian missionaries established the settlement in 1885, but the first mission school opened on November 2, 1903**.** During that time all instruction was in English with local language helpers. Henkelman added that the Government School under the Bureau of Indian Affairs (BIA) was established in 1913 with two missionary teachers that spoke Yugtun.

In the late 1970s, Norris-Tull (1999) wrote, "BIA and the State Operated School System started a Yup'ik bilingual program …the first year was so successful that it was expanded to nine more schools" (p. 6). The Primary Eskimo Program (PEP) trained local Yup'ik teachers at the University of Alaska Fairbanks, and Western Oregon State College in Monmouth, Oregon. Once back in the villages, the Yup'ik teacher and the English certified teachers took turns teaching the same concepts. The PEP program gave the locals like my father, Robert Roberts, the opportunity to be an instructor alongside the Caucasian teachers.

Decentralization occurred in 1976, and Quinhagak was transferred from the BIA to the State of Alaska under the Rural Education Attendance Area (REAA), so

Quinhagak became a part of LKSD in 1980 (Barnhardt, 1999, p. 8). The K-12 school opened in Quinhagak in the fall of 1980, three months after I graduated from a boarding school in Bethel. It is named Kuinerrarmiut Elitnaurviat, which means "the school that belongs to the people of Quinhagak."

Between 1980-1988, K-12 students were taught in English with half an hour of Yugtun daily. From 1988-1994, the Yup'ik First Language Program (YFL) in Quinhagak began with grades K-2 taught in Yugtun throughout the day. Then in grades 3-12, students were taught in English with only a half-hour of Yugtun.

In 1995, it was decided that the YFL program be extended to third grade to give students a better understanding of Yup'ik before transitioning to English instruction. In 1997, the staff and parents decided to extend the YFL program to fifth grade, so I was the fourth/fifth grade teacher struggling to implement the program. Lack of materials and resources were a problem, and I spent many hours developing material. I was expected to teach half the class in Yugtun and the other half in English at the same time. Because of this daunting task, the Yup'ik program was scaled back to include only fourth grade and below.

When President Bush passed the No Child Left Behind (NCLB) law, it affected most children in LKSD. The 2012-13 LKSD Student handbook describes it as follows: "Between 1999 and 2010, the district designed and maintained its standards based curriculum within a model of continuous progress called 'CPM' or, more commonly, 'Phases.' The idea was that students did not fail or move backward" (p. 135).

In 2003, a parent who is also a teacher approached the Quinhagak Advisory School Board in one of their meetings proposing that an English classroom be created.

He recommended that parents be able to choose whether they want their children in a Yugtun or English classroom. Before the school year ended, a ballot was submitted to parents. Parents decided that it would be beneficial to have an English-only class. The following school year, Quinhagak had two language programs, a Yup'ik First Language and an English Only classroom. About 15 students were in the English class. They received only a half-hour of Yugtun taught by an associate teacher per day. Quinhagak had two programs for several years, two years ago, when the dual language program was implemented, the classes were reunited.

Policies Affecting Education

National American Languages Act

The National American Languages Act of 1990 is important to the Native groups in the United States. It recognizes Native Americans to "preserve, protect and promote the rights and freedoms of Native Americans to practice and develop Native American Languages" (Marlow, 2004, p. 28). The intent was good, but it left the states the responsibility of addressing the issues of Native American languages and how to fund the implementation.

LKSD and Kuinerrarmiut Elitnaurviat Mission Statement compared

The mission statement of the LKSD complements NALA. It states, "The mission of the Lower Kuskokwim School District is to ensure bilingual, culturally appropriate and effective education for all students, thereby providing them with the opportunity to be responsible, productive citizens" (LKSD, n.d.).

Whereas, the Mission Statement for Kuinerrarmiut Elitnaurviat, found on the school website www.kuinerrarmiut.com states that,

> Because Quinhagak is a strong Yup'ik village where individuals, parents, and community are vital, the mission of Kuinerrarmiut Elitnaurviat is educate people based upon the positive traditional values and cultural knowledge of the village, in addition to helping students achieve a High School diploma or participate in alternative options. The community, parents, and school will help students become self-motivated and self-sufficient. All will help students develop the capabilities to improve their community, acquire necessary life skills and be capable of making productive choices.

The Kuinerrarmiut Elitnaurviat mission statement does not agree with the national, state, and district mission statements. It states to "educate people based upon the positive traditional values and cultural knowledge of the village." I believe the mission statement needs to be revisited and revised not only to support the need for language revitalization, and also to reinforce the LKSD's mission statement.

Where We Are Now

Since the Yup'ik First Language (YFL) Program didn't fit the language of the students, it was time to select a new bilingual program model that would meet their linguistic needs. Also, the YFL model was an early exit program whose goal was to develop proficiency in English rather than to support and maintain the heritage language of Yup'ik. It was a weak program because it only allowed a half-hour of Yugtun instruction. Baker (2006) wrote,

> The problem in some countries (e.g. US, England) is that relatively few second language students become competent in that second language. Where children receive a half an hour second language lesson per day for between five and 12 years, few students become functionally fluent in the second language (p. 224).

After a community meeting, parents voted in favor of the Gomez and Gomez Dual Language Enrichment (DLE) Program, which was implemented in kindergarten in 2013.

In Baker (2011) the DLE model is considered a strong program according to the criteria he developed: "A 'Strong' form of "bilingual education has bilingualism, biliteracy, and biculturalism as intended outcomes (Baker, p. 228)." Gomez and Gomez on their website, http://dlti.us/3.html the Dual Language Training Institute, describes the model as follows:

> The model is unique in that: 1) it provides instruction of subject areas in only *one* of the two languages with ongoing "vocabulary enrichment" in the opposite language of instruction, 2) it calls for *conceptual refinement* activities that supports the learning of content in the L2 in respective subject area and promotes academic rigor PK-5th grade, 3) it promotes the development of *content-area biliteracy* by the end of 5th grade, 4) it uses the concept of *bilingual pairs* for increased student engagement in all classroom learning activities, 5) it uses *bilingual learning centers* PK-2nd grade, and *bilingual research centers* beginning 3rd grade, and 6) it requires the use of the *language of the day* for all non-instructional school language used throughout the day by all students, parents and school staff, and for focused vocabulary development activities (LOD Activities).

Since the Gomez and Gomez model was developed for English and Spanish, it is being adapted in the LKSD with the assistance of Gomez and Gomez to instruct in English and Yugtun. The schools that were in the YFL program have transitioned to DLE.

In the DLE program before students enter kindergarten, parents complete a language survey to determine their child's placement in a Yugtun or English strand. Students are instructed in their first language in language arts in kindergarten and first grade. This strengthens their reading and writing skills in their first language. Math on the other hand is always taught in English. Science and Social Studies will always be taught

in Yugtun. Other subjects and activities such as physical education, lunch, recess, art, and music, talking in the hallway are conducted in the Language of the Day (LOD). LOD subjects and activities are taught in Yugtun on Monday, Wednesday, and Friday and in English on Tuesday and Thursday. From second to sixth grade, language arts is instructed equally in English and Yugtun. Other subjects remain the same.

My Project

With this project, I would like the kindergarten to twelfth grade Yugtun instructors to use the lesson as a guide when incorporating Elder stories in the classroom. The lesson covers many educational standards. This lesson can be utilized in the K-3 Upingaurluta (LKSD Thematic Units) and covers social studies standards specifically in history. Students will learn the modes of transportation traditional and modern. The elder talks about dogsledding and how it diminished because of the spread of rabies in Quinhagak. It can also be used in language arts to teach how to write interview questions. Students will also learn Yugtun vocabulary and grammatical structures of the language. Additionally, it meets some of the technology standards because students will be using iPads to create iMovies and digital stories. Finally, students will learn how to effectively interview an elder by asking open-ended questions. I would like to collaborate with a high school teacher and have the students as mentors during this project. My goal is to share the PACE lesson to other teachers who could adapt it for their classroom.

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Literature Review

Introduction

My name is Dora Strunk, a Yup'ik Eskimo from the small village of Quinhagak, Alaska with a population of 750. The people in Quinhagak rely on a subsistence lifestyle year round because of the abundance of five species of salmon, trout; sea mammals like *asveq* (walrus), *issuriq/nayiq* (seal), and *cetuaq* (beluga whale); caribou, and moose. I grew up speaking and thinking in Yugtun. The Yugtun language used to be the first language in our Yukon-Kuskokwim Delta region, but in the past 20 years, the number of speakers has steadily decreased. Because of the declining Yugtun language use amongst Yup'ik school children in western Alaska, there is an urgent need to find more effective ways to teach heritage languages. For the past six years, the Lower Kuskokwim School District (LKSD) has implemented the Dual Language Enrichment (DLE) program to support bilingual and biliterate development. However, the district lacks sufficient Yugtun materials and teaching approaches that are appropriate to emergent bilingual Alaska Native students. As a Yugtun teacher teaching literacy through the medium of Yugtun, but in a largely Western educational system, I have been searching for more effective ways to teach my heritage language.

This project explores how Yup'ik storytelling can be integrated with Western education using the PACE model (a story-based approach to grammar teaching). I applied PACE by introducing an elder story into an elementary classroom to teach grammar in a more holistic and effective way to elementary students who are second language learners of Yugtun. Students learned to ask open-ended questions and then interviewed, in Yugtun, a community or family member with the assistance of a high school sophomore tutor.

I first began to realize the need for a new way of teaching because of my own educational experience in a small school in a tiny Yup'ik Eskimo village. I did not receive an education with teachers incorporating multiliteracies and funds of knowledge (two concepts I will discuss in more detail later). I don't have much recollection of my primary grades, but I remember learning how to read using Dick and Jane books. Many of the reading materials had photos or pictures that were unfamiliar to me because they were from the western culture. Grammar was taught in isolation through textbooks. We each had spelling books and took a weekly spelling test. Teachers didn't invite knowledgeable people or elders to talk in our class. We completed many projects with paper, pencil, and crayons. But I do remember one science experiment for which we grew beans in a huge bathtub and kept track of their growth each week. That was one of the highlights of my education in fifth grade. I believe I would have had a more effective education if my teachers had known my Yup'ik culture and ways of knowing.

Storytelling

One of my favorite recollections from when I was a young girl was hearing my grandparents tell stories. I did not understand all the words, but there was both laughter and a serious tone. My grandparents were from another town, and every time they arrived in Quinhagak, my grandparents and I visited an older couple. I think I was intrigued because of the laughter. While talking, they incorporated advanced Yugtun words. They did not insert English words into their conversation. We were taught how to listen when someone was talking. We were to sit still quietly and look at the speaker's mouth. Looking intently at the mouth helped us to focus and not let our minds wander. Similarly, when we visited someone, we could not walk around, but had to stay still and listen.

In fact, storytelling is very important in Yup'ik culture, and stories are told for many reasons. Stories might be told for enjoyment or to teach a lesson. This includes teaching about *Yuuyaraq* (way of life) using *Qanruyutet* (ways of teaching), which encompasses *alerquutet* (positive teaching) and *inerquutet* (the don'ts of living) while living in our environment. For example, here is an *alerquun* (instructional story): A woman has to take care of the wild game right away when a hunter brings it to her, or the game will be ruined. Women that allow a subsistence catch to go to waste are called *qessanquq* (lazy person) or *quyatailnguq* (not thankful). As opposed to an *alerquun*, an *inerquun* is what to avoid because it is not the right way to live. Here is an example of an *inerquun:* During the quiet moments when my mom was sewing, I would sit by her. This was an opportunity for her to talk to me about how I should behave when entering a house. After opening the door, I should stand by the door until a person asked me to sit down. I recall a person saying, "Come and sit before your future husband passes you by." That made me hurry and find a chair. Standing by the door when entering a house was showing our respect to the homeowner. If a person does not follow the *alerquun* and does not stay by the door and invites himself to the chair, then it becomes an *inerquun.* This becomes a teachable moment to the child when the child hears the *alerquun* or *inerquun.*

Beginning when the child is still in the womb, an expectant mother tells stories to the baby about the do's and the don'ts and how she loves the baby. Even though the baby is not yet born, the mother already has the relationship of telling stories. In my Yup'ik culture, *qulirat* (traditional stories) and *qanemcit* (recent stories that can become *qulirat* (with the passage of time) are effective teaching tools to learn the cultural values, beliefs, traditions and *Yuuyaraq*. Oscar Kawagley (2006) described an elder who told a story about the importance of storing food for the winter and always being prepared for any unexpected events. There was a widow and her

son who ran out of food soon after the father died during the winter. They did not have anything to eat, but the widow recalled that they had buried fish some time ago. Therefore, she asked the boy to dig in the old pit. The boy found the dehydrated fish, and they ended up not starving. He learned the importance of being prepared for the long winter (p. 59).

As described above, stories are central to Yup'ik culture, and thus a story-based pedagogy presents an opportunity to close the gap between students and the curriculum through a pedagogy that is more relevant to Yup'ik culture. One theoretical framework that supports this way of teaching is multiliteracies because of multiliteracies.

Multiliteracies

Multiliteracies is a term coined by the New London Group, a group of scholars concerned about literacy pedagogy (Cope & Kalantzis, 2009). Multiliteracies is a theory that argues for the validity of literacies beyond just reading and writing and includes two major points: there are multiple languages in the world and meaning making is multimodal. Multilingualism refers not only to standard forms of languages like English and Yugtun, but also includes ethnic groups, nationalities, and other subgroups that develop their own distinctive speech communities. For example, in the Yup'ik Eskimo village of Quinhagak, some residents speak a form of English that has been sociolinguistically described as "Village English." I hear this often when two acquaintances are talking, such as, "Let's go store." The words "to the" are omitted. Also, professionals have their own way of speaking that includes abbreviations, jargon, and technical terms. For example, hunters and fishermen in our area have their own genres of communication. A person who is not familiar with the specific practices of hunting and fishing will not be able to understand communication in these contexts.

Teaching in traditional Yup'ik storytelling has always been multimodal, which sometimes means that communication involves multiple ways of meaning making. For example, Yup'ik storytellers use a *yaaruin* (storyknife) to illustrate on mud or snow while telling a story. In contemporary contexts, Cope and Kalantzis (2009) have described the following multimodalities that can be used in classrooms for teaching literacy and language:

- Written Language: writing (representing meaning to another) and reading (representing meaning to oneself)-handwriting, the printed page, the screen.
- Oral Language: live or recorded speech (representing meaning to another); listening (representing meaning to oneself).
- Visual Representation: still or moving image, sculpture, craft (representing meaning to another; view, vista, scene, perspective (representing meaning to oneself).
- Audio Representation: music, ambient sounds, notes, alerts (representing meaning to another); hearing, listening (representing meaning to oneself).
- Tactile Representation: music, ambient sounds, noises, alerts (representation to oneself or bodily sensations and feelings or representations to others which 'touch' them bodily. Forms of tactile representation include kinaesthesia, physical contact. (p. 12)

A multimodality and multiliteracies framework can be applied in a storytelling context. My lesson included the following multimodalities: the elder story was written on butcher paper so that it could be accessible to students. Students had their own copy of the story also. Since the story was a video recording, the class was able to watch the elder and see his gestures and facial expressions while talking. Gestures and movements were created for the vocabulary words so students could better understand the meaning of the story.

As a Yup'ik certified teacher, it is enlightening to comprehend that the framework of multimodality and multiliteracies fits well with the traditional way of teaching by integrating stories. As a Native teacher, it is also important to know how Indigenous people learn, which I will describe next.

Ways of Knowing, Being, and Doing

Many Indigenous people, including Alaska Natives, have a worldview that emphasizes connections and the relationships between people, animals, and the world around them. According to Kawagley (2006),

> Alaska Native peoples have traditionally tried to live in harmony with the world around them. This has required the construction of an intricate, subsistence-based worldview, a complex way of life with specific cultural mandates regarding the ways in which the human being is related to other human relatives and the natural and spiritual worlds (p. 8).

This is also the way that the Yup'ik Eskimos tell their stories. Martin (2008) describes an Australian Aboriginal worldview that is similar to the Yup'ik worldview: "The essence of Aboriginal worldviews is *relatedness*, defined as sets of conditions, processes, and practices that occur among and between elements of a particular place, and across contexts that are physical, social, political, and intellectual" (p. 61). She goes on to describe that *relatedness* includes the elements of animals, plants, skies, climate, waterways, and people. Martin also shares that Aboriginals show their knowledge through stories that are "not just for entertainment, but also are ways through which elements (such as land, animals, climate, skies, waterways, plants, and people) express relatedness and identity" (p. 62).

Indigenous people of Alaska have *relatedness* with their surroundings and are taught to respect each element. When I was searching for resources in the high school, I found a VHS tape of an elder talking to a high school *Yuuyaraq* class about animals. He told how we should respect how we treat the bones. The seal bones need to be put back in the ocean instead of putting them in the wastebasket. On the other hand, fish guts and bones were disposed of in a pit. In reference

to the relatedness of the climate, young men were taught to read the sky before heading out for subsistence activity. These are examples I have heard about our relatedness to our surroundings that have been passed down from generation to generation.

I am sharing Martin's findings because they are similar to the Yup'ik way of learning. Martin (2008) offers a very specific discussion about the knowledge system of Australian aboriginals. Martin applies Cope and Kalantzis' concepts of Designs for Learning and applies them to an aboriginal context with the goal of improving outcomes for Aboriginal students (p. 59). The knowledge systems (Ways of Knowing, Ways of Being, and Ways of Doing) are "the foundation on which *new knowledge* can be effectively engaged" (p. 68).

When telling stories it is important to look at the whole child. When stories are told, people understand differently because of their background, their language, culture, and their experiences in life, to name a few reasons. Martin (2008) explains it beautifully:

> Stories represent not only what is told but the *way* of telling. This has a significant impact on how Aboriginal students regard what is said to them and about them. For Aboriginal knowledge occurs in knowing your Stories of relatedness (Ways of Knowing) and respecting these Stories (Way of Being) and the ways this relatedness is then expressed (Ways of Doing) (p. 63).

I have mentioned that it is important to take into account the students' culture and language. We also have to consider how the child learns the best. The following are the knowledge processes that I used in my lesson. Martin (2008) described nine processes, but I used five during the instructional process:

- *Learning by observation*: the four knowledge processes of experiencing, conceptualizing, analyzing, and applying knowledge differences among learners
- *Learning in real-life activities*: an appropriate curriculum that reflects local and wider community interests, issues, and life-world practices
- *The group is more important than the individual*: new learning promotes the community of learners in which students and teacher have equal authority over learning

- *Learning is holistic* in focusing on understanding the overall concept before giving attention to the details: a multiliteracies project approach works from a research question that student can relate to their lives
- *Learning relies on visual and spatial skills*: the five design text elements enable students to take up those that best show their knowledge and aim at an audience and a purpose (p. 72).

In the following story of my Mom's Indigenous way of teaching, I will list the learning processes that Martin described. When I was learning how to prepare meat to cook (*learning in real-life activities*) for the nine of us in our household, I remember my mother teaching me how to cut a goose (*learning is holistic*). During the first session, I did not touch the bird but was asked to observe attentively (*learning by observation*). I did not ask questions while she was telling me exactly how to cut the bird and where. The second time, I was given permission to finally hold an *uluaq* (ulu knife) and prepare wild game for supper (*learning relies on visual and spatial skills).* While I was cutting the bird, she stood by me (*the group is more important than the individual*) and used the technical terms while explaining where to cut and which part of the anatomy to hold. When she saw that I was doing well, she'd leave and come back if I had a question. Looking back, I realize that I was learning new Yugtun terminology and the anatomy of a bird in Yugtun (*learning is holistic*).

In preparation for the lesson for my first graders, I had someone draw a picture of the vocabulary words that I selected from the story that I had transcribed. Afterwards, I created gestures and body movements. Since this story was a video recording of an elder talking about dogsledding, students had the opportunity to view it on the Smartboard. When I implemented the lesson, I noticed that I incorporated the knowledge processes that Martin described. Below are the strategies or activities I used:

- *Learning by observation:* Prior to the lesson, I created pictures and gestures for the words that I did not think students knew. While students watched the video of the story, I stood in front and performed the gestures when I heard the words. Each student was processing the information differently because of their prior knowledge, and their funds of knowledge (will be defined in the next section).
- *Learning in real-life activities:* Dogsledding was the mode of travel many years ago. The story is about a man who had a dog team, but many lost their dogs from contracting rabies. The number of dogs diminished because of the sickness. Currently, I do not know of an individual that has a dog team in Quinhagak. Students occasionally see an individual with a dog pulling a sled. But, students have seen dog sled racing on the television. When gathering wood, the wood is placed in the sled of a snowmachine.
- *Learning is holistic:* Students need to understand the story before learning specific grammatical rules. The endings *aunani* and *teng* that students are learning are new to the majority of the students. It was beneficial to hear the words in a story by an elder from the community.
- *Learning relies on visual and spatial skills:* Students viewed the story on the Smartboard. They had to pay attention to the elder, his gestures, and facial expressions. Also, they had to pay attention to me when I performed for the class.

Design Processes: Available Design, Design, and Redesign

Multiliteracies has three aspects that are useful in planning a storytelling lesson using the PACE Model. They are Available Design, Design, and Redesign. First, these three designs need to be explained.

Available Design and Funds of Knowledge

Cope and Kalantzis (2009) defined Available Designs as "the found or discernable (already existing) patterns and conventions of representation" (p. 10). Available Designs are teaching materials as well as what the child already knows, what his experiences are in his culture and surroundings, thereby using his funds of knowledge. Moll, et al. (1992) defined funds of knowledge as the knowledge that students have from their own life experiences and culture. This helps to connect their ideas and concepts in meaningful and interesting ways to learn in a classroom setting. The authors also stated when writing about funds of knowledge, "The primary purpose of their work is to develop innovations in teachings that draw upon the knowledge and skills found in local households…and organize classroom instruction that far exceeds in quality the rote-like instruction these children commonly encounter in school" (p. 132). Inviting and incorporating students' funds of knowledge into the classroom helps students to connect their ideas and concepts in meaningful and relevant ways. It is a way to connect the students' home-life to school. Students are able to express what they know from their own experiences, interests, perspectives, and familiar forms of expression in their understanding. The story about dogsledding in my lesson is one Available Design. In my lesson, I had someone create a drawing to represent the vocabulary words that students needed to learn to understand the story. Also, gestures with facial expression (when appropriate) were created, and finally body movements were also utilized for the words.

Designing

The next process is designing. This is the time to interact with the elder story that is one of the Available Designs. Cope and Kalantzis stated,

> Designing is the act of doing something with the Available Designs of meaning, be that communicating to others (such as writing, speaking, making pictures) or representing the world to oneself or others' representations of it (such as reading, listening or viewing)" (p. 11).

During the designing phase, students are not replicating or copying the Available Design, but using their own understanding grounded in their cultural context and personal experiences. In a classroom setting, the students create their own designs using their imagination and utilizing the resources that are available to them. Using the elder story, students were learning about storytelling and dogsledding, and in the process they learned the meaning and use of the Yugtun endings *teng* and *aunani* (examples will be explained in the lesson below).

Redesign

The final knowledge process is Redesign, which is the outcome of the Designed. This is a time when students take what they have learned and understood and apply it in real situations. For example, in my PACE lesson students wrote their own interview questions in Yugtun, practiced saying their question with a high school tutor, and then they were able to interview a knowledgeable person or an elder and record the session. Finally, they could present their findings to their class or share it with their parents. For other students who want to create their own recordings, the redesigned can be a resource and is an Available Design.

Key Characteristics of the PACE Model

As described earlier, the PACE model is a story-based approach to teaching grammar. In Yup'ik tradition, teaching has often incorporated stories. Sometimes lessons begin with stories, but sometimes stories emerge naturally while the speaker is engaged in a different activity. The act of doing can prompt a memory that leads to a story. When elders teach, they often do not set out to teach a specific task; the process of teaching is more holistic. For example, at our school, we have the annual Cultural Heritage Week to learn about our culture and practices. Students have done the following activities: making an *uluaq* (ulu knife), making fried bread, and beading earrings and necklaces. Sometimes while the knowledgeable person is teaching the cultural practices, they begin to tell stories of how their parents taught them and also share their way of life when they were growing up. One year I invited my grandmother, Elsie Small, to model how to make an *inuguaq* (doll made out of dried grass). While she was making the *inuguaq*, this triggered a memory from her childhood. She told a story of what she and her sister did to entertain themselves while their father went hunting at the fall camp. They did not have commercially-made toys, so they created toys from their natural surroundings. Students were hearing their Indigenous language with highly advanced vocabulary, and she was speaking primarily in Yugtun.

In the Yup'ik culture, stories are presented orally and many stories were not written down until recently. I was pleased to find out that storytelling can be a way to teach grammar. Adair-Hauck and Donato (2002a) developed a story-based approach to the teaching of grammar with the acronym PACE. They stated, "By introducing the lesson with a whole text, the teacher foreshadows the use of integrated discourse that will highlight the critical grammar structures to be taught" (p. 270). Storytelling supports effective language instruction in the PACE Model. In my case, I incorporated a story that was videotaped about an elder that went dogsledding. Before

teaching the lesson, I transcribed the story to use in a social studies first grade class. Prior to reading the story I asked the students, "Have you used or seen anyone go dogsledding?" to activate their background knowledge. A sample response was, "During a dog race." (Incorporating students' background knowledge is further described in the pre-storytelling phase in the PACE lesson).

Students are also using authentic language that is meaningful. One positive aspect of hearing a story that was videotaped and transcribed is described by Gilmore (2009):

> The process of transcribing speech is a critical step for exploitation of spoken discourse in the classroom because it allows us to 'freeze' the interaction and highlight salient features for the learners that would otherwise be lost in the normal, transient flow of communication (p. 102).

During the lesson when I thought students were not understanding the story, we would go back and listen to the sentence again. That was helpful.

The PACE model has four phases to follow while teaching. Each phase has descriptions of ways to encourage student comprehension and participation. I will give a brief description of what the acronym means and how the four phases fit into Available Design, Design, and Redesigning. In PACE the P is presentation. This is when the story (Available Design) is presented in an understandable way. New vocabulary words can be introduced, and this can also be a time for students to have a dialogue to activate their prior knowledge. For example, I introduced the phrase "four-wheel-*artaunani* (there were no four-wheelers), which led to a dialogue about the ending *taunani*. The second phase, A, stands for attention. This is when you give a brief introduction of the grammatical structure that will be the focus of the lesson (Available Design). 'C' is co-construction, when students work together to co-construct the meanings of the grammatical form (Designing). 'E' is extension. Activities are meaningful when

students use the grammar structure in a meaningful way (Redesigning). The PACE model integrates key concepts of the multiliteracies framework.

Prestorytelling

The prelistening or prestorytelling activity includes having a discussion about the theme of the story. During the activity, the teacher can use concept maps and do collaborative work by creating a list on the KWL chart (What I Know, What I Want to Know, What I Have Learned; see Figure 1). For example in the PACE lesson, students may be asked, "What do you know about dogsledding?" Students share what they know about dog teams and their responses are written down in the "K" column. Then, in the "W" column students share what they would like to find out about dogsledding. The chart can be posted on the wall for the duration of the unit or lesson.

Figure 1 illustrates how the KWL chart fits in Available Design, Design, and Redesign. This figure illustrates the three questions to ask during the KWL process:

K- What I Know	**W**- What I Want to Know	**L**-What I Learned
Available Design	Design	Redesign

Figure 1. KWL Chart

There is a lot of dialogue between the teacher and students, as the teacher attempts to get students inspired, motivated, and ready for the new information. This activity is a way to access students' Available Designs and their funds of knowledge. Before the pre-storytelling activity,

vocabulary words from the story need to be selected. Afterwards, a picture is drawn for each word. Then, gestures and/or body movements need to be created for each word. For the word *tekilluteng* (they came), I created a gesture by stretching out my arm and hand and made a motion to "come towards us." The pictures with the gestures can be introduced so that students can comprehend the meaning of the story during the Presentation phase.

On the first day of the lesson, I showed them a picture of a dogteam on the Smartboard. I asked the question, "*Qaillun qimugcilartat*?" (How did they use dogteams?). Since I received only one response, I asked several more questions which didn't work. Then I thought of their funds of knowledge and asked them another question, "*Qaillun aatavet atulartau snukuuq*?" (How does your dad use the snowmachine?). This question generated many responses. I believe the one that received the most responses was, "*Canek pissularta aatan elliluku-llu ikamramun*?" (What does your dad hunt and put in the sled?). Then I had students draw a picture of what is brought home in the sled.

P: Presentation

The 'P' in PACE stands for 'Presentation.' After the prelistening activities, the story can be presented in an interesting way that is fun and engaging for students. Asher (1968) developed the Total Physical Response (TPR) Method to accelerate listening comprehension while learning a second language. The teacher can incorporate TPR by acting out the story, using facial expressions while listening to the story, or watching a video of the story. Adair-Hauck and Donato (2002) explained, "By using pictures, mime, and gestures, the teacher scaffolds and guides the learners eventually to comprehend the story or other sample of connected discourse. Once comprehension is achieved, the teacher can safely turn the students' attention to various

linguistic elements" (p. 271). Since grammar conversation will occur in the next phases of the PACE lesson, the words are used meaningfully throughout the story.

This is what we did in the lesson: before listening to the story, we reviewed vocabulary words with gestures and body movements. Then we played a guessing game with the words. For example, *"Snukuukun ayagtukut, cakun-llu?"* (We travel by snow machine, what else do we use to travel?)

The first time they watched the story on the Smartboard, I went to the side of the room and watched the students while they listened. The second time I showed the story, I used the hand gestures. After doing this several times, I had the students stand and participate with me. Afterwards, while we listened to the story, there were students that did the gestures on their own without any prompts from me.

While listening to the story, students are learning how words are put together to make meaning. They notice the grammar structure, how words are put together, and how words have different endings. Through storytelling, they are also listening to authentic language that in turn will allow them to have collaborative dialogue with their teacher and classmates. Krashen's (1982) Input Hypothesis stresses the importance of comprehensible input that "contains structures a little beyond our current level of competence" (p. 21). Krashen believes that speaking is the result of language acquisition, not the cause of it. The input of the learner may be from gestures, contextual information, prior knowledge, or experience. From the beginning of the PACE lesson, students and teachers are engaged through various activities so the learner can comprehend the story and learn the grammar structure at the same time.

A: Attention

'Attention' is the next phase in the PACE Model. This is when the teacher draws the students' attention to a grammatical structure or a particular language form. What are students going to study? For example, since students in Yugtun have a difficult time with the endings *aunani* and *teng,* that could be the focus-on-form. Lightbown and Spada (2008) integrated FFI (Form-Focused Instruction) that occurs in a classroom activity when the main focus is on meaning. When I started talking in English, I did not have a good command of past-tense verbs. Willis and Willis stated (2007), "…if we want to express meanings in an efficient, listener/reader friendly manner we need more than vocabulary and word order…. We need a grammar that places things in a temporal setting: a tense system (p. 7). Feedback is encouraged as a way to help students express meaning more effectively during the interaction. Long and Robinson (1998) noted, "Focus on form often consists of an occasional shift of attention to linguistic code features--by the teacher and/or one or more students-- triggered by perceived problem with comprehension or production" (p. 23).

The models of correct uses of the endings in the telling of the story are one of the Available Designs students can draw on. Many stories in Yugtun have words that would be useful in learning the endings. For example, in the PACE lesson, students will learn the endings *teng* and *aunani*. The following is a partial list of words that are in the story: *qissluteng* (contracted rabies), *navyuunateng* (They don't break), *tekilluteng* (They came), *nunaturluteng* (Another word for rabies, but literally means "eating tundra"), *four wheel-artaunani* (There were no four-wheelers), and finally *snuukuurtaunani* (There were no snowmachines). It is helpful for the story to be posted on chart paper so students can use it for reference.

After listening to the story, I had them look at the story and asked what patterns they saw or what words looked the same at the end. Then I introduced the endings that we were going to

study. I believe it is an important practice to ask students to look for patterns in the words and therefore 'noticing.' Schmidt (2010) coined the term "Noticing Hypothesis" which he described as a "hypothesis that input does not become intake for language learning unless it is noticed, that is, consciously registered…" (p. 722). He continues, "…some forms that were frequent input were still not acquired until they were consciously noticed in the input" (p. 723).

C: Co-Construction

The third phase in the PACE model is 'C' for Co-construction. During co-construction, the teacher should ask questions which allow for student interaction. The teacher's role is to give hints and also ask guiding questions to encourage students to collaborate and co-construct the meanings of the grammatical forms. Through this co-construction, Designing is occurring. The students are creating meaning. Willis and Willis (2007) suggested starting points for language teaching. For example, "One possibility would be to see meaning as the starting point for language development, and to see form as developing from meaning. If we take this line we would encourage learners to use the language as much as possible to communicate" (p. 7). Students learning Yugtun may ask questions like the following: "*Camek aperyaranek niitenqigtaarcit*?" (What words do you keep hearing?) or "*Cat aperyarat ayuqat?*" (What pattern do you see in these words?). The students generate and test hypotheses about how the language works. The teacher can guide the students with questions to allow for grammar to be meaningful while simultaneously focusing on form with grammar. Focus-on-form is not explicit grammar instruction.

If students have a difficult time contributing during the co-constructing phase, it is important for the teacher to provide sentence stems. Adair-Hauck & Donato (2002b) explain,

> ...using some of the teacher's assisting questions, individually, the learners think about and hypothesize about the target forms under investigation; then they share their observations with a partner; and then, together as a group, the teacher and learners co-construct the grammar explanation (p. 285).

This activity ties well with the DLE instructional protocols with the use of bilingual pairs or partner activities. I have found that students are not reluctant to share when they are provided with sentence stems. During this process, students are using authentic language that will allow acquisition to occur. In the PACE lesson, students are provided with a written version of the elder's story, in which they search for patterns and circle words or endings that are similar. After the activity, the grammatical structure can be written on top of a chart paper and words they circled in the story can be listed. For example, the ending *teng*, can be written on the top of a poster and words that the students circled in the story could be written underneath. Words can be added when students learn a new word with the ending or if they see the word in a Yugtun book. This could also be a place for students to contribute words they have learned during the unit. The poster can be used as a reference when kids are writing in the extension lesson.

In language development, Swain's (1998) output hypothesis is the theory that learners of the second language try and produce language that is understandable. In this view, input is not sufficient for a language learner. Swain describes the following three main functions of comprehensible output:

> 1. Noticing function: this is when the learner notices what they do not know or know only partially a concept.
>
> 2. Hypothesis-testing: When the learner attempts to use the grammar structure correctly, they can recognize that they wouldn't always be correct. It is important for the interlocutor to give feedback, otherwise they will continue to use the word incorrectly or correct themselves when they notice another person using it appropriately.

> 3. Metalinguistic function: the learner contemplates about the mistakes made, thinks about how it should be grammatically correct or proper. They will eventually produce language that the interlocutors understand (p. 99-102).

Swain's output hypothesis is learner-focused, encouraging the learner to adapt to be able to communicate better (written or oral) when the learner interacts with interlocutors. This sort of interaction with other speakers is important and vital in the PACE Model. In my class, students work in pairs. One student in each pair has a better grasp of the target language Yugtun. Students provide feedback, and the more fluent student models correct conversational structures. Also, questioning by the teacher results in output. When I asked questions, I got more feedback from students.

In this lesson, I explained to the students that they were going to listen for the endings *teng* and *aunani* while listening to the story. First, I wrote *teng* on the board. The first time, we only listened to the story and I gave hints, "*Niitan*?" (Did you hear?). During the next activity, students put a tally on a piece of paper whenever they heard the ending *teng*. We did the same activity for *aunani*. Afterwards, I gave each pair of students a typed handout of the story and a different colored pencil for each student. Each pair took turns and circled words with the ending *teng*. Even though it seems like a simple activity, I modeled beforehand how to circle the word. There were some students who circled the ending and not the whole word. It would have been helpful for me to write the endings on the handout because some kids became frustrated because they had to keep glancing to the board. Once I wrote the endings on their paper, they were able to go on with the activity. The next time I do this activity, I will read the story out loud while pointing to the words at the beginning of the lesson.

E: Extension

Extension refers to "E" in the PACE Model. During this time, students are encouraged to use the grammatical structure during tasks that may include information-gap activities, role-playing, and authentic writing projects. In the PACE lesson, I decided to have students interview a person of their choice. Most chose to interview a grandparent or another relative. It is beneficial for students to communicate on an interpersonal level to see if they are using the grammatical structure as they do their activities. The end "products" or "extensions" are examples of the Redesigns that are now Available Design for other students. Adair-Hauck and Donato (2002b) stated, "The extension phase is critical for the Communication goal with an emphasis on interpersonal presentational modes of communication. Extension activities afford the learners opportunities to use their new skill creatively and interpersonally" (p. 286).

In the beginning of the Extension lesson, I told the kids that I was going to ask my teacher assistant (TA) some questions, but before I did that I needed to write interview questions. So in front of the students I wrote down the questions on chart paper. Afterwards, I asked the TA and we role-played interviewing while the students observed. Afterwards, we read the objectives that were posted on the whiteboard. With the students' help, I wrote the questioning words individually on chart paper. Questioning words were the following: *qangvaq*, (when), *kina* (who), *ca* (what), *nani* (where), *ciin* (why), and *qaillun* (how) on chart paper. Then we viewed the story but paid attention to what the interviewer asked. We also went back to the questions that we compiled in the 'L' (What do you want to learn) part of the KWL activity. If students could not think of questions, I shared some of the questions I had written beforehand.

The next day, students chose whom they wanted to interview and which questions they wanted to ask. Most chose about two or four questions. Next, they wrote their questions on paper. With their partner, they practiced reading their questions. We also went through several

students' questions. If the response to the question was a 'yes' or 'no,' we had them write another question. Students were fascinated about what life was like a long time ago when their grandparents were their age. The students' curiosity was heightened because the elder in the story mentioned that there were no modern modes of transportation, i.e. *"...tua-i four-wheel-artaunani, snuukuurtaunani-llu, qimugtenek taugaam."* (There were no four-wheelers or snowmachines, only dogs.). One question a student asked was, *"Ciin kipusvigtaitellrua?"* (Why were there not any stores?).

For the next lesson, I planned to have high school sophomores work with the first graders in pairs. Their teacher and I had to determine which groups of students would work well with my class. Also, since they had assignments to do for their class, the high school students met with my kids for about 3-4 days for about a half hour per day. That way they would not get behind with their other assignments. The first graders were able to practice reading their questions with the high school tutor, and ones that had not written their questions (because of being absent) were also able to get assistance from their tutor. Once the high school student determined that the first grader was ready to interview, they practiced reading the questions and the high schoolers recorded the first graders using the iPad to make sure the first grader's voice was loud enough. When it was determined that they were ready, they called the interviewee and scheduled an appointment. The high school student went with the first grader to the home of the interviewee. Most were done right away with the few questions, but the first graders were very proud of what they had accomplished.

Final Thoughts

The PACE model has been instrumental in improving the way I teach grammar by using a story from my Alaska Native culture. Students are engaged while working in groups or pairs rather than working individually on grammar workbooks. When I was completing the literature review, the theories and the PACE lesson I created and implemented began to make sense … the puzzle fit together. When I was teaching the lesson on the first day, I had written a question to get the discussion going about dogsledding. The question seemed simple, and I was confident it would allow students to respond. The question did not work because, as I later realized, the students did not have personal experience with dog teams. What worked was when I tapped into the students' funds of knowledge, their Available Design. Instead of students giving me a blank face, students wanted to share their ideas. That was the highlight of my day and a great way to begin the lesson.

For teachers, it is important to know your students, and that is why I included the Indigenous knowledge systems in the literature review. The first process of learning is by observation. For the teacher, it may be time-consuming to find photos or have someone create pictures and gestures for the vocabulary words, but there are benefits to this process. Students will be learning and remembering the words, allowing them to comprehend the story. Then, learners can integrate what they've learned during the extension activities.

After the implementation of the master's project I was amazed how the curriculum fell into place. In the DLE program students are taught language arts in their first language. Fifteen of my students were English speakers and two spoke in Yugtun. I implemented the PACE model lesson towards the end of the second semester. During the first quarter in language arts, I had to teach the process of writing questions in English. Later on in the year, students learned how to write interview questions. Also, when I was teaching social studies in Yugtun, one of the lessons

required that I invite a tribal administrator as a guest speaker. The tribal administrator did not speak in Yugtun so we prepared the interview questions in English.

When I first began my teaching career, there were not many published stories in Yugtun. Towards the end of the PACE lesson, I began to think of resources that I could use for the next lessons. In 2013, Calista Elders Council and the Alaska Native Center published a book, *Erinaput Unguvaniartut/So That Our Voices Will Stay Alive: Quinhagak History and Oral Traditions*. Students can learn their history and hear stories from their relatives. I am hoping that high school Yugtun educators can implement lessons using Yugtun stories to teach grammar.

The PACE model is one of the avenues for tapping into the community's funds of knowledge. It may even be a way for students to have respect for the heritage language and culture. During community meetings, I have observed parents who do not want Yugtun to be taught in school because they believe it will hinder students as they learn English.

I have accepted a position at the district office as an education specialist in the Yugtun curriculum department. I will work with teachers in three schools who are implementing the dual language program. I would like to share my colleagues' master's projects in applied linguistics. It is my hope that the information will be instrumental in improving how we teach.

I am in the process of creating a Weebly website that will include all the components of the PACE lesson at www.dorastrunk.weebly.com.

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Assessment Rationale

Authentic assessment is defined as "multiple forms of assessment that reflect students' learning, achievement, motivation, and attitudes on structurally-relevant classroom activities" (O'Malley & Pierce 1996, p. 4). It is important to use authentic assessment when teaching language in a classroom. Authentic assessments allow for students to demonstrate what they know and can do. The assessment drives what needs to be addressed by the instruction in the classroom. The assessments like continuums, rubrics and checklists are created prior to teaching a lesson. It also helps teachers plan and cover what students need to learn. I created four assessments to use in my PACE lesson that I will describe below.

Traditional types of knowledge-based assessments like multiple-choice, fill in the blanks, and true or false questions do not reveal whether the students have a deeper understanding of the content. I used several authentic assessments in the PACE lesson for students to demonstrate a more thorough comprehension. After students watched an elder story about dog sledding, the first assessment was for students to retell the story in writing to check for understanding. When assessing the student retellings, I used a story rubric called *Mikelnguum Igallrin Cuqcarai* Kindergarten-1st Grade (Yugtun Developmental Scoring Guide). I then taught the student about asking questions. The second assessment was a checklist to help students decide if they had written a question properly using all the components. Students used the checklist to assess their partner's questions also. Next, after practicing their questions with a high school student, they recorded the questions using an iPad. They used the third assessment "iPad recording checklist" to practice speaking and recording interview questions so they would be familiar with the iPad recording process when they did the actual interview. Students then did a mock interview, and used the checklist to self-evaluate the interview and proper video-recording

procedures. For the final project, students recorded an interview with an elder, using questions they had written. A rubric was used to assess the quality of their recorded final project.

Performance assessments are useful to find out about language ability because students respond to a question either orally or in writing. The teacher may also observe the student in the classroom and take notes. One of the characteristics of performance assessments is the use of higher-order thinking skills of the language learner. The teacher rates the learner's language ability with the use of a rubric. The rubric has to be clearly defined and written to determine the student's level of proficiency. An example of a writing rubric is *Mikelnguum Igallrin Cuqcarai* Kindergarten-1st Grade (Yugtun Developmental Writing Scoring Guide).

Assessment 1: Mikelnguum Igallrin Cuqcarai

After the Elder story, I had the students write a reflection of what they learned. I wanted to check the students' comprehension of the non-fiction Yugtun story. I used the scoring guide (see Appendix A) to see what level they were at and to see if there were gaps in their writing ability so they could progress to the next level in the continuum.

Initially, the scoring guide was translated to Yugtun in the early 2000. The Lower Kuskokwim School District (LKSD) had annual writing assessments for about ten years. Two teachers from each school assembled in Bethel to score writing assessments from across the district. Teachers were grouped based on their teacher assignment. For example, a first grade teacher would score first grade papers, but not their own students'. It is the only scoring guide available for teachers that implement writing in all content areas, especially in the Dual Language classrooms. The continuum is beneficial for students to create more detailed stories.

There are various types of validity with authentic assessments. One is face validity. This is when an assessment looks like it measures what it is supposed to measure (Hughes, 2003, p.

23). The continuum has face validity because students write to a prompt and they are scored based on objective criteria that create inter-rater reliability (when multiple independent scorers agree on a score). A writing prompt could be, "If you were an animal, what would you be and why." When scoring, there are occasions when independent scorers evaluate the writing sample as compared to the rubric and come up with scores that are two or more points apart. When this occurs, they discuss why they gave it a particular score and compromise so the scores are within one point. If there is still a disagreement, then a third person is asked to evaluate the writing sample. Scoring is economical because it is efficient and quick. In the classroom, students can score their classmate's paper. It can be used as a peer assessment as well. The continuum can be a self-assessment tool once the student is familiar with the rubric.

Another type of validity is content validity. O'Malley & Pierce (1996) states, "Consideration of content or curriculum validity is particularly important to ensure correspondence between local curriculum objectives and the content of the assessment" (p. 25). Therefore, the continuum has content validity because our local curriculum objectives correspond to the content of the continuum. Our objectives require students to write every day, and the continuum is a writing assessment. Writing also fulfills the DLE protocols in that students are required to write in the content areas, i.e. language arts, science, social studies, and math.

The final type of validity I will address is consequential validity. O'Malley & Pierce (1996) explain, "Assessments have consequential validity to the extent that they lead teachers to focus on classroom activities which support learning and are responsive to individual student needs" (p. 26). The continuum has consequential validity because it identifies where students have gaps in their writing. It also has predictive validity because those that scored well also

passed the Standard Based Assessments (SBA) or English Language Learning (ELL) assessments. Teachers and students used the anchor papers as a model or guideline as to what improvements were needed in writing at each stage of the continuum. The anchor papers were chosen and published by the Lower Kuskowim School District's language arts department personnel. These papers were distributed to schools in the district.

I believe the assessment is fair because students are writing from a prompt in Yugtun. Students produce their best writing according to their ability. It also allows them to bring in their Funds of Knowledge, what they know from their home life and their environment. The assessment has cultural validity because the same rubric can be used, the prompts can be culturally relevant, and they could be written in English or Yugtun. The continuum is versatile because it can be used in any language.

The assessment has beneficial backwash. Teachers can look at the score on the continuum and determine what needs the student has in writing. For example, if a student scores a two, the teacher can target instruction focusing on the descriptors that are on level three.

I found another continuum that is similar to the LKSD's. It was developed at the Salt Lake City School District (www.slcschools.org/departments/assessment-and-evaluation/documents/Writing-Continuum.pdf). It is a live document that is always improved by the staff. It identifies not only the characteristics of the developing writers, but it also addresses student improvement needs for each developmental stage of the writing process. I have been wondering if something similar could be included in the LKSD continuum, because the teacher ends up writing what the student needs to work on in their writing. This is something we would like to eventually include in the continuum.

While the LKSD continuum is already developed in Yugtun, improvements could be made in order to help teachers understand the stages of the writing process and give them suggestions to teach writing effectively. The descriptions do not correlate with the writing example in some of the stages. Therefore, my colleague and I found model papers from our students that can be included in the continuum.

The LKSD Writing continuum is available to the Yugtun teachers, but the descriptions in each level were written in English. My colleague, Rosalie Lincoln and I felt that it needed to be written in Yugtun because we were translating from English to Yugtun during instruction and assessment of the written piece. The descriptions needed to be short and clear to avoid confusion. Also, the anchor papers didn't correlate with the descriptions, so it was necessary to replace the anchor papers.

Implementation of Writing Continuum

The performance assessment I adapted was used in a social studies class in the first-grade classroom. Students were asked to retell a story after the introduction of a prompt, "What did you learn from the elder?" After the writing assessment, teachers or students can look at the continuum to find out what level the student is in and what the student needed to do to go to the next level. Also, this will help the teacher to plan instruction.

The first step was to view an interview of a high school student interviewing an elder. The interviewer asked specific questions in Yugtun and the elder responded in a story format. Students were asked to retell the story and drawing an illustration prior to writing their sentences. After this assignment, I modeled where the student is by looking at the anchor papers on the side and reading the descriptors. Modeling occurred for couple days. Then, students were able to assist in choosing which level the student is at by reading the descriptions and looking at the

anchor papers on the side. The continuum ranges from one to eleven. When I showed the student what level they were at and where they should be, their determination to write increased.

The next step is to continue to revise the continuum with the support of the Yugtun teachers and staff at the district office. Once the revisions are completed, it would be beneficial to create a poster of the levels to be displayed in the classroom. This way, students can make goals after determining what level they are at on the continuum.

Assessment 2: Question Checklist

Another authentic assessment that I incorporated is the performance-based self-assessment in writing (see Appendix B), specifically on writing questions in the primary grades. O'Malley & Pierce (1996) explained, "Self-assessment is a key element in Process Writing as students review, edit, and revise their own work" (p. 153). Students are guided on how to make choices of a learning activity. They also determine ways to use their time effectively. There are benefits of student self-assessment while learning a second language because there are opportunities for engaging dialogue when working with an individual or a group of students that could help in advancing their language.

The question checklist was created because there is none available in the Yugtun language that included examples for each expectation. Before this time, we were constantly asking students orally if they had met the criteria. I wanted to create a checklist that was efficient and uncomplicated for first graders. Now students will be able to use the pictures on the side to avoid confusion. Additionally, the sentences are short and easily understandable so that a person will not have to teach a reading lesson to teach students how to read it.

The question checklist is also a great way to encourage peer-evaluation. It was beneficial for me to model and revise my writing with deliberate mistakes so the students could see the

process. Peer evaluation is a way to have dialogue with a classmate while going through the checklist. O'Malley & Pierce (1996) add, "This involves the students in evaluation of writing and eases the burden on you for evaluating every paper that each student produces" (p. 156).

The purpose of the checklist is for individuals to assess their partner's paper or self-assess writing in Yugtun. The student circles the sad or happy face while reading the paper that includes the following prompts:

- The sentence begins with a capital letter.
- There is spacing between words.
- There is a question mark at the end of the sentence.
- Spelling is correct.
- The individual circles which questioning word they used in the sentence.

There are benefits in the implementation of the self-assessment. The assessment has face validity because the assessor goes down the list and circles a sad or happy face depending on if they met the objective. It also determines if the paper can be published. It has consequential validity because it will determine if the writing piece needs revision. It also has predictive validity because once they receive a smiley face; they should be proficient in their writing expectations in other content areas also. The assessment has beneficial backwash because the student has to read the assessment. As students learn to write proper sentences, it will be transferable to instruction or assessment in other content areas.

A lot of modeling by the teacher is necessary at the beginning, and then once the students have learned the procedures, they will be able to assess their classmate's or their own writing. This assessment is economical because it is efficient and quick. Another benefit of the assessment is that it has inter-rater reliability. During the writing assignment, the high school tutors used the checklist to assess the student's writing. There are examples of the expectations in the first column. In the past I had created a checklist for third grade students in a story-writing

project, but it did not have visuals on the first column. I used visuals to assist the first graders who could not read in Yugtun.

Implementation of Writing a Question Checklist

In each content area a "bilingual pair" is created in which one student is more fluent in the Yugtun language and the other more fluent in English. The goal is also for students to converse in Yugtun during this process and teach each other. Classrooms follow the Language of the Day (LOD) as part of the Dual Language protocol. For example on Mondays, Wednesdays, and Fridays students are already speaking in the Yugtun language to get a drink of water, to go to the bathroom, and to sharpen their pencils.

We had been watching the video of the elder interview before, so I went over the written transcript of the elder story and as a class we determined what questions were asked. Also, we collaborated and made inferences on what question would have been asked, for the elder to give additional information or more thorough responses. As a class we made a list of words that begin a question, i.e. *nani* (where), *qaillun* (how), *kina* (who), and *ciin* (why). After students understood how to write questions, they each created and wrote 4 questions to ask an elder or knowledgeable person in the community. Next, I introduced the checklist and modeled how to use it, using the thinking-aloud strategy. I also modeled in front of the class how to assess a classmate's written questions and how to assess his or her own paper using a rubric. After this process, the bilingual pairs assessed their own paper or their partner's written pieces. When everyone had created several questions, it was now time to practice their questions.

Assessment 3: Recording Checklist

Since the first graders were going to the community to interview elders or knowledgeable people with an iPad, I needed extra help and support. Prior to the implementation, I approached a

high school teacher in his high school photography class and asked if he and his students would be willing to co-teach. I explained that it was for my master's project, and also explained the activity the first graders will be doing, and how the high school students could help. After the initial visit and spending time to evaluate the decision, he decided that it would be best for the sophomore class to assist, because it was also at the same time as my social studies class.

Before the sophomore class went to my room to be tutors, I did a 10-minute presentation about my project and shared the elder story in their classroom. They also viewed the elder story. I had a list of the first graders and gave a copy to the sophomore class so they could select a student to tutor. Many of the younger siblings were in the class, and they asked if they could pair with their brother/sister. I explained clearly that it was imperative to work cooperatively. Several ended up with two first graders to assist.

The next step was to go over the checklist (see Appendix C). First, I explained that the first graders were writing their interview questions and the next step was to perform a mock interview while they recorded the first grader on the iPad. I went over the checklist they implemented with the first graders. The following explains what was on the checklist. On the bullet points, students selected "yes" if the criteria were met and "no" if they were not:

1. Record the first grader asking the questions in Yup'ik.
2. While viewing the recording.
    - Is the sound loud enough?
    - Can you understand the question?
3. If you answered no, go through the process again.
4. If everything went fine, go to Mr. Hurst's classroom.

The next day, I went over the checklist with the whole group in my classroom and we reviewed the elder story (iMovie) and reminded them of the voice and picture quality. Also, the interviewer spoke slowly and loudly for the interviewee to hear. For the remainder of the class, students either were in my class or in the hallway practicing the questions, then proceeded to record with the iPads. Since students knew exactly what to do with the checklist, many didn't come to me for clarification or didn't ask questions like, "What will we do next?"

Final Assessment 4: Recording Rubric

The last project first graders did was interviewing an elder or knowledgeable person. First, it was essential how we were going to evaluate the recording or the end product. The recording rubric (see Appendix D) was created with the assistance of the first graders prior to the project with the high school tutor. It was introduced before the students went to the community to conduct elder interviews in the community. The rubric consists of the following:

- Understandable Question Statement
- Sound quality of the recording
- Picture quality

Students had already written out their question and had practiced saying their question clearly and loudly while recording on the iPad. The high school student called and made an appointment with the first grader standing by them. Some first graders were comfortable enough to talk to their grandparent and make an appointment themselves. Most of the elders were home and were willing to be interviewed. Also, they were informed that the interview would be recorded. Only two decided not to participate when they found out about the recording.

On the day of the recording, the students were very excited. They had never done this type of project where they went out to the community with a high school student to interview an

elder. It took about half hour for everyone to complete the interview. One high school student wasn't satisfied with the quality of the recording, so she went back the next day with the first grader and interviewed again.

I had planned to show the recordings during a school-wide assembly, but the end of the year testing and activities did not allow it to occur. Once the Weebly site is completed, I will notify the school and inform that they are available for viewing.

Tomalin (1992) explained that videos can be used with younger children to increase motivation to learn culture and language. Students were eager to practice and learn their lines in Yugtun, knowing that their interview would be recorded. Also, since they had practiced, they were not reluctant to speak in Yugtun. They were also eager to get responses and get new information.

The rubric used to assess the recording could be considered a performance assessment because it created a project that had higher-order thinking, authenticity, integration of language skills, process and product, and it went into depth instead of breadth (O'Malley & Pierce, 1996, pp. 4-5).

Incorporating assessments in each step of the unit was an eye-opener as an educator. Many times teachers assess at the end of a unit. The ongoing process made sure student learning was progressing. Student growth occurred even when criteria were not met because it gave immediate feedback. They could also see which corrections or improvements were needed. The assessments were student-centered but the teacher was the facilitator in the process of learning. Students were independent learners and knew what the expectations were without relying on the teacher for direction.

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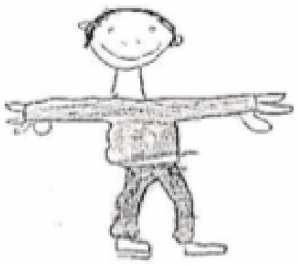
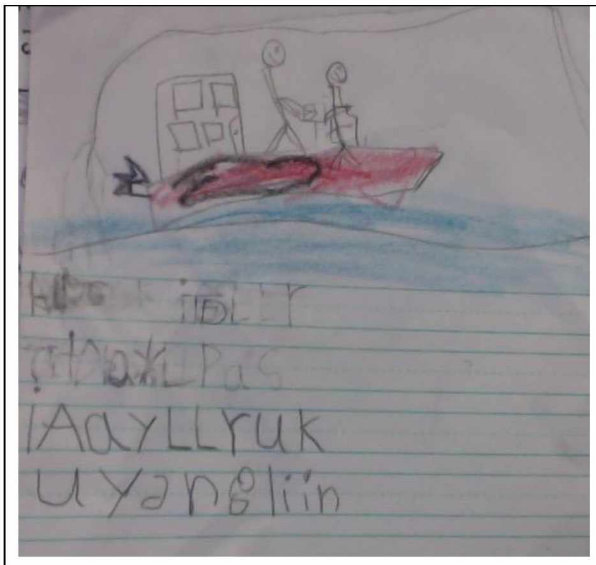
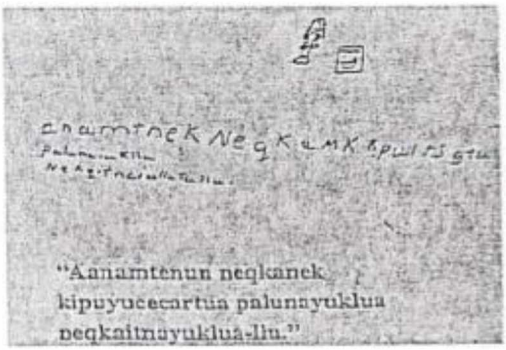
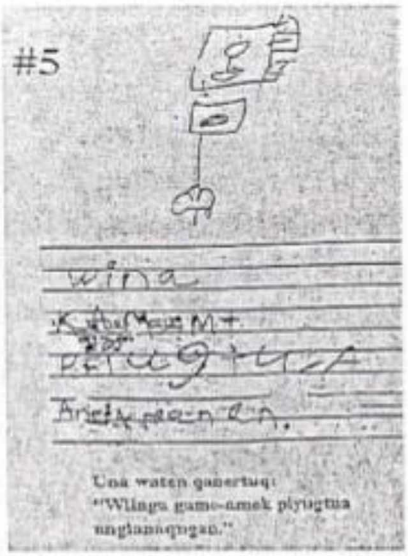
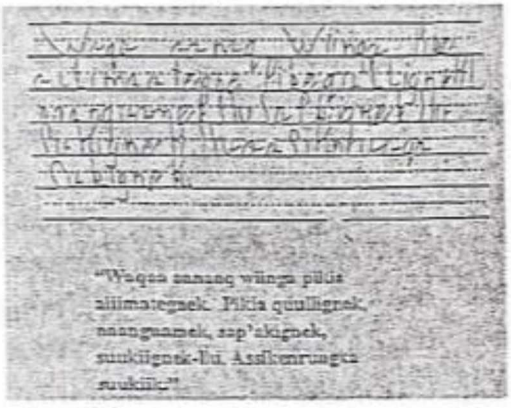
O'Malley, M.J. & Pierce, L.V. (1996). *Authentic assessment for English language learners: Practical approaches for teachers.* Reading, MA: Addison-Wesley Publishing Co.

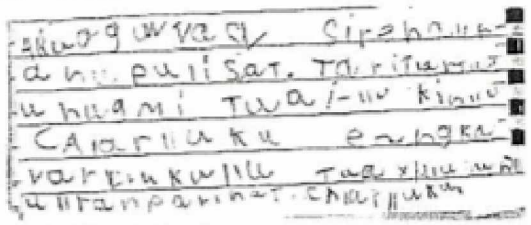
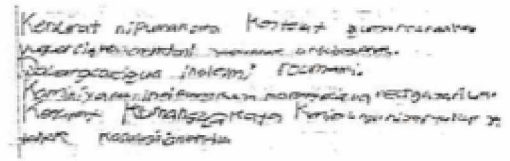
Tomalin, B. (1992). Teaching young children with video. In S. Stempleski and P. Arcario, (Eds.), *Video in Second Language Teaching, pp* 47-55. Alexandria, Va.: Teachers of English to Speakers of Other Languages.

	#1 Pilinguallri luucingeksaunateng. Igaryaurteksaunani-llu. Naaqistem uunguciitaa camek qalamcillra/qanemcillra.
	#2 Pilinguallrin cauciit liitaqnaqluteng. Igaryaurteksailengermi qanemciksugngaluku pilinguallni.
	#3 Pilinguaryugngaluku qanemciarkani. Igaruaryugngariluni. Qanemciksugngaluku pilinguallni.

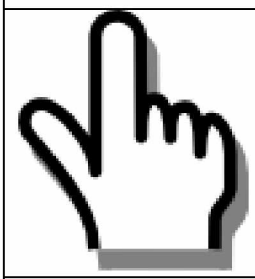
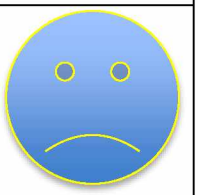
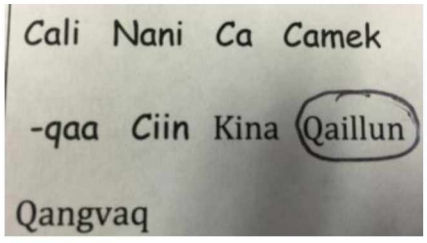
	#4 Pilinguallri cauciit elitaqnariluteng. Pilinguallni-llu aciruaryugngaluki wall'u at'linguaryugngaluki ellminek. Igaruarciquq piciatun aperyarat aturluki elliin-llu kiimi qanruteksugngaluki (waten: egpwk =) Igausngalriit avatmini ayuquciiryugngai. Aipaakun aperyarat ilaksugngaluki qalamcillermini/qanemcillermini. Pilinguallmikun qalamcillra/qanemcillra amllerikanirluni.
# 5 	#5 Pilinguallmi atrit igaucugngai. Aperyaram ciuqlia nangneqlia-llu nepii igaucugngaa nall'arrlukek. Taugaam ilaciqaa aperyaranek piciatun aturluni iluani. (waten: **n**erlun**i** = **n**gs**i**) Igallni naaqsugngaluki niicugnilriamun. Allam yuum naaqesciigaciiqaa. Igallni ilayugngai avatminek igausngalriit ayuquciirluki. Pilinguallmikun qalamcillra/qanemcillra amllerikanirluni cali taringnaqluni.

	#6 Pilinguaran qaingani cainek ilamaluteng elitaqnarqellrianek. (waten: Angyaq egalerluni, amiigluni-llu) Aperyaram ciuqlia nangneqlia-llu nepiik igauquranglukek nall'arrlukek. Igallri aperyarat avcimavkenateng. (waten: winura = wii nerua) Allam yuum naaqengnaqciqaa taugaam igartem ikayuryugngaluku naaqilluku.
#7  "Aanamtenun neqkanek kipuyucecartua palunayuklua neqkaitnayuklua-llu."	#7 Pilinguallra elluarurtengluni angtatacimegcetun-llu ayuqluteng wall'u cam nateqsillra nasvaumaluni. (angluni, miknani, canimenani, yaaqsigluni) - #8-aami-llu una uitauq. Igaryugngaluni aperyarat nepait aturpallurluki erinituliuterpallurluteng. (erinitulit = a, e, i, u). Igallri aperyarat avvusngangluteng. (waten: winura = wii nerua) Aperyarat atullni iganqigtaarluki. **Wiinga** aqui**llruunga** **Wiinga** nere**llruunga** Igausngalriit avatmini ilaksunarqellriit nalluvkenaki ayuquciiraqluki igaminun. Nalqigcissaangluni.

#8  	#8 Pilinguallra ayuquq #7-aatun. Ayuqucini-llu qaillun nasvagyugngaa pilinguallmikun igallmikun-llu. Igaryugngaluni pilinguallni wall' igararkani nall'arrluki. Erinituli-llu (a, e, i, u) avukurangluki. Naaqsunariluteng-llu igallri elliinek ikayuilengermi naaqista. Aperyarat allakaumaluteng. Nalqigutai-llu taringnaqluteng iliini qaqimanritaqluteng. (waten: wina kimamk piyugtua anlanakan) Una #9-aami uitauq.
# 9  	#9 Erinitulit (a, e, i, u) igaini aturturangluki. Igat nepait assirluki atungluki. Nalqigutai-llu taringnaqluteng iliini qaqimanritaqluteng. (waten: wina kimamk piyugtua anlanakan) Una #8-aami uitauq. Qanemcia igallmikun ikgetevkenani wall'u ataucimek nalqigcivkenani. Nalqigutai amllerikanirluteng qanemcini i taringnarikanirluku. Una #10-aami uitauq.

# 10  Una waten qanertuq: Akwaugaq Sirene-allran police-at tarritelartut unugmi tua-I-llu kinkut jail-arrluku handcuff-arluku-llu. Tua-I-llu unullran police-at jail-arrluku.	#10 Naaqsunaqluteng igai taringnaqluteng. Una uitauq #11-aami. Igallmikun iquit nall'aringaluteng; atauciumek qanemcikuni, malruugnek qanemcikuni, pingayunek wall'u amllernek qanemcikuni. Qanemcia igallmikun ikgetevkenani wall'u ataucimek nalqigcivkenani. Nalqigutai amllerikanirluteng qanemcini i taringnarikanirluku. Una #9-aami uitauq. Nalqigutai iquliqangluki naaspaatekluki. (Ukut ilaitnek: . ? !) Una uitauq #11-aami.
#11  Una waten qanertuq: Kenurrat nipumakata candle-at kumarcaranka. Yuguarciqua nemteni yuguamek angtuamek. Qavangcarciqua inglermi room-ami. Kaminiaput nipumakan muragqeciqua skiiturlua. Kenurrat kumangqakata keniryugnganiartukut yugtanek kass'alugpianek-llu.	#11 Naaqsunaqluteng igai taringnaqluteng. Una uitauq #10-aami. Nalqigutai -llu ayuqenrilngurnek ayagniraqluteng. Qanemcini anglanariluku igaraqluni aperyarat aturyunarqellriit aturluki. (neqniqluni, takaryullruunga, picukayaglua, tupagciiganii…) Igallra alarqaqsiiyaanringluni nepetgun. Makut-llu ilait aturaqluki (vv, ll, ss, gg, rr, ng) cali (-llu). Sentence-aani iquliqangluki naaspaatekluki. (Ukut ilaitnek: . ? !) Una uitauq #10-aami.

Appendix B Apyutmek Igaryaraq Yuvrircuun

Wiinga	Ayagnengqertut sentence-aat angtuamek aperyaramek.		
	Caniqliqenritut aperyarat.		
	Iqungqertuq sentence-aaq apyutmek.		
	Assirluteng aperyarat igausngaut.		
	Uivenqellrialiu apcessuun aperyaraq igausngalria sentence-aami: Cali Nani Ca Camek -qaa Ciin Kina Qaillun Qangvaq		

Appendix C Recording Checklist

Atqa _____

Ikayuma Atra _____

Imirilriim Yuvriutai

1. Imiriluten _____

2. Tangvaggaarluku imiran, kiuniaraten apqaurutet:

Tangvallruaqa imiraqa ____

	Ii-i	Qang'a
• Qastuuq-qaa?	____	_____
• Taringnarquq-qaa	____	_____

3. Assiilkan ataam imiriluten.

4. Assiqan, (name of teacher) -amun piniartutek.

	Pillruunga	**Iliini Pilaranka**	**Piksaitua**
Qaillun Ayuqellrua imirilqa?			
Apqaurutma Taringnarqellrucia	Taringnarqellruuq apqaurun.	Taringnarqevguarallruuq, taugaam tegganrem aptellruanga kangingnaurluni.	Taringnarqellrunrituq apqaurun, tegganeq-llu kiusciiganani.
Qastutacia imirillemni	Qastullruuq imiraq	Qaskitellruuq imiraq	Niicesciigatnarqellruuq imiraq
Mecignaqtacia imirillemni	Mecignarqellruuq imiraq.	Mecignarqevguallruuq imiraq.	Mecignaitellruuq imiraq.

PACE Teacher Guide
By Apurin Dora Strunk

Quliriyaraq- Storytelling using the PACE Model
Story "*Qimugciryaraq*" (Dogsledding) by *Qenaalria* Henry Matthew

Overview
This is a non-fictional personal account of *Qenaalria*. His granddaughter, Qakvaralria, interviewed him and learned about dogsledding. Students will learn why dogteams were used and how to write interview questions.

Grade- 1
Subject: Social Studies in Yugtun in the LKSD *Upingaurluta* Curriculum
Theme: Winter Survival
Content: Transportation- *Ikamraryaraq* (Dogsledding)
Acquired Skill: Students will learn the traditional ways of transportation
Cultural Value: the importance of planning and preparing for winter survival in terms of transportation, clothing, weather, food and safety.

Duration: 2 Weeks

Language Objectives:
Day 1:
*Qanruteksugngaqa qaillun atulallritnek ikamrat. (I can describe how sleds are used.)
*Pilinguaryugngaunga qaillun atulallritnek ikamrat. (I can illustrate and describe how dogsleds are used.)
Day 2:
*Qanrutekciqanka nallunrilkenganka nallunriryukekngankaa-llu qimugciyaram tungiinun. (I can describe what I know about dogsledding and tell what I would like to know more about dogsledding.)
Day 3:
*Niicugniciqua quliraanek Qenaalriim. (I will listen to Qenaalria's story.)
*Qanrutenqigcugngaaqa Qenaalriim quliraa. (I can retell Qenaalria's story.)
Day 4:
* Elitaqsugngaanka aperyarat ayuqellrianek iqungqellriit. (I can identify words that have the same post-base.)
* Uivenqellrialiciqanka aperyarat ayuqellrianek iqungqellriit. (I will circle the words that have the same post-base.)
* Ayuqellrianek iqulget igauciiqanka, cali-llu allanek aperyaranek ilaluki nallunrilkengamnek. (I will write the words with the same ending and add to the list of words that I know.)
Day 5:
* Igaryugngaunga apyutnek taringnarqellrianek. (I can write complete questions.)
* Taringnaqlua qastulua-llu apqauryugngaunga. (I can ask complete questions).
Day 6:
* Kitumek apqaurarkamnek cucukiciqua. (I can choose a person to interview.)
* Apqaurutnek igarciqua qaqimalrianek. (I can write complete questions.)
Day 7:
* Naaqsugngaanka apqaurutenka. (I can read my questions.)
* Aipaqa-llu calillgutekciqukuk. (I can work together with my partner.)
Day 8:
* Naaqsugngaanka apqaurutenka qastulua. (I can read my questions loud enough.)

State Standards:

Writing

Text Types and Purposes

3. Use narrative writing to recount two or more real or imagined sequenced events, include some details regarding what happened, who was there, use linking words to signal event order (e.g., first, next, then), and provide an ending (e.g., how the problem was solved; how someone felt at the end.

8. With guide and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Reading

Phonological Awareness

2. Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

Phonics and Word Recognition

3. Know and apply grade-level phonics and word analysis skills in decoding words.

Speaking and Listening

Comprehension and Collaboration

1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peeers and adults in small and larger groups.

2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

3. Ask and answer questions about what a speaker says in order to additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

6. Produce complete sentences when appropriate to task and situation.

History

A. A student should understand that history is a record of human experiences that links the past to the present and the future.

A student who meets the content standard should:

5. understand that history is a narrative told in many voices and expresses various perspectives of historical experience

C. A student should develop the skills and processes of historical inquiry.

A student who meets the content standard should:

2. use historical data from a variety of primary resources, including letters, diaries, oral accounts, archeological sites and artifacts, art, maps, photos, historical sites, documents, and secondary research materials, including almanacs, books, indices, and newspapers;

Technology

A. A student should be able to operate technology-based tools.

A student who meets the content standard should:

1. use a computer to enter and retrieve information;
2. use technological tools for learning, communications, and productivity;

D. A student should be able to use technology to express ideas and exchange information.

A student who meets the content standard should:

1. convey ideas to a variety of audiences using publishing, multi-media, and communication tools;
2. use communication technology to exchange ideas and information;
3. use technology to explore new and innovative methods for interaction with others.

Cultural Standards:

A. Culturally-knowledgeable students are well grounded in the cultural Heritage and traditions of their community.

Students who meet this cultural standard are able to:

3) Acquire and pass on the traditions of their community through oral and written history;

D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.

Students who meet this cultural standard are able to:

1) acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders;

3) interact with Elders in a loving and respectful way that demonstrates an appreciation of their role as culture-bearers and educators in the community;

Materials:

Pictures of Vocabulary Words (see **Appendix A**)

1. *Nunaturluteng*- picture of soil (mud), but means qissluteng (to have rabies)
2. *Kegg'aqamegteki* (to bite)
3. *aunani*- Yugtun ending that mean's 'to have none' (picture of nodding head no)
4. teng- Yugtun ending that means to 'to be'
5. *snuukuuq*- snow machine
6. *qissluteng*- to have rabies
7. website photo of a dogteam: *peacepupsdogsledding.com/our_second_season.html*
8. video of elder story
9. written version of elder story
10. iPads
11. writing paper for writing activity
12. blank paper for drawing
13. butcher paper for the KWL activity
14. colored markers, pencils, crayons
15. Rubrics and Checklists
    a) Appendix B: Mikelnguum Igallrin Cuqcarai Kindergarten –First Grade
    b) Appendix C: Qenaalria Story (Student Copy)
    c) Appendix D: Question Checklist
    d) Appendix E: Recording Rubric
    e) Appendix F: iPad Checklist Form
    f) Appendix G: Recording Checklist
16. chart paper

Implementation: PACE Lesson Plan **Quliriyaraq- Storytelling**	**Reflection** My reflection corresponds to the number on the lesson plan.
PACE Model Steps	
Pre-Storytelling	
Day 1 **Activate Prior Knowledge About Dogsledding** Materials: *picture of a dogteam: *peacepupsdogsledding.com/our_second_season.html* *paper to draw on *pencil *crayons Objectives: *Qanruteksugngaqa qaillun atulallritnek ikamrat. (I can describe how sleds are used.) *Pilinguaryugngaunga qaillun atulallritnek ikamrat. (I can illustrate and describe how dogsleds are used.) This activity is to activate students' prior knowledge of dogsledding. It is always a way to get them interested in the unit. Also, many students haven't seen dog teams in the village. They have seen dogteams on television and multimedia.	
Purpose and Activities:	
1. Read and explain the objectives. Inform students they will be listening to an elder story after this lesson. Show a picture of a dogteam. (I found one at *peacepupsdogsledding.com/our_second_season.html.)* 2. Ask, "Qaillun aatavet atulartau snukuuq? ("How does your dad use the snowmachine?) Qaillun-llu. (How else?) 3. Camek imiryugngaa? (What can we fill the sled with?) Write their responses on chart paper with pictures provided. 4. Camek ikamrak imilarta? (What is the sled filled with?) Camek piliqatarcit? (What are you going to make?) Ataucimek camek imiqatarciu ikamraq? (What are you going to fill the sled with? Aatan camek pissularta? (What does your dad hunt?) Tamakut pilinguaqataraten. (Draw those in the sled.) 5. Have students draw a sled filled with wild game. Students can draw their responses.	I asked the question, "Qaillun qimugcilartat?" (How do they run a dogteam?)"Qaillun piaqameng qimugcilartat? (How do they use a dogteam?) I only received one answer, so I asked the following questions and I still wasn't getting many reponses from students: Qaillun piaqameng? (How did they use them?) Tanglartukut-qaa? (Do we see them?) Kina dogsled-atua? (Who uses a dogsled?) Qaillun imumi atulallruitki? (How did they use them many years ago?) Four-wheelartaitellruut. (There were no four-wheelers.) Qaillun atulallruitki qimugcetaalriit? (How did they use the dogsled?) 4. When I asked what their dad hunts during the winter, I received comments like the following: fishing, rodding, rabbit, tent, and birds. After this students understood and started drawing. Students come to school with funds of knowledge. I have to

	make sure to include this in the lessons.
Day 2 **Pre-Storytelling Cont.** **KWL Activity** Materials: • butcher paper for the KWL chart activity • drawings that the students made, marker • picture of the dogteam on the website. Objective: Qanrutekciqanka nallunrilkenganka nallunriryukekngankaa-llu qimugciyaram tungiinun. (I can describe what I know about dogsledding and tell what I would like to know more about dogsledding.) Activities: 1. Introduce the KWL chart and why we will fill each section. "Unuamek KWL-chart-aq imiqataraput." (Today we are going to fill out the KWL chart: K (Nallunrilkenganka (point to temple)-Know), W (Nallunriryuknganka (with a questioned look raise your hands)- What I Want to Know), L (Elitellrenka (point to temple and move hand to side of head)- What I Learned). Today they will fill the "K" and the "W" section. 2. With their drawings on hand, ask each person to describe what they drew. You can ask the following "Camek imilartau aatavet ikamraq?" (What does your dad fill the sled with?" If students happen to draw the same animal or fish, ask for more responses, "Canek-llu allanek imilartatki ikamraq? (What else is put in the sled?) Write their responses on the "K" section. 3. Show the picture of the dog team on the website: peacepupsdogsledding.com/our_second_season.html. Then, ask what they would like to know more about dog teams. Write their responses on the "W" section. 4. Now ask, "Canek-llu nallunriryugcit?" (What do you want to know?), "Qaillun pililallruitki ikamrat?" (How did they make sleds?) "Elpet camek nallunriryugcit?" (What do you want to learn?) Camek qanrut'lallruitki qimugtet qimigciuraqami? (What did the man say to the dogs while dogsledding?") 5. Afterwards, ask who they think would know about dogsledding? Mention who you think would be good resources to visit or invite. Write the names on chart paper.	2. Since students had drawn what they knew about dogsledding, it was easier for them to share, rather than wait for each person to respond. It worked out better this way than in previous times when I hadn't required them to illustrate their idea. 3. It has been helpful to show the picture of the dog team on the Smartboard. I specifically asked only the artist to respond because many of them wanted to share that didn't belong to theirs. When I saw that several students had drawn fish, I asked for more information, "Canek-llu allanek imilartatki ikamraq?" I made a hint of antlers. Then they began to give me more of what they knew, i.e. moose, caribou, and bear. 4. I started asking my own question. Some students started answering my question. So I had to explain more of what the "W" stood for. So, I wrote down one more of my own question about the topic. Then I asked for their input. Without knowing, I asked in English. I also hinted, "They didn't have dog food." So, I asked another question, "What question would you ask the elder about dog sledding?" I also included my own curiosity. After that, they started to get curious and started sharing. "What did the man say to the dogs?" Then I began to mention elders in the village that might know the answers to the questions.

Day 3 **Introducing the Vocabulary Words** Materials: • Vocabulary word photos **(See Appendix A)** 1. Nunaturluteng- picture of soil (mud) 2. Kegg'aqamegteki (when they bite)	

3. fourwheel-artaunani (no fourwheelers)
4. snukuurtaunani-llu (no snowmachines)
5. qissluteng- to have rabies

- Elder story on Smartboard

Objectives:
*Niicugniciqua quliraanek Qenaalriim. (I will listen to Qenaalria's story.)
*Qanrutenqigcugngaaqa Qenaalriim quliraa. (I can retell Qenaalria's story.)

Introducing the Vocabulary Words
1. **Put the pictures up prior to class**. Say each word slowly with the hand motion after pointing to the pictures.

- Point to the picture of the 'soil' and say, "Nunaturluteng." (put your hand towards your mouth (scooping food with your hand).
- Point to the picture of fox and dog fighting and say, "Kegg'aqamegteki." (bite your forearm with a mean look on your face)
- Point to the picture of a fourwheeler and say, "Fourwheel-artaunani." (shake your head no)
- Point to the picture of a snowmachine and say, "Snukuurtaunani-llu." (shake your head no)
- Point to the picture of a fox and say, "Qissluteng." (to have rabies)

2. Have the students listen again and go over the words with the hand motion.
3. Say the word and students perform the motion. Give a thumbs-up to students that are showing the correct hand motion. Repeat the word. Do this for all the vocabulary words making sure to give a positive feedback.
4. This time, say the word without the hand motion, but have students perform it. Provide feedback, say "Assirpaa! (Good job!)" You can show thumbs-up.
5. If the students are in groups or pairs, say the word and they will provide the handmotion.
6. Play a short game with the words. Up to this point the words have been in order. This time, mix the words. Say the word, they provide the motion. Also, you show the motion, and they provide the word.
7. Provide a hand motion. Students will guess the word.
8. Call on each table so students can answer in groups or in pairs.
9. Another game to check for understanding is found on https://flocabulary.s3.amazonaws.com/pdfs/word-up-mini-games.pdf
Materials Needed:
• Each word on a separate small piece of paper
• A basket
The Rules:
Divide students into two teams. One student from one team comes to the front of the class, chooses a word from the basket, and acts out the word without speaking. Whichever team yells out the correct word first earns a point. The next student to act out a word comes from the other team, and so on. Whichever team has the most points when time is called wins.
How to Expand the Game:

1. There were still a few words they needed to review. I noticed it helped when I talked slower and provided hand motions while I was talking because most of them are second language learners in Yugtun.

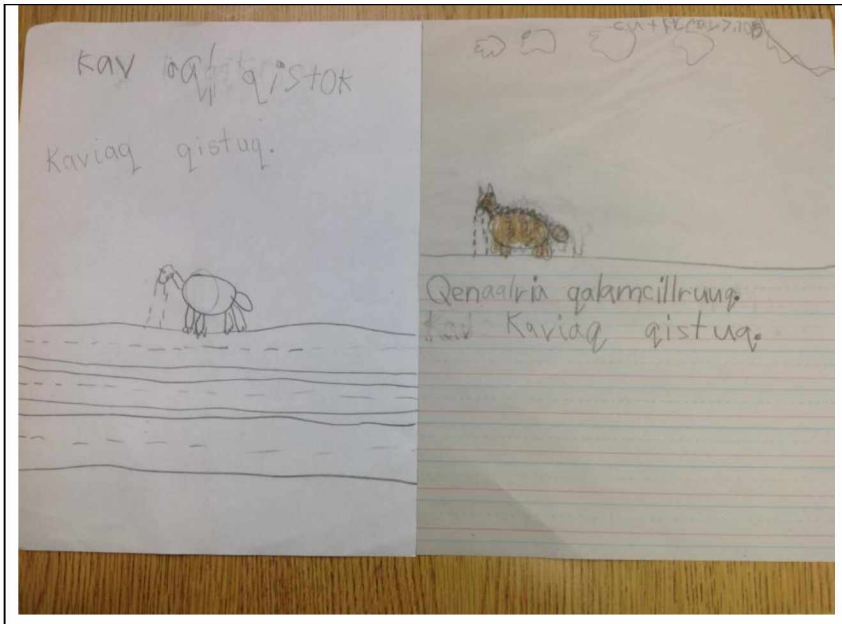
8. Then for the next round, I asked students at each table to guess the word. When they are in groups or in pairs, they were less reluctant to share.

Presentation
1. While the story was playing, I provided the hand motions when the elder was telling the story. I noticed students were doing the same thing.

2. I wanted to find out if they understood the story. I had to remind them that there were no four-wheelers, snowmachines, and outboard motors.

3. I asked more questions to find out if they understood the information in the elder story. It was also good to have the vocabulary illustrations posted next to the Smartboard, because I kept referring to them after we

• This game can be played for a longer period of time to review for an exam. You can also include bonus words from other units for deeper review. Look Out For: • Make sure to have a set time period so that students feel it is fair for one team to win. Possible Modifications for ELLs and Students with Special Needs: • Post possible words on the chalkboard. • Use a smaller group of words. • Play the game in small groups, with one student acting out the word for two or three classmates. **P- Presentation** Before viewing the story, tell students that it is important to stay in their seat while listening to the story. 1. Show the elder story **(provide link)** on the Smartboard. This is the time for students to enjoy the story. You only want them to watch without any distractions. The second time, stand by the Smartboard and show hand motions while students watch the presentation. 2. Check for understanding: After viewing, ask them what they heard. 3. Calallruat kaviaret? (What did the fox do?) 4. Cali-qaa tangvaglaut? (Should we watch it again?) While viewing the third time, stand by the screen and provide motions while he is telling the story. 5. After viewing, ask the following questions and write their responses on chart paper. -Camek Qenaalria qanellrua? (What did Qenaalria say?) -Kina nunatullrua? (Who had foaming mouth/rabies?) -Camek-llu qanellrua? (What else did he say?) -Kia wani keggau? (Who bit the dog?) -Una cauga? (What is this?) -Snukuukun ayagatuukut, cakun-llu? (We travel by snow machine, and what else?) - Kina qista? (Who had rabies?) -Una-mi cauga? (What is this?) Before assigning the writing activity, introduce the written word and with the students' help, put it under the picture. 6. Elpet igaqatartuten Qenaalriim qalamcillranek. (You are going to write about Qenaalria's story.) Ciumek pilinguarciquten. (First, you will draw a picture.) 7. Distribute the paper. 8. Go to each table/desk and ask what they are going to draw. If necessary, play the story again if students are having difficulty. 9. Display a Notebook page on the Smartboard and provide a sentence starter in Yugtun. Write a sentence starter, "Qenaalria qalamcillruuq." (Qenaalria told a story.) They will provide a second sentence. 10. Use the Mikelnguum Igallrin Cuqcarai Kindergarten – 1st Grade **(Appendix B)** to assess student writing. In English this would be the K-1 Writing Continuum. Here is a sample of student's writing.	listened to the story. 4. I wanted them to feel they were part of making decisions. I was surprised they wanted to watch it again. I am glad it is a little over a minute long. 5. After viewing the second time, they were able to give me more information of what they heard. After viewing one of the students asked, "No boats? No four-wheel?" No boats? No cars?" They understood that they only travelled by dog team. When I provided questions, I noticed they were able to share. I also provided hints using the hand motions 6. Some knew what they wanted to write, but they could only remember the hand motion and not the word. 7. Some knew what they were going to write. Others only knew the hand motion, so I had to provide a hint for them to give me a vocabulary word.



A- Attention &
C- Co-Construct An Explanation

Day 4:
Materials:

- Student copy of Qenaalria's story **(Appendix C)**
- Post Qenaalria's written story on the wall before the lesson.

Objective:
* Elitaqsugngaanka aperyarat ayuqellrianek iqungqellriit. (I can identify words that have the same post-base.)
* Uivenqellrialiciqanka aperyarat ayuqellrianek iqungqellriit. (I will circle the words that have the same post-base.)
* Ayuqellrianek iqulget igauciiqanka, cali-llu allanek aperyaranek ilaluki nallunrilkengamnek. (I will write the words with the same ending and add to the list of words that I know.)

Introduce the Yugtun Endings
1. Read the objectives together with the class. Explain the terms.
2. Explain that they will look for words that have the ending *teng* and *aunani*. Write the endings on the board.
Tell them that they are going to view Qenaalria and to pay attention to the ending *teng* while listening. The second time, they will make a tally of the times they hear the word with *teng* at the end. Do the same thing with *aunani*. Ask them to count their tallies and see if it matches to yours.
3. After viewing the story on the Smartboard, read the written story that is posted on the wall.
4. Before distributing the student copy of the story, model on the board how they will circle the word with the ending *teng*, and then do the same thing with the ending *aunani*.
5. Distribute the student copy. Have students write the post-bases on their paper also. Encourage partners to work together.
6. On butcher paper write the endings *teng* and *aunani* in columns. Write down the words for the ending *teng*. Then ask if they know of other words

2. It helped students to listen the first time without making tallies. This way they are listening for the words. The second time, each partner made tallies together.

5. Even with the modeling and students working with a partner, I had a student that gave up and put her paper on the floor. I encouraged her to work with her partner, which she did after a few minutes of laying on her desk. She just needed that extra push and reminding her that she wasn't working alone.

The next time, I will also read the story that is posted on the board. I referred to it the first time, but I should've stayed by it during the lesson. I also forgot to laminate it so I could have had students come up and circle the words with a marker.

that they know that have the same pattern. Do the same activity with the ending *aunani*. The following questions can be used to show how the post-bases work. • Canek aperyaranek niitellrusit iqulegmek –aunani? (What words did you hear in the story?Review the words from the story) • Aipami? (What was the other word?) • Nanta aperyaraq "-aunani? Ciungani wall' iquani? (Where is –aunani located in the word, in the beginning or at the ending of the word?) • Una aperyaraq –aunani uum ilaka "pit'aunani". (The post-base –aunani comes from the word "pit'auani" (didn't have it). • Maani cat kaputelartatki? Pit'aitellruut tamakunek imumi. (What items in the room need electricity and are plugged into an outlet. We didn't have those growing up. List their responses on the board. Items may include: cell phone, Smartboard, iPad, tape-recorder. • Una aperyaram iqua "-teng" , amllerlluteng pilriaruuq. Ask one person to stand alone, then have two, then have three people stand in the front. Qissnguaqatartuci. (You are going to pretend to be a fox that has rabies.) Point to the one person and say, "Qistuq." Point to two students and say, "Qistuk." Then, point to three people and say, "Qissluteng." • Cat apyeryarat teng-aangqellruat? (Which words had the ending *teng*?) Write their responses on the chart paper. Then see if they can add more words. If they have a difficult time, add the word "angqerluteng" (literally means "they are in the act of playing basketball". • Words that are listed can be made into vocabulary cards with pictures on front and word on the back. These can be used in the bilingual learning centers (BRCs).	
E- Extension	
Day 5 Materials: • Question Checklist (**Appendix D)** • Chart paper and markers • Writing paper Objectives: * Igaryugngaunga apyutnek taringnarqellrianek. (I can write complete questions.) * Taringnaqlua qastulua-llu apqauryugngaunga. (I can ask complete questions). **Writing Interview Questions** Students should be sitting with a partner. 1. Opening activity: Role-play an interview with another adult in front of the students. One will be the interviewer and one will be the interviewee. One will ask questions that will let her/him know information of when she/he was their age. (Record the interview with a camcorder.) Example Questions: • Cauga atren? (What is your name?) • Nani yuurtellrusit? (Where were you born?) • Qimugcetaalallruuten-qaa miklerpeni? (Did you ride a dog team	1. Students seemed to enjoy watching an interview.

when you were small?)
- Calallrusit miklerpeni? (What did you do when you were small?)

2. Ask the students what they observed.
- Callrucessnuk? (What were we doing?)
- Wiinga qaill' pillrusia? (What was I doing?)
- Callrua Kinavin? (What did Kinavin do after I asked her a question?)

3. Explain that they will be learning how to write interview questions. Read the objectives. Explain the terms and provide hand motions if necessary.
4. First we need to know what questions begin with. Teach the apqaurcuutet (questioning words):
- Ca, Camek- What
- Kina- Who
- Nani- Where
- Qangvaq- When
- Ciin- Why
- Qaillun- How
- -qaa- ending for 'Did you' questions

5. Write the questioning words at the top of each chart paper. For example, write "Ca" at the top. Ask them, what questions can you ask your grandpa or grandma that begin with "Ca"? Model a question and explain what it means. Then, students will think of interview questions that begin with "Ca". Write their responses on the chart paper. If possible, draw a picture that will help them remember what the question is.
6. Do this process for each of the questioning words. Write the questions on chart paper.
7. If the students run out of questions, you may share the following questions.
- Nani anglillrusit? (Where did you grow up?)
- Qaillun-llu ayuqellrua? (What was it like?)
- Qaillun pissulallruat uksumi snukuurtaitellrukan? (How did they hunt when there were no snowmachines?)
- Canek pissulallruat (What did they hunt?)
- Canek neqerkameggnek uptelallruat allrakumi? (What food was prepared in the different seasons?)
- Canek alerqualallruatgen aanavet? Aatavet? (What rules/morals did your mom teach you? Dad?
- Canek naangualallrucetci? (What type of toys did you have?)
- Caarkaitaqavci calallruceci? (What did you do for enjoyment?)

8. Also, write down the questions that were shared during the KWL activity.
- Qaillun pililallruitki ikamrat. (How did they make sleds?)
- Cam nallini atulallruitki ikamrat? (When did they use the sleds?)
- Camek nerlallruat qimugtet? (What did the dogs eat?)
- Camek qanlallruat qimugtenun ayagaqata? (What did they command the dogs when sledding?)

9. If necessary view Qenaalria's interview. What did she ask? (Qimugcetaalallruuten-qaa). This question has a yes or no answer. Go over the rest of the sentences and write down what she could have asked. The following are possible questions she could have asked BEFORE getting the recorded answer from the elder.

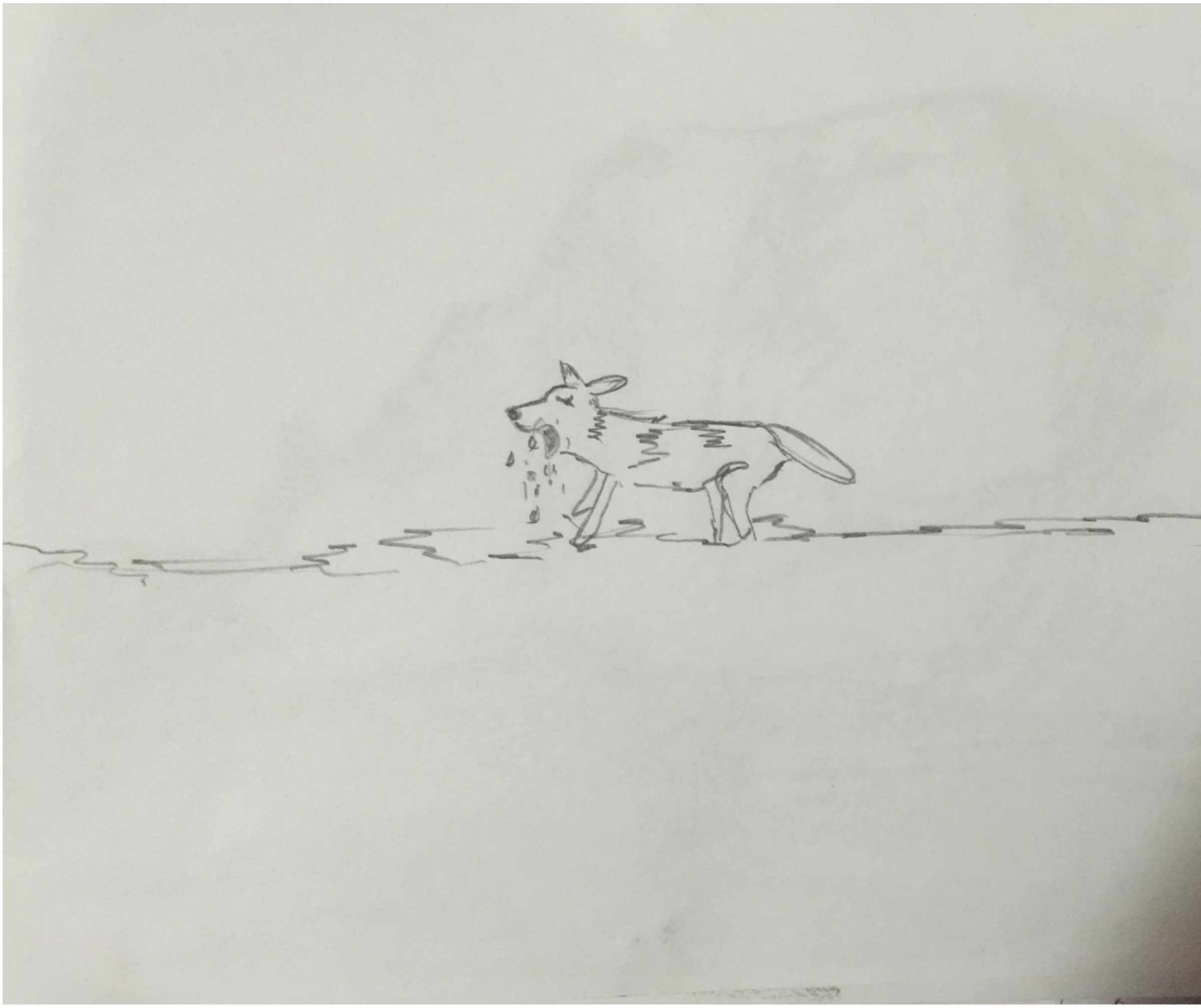
• Canek cali allanek ayagassutengqelallruat? (What other modes of transportation were there?) Before Qenaalria responded, "Qimugtenek-wa ayagassutekellrukput avani qimugtet." (Dog sled was the only mode of transportation.) • Ciin qimugcetairutellrua? (Why aren't there any dogs?) Before Qenaalria responded, "Taugaam qimugtairutut maa-i ayuqluteng, imkut tekilluteng kaviaret." (Now there are no dogs because of the arrival of foxes.) • Qaillun qimugtet nallunaitetullruat qistaqameng? (How did dogs behave when contracting rabies?) Before Qenaalria responded, "Keggellrit-llu qimugtetngullrutait.." (Dogs bit other dogs.) • Naliat assikenrusiu, qimugcetaaneq wall' allat ayagassuutet maa-i-rpak? (Which do you like better, dog sledding or the modern modes of transportation we have now?) Before Qenaalria responded, "Tuaten tua-i qimugtenek avani ayagassuutengqellruukut." (That is how we used dog sleds.) • Canek naangualallrusit? (What did you play with?) I had told them that their grandparents didn't have PS3's, Xboxes. • Elitnaurllruuten-qaa? (Did you attend school?) • Kituugak angayuqagken? (Who are your parents?) • Qaillun ayagalallrusit? (How did you travel?) • Qaillun elitnaulallrusit? (How did you have school?) 10. Which question starter has a yes or no answer? For those types of questions, teach students that they will need a follow-up questions like, "Ciin?" (Why?), "Qaillun?" (How?). You and another person can model of how to ask a follow-up question.	

Meet with the high school students and their teacher: 1. Meet with the high school students and their teacher to talk about their responsibilities with the first grader. • View Qenaalria Interview • Explain what the first graders are getting ready to interview and how they will assist their student. • Go over the rubric and explain each one. o Student should be talking loud enough for the elder to hear. They will then check the recording and make sure both people are loud enough for viewers to hear o Have the first grader practice their interview question	1. I met with the high school students for about 5-10 minutes in their classroom. I explained that this is my master's project. I briefly went over the checklist and that we'll go over it before the interview. Some of the first grader's older siblings are in the class and I shared that I am pleased that they will have the opportunity to work with their little brother or sister.
E-Extension (cont.)	
Day 6 Materials: • chart paper • marker • writing paper • pencil • Question Checklist (**Appendix D**) Objectives:	2. Most of them selected a grandparent, while one chose an aunt, and another chose his mom to interview. I tried to convince a student to interview a grandparent, but refused. 3.Some students didn't write down my recommended questions. They chose

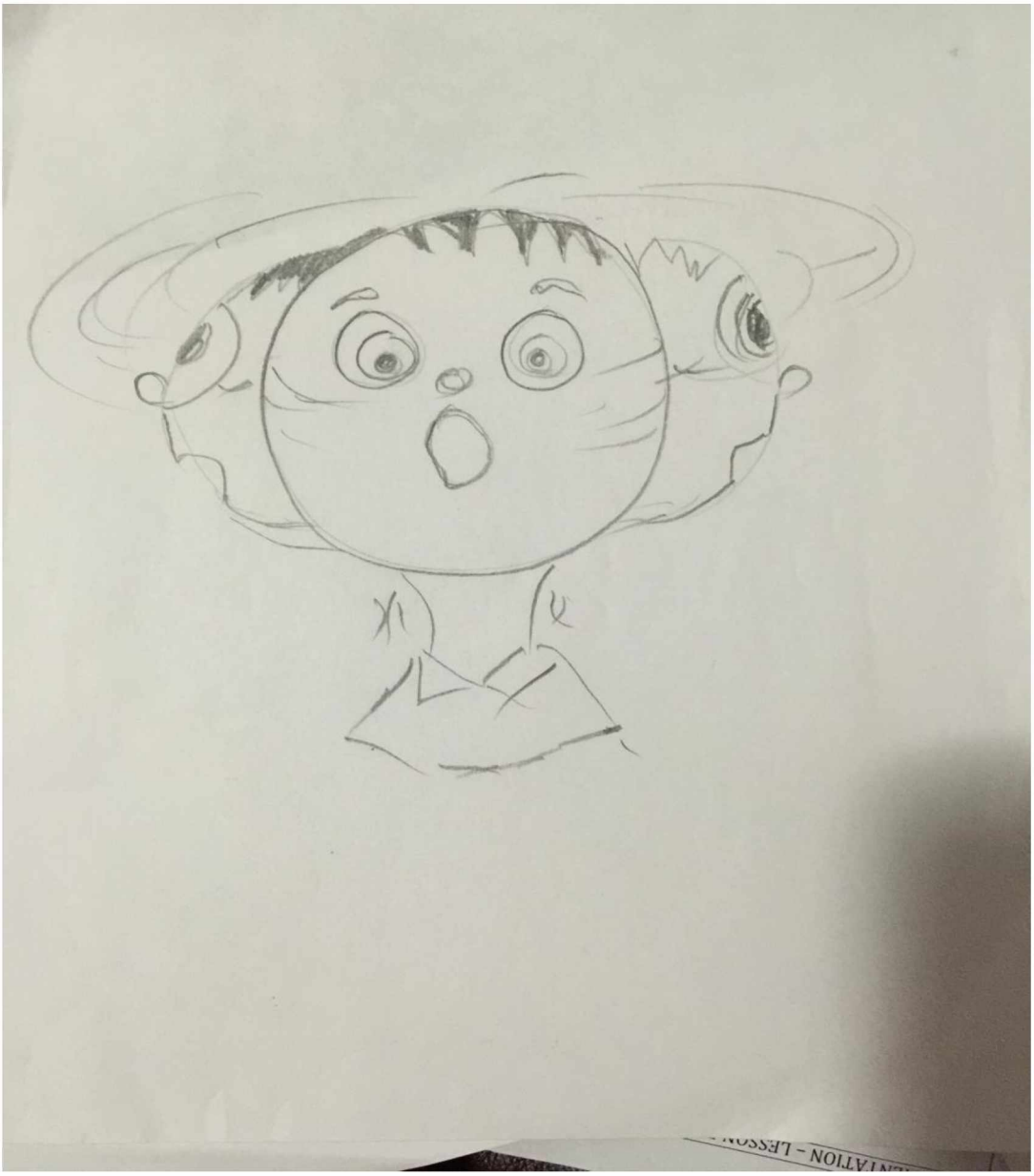
* Kitumek apqaurarkamnek cucukiciqua. (I can choose a person to interview.) * Apqaurutnek igarciqua qaqimalrianek. (I can write complete questions.) **Selecting a Person to Interview** 1. Read the objectives. 2. Explain that they will choose an elder to interview. Ask, "Kina apqauryugciu?" (Who do you want to interview?) Write their names on chart paper and the name of the person they have selected to interview. If students have selected the same person, they can work together. 3. Before students write on their paper, review the questions that are written on chart paper. You can make recommendations of the questions that you think they should ask by circling the questions that are written on the chart paper. 4. Go over the Question Checklist (Appendix D). Model by writing a question with mistakes, i.e., no capital letters, and no periods. Then, use the checklist. After making changes, go over the checklist again. 5. Distribute paper for children to write on. They will select about two-four questions to ask. They can refer to the questions that are on the chart paper. 6. After writing their questions, they will use the checklist to see if they need to edit or make revisions. They will complete this assignment when they have all smiley faces circled on their checklist. 7. Share with their partner and practice saying the questions. Then they will share their question with the whole group. 8. After students share, their question will be evaluated to see if it will allow the elder to respond thoroughly. If the question involves a yes/no response, we will discuss ways to ask follow-up questions that require complex responses.	what they wanted to know about their relative. I wasn't sure about that, but it was good to see their determination to choose their own questions. 6. Even when students are copying a sentence, there are students who forget to write a capital letter at the beginning of the sentence and put a period.
Day 7 **Practice Interviewing with a Tutor** Materials: • Recording Expectation **(Appendix G)** • iPad Objectives: * Naaqsugngaanka apqaurutenka. (I can read my questions.) * Aipaqa-llu calillgutekciqukuk. (I can work together with my partner.) Activities: 1. Prior to class, pair up the high school student with the first grader. It is best to pair a high school student that is fluent in Yugtun to pair with a student that will need help with the pronunciation. Introduce the students in the first grade classroom. 2. I explained how to use the checklist and when to determine that the first grader is ready for the interview. I also mentioned that they would practice recording tomorrow and make sure the first grader is talking loud for the microphone to pick up the sound.	1. When the high school students came to our room, they had selected which first grader they wanted to work with. I was pleased how the half hour went with the high school students.

3. Before they leave, explain to the high school students that they will go through the checklist the next day to see if the student is ready for the interview. They will set up an appointment. They will also practice recording.	
Day 8 **Interview Elders with Tutor** Materials: • Recording Rubric (**Appendix E**) • iPad Checkout Form (**Appendix F**) Objective: * Naaqsugngaanka apqaurutenka qastulua. (I can read my questions loud enough.) Activities: 1. Share the checklist of making a good recording with the iPad. The first grader should be talking loud enough for the elder to hear. The high school student will also be there to help the student read. If the questions are short, the first grader can be encouraged to memorize the question. 2. Go over the Checkout Form. Students need to write their name and the iPad number. Then, when they return the iPad, they will write down the time it was brought back to school. This is to ensure the iPads are all accounted for. 3. After the expectations have been announced, the high school student and the first grader will practice the interview questions. They will familiarize themselves with the iPad. They can also practice recording and check the sound to make sure it is loud enough. Students should practice until they can read the questions. 4. With the teacher's assistance, the high school student can help the first grader set up an interview with the grandparents. They can also practice how they will close the interview by saying, "Quyana!" (Thank-you!) 5. Students will go and interview the elder at their home or at the elder's preferred location. 6. After the recording, the interviews can be compiled, possibly made into an iMovie and shared during the school assembly. Students can also view it during a class party with their grandparents.	1. The sophmores came to my room and sat next to the first graders. Prior to class, the first graders asked if the high school students were coming in again. I had the checklist on the Smartboard. I went over each one. I also shared it with the high school teacher in English so he could know what to do, because some of the students will practice in his class. I was pleased that there wasn't any confusion and I wasn't asked any questions because the checklist was clear. I couldn't distribute the iPad unless the sophomore felt the first grader was ready. 2. After the high school student felt confident that the first grader was ready to practice interviewing while being recorded with the iPad, they checked-out the iPad and wrote down the number of it on a sign-out form. After the recording session several students said that the first graders need to practice more, another one said that the first grader needed to speak louder. They made plans to practice and record again before heading out to do the interview. I appreciated the help and suggestions that made the activity go smoothly. I recorded and took photos while the students were working together. One student was overwhelmed and started crying. He was working with his first cousin who is more like a brother to him. All but one student scheduled the interviews. If we had more time, I would've had the first graders call their grandmother and schedule an interview, but the class was almost over and students needed to go to their next class. I found out yesterday that we are packing next week and there is no instruction.

Appendix A Vocabulary Pictures (nunaturluni)



(nunaturluni- qissluni)

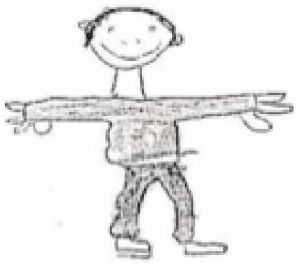


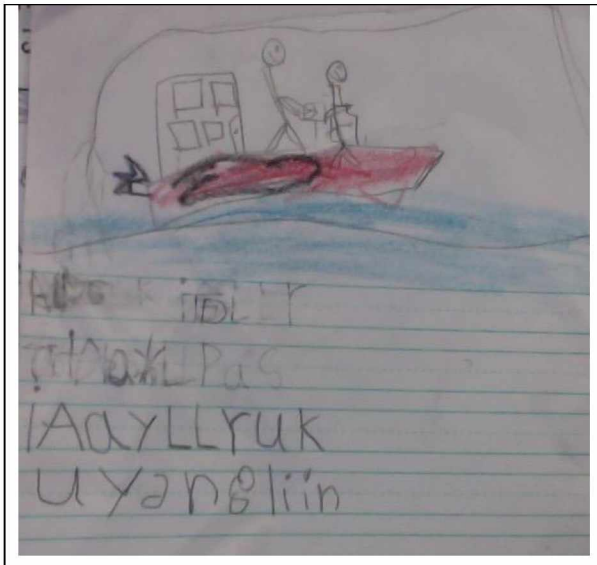
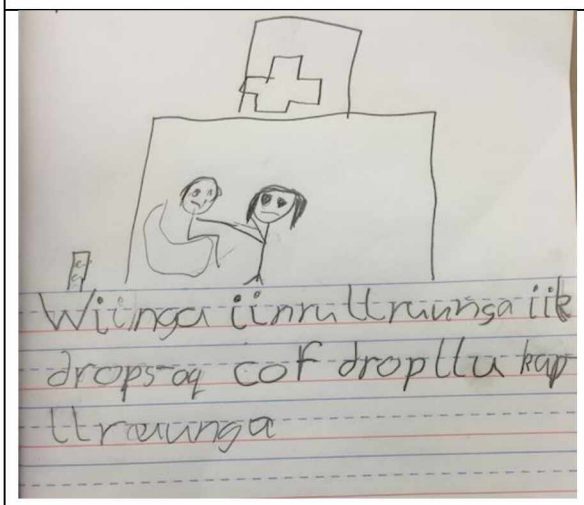
(-taunani)

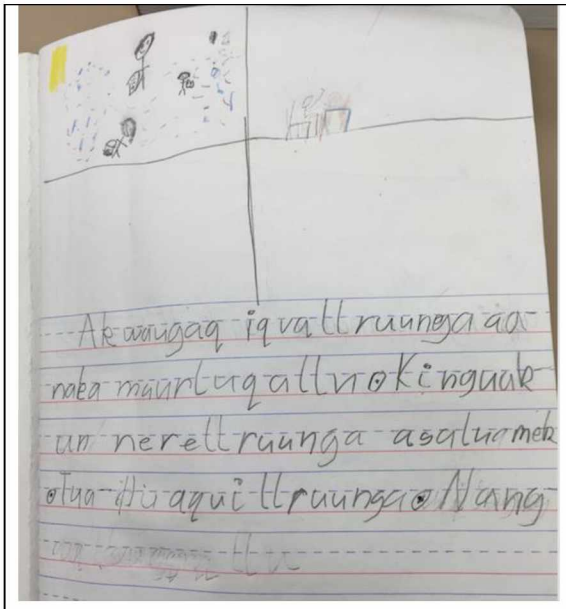
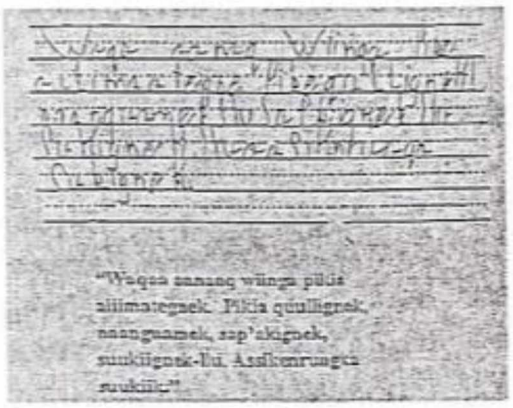
Put this by the picture –taunani, this is for snukuurtaunani

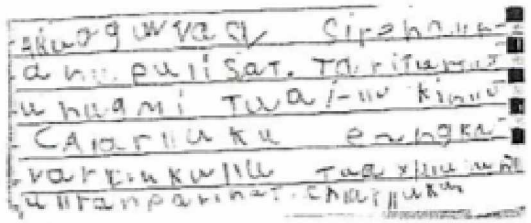
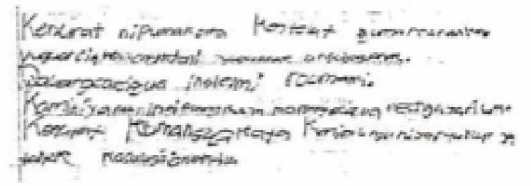
Appendix B: Mikelnguum Igallrin Cuqcarai Kindergarten – 1st Grade

	#1 Pilinguallra luucingeksaunateng. Igaryaurteksaunani-llu. Naaqistem uunguciitaa camek qalamcillra/qanemcillra.
	#2 Pilinguallrin cauciit liitaqnaqluteng. Igaryaurteksailengermi qanemciksugngaluku pilinguallni.
	#3 Pilinguaryugngaluku qanemciarkani. Igaruaryugngariluni. Qanemciksugngaluku pilinguallni.

	#4 Pilinguallra cauciit elitaqnariluteng. Pilinguallni-llu aciruaryugngaluki wall'u at'linguaryugngaluki ellminek. Igaruarciquq piciatun aperyarat aturluki elliin-llu kiimi qanruteksugngaluki (waten: egpwk =wiinga) Igausngalriit avatmini ayuquciiryugngai. Aipaakun aperyarat ilaksugngaluki qalamcillermini/qanemcillermini. Pilinguallmikun qalamcillra/qanemcillra amllerikanirluni.
# 5 	#5 Pilinguallmi atrit igaucugngai. Aperyaram ciuqlia nangneqlia-llu nepii igaucugngaa nall'arrlukek. Taugaam ilaciqaa aperyaranek piciatun aturluni iluani. (waten: **n**erlun**i** = **n**gs**i**) Igallni naaqsugngaluki niicugnilriamun. Allam yuum naaqesciigaciiqaa. Igallni ilayugngai avatminek igausngalriit ayuquciirluki. Pilinguallmikun qalamcillra/qanemcillra amllerikanirluni cali taringnaqluni.

	#6 Pilinguaran qaingani cainek ilamaluteng elitaqnarqellrianek. (waten: Angyaq elevaarluni, egalerluni, amiigluni-llu) Aperyaram ciuqlia nangneqlia-llu nepiik igauquranglukek nall'arrlukek. Igallri aperyarat avcimavkenateng. (waten: winura = wii nerua) Allam yuum naaqengnaqciqaa taugaam igartem ikayuryugngaluku naaqilluku.
	#7 Pilinguallra elluarurtengluni angtatacimegcetun-llu ayuqluteng wall'u cam nateqsillra nasvaumaluni. (angluni, mikluni, canimenani, yaaqsigluni) - #8- aami-llu una uitauq. Igaryugngaluni aperyarat nepait aturpallurluki erinitulit-llu ilakurangluki. (erinitulit = a, e, i, u). Igallri aperyarat avvusngangluteng. (waten: winura = wii nerua) Aperyarat atullni iganqigtaarluki. **Wiinga** aqui**llruunga** **Wiinga** nere**llruunga** Igausngalriit avatmini ilaksunarqellriit nalluvkenaki ayuquciiraqluki igaminun. Nalqigcissaangluni.

	#8 Pilinguallra ayuquq #7-aatun. Ayuqucini qaillun nasvagyugngaa pilinguallmikun igallmikun-llu. Igaryugngaluni pilinguallni wall' igararkani nall'arrluki. Erinitulit-llu (a, e, i, u) igautaqluki. Naaqilriim naaqsugngaluki mikelnguum igallri ikayuilengermi. Aperyarat allakaumaluteng. Nalqigutai-llu taringnaqluteng iliini taugaam qaqimanritaqluteng. (waten: wina kimamk piyugtua anlanakan) Una #9-aami uitauq.
# 9  "Waqaa aanaaq wiinga pikia aliimategnek. Pikia quullignek, naanguamek, sap'akignek, suukiignek-llu. Assikenrungka suukiik."	#9 Erinitulit (a, e, i, u) igaini aturturangluki. Igat nepait assirluki atungluki. *Nalqigutai-llu taringnaqluteng iliini qaqimanritaqluteng. (waten: wina kimamk piyugtua anlanakan) Una #8-aami uitauq. Qanemcia igallmikun ikgetevkenani wall'u ataucimek nalqigcivkenani. Nalqigutai amllerikanirluteng qanemcini i taringnarikanirluku. Una #10-aami uitauq.

# 10  Una waten qanertuq: Akwaugaq Sirene-allran police-at tarritelartut unugmi tua-I-llu kinkut jail-arrluku handcuff-arluku-llu. Tua-I-llu unullran police-at jail-arrluku.	#10 Naaqsunaqluteng igai taringnaqluteng. Una uitauq #11-aami. Igallmikun iquit nall'aringaluteng; ataucimek qanemcikuni, malrugnek qanemcikuni, pingayunek wall'u amllernek qanemcikuni, i.e. Atsa**k** neqnirqu**k**. Qanemcia igallmikun ikgetevkenani wall'u ataucimek nalqigcivkenani. Nalqigutai amllerikanirluteng qanemcini-llu taringnarikanirluku. Una #9-aami uitauq. Nalqigutai iquliqangluki naspaatekluki. (Ukut ilaitnek: . ? !) Una uitauq #11-aami.
#11  Una waten qanertuq: Kenurrat nipumakata candle-at kumarcaranka. Yuguarciqua nemteni yuguamek angtuamek. Qavangcarciqua inglermi room-ami. Kaminiaput nipumakan muragqeciqua skiiturlua. Kenurrat kumangqakata keniryugnganiartukut yugtanek kass'alugpianek-llu.	#11 Naaqsunaqluteng igai taringnaqluteng. Una uitauq #10-aami. Nalqigutai -llu ayuqenrilngurnek ayagniraqluteng. Qanemcini anglanariluku igaraqluni aperyarat-llu aturyunarqellriit aturluki. (neqniqluni, takaryullruunga, picukayaglua, tupagciiganii…) Igallra alarqaqsiiyaanringluni nepetgun. Makut-llu ilait aturaqluki (vv, ll, ss, gg, rr, ng) cali (-llu). Nalgigutai iquliqangluki naspaatekluki. (Ukut ilaitnek: . ? !) Una uitauq #10-aami.

Appendix C Qenaalria's Story (Student Copy)

Qenaalriim Quliraa

Qakvaralria: Qimugcetaalallruuten-qaa?

Qenaalria: Aa?

Qakvaralria: Qimugcetaalallruuten-qaa?

Qenaalria: (ngelarluni) Ii-i!

Qenaalria:

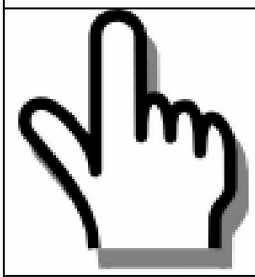
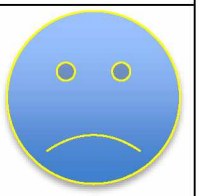
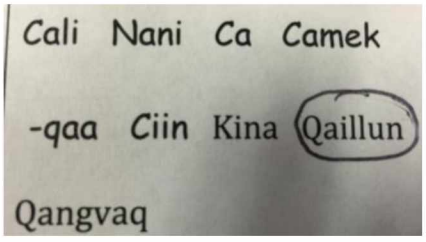
Qimugtenek-wa ayagassutekellrukput avani qimugtet, tua-i four-wheel-artaunani, snukuurtaunani-llu, qimugtenek taugaam.

Taugaam qimugtairutut maa-i ayuqluteng, imkut tekilluteng kaviaret, kaviaret imkulriit ap'laqait-wa "nunaturluteng".

Keggellrit-llu qimugtengullgutait kegg'aqamegteki tuatnaaqluteng, qissluteng. Tuaten tua-i qimugtenek avani ayagassuutengqellruukut.

Navyuunateng tua-i, navgiyuunata yaaqvanun ikamraralangramta, neqekait taugaam.

Appendix D Question Checklist
Apyutmek Igaryaraq Yuvrircuun

Wiinga	Ayagnengqertut sentence-aat angtuamek aperyaramek.		
	Caniqliqenritut aperyarat.		
	Iqungqertuq sentence-aaq apyutmek.		
	Assirluteng aperyarat igausngaut.		
	Uivenqellrialiu apcessuun aperyaraq igausngalria sentence-aami: Cali Nani Ca Camek -qaa Ciin Kina Qaillun Qangvaq		

Appendix E Recording Rubric
Imirilriim Atra _____
Erenra _____
Apqaulriim Atra _____

Suurkiullma Cuqyutii

	Pillruunga	**Iliini Pilaranka**	**Piksaitua**
Qaillun Ayuqellrua imirilqa?			
Apqaurutma Taringnarqellrucia	Taringnarqellruuq apqaurun.	Taringnarqevguarallruuq, taugaam tegganrem aptellruanga kangingnaurluni.	Taringnarqellrunrituq apqaurun, tegganeq-llu kiusciiganani.
Qastutacia imirillemni	Qastullruuq imiraq	Qaskitellruuq imiraq	Niicesciigatnarqellruuq imiraq
Mecignaqtacia imirillemni	Mecignarqellruuq imiraq.	Mecignarqevguallruuq imiraq.	Mecignaitellruuq imiraq.

Appendix F Ipad Checkout Form Example

IPad-amek Navralriim Imirarkaa (IPad Checkout Form)

Elitnauram Atra (Name of Student)	IPad #	Ikayuutellriim Atra (High School Tutor)	iPad Returned	
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				

Atqa _____

Ikayuma Atra _____

Imirilriim Yuvriutai

1. Imiriluten _____

2. Tangvaggaarluku imiran, kiuniaraten apqaurutet:

Tangvallruaqa imiraqa ____

	Ii-i	Qang'a
• Qastuuq-qaa?	____	_____
• Taringnarquq-qaa	____	_____

3. Assiilkan ataam imiriluten.

4. Assiqan, (name of teacher) -amun piniartutek.

The project webpage can be accessed at:

http://dorastrunk.weebly.com/