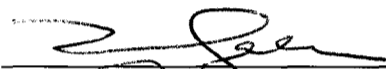


YURAQ: AN INTRODUCTION TO WRITING

By

Sally P. Samson

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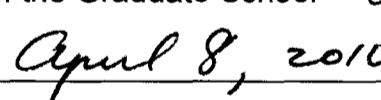
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YURAQ: AN INTRODUCTION TO WRITING

A  
THESIS

Presented to the Faculty  
of the University of Alaska Fairbanks

in Partial Fulfillment of the Requirements  
for the Degree of

MASTER OF ARTS

By

Sally P. Samson, B Ed

Fairbanks, Alaska

May 2010

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### Abstract

Teacher research conducted at Ayaprun Elitnaurvik Charter School in Bethel, Alaska introduced 18 kindergarten students to writing through *Yuraq* (Eskimo dancing). Within the teacher research, the case study followed four emergent writers as they developed in their writing abilities, how they connected *Yuraq* with writing, and their progression through their second language skills. The study followed two stories: the teacher's story and the students' story. The study found that *Yuraq* aided in writing instruction to second language learners, that there are aspects of the 6+1 Traits in *Yuraq*, and that students progressed in their L2 as well.

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## Chapter 1: Introduction

Angass'augua. Nunapicuumek kingunengqertua, Ekvicuarmi-llu yuurtellrulua. Angayuqaagka-wa Qakvaralria (Calvin Coolidge) Qalutaq-llu (Sophie Coolidge), Nunapicuumiungulutek. Aataka catairutellruuq aanaka taugaam cali yuuqcaartuq.

My Yup'ik name is Angass'aq, originally from Nunapitchuk but born in a small village called Eek. My father, who was a lay pastor of the Moravian Church, used to say that we are created for a purpose and that everything that occurs in our lives happened for a reason. I believe in this saying, for everything that has occurred in my life lead me to where I am now. The Yup'ik First Language (YFL) sites began in our district when I entered kindergarten, so I was taught in *Yugtun* for all of my primary grade years (kindergarten to second grade). My education in our *Yugtun* literacy continued in high school when I took courses on Yup'ik Orthography and Grammar, which continued into the first part of my college years.

My mother, who has never entered formal education, taught herself how to read *Kanerearakgtar* (*Qaneryaraqegtaar* in the New Yup'ik Orthography, translation of the New Testament) and the translated hymnal books. She would read to my youngest sister and me every night at bedtime from the Bible, and I would see her writing letters at the table. My father on the other hand went through school, and everyday I would see him reading at the table with Webster's

Dictionary, and a couple versions of the Holy Bible in front of him. And he would read the Daily Text every morning before breakfast, and as his children we were required to sit around the table and listen quietly. At the time I entered Kindergarten, the Yup'ik Orthography was very new, created by the Alaska Native Language Department of UAF with the help of students, one of whom was my brother, Joseph Coolidge. Two elders were sent to Fairbanks and were introduced to the new orthography, Calvin (my dad) and Joseph Albrite, Sr. My dad said that he supported the idea of teaching the new orthography in the schools and was pushing the Alaska Moravian Church to follow suit. His vision was to have all the church materials translated to the new orthography so that young children could pick up a book and be able to follow along during church activities. We did not see any reading materials translated in the new Yup'ik Orthography until several years before my father passed away, and that was the first translation of the book of Genesis.

While many of the missionaries from the Moravian Church acquired our language and began the process of orthography, they suppressed the practice of Eskimo Dancing, or *Yuraq*, in many villages. There are two aspects of *Yuraq* that I knew of as a child: one is the spiritual aspect and the other is for entertainment. The stories I heard were that before missionaries arrived, people believed that all things had spirit (sun, moon, the land, animals) and that there were dances to thank those spirits, or dances that gave respect to those spirits. And there were stories of when people used to gather and have fun during the



long winter months. I was raised in villages that did not practice *Yuraq* and therefore knew nothing about the practice, but only heard stories from elders. My introduction to *Yuraq* began later, but I cannot recall exactly when. One memory as a high school student was in understanding some words that were being sung and connecting those words to the gestures that were being made. My real education to *Yuraq* began when I became a teacher. I began teaching at Ayaprun Elitnaurvik School, a Yup'ik immersion school, in 1999 as a kindergarten teacher and have taught the same grade ever since, with the exception of one year in first grade. Prior to that, I student taught at the English elementary school in Bethel and then taught third grade ESL for half a year soon after completing student teaching. When I was hired as a kindergarten teacher at Ayaprun, I had no prior training on teaching a second language; I was hired because I was literate in *Yugtun*. This marks the beginning of my introduction to *Yuraq*. At the time one of the requirements as a Yup'ik teacher was to teach *Yuraq* as well. But because I knew nothing about *Yuraq*, except for one course in college, I gave that responsibility to our aide and in the process learned to *Yuraq* along with my students. The course I took at University of Alaska, Fairbanks was called Alaska Native Dance, and it was during the fall of 1985. In that course I learned that each dance had a story to tell, and it was very helpful for the experienced dancers to tell us what the stories were behind the dances, and what each movement meant.

Today Ayaprun Elitnaurvik School has an instructor with knowledge on *Yuraq*, who teaches a half-hour of *Yuraq* in each classroom, two-to-three times a week in one grade. When students do not have *Yuraq*, they have physical education. Each year when students are introduced to *Yuraq* for the first time I participate as if I am learning along with them. And when students become familiar with the songs and the movements, it is always fascinating to watch them move and sing in unison. As I observed the *Yuraq* sessions, one thing began troubling to me, and that was that there are stories behind the dances that students were not told about.

#### Rationale/Purpose

Teaching at Ayaprun Elitnaurvik School has been a challenge. For one, there is no curriculum for Yup'ik immersion classrooms, so we have been using the curriculum for YFL sites. We have been adapting the curriculum to meet the needs of our students, which I found difficult at times. One of the subjects I wanted to research was writing, since I have always found it difficult to teach. In writing, we are required to assess student writing using the 6+1 Traits rubric. I have only been taught how to assess using the 6+1 Traits so I was not very familiar with it as a teaching tool. The only time I saw the traits posted on the boards for students to see was in the English classrooms, so I thought of how to instruct my students on the traits.

Another subject was *Yuraq*. The way the students are taught *Yuraq* is by the instructor modeling the movements as he sings. Once students become

familiar with the movements, the instructor drums and sings as students dance. The song is frequently repeated and students never tire of the song, and the more they hear the song the more they become familiar with it and they begin singing along with the instructor. At no time are students taught the meaning behind the words they are singing or dancing to, and the words that they sing often times are not how we normally speak. Some songs are structured like poetry, words that I know paint rich pictures in my mind but there are also some words I am not familiar with. As I thought more about these two subjects I began to wonder if the two (writing and *Yuraq*) could be incorporated to teach writing. All the academic areas are taught together in a thematic unit, why not include *Yuraq* with writing instead of treating it as just an extra curricular activity?

The reason I wanted to conduct my research on writing was to improve my instruction on writing, to include the 6+1 Traits in my instruction, and to see if *Yuraq* could be incorporated into an academic area. I also wanted my students to understand the meaning behind the dances, and that there are stories behind their performances.

#### Research Questions

There are four questions that I explored in my research:

1. How can the use of Eskimo dancing as a precursor to orthographic writing instruction help develop writing skills in emergent learners of Yup'ik as a second language, who are students in a Yup'ik immersion kindergarten classroom?

I first wanted to observe the students in *Yuraq* to find out what songs the students were learning and who was participating and who was not, before I could connect writing to *Yuraq*. The procedure that I had in mind was to first pick out vocabulary words, write the song on chart paper, and explain the story behind the dances in a way that second language learners would understand. My hope was to connect storytelling with *Yuraq* first before introducing writing. I recorded the dancing and the lessons, and then analyzed the videos to see what connections were made between *Yuraq* and the lessons on literacy.

2. How will the application of the 6+1 Traits Writing approach to Yup'ik Eskimo dance facilitate the students' learning to write using the 6+1 Traits Writing approach?

I was hoping with this question to find examples of traits in a *Yuraq* song and that students would become aware of those traits in their own journal writing. The data collection consisted of student journals and end of the quarter assessments. I analyzed the data following our districts writing development continuum and the 6+1 Traits for primary grades.

3. How will the process of using *Yuraq* as a link to orthographic writing help develop emergent learners with the overall development of their literacy skills?

When students learn a dance, they are able to sing the song as they make the motions, and keep up with the beat with their knees (for girls), or by

bouncing while they are seated (for boys). By writing down the songs on chart paper, reading the songs, and having students point to beginning sounds and/or words, I was hoping to help students progress through their developmental stages as defined by Gentry (1984), or Bear and Templeton (1998). I analyzed the student journals and end of the quarter assessments and noted any growth in writing.

4. How beneficial is it for students to develop their second language skills before process of writing is introduced?

Teaching *Yugtun* to English first language speakers and trying to teach writing using the curriculum for first language speakers has always been a difficult task for me, and as a result most of the students entered first grade not completing phase two writing of kindergarten. I thought that if I could first build up the students' second language that it would be easier for me to teach writing. I wrote anecdotal notes in my journal of any utterances or conversations that students made throughout the year, and I also looked at the notes I made as students reread their writing.

#### Limitation

My research study was conducted in my classroom and addresses areas of my own concern in my classroom, so the results will not necessarily be the same if someone else were to conduct the same research in a different classroom. However, my research may transfer to other classrooms, as teachers apply what I have learned and adapt it to their own contexts. My findings might

be appropriate not only to other immersion teachers, but also other teachers in Alaska and elsewhere. The discoveries that I made along the way were very positive for me. I was able to discover that writing instruction is possible through *Yuraq* and the students responded quite positively. I was able to identify certain writing traits in the *Yuraqs*, which included the Ideas, Voice, and Organization Traits. Modeling by writing down the song and reading the song allowed students practice in reading while tracking left to right, top to bottom, and sounding out words while writing which is part of developmental writing and the 6+1 Traits for primary grades. The students that were at the developmental stage of writing were able to write prephonetically or phonetically in their journals. As students were progressing in their literacy skills their second language skills followed as well. By allowing students to discuss their writing and the songs they were singing and dancing in the target language, students were acquiring their second language.

#### Definitions

*6+1 Traits:* Our district uses the 6+1 Traits to teach and assess writing for the elementary grades. These traits are taught beginning at the elementary grades, and they are: ideas, organization, voice, word choice, sentence fluency, conventions, and presentation. The writing pieces for the primary grades are assessed using a developmental rubric (see Appendix A).

*Immersion Education:* Immersion is one way to acquire a second language in a classroom setting. The child is immersed in a target language and culture

all day. The teachers are bilingual but speak only in the target language in the classroom. Most of the students are monolingual, English speakers in our school, with a small percentage of bilingual to YFL speakers.

Students who transfer into our school usually come from YFL sites in our district or other immersion schools.

*L1*: The child's first language. It is the language the child hearing and speaking.

*L2*: The child's second language. At Ayaprun Elitnaurvik the second language is Yup'ik for most of the students.

*YFL*: Yup'ik First Language. The YFL sites in our district have all to most students whose first language is *Yugtun*.

*Yugtun*: *Yugtun* is what defines our language, literally meaning "like *Yup'ik*".

*Yuraq*: Eskimo Dancing, is a cultural activity passed down from generation to generation. There are singers and drummers, traditionally men, that sit behind the dancers. The dancers are usually positioned in front of the drummers. The women dancers stand and keep time with the flexing of their knees as they motion the words to the song, and men sit in front of the women making the same motions. This tradition is mesmerizing, captivating the attention of the audience.

## Summary

The literature review in chapter two includes articles on immersion education, emergent literacy, writing in second language learning, and

multiliteracies. Chapter three describes the setting of my research and how I collected and analyzed my data. Chapter four is the analysis of the data that I collected. I selected four students to investigate as my case study within the teacher action research paradigm. The data analysis includes my story, and the story of four students as they progressed through their writing. Chapter five, the conclusion, includes what I found in conducting a research, a timeline that aided in analyzing my data as well as implications for teachers, research, and theory.



## Chapter 2: Literature Review

The goal of this research is to analyze if *Yuraq* can be an avenue with which writing can be introduced to kindergarten students. The immersion program where I teach uses the curriculum designed for YFL sites, and the lessons and materials are modified to fit the needs of second language learners. Teaching in an immersion program, I have always struggled with how to effectively teach writing. Kindergarten students come with little to no knowledge of our Yup'ik language. Although there are a few native speakers that enter the program, there are some children, while speaking primarily English, that hear *Yugtun* spoken at home by one or both parents. There are also some students that hear only English at home, and hear *Yugtun* outside of the home. This makes teaching the writing curriculum, created for native speakers of Yup'ik, a challenge.

As a way to strengthen my writing instruction, I thought of incorporating writing with *Yuraq*, since dance has always been taught in my school as an extracurricular subject, yet without any academic focus. Half an hour of *Yuraq* two or three times a week, although it is a way to strengthen the language use, is primarily a way to introduce a part of our tradition. The students take pride in their ability to dance, sing, and drum but they do not understand the stories behind the dances. No one has taken the time to explain the meanings underlying the songs and the gestures. I thought of how I could teach the writing

process using 6+1 Traits through *Yuraq*, thereby bringing Yup'ik dancing into the academic arena.

In looking at the writing process, *Yuraq*, and the developmental stages children go through as emergent writers, particularly those learning a second language, these themes have evolved for the literature review: emergent literacy, writing instruction for second language learners, and multiliteracies. I chose to separate writing from literacy since my area of concern was in the delivery of writing instruction with a concentration on the 6+1 Traits for the primary grades. One area that fits in with writing for kindergarten is emergent literacy, which deals with the developmental stages of writing and reading of a young child. And since I will be incorporating *Yuraq* with my writing instruction, I think that multiliteracies merges with *Yuraq*, which is making meaning in different sign systems. However, as all of these themes are examined in the context of a Yup'ik Immersion Program, I will start this chapter by defining immersion education and briefly discussing benefits and challenges of these types of programs.

#### Immersion Education

Immersion education first began in Canada in the 1960s. The parents whose children spoke only English were not satisfied with the instruction of French, so they persuaded the school district to begin an experimental kindergarten classroom that combined L2 (second language) and content learning (Baker, 2006; Safty, 1991).(Baker, 2006; Safty, 1991). The immersion program was based on the theory that children acquire a second language more

efficiently at an early age, and if the learning environment resembles that of a natural home environment where language is acquired. That is, allowing the child constant exposure to language and culture of the target language, would allow for “incidental and subconscious” learning of the language (Baker, 2006; Genesee, 1985; Safty, 1991). In these first immersion programs, teachers were the “primary language models” (Safty, 1991; Curtain & Dahlberg, 2004) in that they spoke only French inside the classroom, giving the perception that teachers spoke only French, but were able to understand English. The immersion programs that followed suit have these features including: using the same curriculum as L1 (first language) schools, support of L1, and having bilingual teachers (Baker, 2006).

There are different types of immersion programs, depending on when the L2 is introduced and the length of time instruction in L2 occurs: Early immersion (begins at infancy to five years), delayed middle immersion (9 to 10 years), and late immersion (secondary). There are also total immersion programs where instruction occurs at 100 percent of the time in the L2, the amount of instruction on the L2 is then reduced, as students advance in grades. Partial immersion means that 50% of instruction is in the L2, and 50% is in the L1. The Yup'ik immersion program in Bethel is considered a full immersion program where instruction in the L2 is 100 percent through second grade. By third grade English is introduced, and instruction in the L2 reduces in each grade to 6<sup>th</sup> grade. This

does not take into account that English Language Development instruction is taught for 20 minutes in kindergarten and increases in each grade level.

The immersion programs allows students to be bilingual and bi-literate individuals, and through instruction in a second language children gain respect for other languages and cultures including their own (Walker & Tedick, 2000; Baker, 2006). The study by Walker and Tedick (2000), of immersion teachers of Spanish found that immersion programs come with unique needs and challenges that I also found to be true in our program. Concerns include proficiency level of the students, in that most students are not at the proficiency level they ought to be when exiting the program, teachers are hired for their language skills but may not know how to teach second language, and most importantly there is a lack of materials that integrate language and content instruction. Currently there are three teachers from Ayaprun Elitnaurvik that are pursuing their master's degree in language acquisition, and they are in a program to develop more materials in *Yugtun*.

All children, whether they are learning in their first language or second language, go through developmental stages in their literacy learning. So the next topic I will address is emergent literacy.

#### Emergent Literacy

Kindergarten students come to school with an array of knowledge about reading and writing (Peregoy & Boyle, 2005). Some five-year-olds are able to recite the alphabet from preschool experience, others are able to write their

name, and a few have never picked up a book or have never been read to at home prior to entering kindergarten. The emergent literacy perspective states that a child, as early as three years of age, begins to develop knowledge about reading and writing at home (Clay, 1977; Peregoy & Boyle, 2005). Our own elders say that little children learn by observing, and if there is an abundance of reading and writing at home they will pick up on those. One way to know if literacy (reading and writing) is part of children's home life is to observe them during play. If children are read to at an early age they will in turn "read" to their dolls or stuffed animals. Bear and Templeton (1998) explain emergent literacy this way:

Emergent literacy is an active period when children listen to stories and enjoy studying picture books... they learn how literacy can be a part of their lives; seeing literacy in the ones they love motivates them to possess it. (p. 226)

When reading and writing are a part of the children's lives, they begin to notice print in their environment, for example, road signs, cereal boxes, and television, and they begin to form hypothesis about print (Clay, 1977). Carol Chomsky (1996) connects literacy to Noam Chomsky's Innateness Theory (which states that the ability to acquire language is in the human's genetic makeup), in that children acquire language from exposure to language around them. Children hypothesize and learn on their own how words are put together. Chomsky found that the amount of reading done at home correlates with the language acquisition

of the child. The more the child is read to at home the more advanced the child is in the language.

Whitehurst and Lonigan (1998) list components to emergent literacy including:

- language skills (making written text “meaningful language”)
- knowledge of letters (“decoding printed words” by translating sound into print)
- linguistic awareness (discriminating “units of language” at a cognitive level)
- emergent writing (pretending to write, learning to write letters, to representing sound using letters)
- phoneme-grapheme correspondence (that letters have sounds)
- emergent reading (pretending to read and the ability to recognize labels or signs)
- other cognitive factors (phonological memory or ability recall information quickly)
- print motivation (interest in reading and writing) (p. 849-854)

The developmental process for emergent writing, that Whitehurst and Lonigan (1998) describe is writing by scribbling, to forming letters, to invented spelling, which leads to conventional spelling. All the research that I have read on

invented spelling say that children go through developmental stages in spelling. According to Sharp, Sinatra, and Reynolds (2008) there are three phases that researchers have observed: non-phonetic phase where random letters, numbers or symbols are used to represent a spoken word or phrase; phonetic phase where the child attempts to represent sounds with letters, and the orthographic phase where a word is sounded out as it is written (p.207). Bear and Templeton (1998) have listed six stages of spelling (see Appendix B.)

As children begin to associate sound to letters, they begin by writing the first sound of the word, which is at a semiphonetic phase (Bear & Templeton, 1998; Gentry, 1982; Gentry, 1984). Stage and Wagner (1992), whose research focuses on spelling and developmental writing, indicate that kindergarten students have difficulty hearing and writing the middle letters of words but are able to hear and write the beginning and ending letters of a word. Second and third grade students on the other hand did not have that difficulty. They suggested that younger children have "limited working memory", and also that older children have access to spelling strategies. Another suggestion is that kindergarten students become confused as they sound out each phoneme as they write, and that the beginning and ending sounds are what they hear clearly (Stage & Wagner, 1992). This would explain why students that are just beginning to associate the spoken word to a written word tend to write the beginning sound of a *Yugtun* word followed by strings of letters. And since *Yup'ik* has longer words than three or four letters that Stage and Wagner used in

their studies, it becomes more apparent. The students will tend to write known letters to represent sounds, or they will omit the sound and just add the ending sound. Stage and Wagner (1992) state that children tended to use more than one strategy to spell a word (i.e. rule use and sounding out), but when a word gets difficult the least amount of strategies are used. Strategies can include sounding out, copying environmental print, guessing, rule use, analogy, visual checking, copying, and chunking. The strategy most used was sounding out and the least used strategy was copying. As the child develops in spelling, strategy use becomes more advanced (Sharp, Sinatra, & Reynolds, 2008).

Other researchers have found that writing, or invented spelling ability correlates with reading (Richgels, 1995). One study found that kindergarten students with good invented spelling ability, with no prior instruction in phonemic awareness, were better at word learning than poor invented spellers (Richgels, 1995). Chomsky (1996), and Clay (1977, 2003) suggest that children learn to read from learning to write. One of the first words that children learn to write is their name. In fact, that is what we start out with when children first enter kindergarten, since most children do not know their Yup'ik names. One research study found that a child's name provides a rich resource in learning to write (Bloodgood, 1999). For example, one of the first letters children begin to recognize is the first letter of their name. As Bloodgood (1999) suggests, a child's name is a rich source in developing literacy.



Students in our immersion program are similar to other emergent learners in regular L1 classrooms in that they both go through stages of development in their writing. The learners start out by drawing and labeling their drawing in English. Once students realize that they can tell their story on paper, they begin drawing and telling their story using the language they are most comfortable in. What is different about L2 learners is that once they become comfortable at communicating in the target language, they make a lot of mistakes in their speech. Baker (2006) explains this as operating in interlanguage, or a temporary language in-between L1 and L2, which is influenced by their L1 as well as developmental sequences. As students begin to connect speech sounds to letter sounds, L2 learners write in the language they comfortable in. For example, students that write about playing outside will tend to write using the rules of English. In English a sentence usually starts with "I", so students will tend to write "*wiinga*". The next word is usually "played" so in Yugtun students will usually write the English word or "*aqui*" (play). According to Larsen-Freeman and Long (1991), as students hear more and more of the L2, they begin to hypothesize on the rule system and they try it out in their speech. So once the students realize that in *Yugtun* the sentence usually begins with *Aqui-* (to play) and they realize that *-llru* means past tense, they usually continue to write "*Wiinga*" at the beginning and write "*aquillruunga*" (I played outside).

Larsen-Freemen and Long (1991) state that if a language learner is not continually exposed to the target language and is not instructed in the rules of the

language system the learner will not progress through the interlanguage and become fossilized. My job as an immersion teacher is to make sure students are exposed to the target language as much as possible and that they progress through their interlanguage while progressing through their developmental phases in writing, which the YFL Writing Curriculum does not address.

#### Writing Instruction through Yuraq

The writing process that the Lower Kuskokwim School District uses is the 6+1 Writing Traits created by the Northwest Regional Educational Laboratory (NWREL). The 6+1 Writing Trait was developed in the mid 1980s as a result of research on the writing process. Traits based instruction integrates assessment and instruction (Kozlow & Bellamy, 2004).

The traits that are used to assess and instruct writing are: ideas, organization, voice, word choice, sentence fluency, conventions, and presentation. Table 1 provides a description of each trait, and how it looks in the primary grades.

**Table 1 List of 6+1 Traits**

<b>6+1 Traits</b>	<b>Description</b>	<b>Primary Grades</b>
Ideas	Main theme, detail, "heart of the message"	Look for details in drawing, and as child describes drawing
Organization	How writing is structured Reader able to follow message	How drawing, text, and white space are organized Beginning & ending in description of drawing
Voice	Can hear writer's voice, personality	Expressions in drawing Individuality shows through drawing
Word Choice	Able to paint "pictures in reader's mind"	Expression in storytelling Understanding that letters form words.
Sentence Fluency	Writing flows, "free of awkward patterns"	Look for "rhythm & cadence in oral language"
Conventions	Spelling, punctuation, grammar and usage, paragraphing, capitalization	Writing left to right, top to bottom of page, spaces between words, letters faced correctly (not backwards)
Presentation	How the finished product is laid out, the appearance	Same as description

Writing in primary grades, especially for kindergarten, mainly consists of drawing and invented spelling. To assess students' writing, teachers look for the writing traits in the drawings. Research indicates that before a kindergarten student is able to produce anything on paper, these writing traits show up in their oral production (McMahon & Warrick, 2007). NWREL has created posters that explain each trait for students. When attempting to create posters of the writing traits in *Yugtun*, the problem that I came across in preparing to teach these traits

was that there was no translated version of the writing traits in Yup'ik. The closest *Yugtun* version of the traits I came across is a project by Grace Oldfriend (2006), which incorporates Yup'ik literature to teach the traits, but the traits themselves are not translated.

*Yuraq* is telling a story, told by using multiple sign systems and a way of making meaning. The story is told through music, singing, drama, and gestures. Some words that depict the story are usually sung in ways people do not normally speak in, therefore making the story seem alive. The 6+1 Traits of the writing process blends in very well with *Yuraq*. Table 2 describes how each trait would show in *Yuraq*.

**Table 2 List of 6+1 Traits in Yuraq**

<b>6+1 Traits</b>	<b>Depicted in <i>Yuraq</i></b>
Ideas	Main story behind <i>Yuraq</i>
Organization	How the story is laid out
Voice	How story is portrayed through gestures Expressions, feelings shown through movements and face
Word Choice	Gestures, movements paint pictures of words that tell the story
Sentence Fluency	How telling of the story through song and gestures flow well through the story line
Conventions	Drumming tells dancer when to take a rest or a breath Punctuations are noticeable by the sound of the drum
Presentation	How the story is put together through drumming, singing, dancing

McMahon and Warrick (2007) use children's literature to introduce the 6+1 Traits to the primary grade level. I am hoping to do the same but using *Yuraq* instead of children's books.

#### Second Language Writing

Research on English language learners show that EL (English learners) and native speakers of English have similarities in their development in reading and writing and they use their developing English knowledge and world knowledge as they learn to read and write (Peregoy & Boyle, 2005). Research also shows the benefits to literacy instruction as students are learning English and that children who are literate in their primary language will transfer their knowledge as they learn literacy in second language (Grabe & Kaplan, 1996; Peregoy & Boyle, 2005). One way of encouraging my students to become interested in literacy is to set up my classroom so that students have opportunities to experiment with reading and writing for different purposes (placing menus or recipes in the play kitchen area, phone books, post office area, listening to stories, reading area).

Peregoy and Boyle (2005) emphasize that little children learn about print from lots of exposure to reading and writing, not from directly teaching concepts such as reading left to right, or that print carries meaning. It is recommended that language learners be exposed to literature (introducing text as a whole in stories, songs, or chants) before instruction in phonemic awareness begins. In my classroom I provide a variety of books, student and teacher-made, within

easy reach of children. Other examples of reading are in the daily routines, classroom rules, and wall dictionary where students can place their nametags under the appropriate alphabet (Grabe & Kaplan, 1996; Peregoy & Boyle, 2005).

In Shrum and Glisan (2000), Scott states that writing should be introduced right at the beginning of language teaching to connect with the spoken language. The writing process model for L1 developed by Flower and Hayes (1981), has been applied to L2 writing, is a thought process that writers engage in. The model includes planning by generating ideas, organizing thoughts, and setting goals, translating by putting ideas into language, reviewing by evaluating their writing and revising.

Writing with the three modes is interpersonal (writing for self), interpretive (analyzing written product by using prior knowledge), and presentational (writing for the audience). For young learners it is best to do activities that combine reading and writing including the Language Experience Approach, where the speech of the learner is written down on chart paper, vocabulary build-up activities, creating books, songs, and chants (Shrum & Glisan, 2000). One of the ways I have used the Language Experience Approach in my classroom is to use *assikaqa* (I like), a phrase students became familiar with during the first quarter, as a sentence starter to get students to talk in their L2. If students spoke an English word I would repeat the sentence back to the students using the Yup'ik word or phrase. After the students repeat what I said, I would write the sentence on the chart paper. After everyone had their chance to share, I went back and

read all the sentences that the students created. The idea is to have students read text that is relevant to them: what they know and what they are familiar with.

Curtain and Dahlberg (2004) state that reading should be introduced at the very beginning of language learning. They claim that reading benefits those students who are visual learners (seeing how language is written). As writing, reading can be used as a communication tool. Literacy should be meaningful for second language learners. For primary grades, reading includes the use of story telling and story reading, and labeling objects around the room to connect objects to words. Environmental and functional prints should adorn the walls of a classroom (charts, bulletins, passwords, rules) for students to read. The Language Experience Approach incorporates reading, writing, speaking, listening, that are printed in the children's everyday language. The difference in the use of LEA for second language classrooms and first language classrooms is the prompting and guidance by a teacher in creating language to write. Shared reading using big books allows primary students to match oral language to written language. Reading should concentrate on comprehension and connect to students' natural lives. According to Curtain and Dahlberg (2004), concentrating on phonics and grammar rules will not work for second language learners. For my kindergarten students, I concentrate on comprehension of the story whether we are reading or telling our stories for writing, and the phonics and grammar rules are introduced slowly when students are ready developmentally and when

their language skills have progressed enough to where they can communicate using more words in their L2.

Oral language is an important aspect in developing reading for both first and second language learners in that students need to access their prior knowledge and experience to comprehend what is written. Curtain and Dahlberg (2004) state this point as follows: "As students develop their listening comprehension, they begin to make connections between oral language and the print that represents this oral language" (p. 85). To help students make those connections I provide them with background knowledge before, during, and after reading. One study, however, implied that before instruction of reading occurs for L2 learners, the oral skills should be built up (Verhoeven, 1990). The study compared the reading skills in Dutch for Turkish children learning Dutch and monolinguals of Dutch. The study found L2 learners of Dutch lagging behind the monolinguals of Dutch in both oral and reading process. My study is continuing to look at this question. One of my research questions is about how beneficial it is for students to develop their second language skills before process of writing is introduced.

In my studies I have connected *Yuraq* to multiliteracies. The next segment of my literature review is on multiliteracies.

### Multiliteracies

I agree with Harste (2003) who argues that there is more to literacy than reading and writing.



Instead of thinking about literacy as an entity (something you either have or don't have), thinking about literacy as social practice can be revolutionary. (p. 4)

This is in direct contrast to what school teaches, by learning one way: one culture, getting at knowledge through reading and writing, and the teacher sets the boundaries of how we are to get at new knowledge. Through multiliteracies research, I learned that education has created the "have and have-nots" (Healy, 2008, p. 4), meaning those who advance in reading and writing are literate. We saw that books held all knowledge, and teachers are the only ones that hold that knowledge because they took classes and read and read and read. And our culture, no matter how diverse, must be molded into one culture in order for us to be literate, or colonizing coined by Healy (2008). In the process of creating an "educated" individual, I learned from Seale and Slapin (2005), that educators have created stereotypes of other cultures. Well, multiliteracies does away with that myth of what it means to be literate.

The readings from the New London Group (2000), Healy (2008), and Cope and Kalantzis (2000) say that literacy does not only come in print but in many different forms and ways. Teaching just literacy, reading and writing, reaches only a few students. But to teach through music, kinesthetic, arts, drama, and technology reaches everyone. Multiliteracy uses all senses, and meaning can be expressed in different ways not just through linguistics (reading, writing). We can also get at meaning through visual, aural, gestural, and spatial

modes (multimodal). Cope and Kalantzis (2000) explain how much of our senses we use when we are conversing with other people. I think of how we visualize as someone is telling his or her story.

Just as getting at meaning is multimodal, so is language (Kress, 2000). Language has variations of pitch, rhythm, tone, and other characteristics that are specific to each culture. Storytelling in my culture has many ways to express feelings. High pitch at a faster pace normally indicates excitement or sense of rushing. Lower tone, and slowed speech usually expresses calmness or sense of peace. Kress (2000) also explains that there is also sign, or gestural, language. Not only are arms and hands used to sign language, but also facial expression, use of the looks, the head, the upper torso, and the position of the mouth. All these explain the gestures of *Yuraq*, but including the use of the whole body. Cope and Kalantzis (2000) say that our culture is combined with our individuality and they cannot be separated, or what they term as design. And according to Harste (2003) how meaning is made is different for every culture. For me, my culture defines who I am, and I agree with Cope and Kalantzis (2000), when they claim that I use my culture as a resource to define, or to make meaning of, new knowledge that I receive. Difference and diversity, as explained by Dooley (2008), is the make up of multiliteracies. Differences are what define who we are, and diversity is “the approach we use to negotiate difference” (p 104). All the readings explain how we experience everyday living as being a part of our culture (lifeworld). We have various lifeworlds and they are different from

each other. My lifeworlds consist of work environment, home, my mother's home, the village I came from, education, and the places I visit (Anchorage especially). And in each environment I know how I should act and each day is a learning experience. Multiliteracies takes into account the students' culture and lifeworlds, and in the process dispel the stereotypes that have been created so long ago. Our readings informed me that we must create a community of learners where students of different abilities work together, and to accept the fact that each student learns differently. Gallas (1991) gives a great example of how children learn differently in one subject. The students in the first grade were exploring insects, and children were learning different aspects in their learning styles. One child was good at drawing and drew elaborate illustrations of different insects, one child was into poetry so she suggested the class look at poetry on insects, and some children were great mimics and were able to act out metamorphosis. The students were able to make use of how they made meaning. Gallas (1991) explains:

What we understood from our experiences of the arts as subjects matter and as inspiration was that knowing wasn't just telling something back as we had received it. Knowing meant transformation and change, and a gradual awareness of what we had learned. (p 50)

Healy (2008) says that we must reexamine what "being literate" means.

Research revealed that children's literacy learning is multimodal, a semiotic

process, where they look at print as signs and symbols not just through reading and writing, but also through music, dance, drama, drawing, gesturing, pictures, and verbalizing (Siegel, 2006). Being literate is more than having the ability to read and write for example, the way my grandfather told his stories. He would use his voice and facial expressions to express emotions in the story. He could retell stories that he heard from childhood, and he could tell them as if he heard them for the first time. There was no dancing at our village at the time, but he would dance and sing when the story included it. He knew how to play with words that mesmerized his audience (my older siblings and me). In addition, our elders can tell what the weather will be like by looking at the sky, they could at one time make sleds and boats without the aide of measuring tools. Most hunters today were taught signs of what weather is to come, and how to survive when lost in the wilderness. People who sew with fur or fabric can visualize their end product before sitting down to work. Villages that have kept singing and dancing alive know how to keep time through the drum and movement. Dancers are expert at listening to the song and knowing what gesture to make for each word in a song. In that way *Yuraq* is inclusive: not everyone can drum, not everyone can sing, and not everyone can dance. And anyone that cannot do all three knows how to be an audience or a cheerleader. I learned from Wallen (1990) and from the lectures by John that there are many facets to *Yuraq*: knowledge of family terminology, extended family, parts of the song, meaning behind the masks, and meaning behind the songs. The components of *Yuraq*, in

comparison to writing would be the author (the creator of the *Yuraq*), the illustrations (gestures to the song), and the story behind the *Yuraq*.

Healy (2008) explains how learners process knowledge. We process knowledge by experiencing what we know and then the new, conceptualizing, analyzing, and then applying the new information. So in kindergarten I would introduce writing by having students experience what they know first, which is *Yuraq*. They know how to sing and dance from their previous experience, so I take that and introduce a new skill –writing.

Instruction today is to break away from the mindset that one way is the only way, that monoculture and monolingual is the norm in the classroom. As explained by Siegel, Kontovourki, Schmier, & Enriquez (2008), “The school curriculum continues to treat literacy as monomodal, monolinguistic, and monocultural” (p. 97). Showing students that writing does not have to be just pencil and paper, but that it can be in other ways. Multiliteracies include all senses. The New London Group (2000) defines the different modes people acquire meaning, including audio, spatial, gestural, visual and linguistic mode. Teaching through *Yuraq* is much like multiliteracies. The first part of *Yuraq* that students pick up on is the tune of the song, for some it is the gestures, for some it is the rhythm, and for some it is the lyrics. Not everyone is expected to learn one part of the dance first, but the instructor will touch upon all the modes. One good thing about *Yuraq* is that students learn at their pace, and the songs and dance are revisited every class period.

It is important to show students that writing does not have to be just pencil and paper, it can also be many other ways. Another part about using *Yuraq* to teach the writing traits is to model the use of the Summary Role in the Story Circles (Parker Webster, Yanez, & Andrew-Ihrke, 2008). This is a great way to teach comprehension. In kindergarten I would model with the students on how to summarize the books or the *Yuraq* in that we learn by asking questions and writing the answers on a Summary Web. Asking questions and investigating it, not just by reading and writing, but also through other means (music, art, drama) is one of the components to multiliteracy (Harste, 2003). The way I understood inquiry-based learning was to allow students to ask questions and to examine oneself through math, science, social studies, or other subjects and not having students feel like they are taking classes just to pass a grade.

The kindergarten students view *Yuraq* as a fun activity, like physical education, that has nothing to do with literacy. However, *Yuraq* in our culture is another way of making meaning, multiliteracies. That is why I wanted to apply *Yuraq* to my writing instruction.

#### Conclusion

Our district requires that kindergarteners exit out of kindergarten having knowledge about print (that print carries meaning, reading from left to right, top to bottom, reading environmental print), and that they are emerging writers (drawing with detail, forming letters, and writing at a phonetic phase). In order to help my

students as they develop their knowledge about print, I incorporated aspects of multiliteracies by including *Yuraq* in writing.

## Chapter 3: Methodology

### Description of Overall Study Design

The research methodology of this inquiry is qualitative. The qualitative research methodology is defined by Mackey and Gass (2005) as: "...research that is based on descriptive data that does not make (regular) use of statistical procedures."(p 162)

The data collections are mainly careful and detailed thick descriptions, and depict a "natural and holistic picture (p. 163)." The data collections methods include ethnographies, interviews, diaries or journals, case studies, and observations. My study follows an ethnographic case study approach because (a) ethnography is a study of culture and (b) a case study focuses on a group within that particular culture. In this approach, I utilize ethnographic techniques of qualitative research. Interviews can be structured (asking specific questions that are written), semistructured (asking what is written but having the freedom to add more), or unstructured (having a conversation and asking questions as they come). Observations are written in field notes, and through audio or video recordings. Diaries and journals record the participants' thoughts. For second language learners diaries and journals are used to record the learner's language experiences. The study is taken from an emic perspective, taking into account behaviors or situations that are appropriate for that group or culture. Miles and Huberman (1994) add that qualitative method uses "little standardized



instrumentation” (p 7). Mackey and Gass (2005) also describe qualitative design as a cyclical and open-ended process, where the researcher observes and comes up with more questions through observation.

The reason the qualitative research design is appropriate for my research is that I observed students during the writing period in a kindergarten classroom.

The guidelines by Lacarte and Krastel (2002) suggest that the teacher researcher identify a problem or concern and not a solution. Keeping a journal helps to reflect on one’s own teaching and learning, or keeping notes of lessons that were taught. The journal usually includes “ideas, impressions, insights, observations, and feelings” (p 913).

#### Teacher Action Research

According to Mackey and Gass (2005) the primary characteristics of action research study are mainly reflection of one’s own teaching, deriving from a concern, problem, or question inside one’s classroom. Data is then collected, analyzed, and interpreted, which may result in finding solutions to the problem. Lacarte and Krastel (2002) also add that as teachers generate their own knowledge from analyzing the data, they create a plan of action and implement the plan immediately. This implies “action” in action research. Lacarte and Krastel (2002) state that action research may not answer the question teachers are researching, but as teachers go through the process of “self inquiry or critical reflection” they begin to understand “self” as a teacher (p. 910). The problem or

concern that the teacher identifies is from the teacher's own classroom and therefore does not reflect other classrooms and teachers.

The research I conducted fits within teacher action research. The reason why I chose to study my writing instruction and *Yuraq* is because of my concerns with writing instruction for second language learners. Prior to taking graduate courses, my training has been in reading, writing, and science for first language speakers (either for *Yugtun* or English). The little training I received for writing instruction was how to assess student writing using the Lower Kuskokwim School District (LKSD) Yup'ik Developmental Writing Continuum Scoring Guide (see Appendix A). I also thought of how students are taught *Yuraq* but not instructed on the meanings behind the song and gestures, and *Yuraq* is not connected to any other theme or content area.

Since I began my research I have come across more questions and concerns which is all part of teacher action research. One was finding a time that was suitable for the students to teach writing, and adjusting the way I have done lesson plans for years. The cyclical nature of the teacher action research is a natural way teachers analyze student work, reflect on their own teaching and make adjustments in their teaching (if need be). Conducting research allows us to record those reflections and analysis more closely.

### Case Study

According to Mackey and Gass (2005) the primary characteristics of a case study include descriptions being holistic and descriptive of specific

individuals, or classes in their learning setting. Stake (2003) describes three types of case studies: intrinsic case study, instrumental case study, and collective case study. The case study I conducted might have been an intrinsic case study since I wanted to get a better understanding of writing instruction for second language learners in an immersion program, and how writing can be linked to *Yuraq*. Or it could have been an instrumental case study since I closely observed four students within the teacher action research. By studying four students, I monitored their growth as writers in their L2.

Other researchers (Dyson, 1995; Kendrick & McKay, 2002; Sulzby, Barnhart, & Hieshima, 1989) who are interested in literacy have also conducted case studies. Kendrick and McKay (2002) conducted an image-based research that looked at children's drawings from grades 1 to 6. The children were asked to draw what they understood about literacy, and one drawing was selected and analyzed that seemed to have no connection to the topic of literacy. The child, a fifth grader, drew about the time he shot a buck, which he thought was against school policy about not writing about violence. Drawings were collected, which was what I did, and interviews were conducted. Sulzby (1989) conducted a case study that closely resembles my research, which was a longitudinal study of 123 kindergarten students. The study looked at how kindergarten students reread their writing and what the correlations were between their writing and their developmental stage. Students were asked to write as a whole class and then in

individual sessions three times throughout the year. The sessions were recorded, and field notes taken, which was how I pretty much collected my data.

The data that I collected included: writing samples of the kindergarten students, a teacher journal, student journals, video recordings of our writing and reading lessons, and end writing assessments at the end of each quarter. The writing assessments are scored using the developmental writing continuum, which shows the level they are at. The continuum is based on a holistic scoring system, which is scoring a written piece as a whole as opposed to scoring for each writing trait (ideas, convention, fluency). The journal that I kept complemented the video recordings, and included a brief description and evaluation of each lesson. The student journals recorded the progression of each student as a writer in a second language classroom.

#### Goals of Research

When I first began the research my goal was to find a way to connect *Yuraq* with academic learning, mainly writing. I thought of writing because my hope was to find a way to improve instruction in writing in a way better suited for L2 learners.

My research questions were:

- 1) How can the use of Eskimo dancing as a precursor to orthographic writing instruction help develop writing skills in emergent learners of Yup'ik as a second language, who are students in a Yup'ik immersion kindergarten classroom?

- 2) How will the application of the Six-Trait writing approach to Yup'ik Eskimo dance facilitate the students' learning to write using the Six-Traits writing approach?
- 3) How will the process of using Eskimo dancing as a link to orthographic writing help develop emergent learners with the overall development of their literacy skills?
- 4) How beneficial is it for students to develop their second language skills before process of writing is introduced?

#### Setting

Bethel is located on the Lower Kuskokwim River, 340 miles west of Anchorage. It is the largest community in western Alaska, and a hub for the surrounding villages. Bethel provides services that outlying villages come in for including the regional hospital, grocery stores, banking, barge service, and the trip into Anchorage. Most families that move here from the surrounding villages or elsewhere move here for employment purposes. As of July 2007 population was at 6,431 and according to City-Data.com (Advameg Inc., n.d.) Table 3 provides an overview of the races represented in Bethel.

**Table 3 Bethel Population by Race**

<b>Race</b>	<b>Percent</b>
American Indian	68%
White Non-Hispanic	26.2%
Two or more races	6.9%
Korean	2.1%
Hispanic	1.7%
Black	.9%
Other races	.5%

#### Ayaprun Elitnaurvik Charter School

Ayaprun Elitnaurvik Immersion School began its operation in 1995 and became a charter school in 1999. The target language is Yup'ik (or *Yugtun* referring to the language), and students are taught in *Yugtun* only from kindergarten through second grade. English instruction is added beginning at grade 3. The students are also given English Language Development (ELD) instruction in kindergarten and the following grades. To date the school has two locations: the primary grades building and the second through 6<sup>th</sup> grade building (located at the Kilbuck Elementary School building), which are approximately a quarter mile apart. The building where I conducted my research sits between the District Office and the Mikelnguut Elitnaurviat (ME) School, which is the English k-second grade school. The students share the ME playgrounds, and the gymnasium with the ME students. At the time of my study there were 40 kindergarten students attending Ayaprun Elitnaurvik (AE), which is the maximum the school will take.

### Kindergarten Classroom

The classroom where I conducted my study was a kindergarten classroom. It was a very small classroom with five student tables, and all the four walls were covered with cubbies for student coats, bookshelves, teacher's desk, a sink, and mainly classroom items. The only areas that were not covered were the front, the emergency exit, and a little space by the window for emergency exit. The main gathering place was in front of the calendar bulletin, which is on the wall between the two doors. Every day before students were told to sit on the floor the tables have to be moved to the center of the room. Most of the instruction occurred at the meeting area, including ELD, which lasted for 20 minutes in the morning.

### Participants

There were 19 total students who participated in the study. The kindergarten students in my classroom consisted of 9 boys and 10 girls. The students' first language is English except for one child whose first language is Yup'ik. Of the 19, 12 of the students hear Yup'ik spoken at home. And students range from 100% or less Alaskan Native (mainly Yup'ik), and less than half are 100% or less Caucasian. Twelve students went to preschool, and five have siblings attending the program in the elementary grades. At the beginning of the school year there were two Yup'ik L1 speakers, but one moved back to the village a month after school opened. The student was replaced by another

student whose L1 is English. The students range from five to seven years of age.

#### Profile Description of Participants

The four students I chose to focus on in this study have different abilities according to their participation in the classroom, reading, and language skills.

The four students (these are not their real names):

**Table 4 Student Profile**

<b>Student name</b>	<b>Age</b>	<b>L1</b>	<b>Level of Participation Level</b>
Arnaq, Female	5	English – tries to speak less in the classroom	Listens intently, eager to learn. Participates in <i>Yuraq</i>
Nuk'aq, Male	5	English – storyteller	Outspoken, listens during instruction, participates during <i>Yuraq</i>
Tass', male	6	English – timid at first.	Quiet, listens during instruction, sometimes participates during <i>Yuraq</i>
Atsaq, male	5	English/ Yup'ik communicates in uses English to communicate	Short attention span, doesn't participate during <i>Yuraq</i>

Arnaq is a five-year-old girl, whose L1 is English. Both parents speak English only. When school began Arnaq was very quiet and hardly spoke at all, even in English. She participated whole-heartedly during *Yuraq*, and was able to sing most of the songs she has learned while dancing.

Nuk'aq is an outspoken, five year old boy. His first language is English and has siblings attending Ayaprun Elitnaurvik in the elementary grades. He also



enjoys *Yuraq* and is able to sing as he dances. Like Arnaq, he leads his classmates in reciting the pledge and calendar activities.

Tass' is a six-year-old boy whose first language is English. Both parents speak Yup'ik, but converse with their children in English. He is not as attentive as Arnaq and Nuk'aq, but he will try and sing the songs during *Yuraq*. He is quiet, and sometimes will participate during instruction and *Yuraq*.

Atsaq is a five-year-old boy whose first language is English. One parent speaks Yup'ik, and when she's in the building she'll give commands in Yup'ik. But tends to revert to English. Atsaq will sometimes participate but his focus is more on his surrounding. He is most likely to be sitting still in *Yuraq* and not participating.

These students were chosen for the case study for their different range of participation in the classroom. They represent typical examples of categories of levels of participation for the total class population.

#### Procedures of Study

Table 5 shows the lessons and activities that I conducted each week, and the type of data that were collected. Each activity or lesson was centered on the *Yuraq* that students were dancing, and each song ranged from about three weeks to a month. Each lesson was recorded, and some of the recordings included students dancing.

**Table 5 Procedures of Study**

Research Project Week	Lesson Taught or Activity	Data Collected	Data Transcribed	Data Analyzed
Week of Oct 27	<i>Yuraq</i> : Maurluqa An'uq. Introduction of vocabulary words using power point	Journal reflection, video-tape, student journals	No transcriptions	Student writing- getting a sense of where students were at in their development
Week of Nov 3	Family Unit. <i>Maurluqa An'uq</i> . Power point. Used <i>Kenkanka Ilanka</i> for shared reading. Wrote 2 <sup>nd</sup> verse of song on chart paper. Mon. changed lesson & had students write about Trick O' Treating. Students made motions for mom & dad. During reading. Had students draw family members after reading	Teacher journal, video recording, student drawing during reading, student journals		Student writing
Week of Nov. 10	Family Unit- <i>Maurluqa An'uq</i> song. Students made motions for rest of family members. Read <i>Waniwa Qaltam ilua</i> . Used lessons created during summer. Translated writing rubric	Recorded Nov 13 lesson. Student journals, Teacher Journal reflections		
Nov 16	Journal Reflection			
Week of Nov 17	Con't of family unit. Book- <i>Aataq Maktuq</i> for Reading. <i>Maurluqa An'uq</i> , <i>Alingevkenak Inareskina</i> . Modeled drawing with detail. Group writing activity	Teacher journal, Video recording, student group writing activity, art work		
Week of Dec 9	Writing name assessment, reviewing song on flip chart, student share what they fear, LEA	Student name writing, Flip chart of student responses. Assessments- on writing.		Name writing assessments, writing assessments
Week of Jan 12	Moved writing to right after group activity (10:30-11). Vocabulary review of <i>Alingevkenak</i> .	Teacher journal notes		Reflection on lesson plan
Week of Jan 26	Name writing assessment, Content- identifying letter & word. Lang.- listening. Pair activity (listening, speaking) Journal writing. Wrote words students used often (family terms) & stuck to one wall.	Teacher journal, student journal writing.		Name writing assessment

**Table 6 Procedures of Study continued**

Week of Feb 2	<i>Alingevkenak</i> . Showed students pictures of students posing w/ gestures to song. Placing pictures in order. Video watching of seal hunting	Teacher journal		
Week of Feb 9	Beginning & ending sound of a word (Reading & writing). Drawing with detail,	Teacher journal, drawing activity		Drawing activity to see who was able to follow directions
Week of Feb 16	Reading: print vs. picture. Writing: beginning/ending sounds using student names. Pointing to words using beginning sounds. drawing story <i>Alingevkenak</i> - pair activity. Role-play. Copying environmental print. Showing poster of level 5 writing.	Teacher journals, student drawings, student journals, environmental print		Name writing, Student journal writing.
Week of Feb 23	Testing- letter recognition. Introduction of vocab on feelings. Assessment on Phase 1 reading (language task). Drawing practice (person sitting).	Teacher journal, video recording (part of lesson), student journal writing		Assessment on ph1 writing teacher journal entry (2/24), Letter recognition testing, student journal entries
Week of Mar 9	Storytelling, listening & asking question activity. Reading: <i>teguluku</i> , <i>niirluku</i> practice, vocab build up. Writing- writing letters.	Teacher journal, student journals		Reviewed 6 traits, translated w/ help from two colleagues. Letter formations.
Mar 14-15	SIOP lessons	Teacher journal, SIOP lessons		Reflection of SIOP lessons
Week of Mar 16	Vocab devel.- Reading. Writing: <i>Aya yaa yaa</i> - introduction of vocab on power point, writing assess. For 3 <sup>rd</sup> qtr.	Teacher journal – on assessments. Writing pieces, recording on Garage band	Transcribed one recording.	Writing assessments. Colleague second scorer.
Week of Mar 23	<i>Aya yaa yaa</i> . Correcting mispronunciations on song. Comprehension questions. Prep for Cama-i Festival. Journal writing	Teacher journal entry, student journals		
Week of Mar 31	Student journal writing, pair activity, LEA on feelings (sad),	Teacher journal entry, student journals	Transcribed 3 more recordings	
Week of Apr	Break from data collection			Reviewing all data collections

The lessons followed a routine: exercising first by right/left gesturing, following the beat of the drum, then singing and dancing the song, vocabulary review (either through pictures or power point), reading and doing reading activities on a flip chart, reviewing the objectives, and then going into the lesson. The length of the writing lesson depended on if we had P.E. right after the lesson (which was in half hour), or not.

#### Data Analysis

I chose the constant-comparative method as the overarching framework for my data analysis. Litchman (2009) describes constant-comparative method as categorizing data by developing codes and organizing data around concepts. The use of constant-comparative method allows the researcher to look for commonalities within a collection of data, as one data is compared with other data.

The constant-comparative method fits with the Teacher Action Research methodology because the two seem to go hand-in-hand. As teachers we collect data, analyze it, and we modify our teaching accordingly. Mills (2006) explains the cyclical nature of teacher research as collecting data, analyzing data, and reflecting on the data to make sure what we collect answers our research question. The constant-comparative method will help to answer my questions (or not).

The data that I analyzed follows the steps listed by Mills (2006). I transcribed the recordings of students reading and rereading their writing of the third quarter assessments. I followed the guidelines of our district's Yup'ik Developmental Writing Continuum and the 6+1 Traits rubric to create categories of student writing. I read my journal and looked for recurring topics that came up, and from there created a coding system. I then enlisted the help of my colleagues, revisited my coding and revised them. I went back to my journal and highlighted similar situations or findings. The categories I came up with to code my journal, were: points of change, student speech, and a-ha moments. When I viewed the video recordings, I observed how the four students were responding to the lessons after *Yuraq*. I again enlisted the help of my colleagues and reviewed the videos and found points where students were connecting lessons to the *Yuraq*. After all the reading and rereading, viewing videos, and coding, the categories I came up with included the developmental stages of student writing, students connections from *Yuraq* to literacy activities, and how I have evolved as a teacher.

## Chapter 4: Data Analysis

### Introduction

This research explores the use of *Yuraq* to introduce writing to emergent writers of second language learners. The Yup'ik Writing Curriculum uses the 6+1 Writing Traits for instruction and assessments, so I wanted to find out how the writing traits fit into *Yuraq*. Table 6 shows how I collected and analyzed my data to find answers to my questions.

**Table 7 Data collection for each research question**

Research Question	Data Collection	Analysis
<i>Yuraq</i> as precursor to writing instruction	Video recording	Connects between <i>Yuraq</i> and literacy
Connecting 6+1 Traits to <i>Yuraq</i>	Teacher journal	Process of teaching 6+1 Traits in <i>Yuraq</i>
	Videos	Writing instructions
	Student journals Assessments	Presence of any traits
Does <i>yuraq</i> in writing help students' development in literacy skills?	Teacher journal	Critical moments
	Video recording	<i>Yuraq</i> to writing Connections
	Student journals Assessments	Progression through writing continuum
Developing second language skills	Teacher journal	Points of change in lessons, students' progression in their second language

### Collection Analysis

The data that I collected and analyzed are my journals, the videos of my instruction and children's participation in the activities, and the lessons I created. In reviewing these data I discovered three primary themes: a) descriptions of the

lessons, b) language used as reflected in student responses during the lessons and writing and concerns about the students and my lessons, and c) key points of change. The descriptions of the lessons are what I did during reading and writing lessons each day. The language describes the questions I ask, how students respond, and any concerns regarding student comprehension. The points of change include any changes I have made on my lessons, interesting moments that cause change in the way I do things and the changes that occurred in the students' comprehension and learning.

In further analysis of these themes I discovered there were two distinct stories—my own story about me as a teacher researcher and how I planned and implemented the lessons. The other story is how my students responded to these lessons and how they developed in their writing process. In this chapter I will tell each story. I begin with my own journey as I work on students' comprehension in their second language during reading instructions, and then my writing instruction. Then I go on to the students' stories, what they have gone through during my instructions, and their progression through their emergent writing.

#### My Teacher Researcher Story

My initial research question was on how I could improve the writing instruction in a second language classroom, and if teaching the writing instruction right at the beginning of the school year was hindering the students' second language acquisition. I felt that I was delivering the lessons poorly; I have never

taken classes or workshop on writing. I did, however, attend a reading institute one summer, but it was for English first language speakers, and a couple sessions on how to incorporate Arts. The only instruction I had about teaching writing was on how to assess using the 6+1 traits. Basically, I was not familiar with emergent literacy and the developmental writing process.

As I thought more about the subjects that I teach, I thought of how reading and writing are imbedded in other subjects (math and thematic units which combine science and social studies). The only subject that stood alone was *Yuraq*. The *Yuraq* instructor comes into our classrooms for half an hour and teaches the students how to sing and dance *Yuraq* songs he has learned as a performer. The way Paista, the *Yuraq* instructor, teaches is very cultural. He begins by singing and dancing, and students just observe and follow. The students really enjoy learning from the instructor, and they instinctively dance to any song that the instructor sings. As I was pondering about the way *Yuraq* is introduced, I thought of why *Yuraq* has to be alienated from other subjects. There is more to *Yuraq* than just dancing for students. The students learn to say and pronounce words that they do not normally use in everyday speech and they do not understand what they mean. Students also are telling a great story but they do not know what the story is about, but they can guess what the story is about by the gestures of the dance. As a result, what students learn in *Yuraq* stays in *Yuraq* and they do not know how to extract that knowledge and apply it to other areas. For example in *Alingevkenak Inareskina*, the students have no



idea that they are telling a story of a child who fell asleep and dreamt about catching seal. As far as they are concerned the last five motions to the dance are nothing more than a fun extension to the dance.

My research began by watching and dancing with the students as Paista, our *Yuraq* instructor, taught students how to *Yuraq*. At the same time I was thinking of how I could use that song to teach writing, and what aspects of the writing traits would fit into the dance. I had planned to introduce writing during the second quarter and just concentrate on language the first quarter, that would provide time for me to plan out the writing lessons. In the meantime I wrote about what I did during reading and thematic unit instructions in my journal. Also included in the journal are anecdotes of student progress in their second language.

In September, I noted that students were beginning to respond to *tailuci* (come here) and *carririnariuq* (it is time to clean up). September's thematic unit was on self and family, so I concentrated on those during reading as well. Towards the end of September I introduced the *Yuraq Maurluqa An'uq* (My Grandmother is going out), which was to be the first *Yuraq* we would investigate during writing instruction in the second quarter. I noted in my journal that:

When I motioned "grandmother" one student said it was a tree. I guess it does look like a tree that we motion for the color green. I will have to find another way to motion tree. (Journal entry, Sep 22)(Sep 22, journal entry)

The gesture for all the family member terms in that song is to first make the head then the body in the air, which I guess almost resembles an evergreen tree. The way I introduce the colors is to associate the colors to objects: apple for red, heart for pink, candy for purple, blueberry for blue, evergreen tree for green, sun for yellow, cloudberry for orange, snowman for white, brown bear for brown, raven for black, and elephant for gray. As we read the color words, we say the name of colors, the object, and motion for the object. Then we go back and use those gestures as we sing the color song. Some students will learn the motion of the color before the color name. So after the note above, I make the tree a simple triangle with a stem at the end.

By October some students were beginning to repeat words that they heard often.

Today I found that students are becoming very familiar with *ii-i* (yes) and *qang'a* (no). One student came in from recess repeating, "qang'a, qang'a, no, qang'a." Arnaq is beginning to try out words she has heard often like *paltuugluci* (put your coat on, telling everyone), *meqsarturluci* (you all go get a drink of water), and *neramkuaq* (snack). (Journal entry, Oct 2).

In reflecting back on this entry, I was thinking how some students were becoming comfortable repeating words they frequently heard in the classroom. For second language learners, repetition is important; it helps learners internalize the language.

There were some instances, out of my control, that disrupted our daily routine. There were days that I had to abandon my lesson plan and do something different, like the time we took a field trip to the fire station, which was the time we normally had reading. By the time we returned to the classroom it was about twenty minutes before lunch, so I had the students draw what they saw at the fire station. That same day we had class pictures, and we did not know what time we were to walk over to the building where the cameras were set up. About fifteen minutes into our math lesson we were told to walk over to the Mikelnguut Elitnaurviat (M.E.) building. When we walked back to our classroom we had about a half-hour left before the buses arrived, so I just passed out goodies from the fire department. Preparing for the winter pageant (a Christmas program) and Cama-i Festival usually call for some revision of the lesson plans, since we have to walk over to the M.E. gym or the Kilbuck building. Incidents like these disrupt our classroom, especially when students have no choice but to listen to English when they should be hearing more Yup'ik.

Towards the end of September my class schedule was pretty much set. During mid-September the Special Education Aide was assigned to my room for an hour, to work with two students who were waiting for referrals to receive special education services. So I asked her to teach in one station, so that we could work with students in groups of 6 or 7. From 9:30 to 10:30 I taught shared reading, the kindergarten aide taught letter sounds, and the Special Education Aide taught oral language, and the students rotated to each station.

By mid-October I assessed for name recognition, which is one of the indicators for Phase 1 (kindergarten level in the LKSD Curriculum) (see Appendix C), and I noted that all were able to recognize their name by looking at the whole name with the exception of one student. She was at the level where she could recognize only the first letter of her name. Throughout the whole first quarter I had been asking who, what, where questions on the books we read. The first critical moment that made me rethink the way I taught was when:

One Yup'ik first language speaker could not answer who went away, from the book *Ayagtukut* (We Are Going), so I had to point to the front cover and repeat several times with gesturing, *kina kalikami ayallrua?* (Who went away in the book?). When someone responded with *aataq* (the dad), I said, "thank you Qak', *aataq* went, and who else went? The students were able to respond after that. Will have to review again Monday. (Journal entry, Oct 16).

At that point it was important for me that students be able to answer questions; answering questions tells me that students comprehend what we are reading, and that they understand the questions. I was also awestruck by the fact that the student who spoke Yup'ik as a first language did not understand the question. I was wondering if it had to do with the fact that the student was not familiar with books, or if the question was asked in a way that the student could not understand.

The following week I decided to use the same book, *Ayagtukut*, to continue with questioning, who went away and where did the family go. I wanted to continue with the same book to prepare them for the first *Yuraq* we were going to explore. The book includes the family terms that are also in the song I had planned to use for writing. To help the students with the questioning, I created a chart that I wanted the English Language Development (ELD) teacher to use as well so students could know what I am asking. It is a simple poster with who, what, where, when, and why written both in English and *Yugtun* with illustrations. I had created it using the BoardMaker program and sent it to Sheri, our ELD teacher, with instructions to point to each question word she uses and that I would do the same. In the same entry I noted:

I heard one presenter at the AFLA (Alaska for Language Acquisition held in Anchorage) Conference say that a language learner needs to hear the word spoken 47 times to internalize it, so that is what I am trying to do with the question starters. (journal entry, Oct 23).

This is repetition that helps with language acquisition. I also wanted to add the title; I found that most often I tend to leave titles out when introducing *Yugtun* words, so I made it an effort to include titles every time (i.e. *elucit*, shapes). The technique worked out well for about a week then both Sheri and I started to forget about it. I was wondering if the poster was too advanced for kindergarten students, since most of them were not reading yet by October.

On the same week of October 23, I introduced drawing with detail. This was the beginning of drawing with detail, which is the Ideas and content of the six traits for Phase 2 (latter part of kindergarten, see Appendix D). The 6+1 Writing Traits is a writing process that we use to instruct and assess writing. I used the same book, *Ayagtukut*, to demonstrate that we were going to draw our family, by first drawing our house. After reading the book we would draw, and I would explain what I was drawing and what other students were drawing.

Tues: We we continued with drawing and coloring our house. I added trees because we have trees by our house. One child drew a car and I said, "good idea. I have a car too." So I added a car by my house.

Another child drew a dog and I said, "oh yes! I have a dog too," so I drew a dog by my house. For the second and third group I explained that the other kids drew what they had by their houses and that I copied them.

(Journal entry, Oct 23)

With this activity I wanted to show how one could draw a house by adding other items around it; that we can tell others a story of where we live. When I looked at the students' journals from the previous year, I realized that most of them just drew a house or a person, which made it hard for readers to see what the story was about. The whole week was spent working on our house, adding detail, and coloring. When that was completed, I had all of the students draw their family members, cut them out and pasted them in front of the drawing of their house.

This activity reinforced the use of family terms, which they would use in their writing.

The end of October was the time I introduced writing for the first time. The following pages are broken into sections by the *Yuraq* songs we examined. The songs that I selected to instruct writing are simple songs appropriate for kindergarten students. The songs include: *Maurluqa An'uq*, created by one of the staff at Mikelnguut Elitnaurviat (English school for the primary grades), *Alingevkenak Inareskina*, the origin is unknown, *A Ya Yaa* by Kurt Bell from Hooper Bay, and *Yura Yura* from an unknown author.

*Maurluqa An'uq*

*Maurluqa an'uq, an'uq* (my grandmother went out, went out)

*Tutmartuq, tutmartuq*, (she is taking a step, she is taking a step)

*Iqvartuq, iqvartuq* (she is picking berries, she is picking berries)

*Aa yia ya, aa yia ya*

*Apa'urluqa an'uq, an'uq* (My grandfather went out, went out)

*Tutmartuq, tutmartuq* (he is taking a step, he is taking a step)

*Aa yia ya, aa yia ya*

The writing with *Yuraq* began the week of October 27. I first showed students how to dance from right to left (whatever gesture was made on the right side of the body was mirrored on the left side of the body). The first day students were eager to dance, and they followed everything I did. After the dancing I had

the students sit on the floor and I proceeded to introduce the vocabulary words to the song on Power Point (see Appendix E). I noted that:

It was a great idea to add the motion clipart of the person going in and out of the house. I was able to tell what the figure was doing. (Journal entry, Oct. 28)

The motion clipart helped to connect the term in the *Yuraq*, which helps with comprehension. In the video recording I could hear myself saying, "*itertuq* (he went inside the house), and *an'uq* (he went outside of the house)" while the figure went in and out of the house. The vocabulary word that is in the song was *an'uq* (she or he went out). By the second week I noted:

I did not have to have students physically leave (the room) and come back in to show *an'uq*, but may try that in case some did not catch the concept, especially those that were not paying attention. (Journal (journal entry, Oct 30).

When I reviewed the video recording for that day I noticed that most everyone was watching the Power Point (figure 1) and some were even repeating what I said (*an'uq*, *itertuq* or going in, going out). I think students were able to get the concept because the Power Point was visual, very colorful, and the clip art was in motion instead of just a still photograph of someone going out of the house.





**Figure 1 Students responding to Power Point on an'uq, itertuq**

Students were singing as they danced to *Maurluqa an'uq* by the first week of November, and the video shows several students connecting the words on the Power Point to the gesture in the dance. When students were able to sing the whole dance, we added new verses to the dance by adding the family members we had covered during the first quarter. The *Yuraq* instructor had done this the previous years, and I thought this would make a great writing activity. First, I asked what mom and dad should be doing in the story. Some students gestured hunting (pretending to shoot a rifle) for the dad, but no one knew what gesture to use for the mom, so I came up with cooking. So the verse for mom and dad developed as:

*Aataka an'uq, an'uq* (My father went out, went out)

*Tutmartuq, tutmartuq* (he is stepping, he is stepping)

*Pissurtuq, pissurtuq* (he is hunting, he is hunting)

*Aa yia ya, aa yia ya*

*Aanaka an'uq, an'uq* (My mother went out, went out)

*Tutmartuq, tutmartuq* (she is stepping, she is stepping)

*Kenirtuq, kenirtuq* (she is cooking, she is cooking)

*Aa yia ya, aa yia ya*

On Friday, during our Friday morning showcase, I had students perform the dance to the audience. Friday morning showcase is where all the kindergarten and first grade classes gather in one room to showcase what each class has done that week. All the parents and guests are invited; so one classroom gets packed with students, guests, parents, and teachers.

By the first week of November I had set a routine for writing:

- *Yuraq*
- review the vocabulary words using posters or Power Point and asking comprehension questions at the same time (i.e. who went berry picking in the dance, what is the gesture for kayaking)
- write the song on chart paper or read the chart and have students point to letters or words on the chart paper
- activities (journal writing, drawing, or role playing)

There were times we were short on time so I did skip vocabulary words one day or the chart activity and go straight to the activity. Some days we did not dance at all and we'd go straight to reviewing vocabulary words. November 11<sup>th</sup> was one of those days where we had just enough time to dance and review vocabulary words. During the dance we added more verses to *Maurluqa An'uq* by adding the rest of the family terms: older brother, older sister, and the baby.

These are what the students came up with: *anngaqa angqertuq* (my older brother is playing basketball), *alqaqa cheerlead-artuq* (my older sister is cheerleading), *piipiqqa aamartuq* (my baby is drinking a bottle).

One girl came up with basketball for *anngaqa* (older brother) so we used that. Another came up with cheerleading for *alqaqa* (older sister) so we used that. I could not come up with the gesture, but Mary raised both hands up and started waving, so we used that. For the baby I had to ask if little babies walk, if not how do they move? Several said crawling. One boy said, "my baby walks," so I said what about little babies? (Journal entry, Nov 11)

The verse for the baby turned out a little different. Instead of *tutmartuq*, we used *aurruq* (she or he is crawling). The whole conversation about family terms was conducted in a way that I would ask questions in *Yugtun*, students responded in English, and I would repeat back what they said in *Yugtun*. The gesture that we created for basketball was to jump and pretend to throw the ball into the hoop. For the bottle drinking, we raised both hands and pretend to drink a bottle, which I have seen in several dance performances.

On the second week of November we were still dancing to *Maurluqa An'uq* and by now students were able to sing, dance, and read the song on chart paper. Over the summer I had created a week's worth of lessons around *Maurluqa An'uq* using the Sheltered Instruction Observation Protocol (SIOP) model. The SIOP model is a component of sheltered instruction approach

created for teaching English language learners (Echevarria & Short, 2008). One problem I came across right away was that I had created the lessons keeping the previous year's students in mind. Last year I had six native speakers of Yup'ik, which was more than usual, and as a result most of the students acquired the Yup'ik language at an incredible speed. One of the lessons I was able to use was the lesson for day 2, where I read the book *Waniwa Qaltam Ilua* (Here is Inside the Bucket). This is a picture book that shows number words from zero to five, as two girls are picking berries. The cover shows two girls holding a bucket, the first page shows a girl with her hand over her forehead as if she is searching, and on the following pages is a picture of a bucket as it is being filled, and the last page shows an empty bucket and a girl with blueberry stains around her mouth. I was able to use the book since it helped with the concept *iqvartuq* in the *Yuraq*. The questions I asked included: Who is in the book? What are they going to do? What is the girl holding? On the first page I gestured for looking, and explained that the girl was looking, and read *Nauwa-mi atsat?* (But where are the berries?). In the video recording I asked if they saw a house. When no one responded I proceeded to draw a house on a small pad and asked the students again if they saw houses in the illustration. When students responded with *qang'a* (no) I asked why, where are they (the two girls)? When no one responded again I asked who remembers *yuilqumi* (in the wilderness or tundra)? One boy responded in English, "tundra". The word *yuilqumun* was in one of the books we read during reading, and I explained once that it meant wilderness or

tundra in English. On the next page where the illustration shows an empty bucket, several students blurted out, “imailnguq” (zero) and made a fist to show zero. After reading the book I asked who went berry picking and right away most of the hands went up. One boy said that he and his mom went to pick berries far away, and another girl said that her dad went hunting and shot a moose. After the recording was turned off and everyone was busy drawing their story,

One girl came up to me and asked, “What should I write?” I asked if she picked berries. She said no. So I asked what she should write about. She responded, “My friend and I went sledding. We have the same kind of sleds.” So I told her to write about that. She went off to draw her story.

(journal entry, Nov 13)

This clarified for me that not everyone has to write about the same topic in the journals. Journal writing should be about students’ choice to keep students motivated to write.

In mid November I experimented modeling drawing with detail by following Horn and Giacobbe’s (2007) instructions. In the book the teachers model writing by having students sit in a meeting area and watching their teacher as she thinks out loud as she draws. I revisited the song *Maurluqa An’uq* (My grandma went out), and verbally thought of what scene to draw. When I decided to draw the grandmother picking berries, I went on to drawing the scene. It was a difficult process because I have never done writing that way before, and I had to quit in the middle of my drawing because we were late for P.E., so I told the students

that I would finish the drawing the next day. Well, the next day I noted that students were “very antsy” since they did not have outdoor recess the day before, and just heard they would not have recess again. Because of that I decided to have students draw the *Maurluqa An’uq Yuraq* in pairs to get them moving. I wrote each family member and what they did on the drawing paper (My grandfather is kayaking, my grandmother is picking berries, and so on) and gave each group or pair a sheet. Even though I felt like I rushed the students into the activity, all drew quite accurately what the writings indicated except for one pair. I think because the gestures of the dance are so visual that students were able to connect the gesture to the word. Instead of showing the mother cooking for *aanaka kenirtuq*, they drew the mother picking berries.

Not their fault, because I failed to have them explain to me what they thought the mother was doing in the dance. (Journal entry, Nov 19).

What I did not do, and should have done was to add the action words that connect them to the family terms on the Power Point so that students could see how people hunt, cook, play basketball, cheerlead, and how babies drink their bottle for those who might not have connected the gesture to the word.

Over the weekend I translated the LKSD Writing Continuum and changed the endings to make them first person possessive endings to make it more personal, and to show what students are capable of doing (see Appendix F). I then created a rubric and had planned on gluing the chart inside the students’ journals just so they could know what level they were at in their writing and what

they needed to do. I never got around to doing that, and now that I look back on it I am glad I did not. I might have turned some students off writing due to added pressure.

At the same weekend I read three chapters of Talking, Drawing, Writing (Horn & Giacobbe, 2007).

After reading three chapters of Talking, Drawing, Writing, I am thinking of revising how I am teaching writing. I will have to think about how to add storytelling. How can I use storytelling for writing and oral language development as well? If students become good oral storytellers, will it transfer to their writing by first grade? I need to do more of drawing with detail. (journal entry, Nov 16).

I read that oral storytelling helped with writing later on, and the more detailed the story gets, the more details the student will add to drawing, which transfers to writing when the student begins to add letters. I guess it falls in the same line as the article by Carol Chomsky (1996), who stated that the more the child is read to, the more advanced the child will be in language.

Since our theme was still on family, I selected books that dealt with family terms during reading. I found that some books did not have enough detailed illustrations to match the words. One such book was *Aataka Maktuq* (My dad got up).

Some pictures repeat (i.e. it is dark and it is getting dark use the same picture and they do not make sense) and for dad is going to bed, the dad is already sleeping. (Journal entry, Nov 17)

I thought that students would get confused with *inartuq* (he or she is laying down) and *qavartuq* (he or she is sleeping). But the next day when we were looking at the book, some students noticed slight differences in the illustrations of getting dark and the night. On one page the picture shows that the moon moved (showing time has passed) and the dad was turned the other way. To show the difference between *inartuq* and *qavartuq*, I had the students physically lay down, sleep (by snoring), and then get up.

Yesterday a student summarized the story in English, "The *aataq* was sleeping at night time, then in the morning he woked up."(Journal entry, Nov 19)

It was the same student that noticed the difference of the two pages. Reading this book was a segment of our next *Yuraq*. The next song is one of the very first *Yuraq* I learned from our very first *Yuraq* instructor, Nayamin Agnes Naneng.

*Alingevkenak Inareskina*

*Alingevkenak inareskina* (Do not be afraid to go to bed)

*Alingevkenak inareskina* (Do not be afraid to go to bed)

*Alingevkenak qavangcaumakina* (Do not be afraid and put yourself to sleep)

*A ya nga, a yanga, a ya, a ya nga.*



*Teguluku, mayurrluku, qillerrluku, nuqluku!* (take it, bring it up, tie it, pull it in!)

This is a simple song, also known as a lullaby song, that students were familiar with from first quarter, and we began investigating it in writing in December and January. This song implies that a child is afraid to go to bed, and when the child falls asleep he dreams of hunting, so that is how I explained the song to the students. I used the dance to introduce feelings. The first feeling we explored was being afraid, and I used language experience approach (LEA) as an activity. As students told their story of when they were afraid, or what they were afraid of, I translated their story, had them repeat what I said then wrote it on chart paper. Throughout the week we would read the chart. For this dance I included words that were not in the song but described what the story told: *qavangurturtuq* (he or she is dreaming) and *qavartuq* (he or she is sleeping).

Another activity that I tried out was to take pictures of the students posing a gesture for each word, making sure I had gestures for right and left (see Appendix G). I used the photos to create a book in Microsoft Word, typed the words on the bottom of each picture, and printed them out. This was a great way to make authentic books that the students could relate to. I also used the pictures of students gesturing the last five actions of the song (where the boy dreams of catching seal) for a sequencing activity. All of the students were able to place the pictures in order.

By January I realized that the lesson plan I was using was not sufficient, this was a critical discovery. I could not write a detailed lesson on writing, so I switched to the SIOP model. The SIOP form went through several transformations and by March I finally created a form that suited me. The SIOP form that I started with fit one subject, and I wanted reading and writing to fit in one page since they tend to be similar. Reading and writing are connected which is important for emergent literacy. When that was fixed I did not like that one lesson fit one page, and when I printed it out I had at least 10 pages for five days worth of lessons. What I wanted was a layout of the whole week. Finally I was able to create a form that fit all five days in two pages (see Appendix H).

There was one discovery that I accidentally came upon, which became a great classroom management tool. Before I had trouble getting students ready for dancing in a proper and timely fashion.

Found out that when I want students to get ready right away for *Yuraq* all I have to do is start beating the drum, and instantly students are ready and at their places. (Journal entry, Jan 27).

Pulling students in just by drumming really works, I like it. I do not have to keep repeating, "tailuci! (come here)". They respond very well to the drumming. (Journal entry, Feb 2).

Looking back, the students loved the *Yuraq* class. Every time the instructor walked in students would get excited and just get ready to dance. He never

announced that class was beginning; instead he would sit down and just start drumming.

About the same time I came across another critical realization in February:

Realized that trying to do too much in half an hour. I was really getting

frustrated and students were sensing it, so I decided to concentrate on

one indicator, objective, whatever you want to call it. (Journal entry, Feb 2)

Concentrating on one objective or indicator from the writing curriculum for the whole week was easier than trying to introduce a different one each day. It also helped students to internalize concepts just by repeating the goal for the week each day.

February was the time I had grand jury, so that first week I was out, I brought my journal and laid out a weeks worth of lessons. I looked at the indicators for phase 1 and 2 and started from there. That way I made sure to cover indicators that students needed to pass, which were also the features of the six traits.

After spring break:

Did not even touch the lesson today, but we had an interesting story told

by one student of his recent trip to Maui during spring break. While I cut

the pineapple (he brought from Maui) the child told students of his trip.

Good practice for students to listen quietly and ask questions. Was my

first experience cutting the pineapple so it took quite a long time. (Journal

entry, Mar 9)

Although the student told his story in English, he was able to tell his story to an audience. When something was unclear students would jump in and ask questions, thus practicing *drawing with detail* in his oral storytelling.

March was also the time I took the description of the six traits from Wee Can Write (McMahon & Warrick, 2007) and proceeded to translate them into *Yugtun*, a critical moment. The writing curriculum is written in English, and the only parts that are written in *Yugtun* are the description of the topics we are to ask the students to write about during assessments. Nowhere in the guide, are the traits translated. I think it is assumed that we are to describe the traits, but not the traits themselves.

Yesterday met with Loddie (kindergarten teacher) after school and went over the descriptions of the 6+1 traits. Translated some of the descriptions. Then I brought a few journals home and scanned some student work to add to the descriptions. Today Naniruar (first grade teacher) came in and we went over our translations and fixed some of the descriptions. I took a couple more journals home and scanned more work... May go into teacher share on first class and see if more (Yup'ik) teachers will have more suggestions. (Journal entry, Mar 10)

I wanted to translate the 6 +1 Traits for the students so that students will know what those traits are. Translating was a difficult process, because one word or phrase could be translated in different ways. And it was difficult to decide which word or phrase fit best. I used Power Point to make the posters, added the

drawings, and printed them out. The same week I wrote up the descriptions and translations of the 6+1 traits and posted it on first class. The only suggestions I received had to do with spelling, and not to translate verbatim. The following (Table 7) describes each trait for the primary grades and the translations that we came up with.

**Table 8 6+1 Traits for Primary Grades**

Traits	Translations
<b>Ideas</b> <ul style="list-style-type: none"> <li>• Message is clear, details in drawings and oral stories</li> </ul>	<b>Qanemcim Imaa</b> <ul style="list-style-type: none"> <li>• Caucia nallunaituq qanemcim</li> <li>• Taringnarquq qanemciq</li> </ul>
<b>Organization</b> <ul style="list-style-type: none"> <li>• Structure of writing: the way drawing, writing &amp; white space is organized on paper</li> <li>• Picture sequences</li> <li>• Sense of beginning and ending</li> </ul>	<b>Qanemcim Ellimallri</b> <ul style="list-style-type: none"> <li>• Nani pilinguallra uitaa</li> <li>• Atrakun</li> <li>• Tungliqu'utaciitnun callret</li> <li>• Ayagnera, iquanun</li> </ul>
<b>Voice</b> <ul style="list-style-type: none"> <li>• Reveals the writer, different from others.</li> <li>• Individual expression, emotions shown in drawings</li> </ul>	<b>Qanemcim Erini</b> <ul style="list-style-type: none"> <li>• Qanemcilriim erini niitnarquq</li> </ul>
<b>Word Choice</b> <ul style="list-style-type: none"> <li>• Choosing words that paint pictures.</li> <li>• Understanding that letters form words, words communicate meaning</li> <li>• Experiments with word use</li> </ul>	<b>Aperyaraq</b> <ul style="list-style-type: none"> <li>• Igat aturluki aperyaralilleq</li> <li>• Aperyarat taringarkauluki</li> <li>• Naspaaluni allanek aperyaranek</li> </ul>
<b>Sentence Fluency</b> <ul style="list-style-type: none"> <li>• Rhythm, flow</li> <li>• sentences begin differently each time</li> </ul>	<b>Qaneryaraq</b> <ul style="list-style-type: none"> <li>• Qaill' niitnarqellra ap'raqan</li> <li>• Naaqiuryugnaqluni</li> </ul>
<b>Conventions</b> <ul style="list-style-type: none"> <li>• Left to right</li> <li>• Top to bottom</li> <li>• Formation of letters</li> <li>• Letters written the right way</li> <li>• Spacing of words</li> </ul>	<b>Igaryaram alerquutai</b> <ul style="list-style-type: none"> <li>• Iqsumek tallirpigmun</li> <li>• Kalikam quliinek acitmun</li> <li>• Igat taringnarqut</li> <li>• Igat iqlutun caumavkenaki</li> <li>• Aperyarat mallgutevkenaki</li> </ul>

We went onto a different song by mid March. This song was the first time I heard it and I was not comfortable in writing the words before going over it with

Loddie Jones. And according to Jones, Kurt Bell from Hooper Bay created this song.

*A Ya Yaa (Jump rope song)*

*A yaa, a ya yaa*

*A yaa, a ya tuva*

*Augumi caurluq* (that poor person)

*Tar'issirraurluq* (poor *Tarissi*, baby's name)

*Qaillun ima*, (how does it go)

*Qaillun ima*,

*Kali kaviaq*, (the fox)

*Tayarunek ukliluni* (he cut up mares-tail),

*Neramkiluni* (he is eating),

*aqsiluni* (he is full).

*Aa rra rra rra rra!* (A ha ha, sound of being full)

One critical discovery I came across that changed my lesson plan in writing was with this song, the song *A Ya Yaa*. The dangers of learning a song by listening, I discovered, are the mispronunciations that could alter the meaning of the song, and this is one such song that students learned to sing and dance during *Yuraq* class. This was also a new song for me so I went to Loddie (the other kindergarten teacher) and Paista (the *Yuraq* instructor) to write the words down properly. Instead of having students help me write it on chart paper I typed

it and placed it on Power Point right before the vocabulary words for that song. I had students repeat what I read, and most students were able to correct themselves during the dance. One boy insisted that his version was correct because that was how he learned it during *Yuraq* class.

Most students that mispronounce *imna* (that person) to *cimna* (not a word) still refuse to change. Shows how important it is to correct pronunciation before it gets stuck in their minds (journal entry, Mar 23)

Another word that students heard was *kayangunek* (the eggs) instead of *tayarunek* (mares tail plant, or *hippurus vulgaris*), one that I would have missed with my poor hearing had it not been for questioning. I asked the students what the fox ate, and one child responded, "eggs" which was not the right answer.

This song was a great way to introduce Voice and Word Choice Traits, which was another critical discovery. With the two previous songs I mainly concentrated on the ideas traits, or picking a topic and adding detail to the story. The Voice Trait is how the writer's voice comes out of the writing, and here the writer's voice is noticeable. The way he adds expressions, the way no other writer can produce. Word Choice is how the writer plays with words that allow us to see images of the story. When I heard *neramkiluni*, I imagined the fox nibbling at the plant. The way I introduced the Voice Trait was by spending some time going over feelings, and practicing drawing feelings with facial expressions.

Class went better than I thought it would. Finally had students paired up and had the pair demonstrate one of the feelings. *Arnaq* and *Tugg'aq* did



a great job of demonstrating “tired”. Most of them demonstrated being happy... first I modeled with *Aniq* by talking about what we wanted to demonstrate, and practiced how we were going to demonstrate... as students set off to talk I reminded them to pick out a feeling and practice it. I could hear students talk about what feeling they were going to perform and how. Students had a great time trying to guess what each pair was acting out. (Journal entry, Mar 31)

At the time I did this activity I wanted to find a way to include feelings, since it was part of the curriculum and also part of the Voice Traits. Allowing students to work in pairs is a SIOP feature to encourage active learning (Echevarria, Vogt, & Short, 2008). What this activity did was to help students to voice their feelings in *Yugtun*.

The first week of April we went onto another song, and it is also another song that I have never heard before. The origin is unknown, and it is one of the students' favorites.

*Yura, Yura*

*Yura, yura, rang'a* (Dance, dance)

*Yura, yura, rang'a*

*Nunakikalrianga wii*, (I am very pleased or joyful)

*Quyap'agalrianga wii* (I am very happy, or thankful)

Series of drum beats that indicate to the dancers to cover their faces (by following the beat). At the last loud beat, students quickly remove their hands and show their funny expressions.

This is another great song to introduce Word Choice and Voice, a critical discovery. In this song, the words the writer chose help to paint a picture of the story. Instead of using *quyaunga* (I am happy), the writer chose to use words that depict exuberance. Even the drumbeats at the end of the song give one the feeling of joyfulness. By this time most students were not able to verbalize most of the feelings but were able to demonstrate the feelings, so we reviewed the feeling posters again. I think at this point students heard enough of the words to be able to demonstrate what they were, but not enough to be able to say them out loud yet.

I found out that the Language Experience Approach does not always fit into second language teaching. There are so many different ways to translate some phrases in English to *Yugtun* that I would have to check with the aide to see if I translated correctly, and some translations tend to get too wordy for kindergarten students. I found this out when I had students talk about being sad and what makes them feel sad. As they finished their statement I began to translate and write each translation on the chart paper. When it became too cumbersome to translate and write, I dropped the LEA and just had students talk and I would translate. When students were done talking, I had students write about their story in their journals. Most of the students drew what they said about

what made them sad, and others drew a whole different story. Journal writing started out drawing about a topic, but after a while some students would pick their own topic and others would draw on the topic we spoke about.

During the last week of the research, which was the time assessments were done, I had each group write independently in their journals as I assessed for reading and writing. Now that I look back I realize how easily students were able to pick a story to write about, and write independently. No one came to me and asked me what they were to write about. The years before, it was a struggle for some students to put something down on paper, probably having the feeling that they had to write to the topic. This was a critical reflection that will change the way I instruct writing from now on.

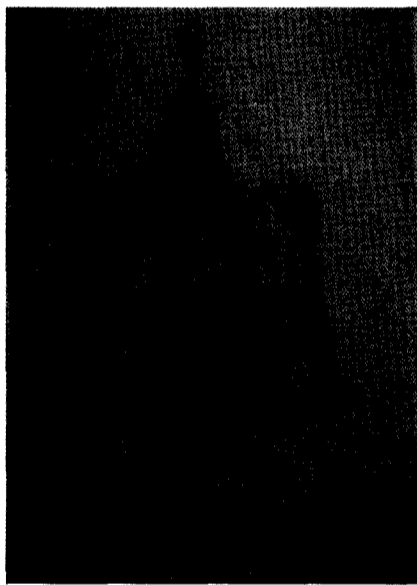
#### Student Stories

At the beginning of the school year I started out with 20 students, which was the most students I have ever had since teaching kindergarten. Then some families moved away, others moved in; by winter I ended up with 18 students. Out of these 18 students I chose to follow the growth of four students. Nuk'aq, Tass', Arnaq, and Atsaq (not their real names) are representative of the ability levels of the class. This is their story.

#### *Nuk'aq*

Nuk'aq is a five-year-old boy and he is one of the most verbal boys in the class. He attended preschool. His home language is English, and any Yup'ik he

has heard was from his older siblings who attended the immersion school and possibly from his grandparents. He seems to pick up on things quite easily, especially when it comes to *Yuraq*, and he is attentive. When students are working independently, he will most likely be the one to start singing, which gets everyone singing. Not long after school began he became the leader. He led the students in dancing, in reciting the pledge, going over the helper chart where students are assigned a job for the day; anything that had to do with reciting out loud, he was on the forefront.



**Figure 2 Nuk'aq Oct 28 Journal Entry**

His first journal writing (see Figure 2) shows a house with lots of windows, a door in the middle, a chimney way at the top of the roof, and smoke coming out of the chimney. When I asked him what his story was he said, "my *ap'a's* (grandfather) house looks like this. And my grandma lives there." I translated his

story and wrote the translation below his drawing. From October to the end of the second quarter his drawings are mostly two-dimensional; on some he draws land, others have just figures. He does add enough detail that you can guess what he is drawing. His first attempt at adding letters showed up in mid November. He colored a rainbow and below it wrote a series of A's and R's in different colors (see Figure 3), which turn into R's. Rainbow in *Yugtun* is *agluryaq*, a word we came across during reading about colors (Figure 3). So by late October he must have started associating spoken words with letter sounds.

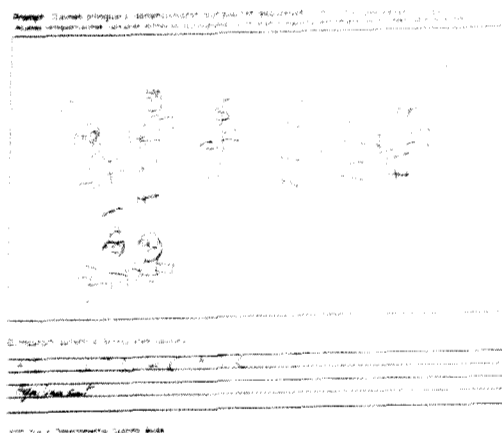


**Figure 3 Nuk'aq Nov 13 Writing agluryaq (rainbow)Class Activity**

The video on November 19<sup>th</sup> shows the students sitting at a meeting area as we are reviewing the dance, *Maurluqa An'uq*. I was asking students, *qaillun pillrua* (what did she/ he do) then said the family term. When I came to *piipiq* (baby) Nuk'aq is seen crawling which gets everyone crawling on the floor. Most of the students that respond to the questions gesture first, and a few say the action word with the gesture. Throughout the school year Nuk'aq seems to respond quickly if movement is involved. By mid year the *Yuraq* instructor looks

to Nuk'aq when he introduces a new song because he picks up the gestures and song quite quickly.

By December Nuk'aq is becoming more verbal when we are doing writing activities. On December 1, when we were writing the song *Alingevkenak Inareskina* on the chart paper he heard chunks or syllables instead of hearing one letter sound. When we came to the letter *c* in *qavangcaumakina*, Nuk'aq voiced out *cau* and connected that sound to *cauyaq* (drum) while motioning at the same time. I realized later that the picture under the *Cc* poster was a drum, so Nuk'aq must have learned the alphabet by the pictures and words first.



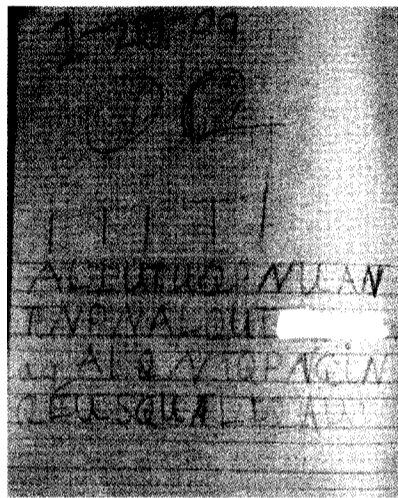
**Figure 4 Nuk'aq 2nd Quarter Assessment**

December is when the letters start appearing in Nuk'aq's journal writing. His second quarter assessment shows several figures standing inside a car (Figure 4). He wrote:

*AIKUTaIK AIKUTaLK (ayallruukut, We went)*

According to the Yup'ik LKSD Developmental Writing Continuum, he scored at a level 3. He drew his picture about a topic, wrote with imitative writing, and he

was able to retell his story. Others would argue that he scored a 4 since he formed the letters, and was able to read his writing.



**Figure 5 Nuk'aq Feb 25 Journal Entry**

Nuk'aq's growth in writing is noticeable by February (Figure 5). In one scene, I had videotaped him as he was writing his story. He was articulating each word, and taking a chunk of sounds and representing them with one letter. In the video he looks at me and asks, "What is *unu*?" And I repeat his question back to him in *Yugtun*. After writing a few letters down he would go back to his writing and sing it out, "*Angniq anutiiq elpenun...* (Happy birthday to you...) then he would continue adding more letters." The result of his writing of the song,

Happy Birthday, was:

*ALIUTUQPNUAN*

*TNPALQUTNuk'*

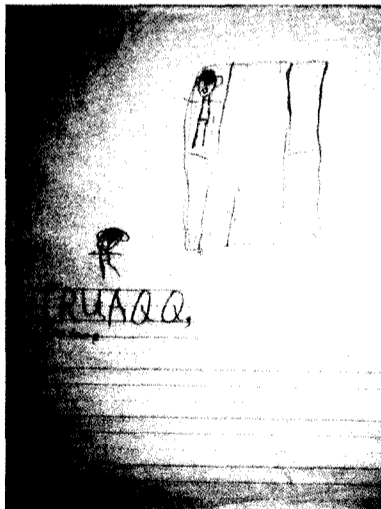
*aq ALQNTQPNQIN*

*QEUSQUALIQAUT*

The drawing (see Figure 5) shows two cakes with lots of candles on a table. In further analysis of his writing I see that most of the letters that he wrote are in his real name signifying that Nuk'aq does use his name as a resource as he is writing. He is also writing the song he has learned to sing every time we have a birthday.

At the end of third quarter, when I assessed students individually I asked Nuk'aq to draw what he likes to do. He said that he liked playing hide-and-go-seek at his house, so I told him to write a story about it (see figure 6). When he said again that he played hide-and-go-seek, I told him to write *iirutaallruunga* (I played hide-and-go-seek), which was one of the words in the book we read recently. He wrote:

*IRUAQQ, NUK'AQ*



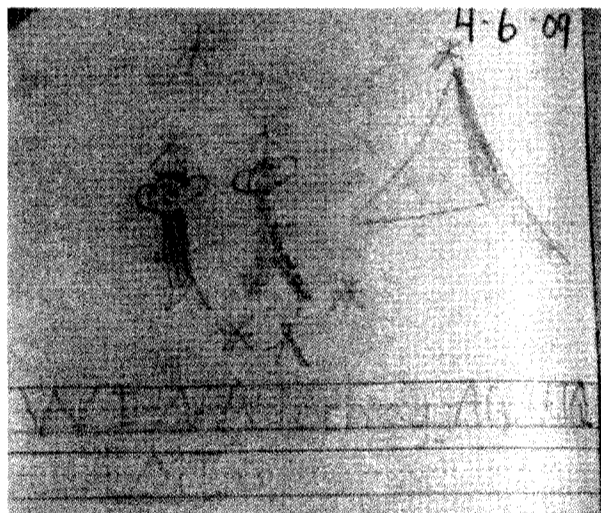
**Figure 6 Nuk'aq 3rd Quarter Assessment**



When I had him read his writing back to me he read, “*iirutaaq*. (Hide-and-go-seek)”. I notice that Nuk’aq is beginning to write down the first two letters of the word and experimenting with punctuations. The comma is most likely an indication separating the two words, showing that Nuk’aq is beginning to notice that strings of letters form a spoken word. By April, his writing became more readable. One story he wrote said:

*WINATanukAQUIQ* (see Figure 7)

*IIAMI* (*Wiinga Tanuk aquiq ellami*, Me Tanuk play outside)

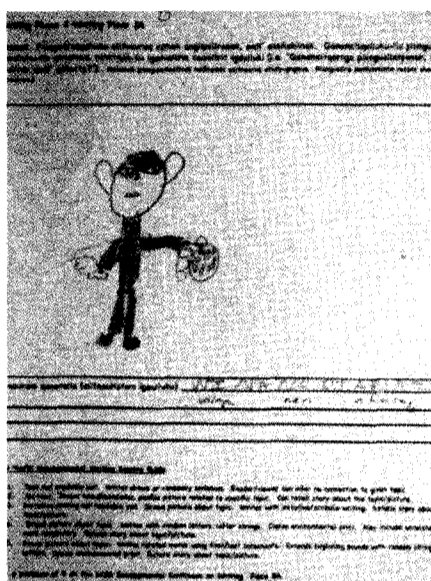


**Figure 7 Nuk’aq Journal entry 4/6**

The drawing (see Figure 7) shows two figures with big ears, snowflakes around them, and a hill on the right side of the page.

When I gave him the assessment in May he drew quietly, and wrote quietly. He drew (Figure 8) a figure with large ears, one arm extended out, and holding a bowl with small dots in the middle. He wrote:

*WINA NeRIAKUtAQ* (*Wiinga neri akutaq*, I eat akutaq, or Eskimo ice cream).



**Figure 8 Nuk'aq 4th Quarter Assessment**

Although Nuk'aq drew a single figure, it had more detail in comparison to the one drawn at the end of second quarter (Figure 4). He added hair, ears, a nose, and the mouth is more prominent. In analyzing his writing, I can tell that his developmental stage is at the syllable juncture spelling. The LKSD Writing Continuum places Nuk'aq at level 5.

To score for the individual traits using the 6+1 Trait Writing Assessment for Beginning Writers (McMahonn & Warrick, 2007, [nwrel.org](http://nwrel.org) see Appendix I), I would have to look at his journal as well as his writing assessment. This is how he would score for each trait at the end of fourth quarter:

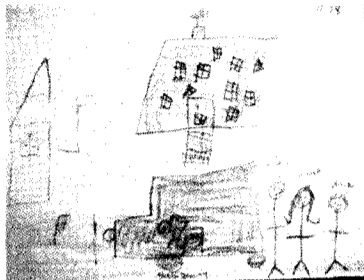
- Ideas. (5) Nuk'aq's writing presents a fresh or original idea, he has narrowed his topic, he has one clear, main idea, he uses interesting and important details for support, and he understands his topic well. Nuk'aq chose to write about what he eats, and draws in detail.
- Organization. (5) Although he mostly writes in one sentence, the opening attracts, he has an effective ending, his writing and drawing are easy to follow, and the important ideas stand out.
- Voice. (4) His voice shows through his writing in that the sentence is written the way he speaks, and he wrote to convey a message or an idea to the reader. He is at the borderline between 4 and 5 but he needs to take more risks at saying more than one sentence.
- Word Choice. (4) As a second language learner he uses words correctly although he has not attempted to use postbases, experiments with new and different words (*neri*, eat), which places him at 4, capable.
- Sentence Fluency. (3) Nuk'aq uses simple sentences, although at times he attempts to write complex sentences. So for sentence fluency Nuk'aq is at a developing stage.
- Conventions. This is a difficult trait to score. Frequently used words are sometimes correctly spelled which places him at 4 (capable), he uses a mix of capital and lowercase letters which is at level 2 (emerging), he has not attempted to use spacing or punctuation marks.

Nuk'aq has progressed from drawing simple two-dimensional stories to drawing a detailed story and adding words that I can read, some with guessing. Introducing writing through *Yuraq* has allowed him to learn in the mode he usually gets at meaning, and that is through movement and music. Introducing writing through *Yuraq* has allowed Nuk'aq to see that songs tell the story and the gestures paint that story. And by writing those stories on paper he is able to connect the process of writing to his own journal writing.

#### *Tass'aq*

Tass'aq entered kindergarten at age 6 and turned 7 mid year. He did not attend preschool. His home language is English, although his parents speak Yup'ik. He also has older siblings that attended the immersion program. When he first entered kindergarten he was very timid, but by the third week he became comfortable and displayed interest in school. He enjoys learning and working, especially in math. Towards the middle of the year his confidence grew and he was becoming more verbal.

The videos from October through April show that he associates words with gestures. He would gesture a letter either by signing with his hand or his whole body during the writing activities that I did with the whole group. And when we reviewed the vocabularies for the songs, he would gesture as he said the word.



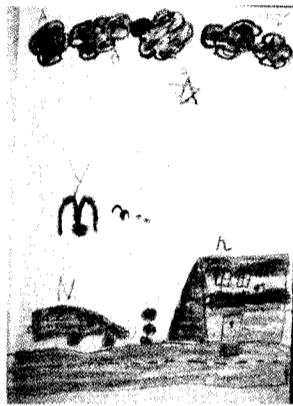
**Figure 9 Tass'aq Journal entry 10/28**

Tass'aq did not attempt writing letters until mid January, although his figures showed some transformations from September to the middle of November. In his first journal entry (see Figure 9), he drew a car, a house with windows all over it, and some figures that had hair, eyes, nose, and a mouth, and sticks for body, and extremities. When I ask him to tell his story he would label each item he drew instead of telling his story. In looking at the LKSD Yup'ik Developmental Writing Continuum Scoring Guide Tass'aq would be at level 2, but the 6+1 trait rubric places him at level 1 (experimenting stage). Compared to Nuk'aq, Tass'aq does not seem to be aware of a story or that the drawing can tell a story. As a result he merely labels his drawings rather than telling a story.



**Figure 10 Tass'aq 11/13 Journal entry**

By November the bodies and extremities are more rectangular, and the hands are sticks (most of them with five fingers) (Figure 10). By January he is adding more detail to his story.



**Figure 11 Tass'aq 1/20 Journal entry**

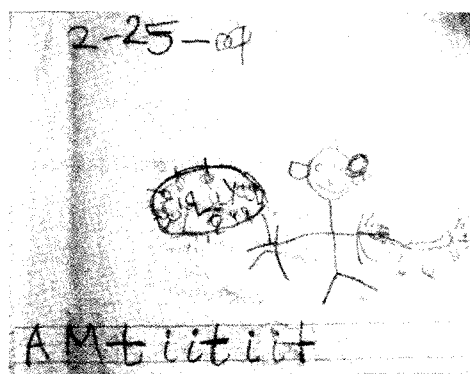
The drawing for January 20 (Figure 11) shows a sun, a star, birds flying, clouds at the top of the paper, a road with lines in the middle, a car on the left side, a house on the right, and a tree in between. The car has more detail now: bumpers at the end of each side, a door with a doorknob, tires that look like bicycle tires. As he is labeling his drawing I asked him to write down the words. When he said he did not know how, I asked him to listen for the beginning sounds and to look for the letter that made that sound. As a result he wrote "A" above the clouds for *amirluq*, an "A" by the sun and star for *akerta* and *agyaq*, a "y" above the first bird for *yaqulek*, "N" above the car for *nunakuarcuun*, and "n" above the house for *ena*. On the next page he labeled on his own, which were his family members.



**Figure 12 Tass'aq 2nd Quarter Assessment**

The assessment for the end of second quarter (Figure 12) shows him at level 3 of the Yup'ik LKSD Developmental Writing Continuum. So from October to mid January he jumped a level. He drew his family members but did not label or write any letters. By February he began adding letters with his drawing, and began telling his story rather than labeling. In one entry (Figure 13) he drew himself, a cake with candles and his name in the middle, and a dog. He wrote:

*AMtitiit (Angniq anutiiq, happy birthday).*

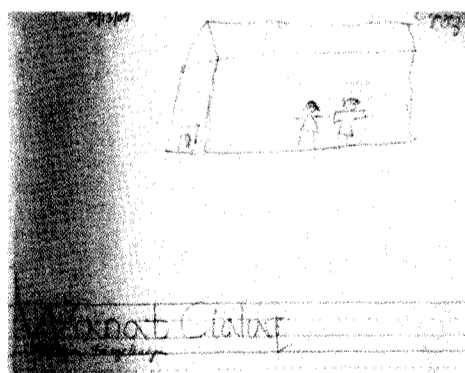


**Figure 13 Tass'aq Journal Entry 2/25**

We were on our second song in February, and by then Tass'aq was participating more in discussions of the song and seeing more models of writing. He would gesture words and letters as we wrote the songs on chart paper, and would display his knowledge of letters through gesturing and verbalizing. One such instance occurred the same day of this journal entry (Figure 13). The video shows *Atsaq* holding a pointer and looking for the letter "L" on the chart. *Tass'aq* is seen gesturing the letter with his fingers, then writing the letter in the air. When *Atsaq* did not seem to understand, *Tass'aq* points to the poster of "L" on the wall.

By May he wrote a little bit more and incorporated environmental print. He also progressed from labeling to writing his story. His last journal entry shows a huge house and two figures in the middle, one with a triangle body and the other with a rectangle body (Figure 14). His writing says:

*Wanat Cialuq (Wiinga tangrra Cialuq, I see Cialuq)*



**Figure 14 Tass'aq 5/13 Journal entry**



If I were to score for each trait, Tass'aq would most likely score at an emerging or developing stage. The scores that *Tass'aq* would receive for the individual traits would include:

- Ideas (3) Developing. Tass'aq's writing tells his story (about seeing his friend outside of school) and the illustrations support his story. Although he clearly writes to the topic and details are present in his drawing, they have not quite developed. He would need to add more detail to his drawing to let the reader know where the story took place.
- Organization (3) Developing. This is difficult to assess, but by the end of the school year he was just beginning to realize that there are different ways to tell a story, and that there were different ways to organize the story on paper (where to place the drawing and writing).
- Voice (3) Developing. Tass'aq's voice had not quite developed yet in his writing. He was beginning to experiment with telling his story through his drawing and was just realizing that he could write his story as well.
- Word Choice (2) Emerging. Tass'aq is attempting to write phrases that we use daily, like seeing one of his classmates around the community.
- Sentence Fluency (2) Emerging. Tass'aq is beginning to copy environmental words correctly, and he is attempting to write simple sentences.

- Conventions (2) Emerging. Tass'aq is just beginning to attempt using semi-phonetic spelling (*Amtiitiit* for *Angniq Anutiiq*, happy birthday) and he does consistently write from left to right.

Unlike Nuk'aq, Tass'aq seems to be a kinesthetic learner. Tass'aq is an emerging writer, just beginning to realize that his stories can be written using letters, and adding detail to his drawing. He has taught me so much about connections from gestures to writing. I shudder to think how he could have fallen through the cracks, had it not been for *Yuraq*, and being able to tell a story through different modes. Ever since I could remember, writing for me meant writing a sentence on paper, and drilling students on letters till they were memorized. Allowing students like Tass'aq to explore stories through dancing, singing, cooperative writing, and drawing has given them opportunities to transition through developmental stages of writing.

#### *Arnaq*

Arnaq is a five-year-old girl who started out the year quietly going about her business. Her home language is English, and any Yup'ik she has heard probably came from public places that her family frequents (post office, hospital, grocery stores). She came to school knowing the alphabet letters and numbers in English, and she was already performing simple addition and subtraction problems.

Arnaq hardly said a word during the first quarter, when she wanted something she would whisper in English. By October she began trying out Yup'ik words she heard.

Words like *paltuugluci* (you all put your coats on), *meqsarturluci* (you all go get a drink of water), *neramkuaq* (snack). Today she was attempting to say *qaspeq kukupangqertuq* (the kuspak has spots) but would say "*kukupangqertua*" (I have spots) (journal entry, Oct 2)

The video in October showed both Nuk'aq and Arnaq dancing and following directions during writing instruction and *Yuraq* class, and all the videos show Arnaq sitting quietly and looking up front. The video on November 3 shows Arnaq saying the next letter as I wrote the song *Alingevkenak Inareskia* on chart paper. She is heard in several parts singing the song to find out what word came next. Sometimes she would gesture as she says the word that was next, other times she would just say the word.



**Figure 15 Arnaq 10/28 Journal entry**

Arnaq's first journal entry in October shows that she was at the prephonemic stage, and she would score at a level 2 in the LKSD Yup'ik Developmental Writing Continuum guide (Figure 15). Her drawing is two dimensional with no text, but she was able to retell her story. Arnaq's first attempt at writing text showed up in January, where she labels her drawing (Figure 16).



**Figure 16 Arnaq Journal Entry**

*Allqao aq (alqaq, older sister) aninak (anngaq, older brother) wina (wiinga, me) hpa'ap (q is written backwards; shark-aq).*

According to the developmental writing continuum she is at level 5, drawing with detail, writing using first and last letters and adding random letters in between. In the same month her knowledge of the English alphabet show up in her writing.

She drew a story about her dream (Figure 17) and wrote:

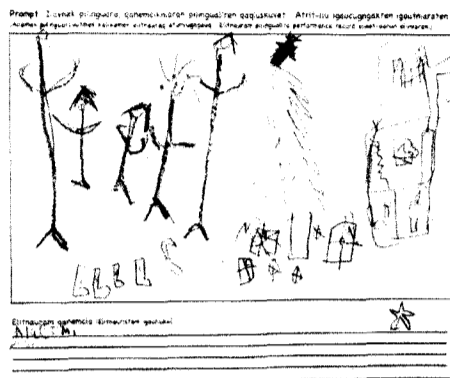
*Win'a quostuk k' 3 100 (Wiinga qavangurturtuq K300)*

*I she is dreaming*



**Figure 17 Arnaq 1/22 Journal Entry**

What is interesting about this piece is that she attempted to write one of the vocabulary words for that month (dreaming), which is what I have not seen before in years past. I have always assumed that students would automatically use words they were familiar with from previous lessons, but this year was the first time I introduced vocabulary words for writing and it helps. In other entries she used the letter D and T interchangeably throughout her writing, and for the o sounds (boat, four) she uses the letter o instead of *ua*. One word she spells differently in her journals is *aataq* (father). She would spell *adaq*, *ataq*, and *aataq*.



**Figure 18 Arnaq 2nd Quarter Assessment**

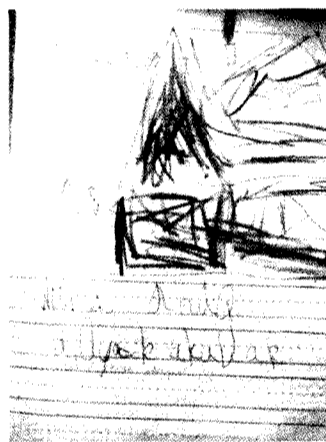
At the end of the second quarter, her writing assessment put her at level 3 in the writing continuum (Figure 18). She drew her family (stick figures), a Christmas tree with gifts on the bottom, and what looks like rooms on the side. On the line she wrote, *Aluctmi* (*alussistuami*, at Christmas time). So at the end of second quarter she passed Phase 1 of kindergarten. I noticed that some students tended to draw stick figures no matter how many times we visited drawing a full-figured person, which was what Horn and Giacobbe (2007) noted as well. Is it because stick figures are so much faster to draw? That is probably the reason. A difference I noticed between phonetic writers, like Arnaq, and students who were just experimenting forming letters and numbers in their drawing. While students like Tass'aq and Atsaq were just beginning to add detail in their drawing, the phonetic writers are beginning to draw less detailed as if in a hurried state but their writing is more detailed.

As Arnaq became proficient at writing phonetically, she would veer away from writing English words. If she did not know the Yup'ik word for something

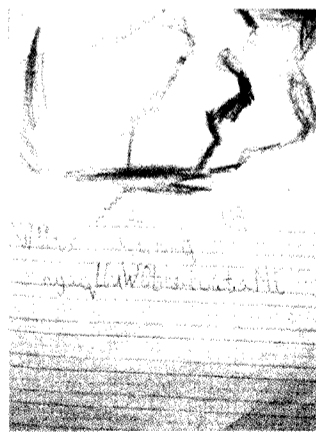
she would ask me, “*cauga swing-set yugtun?*” (what is swing-set in *Yugtun?*), and she would walk off to her desk to finish her writing. February was the time she asked me that question, so I told her *aaluuyaaq. Aanan-llu aaluuyaallruutek? Kitak, aanaqa-llu aaluuyaallruukuk.* (Did you and your mother swing? Okay, my mother and I played on the swing set). This is what she produced (Figure19):

*Wiinga anaQ alUyak akaUak (wiinga aanaq aaluuyaaq aquiq)*

Me mother the swing play



**Figure 19 Arnaq 2/16 Journal entry**



**Figure 20 Arnaq 2/25 Journal entry**

Sometimes there were no translations for the words she wanted to write, for instance on February 25 (Figure 20) she wanted to write water slide, and so I told her that there was no translation for waterslide and just to write waterslide-*ami*.

*Wiina aanaq anngaqluWotrsailatami*

Me mom and brother at the water slide

It would have been interesting to ask Arnaq how she would translate waterslide, since she knows the word for water (*meq*) and slide (*ellu'urtaarvik*). Arnaq's language acquisition was equally impressive. After spending some time going over winter clothing and reading books on clothing,

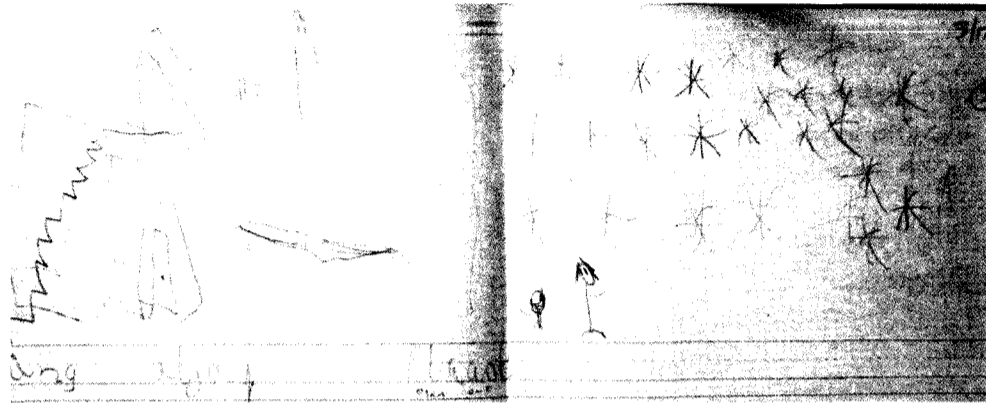
(She) said, "*unatet qerrupaa*" (the hands I am cold). I am really impressed at how much comprehension Arnaq is picking up and how much she is able to put words together. When she can not think of ways to say something in Yugtun she'll revert to English (Journal entry, Feb 17).

By the end of third quarter she was at level 5 of the writing continuum (Figure 21). She drew her story in detail (house with the windows, chimney and smoke going up, snowflakes coming down, and two figures (one smaller than the other) behind the house. The text states:

*Wiing algaq Plaaot (Wiinga alqaq play out)*

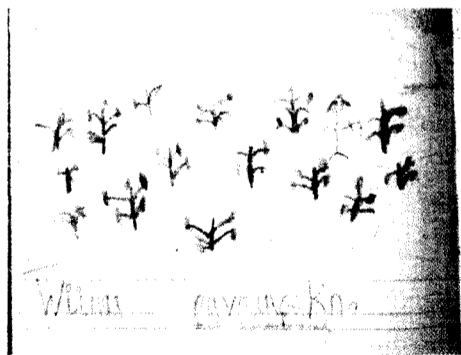
I sister play out.





**Figure 21 Arnaq 3rd Quarter Assessment**

What I noticed here from the previous journal entry in February (Figure 19) was that she chose to include *aquiq* (play) and here she chose the English word play out. I really cannot say why she chose the English word over the *Yugtun* word, but what I can say is that she was isolated from her classmates when she wrote this piece. I think it would have been more beneficial if I had the aide or someone ask her what she was thinking when she wrote this piece.



**Figure 22 Arnaq 5/4 Journal entry**

By the fourth quarter Arnaq's drawings were becoming more detailed, and she began to add English words as well. One strategy that Arnaq dropped, towards the end of third quarter was copying, which confirms Clay's observation (1977), that as children become proficient inventive spellers, copying becomes a cumbersome task. In one video she came over and asked me how to spell *aataq*, so I showed her where it was written (word wall). Instead of copying, she wrote *ataq*. On the first week of May she drew blueberry bushes, a figure on the far right holding a bucket filled with berries, and a sun on the upper right hand corner (Figure 22). The text says:

*Wiinga pavpaRpeKng*

I pick blueberry-amek

The most text she wrote shows she is at syllable juncture spelling (Bear & Templeton, 1998). The following is what she created on her own without the help of a teacher:

*Wiinga Mauluq anaq llu wiinga anaqq pik CaRiaMek, FaMaDaHoMii,*

*(Wiinga mauluq aanaq-llu wiinga aanaq pick cherry-amek from Idaho-ami)*

Me, I grandma and mom me mom pick cherry-amek from Idaho-ami

My grandma, my mom, and I picked cherries at Idaho.

What is impressive about this piece of writing is how she is able to differentiate between the ending *-amek* and *-ami*, and to place them at the appropriate

places. Students who are just acquiring Yup'ik usually end all English words with *-q* no matter what context the words are in.

*Arnaq* is at a capable to experienced level of the 6+1 Traits. Each of the traits would show as follows:

- Ideas (5) Experienced. *Arnaq*'s ideas are fresh and original, and she can narrow her topic. She has a good understanding of her topic which makes details interesting. All of her writing shows one clear main idea, like the time she went to Idaho and the water park.
- Organization (5) Experienced. Her writing is easy to follow and the important ideas stand out, although her writing follows the structure of her first language. Her opening attracts the reader. Most of her writings begin with *Wiinga*, which is normal in English if she is writing about herself (*Wiinga pick blueberries*, instead of *iqvallruunga blueberry-nek*. I picked blueberries). This will fix itself as she acquires more of the target language.
- Voice (5) Experienced. *Arnaq* takes risks to say more than is expected of her, and her point of view is evident. She knows to write for the audience and that she cares for the topic shows through.
- Word Choice (4/5) Capable to Experienced. Although she avoids repetition, she uses words she know but is beginning to experiment with new words she is hearing, and postbases like *-mi* (*Idaho-mi*. At Idaho).

- Sentence Fluency (4) Capable. *Arnaq* is writing simple sentences that are effective, and attempts to write complex sentences, like the sentence about dreaming of running the K300 (Kuskokwim 300).
- Conventions (3) Developing. *Arnaq* usually capitalizes the first word in a sentence, and phonetically spells all her personal words.

I would say that *Arnaq* is a visual learner. Since she was able to see how spoken language are written on paper, she was able to progress in writing and language acquisition so rapidly. Writing down the songs that we danced on chart paper helped her to connect the spoke word to written word.

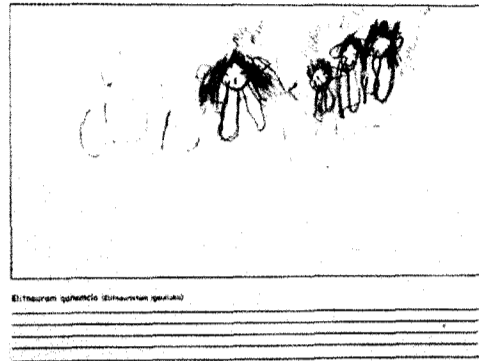
#### *Atsaq*

*Atsaq* is a soft-spoken, five-year-old boy whose home language is English. His mother and grandparents speak Yup'ik. When he first entered kindergarten (in September), his interests were mainly his surroundings and his classmates. Through the school year he missed school sometimes weeks at a time, which happens each year to a few students.



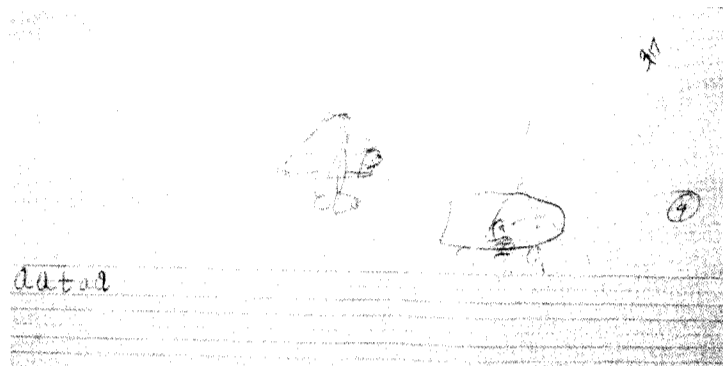
**Figure 23 Atsaq 10/28 Journal entry**

Writing for Atsaq began by learning how to hold a pencil properly, and learning to form letters by writing his name. Atsaq's journal entries are not that many due to absences. His first journal entry (Figure 23) shows four figures, heads with legs sticking out. The face has eyebrows, eyes and a mouth. The eyes of two figures are dots, while the one in the middle has two lines going down. The figures are inside a half circle, half square shape with a door on the bottom. Above the drawing are wavy lines, which the developmental guide would describe as imitative or scribble writing.

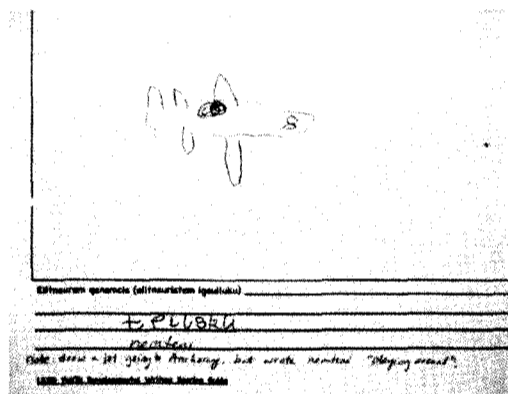


**Figure 24 Atsaq 2nd Quarter Assessment**

By January, his figures are about the same but now have hair and arms on each side of the heads (Figure 24). And by the look of his name writing, the letters are more formed, except that his “q” looks more like a “g”. His journal entry indicates growth in his drawing. He has added a little more detail and is beginning to tell stories. In some of the entries he has copied off his neighbor’s paper, and when he does, his drawings and writing become sort of jumbled. There were times I caught some students writing and drawing for Atsaq, and when I did, I would remind the student to help him out by pointing to the letters so he could write them on his own. By May his letters are more formed, even the ones he has copied from his neighbor.



**Figure 25 Atsaq 3rd Quarter Assessment**



**Figure 26 Atsaq 4th Quarter Assessment**

The writing assessment in March shows that he is able to copy environmental print; his letters are more legible (Figure 25). I noted that he ...mostly made motions, tried to speak in *Yugtun*. He said *anaq*, motioning and pointing to the house" (journal entry 3/19). He drew a figure and a house, and wrote *ataq* (father). His last assessment was quite interesting (Figure 26). Before he started drawing I told him to draw a story about what he likes to do. Of what I could hear in the video, I asked him

what he liked to do, and he said, “*jet-ami* (in the jet).” So he drew a jet, and while he was drawing a jet I asked him where he went he responded, “Anchorage.”

When he was done I asked him how he would write it:

Teacher: Qaillun igauciiqsiu? (How will you write it?)

Atsaq: <inaudible>

Teacher: Qaillun? (how?)

Atsaq: A<inaudible>

Teacher: Oh. Nevceni? Kitak qanemcillren igauteqerru wavet <pointing to the lined paper>. (at your house? Okay, write your story here.)

Atsaq writes *tellgku*. When I asked him to read it he read, “*nemteni*” (at my house), and when I asked him what he does at home, he replied, “play around.” There are two ways to score this paper. I would first score the written portion, which is a 4, since he is forming random letters. The second score is a 1 since his writing and telling have no connection to the drawing.

At the end of the year Nuk’aq was just about at the experimenting stage (level 1) of the writing traits, which include:

- Ideas. He was beginning to tell his story of his drawing and forming letters in random order.
- Organization. Nuk’aq has not quite gotten to order or group his ideas, there is no sense of beginning or ending in his writing, and he was at the verge of making connections to his ideas.



- Voice. He was beginning to communicate feeling using size (dad was usually bigger in his drawings), color, shape, and line in his drawing. He was just beginning to respond to the tasks, but had not connected to the audience.
- Word Choice. He wrote letter strings, just beginning to imitate word patterns, and copying environmental print.
- Sentence Fluency. Words were beginning to stand alone in his writing, and he mainly wrote one word in each drawing.
- Convention. He wrote letter strings, which were becoming standard letters, and wrote from left to right. His attempts at spacing show up in his drawing.

It is hard to tell if he made connections from the *Yuraq* lessons to his journal writing, but he does show some growth in his drawing. I attribute Atsaq's minimal progress to his excessive absences. This is why our principal stresses the importance of attendance at the beginning of the year. Therefore, Atsaq did not have time to practice what he acquired with his classmates, and in the classroom. And in his absence the students were progressing and moving onto new learning. After he returned, he was still at the stage he was when he left; other students progressed and he was in a position where he had to catch up to the rest of the group; resulting in an isolated position-all by himself.

Kangingelqa (What I have come to understand)

Through this journey, all the students have progressed so much. I discovered that by instructing writing through *yuraq* the students have progressed through the developmental stages in their writing, and I did not have to egg any of them on to produce a piece. And by developing their writing skills, students were able to transfer that knowledge to their reading skills, which is confirmed by Chomsky (1996) and Clay (2003). What I also discovered was that the students' language acquisition would progress as well. By introducing vocabulary words through pictures, gestures, and in written form I had built up the students' schema, their prior knowledge for the *yuraq*. According to Curtain and Dahlberg (2004), drawing on background knowledge builds up the students' comprehension, which aids in language acquisition.

Chapter 5: *Tua-Il' Camek Elicia?* (So, What Did I Learn?)

In this chapter I will focus on what I learned as a teacher and a researcher. I will start by explaining the timeline I created to see the connections between the teacher's and the students' stories that I started in chapter 4. I will then give some recommendation for teaching, research and theory.

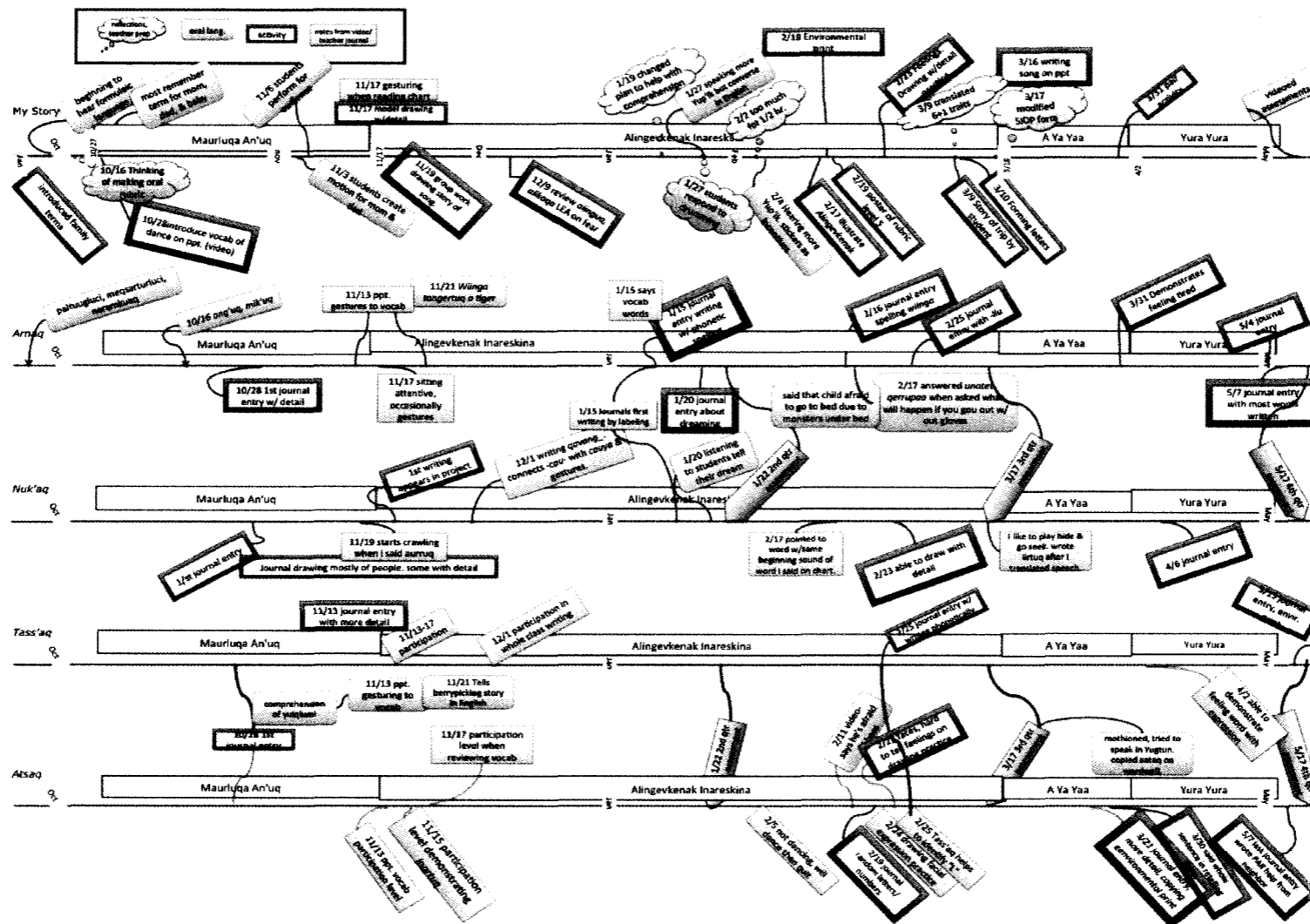


Figure 27 Timeline of Activities and Events

### The Timeline

After analyzing my data, I created a timeline to help me organize all the information that I had collected from the video recordings, my teacher journal, and student journals (see Figure 27). The timeline has five distinct lines. The first line shows my story, most of which is taken from my journal and lesson plans. The last four lines are of each child in my study. The information that I used for each child was taken from their journals, my own journal, and the videos of instructions and activities that I recorded.

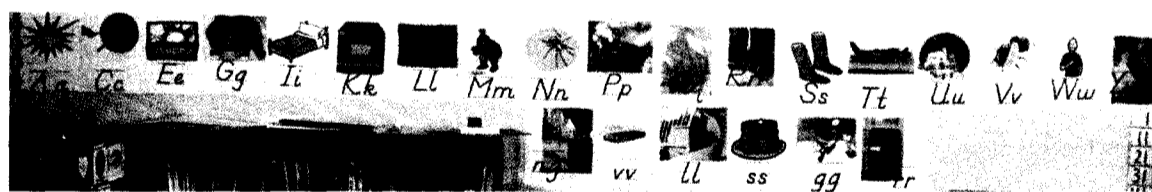
Creating the timeline helped me to see what I did each month, what songs we explored and the period of time we took to go through each song. With the timeline I was able to pinpoint precisely when students showed growth in their journal writing and correlating that with my instruction. For example, from the moment I began writing the songs on chart paper (on October 27), I would elicit student responses by sounding out each word and I would write the next letter that they sounded out. *Amaq's* timeline shows that she did not begin writing phonetically till January 15<sup>th</sup>, and the videos from October up until January show her involvement during group writing of the songs. Also, with the timeline, I was able to track each child's language development and correlate it with writing. For example, *Nuk'aq* is seen responding to a question by acting it out in the November 19<sup>th</sup> video and participating during instruction, but does not start writing letters till January. The timeline for *Atsaq* shows that there is not much activity in his attempt at speaking *Yugtun*, and in his journals he is mostly heard

speaking one to two words in describing his drawing. In March is when he is heard speaking one full sentence in *English*. So by March was when he began telling his story about his drawing. The timeline shows the difference in each child, in that they all received the same instructions but all react in different ways. *Arnaq's* timeline shows that she is very verbal. In October she is saying formulaic utterances that she has heard since school began, and by November she is mixing *Yugtun* and English words to make a sentence, whereas *Nuk'aq* prefers to converse in English but attempts to write a *Yugtun* word in his very first writing in January. Although *Tass'aq* had not started writing by January, his drawings are more detailed and he labeled his drawing with assistance. His oral skills are progressing as well, in that he is beginning to comprehend some *Yugtun* words by November. *Atsaq*, on the other hand, is just discovering drawing, and he does not attempt to speak in *Yugtun* until mid March. There are also similarities, for example both *Nuk'aq* and *Arnaq* first wrote in their journals by labeling their drawings on January 15<sup>th</sup>. So *Nuk'aq*, *Arnaq*, and *Tass'aq* first began writing letters by labeling their drawings before attempting to write their story.

#### What I Learned

Although I have always struggled with writing instruction, I realized through this teacher action research that what I do from the beginning of the school year prepares students for writing. I realized, through looking at my teaching in detail, that from the moment the students enter kindergarten the way I

introduce the Yup'ik alphabet, the colors, the numbers, and the shapes is multimodal. For instance in the videos, beginning from October 27, students like *Tass'aq* are seen either displaying letters with their bodies or signing with their hands, or verbalizing the name of the picture shown on the alphabet poster as I write the songs on the poster. The students that enter the immersion program know nothing about Yup'ik orthography. Although the letters are the same, we do not use the names, and there are 18 letters not 26 (excluding voiceless fricatives *vv*, *ll*, *gg*, *rr*, *ss*). The sounds are similar to the English letter sounds (with the exception of the guttural sounds), so we use the sounds to introduce the letters. The guttural sounds are represented by *g*, *r*, and *q*. The way I introduce the letters is to say the letter, then use my body to make the letter as I repeat the letter. Then I say the picture that represents the letter as I gesture. I have also created my own alphabet posters, adding some culturally relevant pictures and pictures that are familiar to the students (see Figure 28).



**Figure 27 My Alphabet Poster**

On December 1 of *Nuk'aq's* timeline, he made a connection to the *Cc* poster, by motioning the drum and saying *cauyaq*, when he heard *-cau-* in *qavangcaumakina*, as I was sounding out and writing the word on the chart

paper. I also added the voiceless fricatives (*vv, ll, ss, gg, rr, ng*) to the alphabet posters, which are normally absent in alphabet charts. For the letter *g*, there is a picture of my cooking pot filled with *egamaarrluk* (half-dried salmon). The way I make the letter with my body is to either form the capital letter with my arms (one bent over my head, the other bent across my body, under my chin) or the lowercase letter where one arm is bent and touching my side, and the other pointing downward and the hand bent inward. The way I gesture the picture is to motion as if I am taking a piece of the fish, dipping it into seal oil, and eating it. After going through all the letters, I go back and sing the alphabet but this time using American Sign Language. For the shapes I create the shapes using my hands or arms as I say the name of the shape. Then I go back and sing the shapes and at the same time creating the shape.

In answer to my first question, how can the use of Eskimo dancing as a precursor to orthographic writing instruction help develop writing skills in emergent learners of Yup'ik as a second language, I have learned that the best way to introduce writing is to start from the known to the unknown. The students knew *Yuraq*; it is fun, and there was a lot of movement. What they did not know was that *Yuraq* is a story told by form of dance, drama, singing, and rhythm. As the students dance, they act out the story of the song using their whole body (with exaggerated movements), and by following the beat of the drum. They also sing out the story with expression. For example in *Alingevkenak Inareskina*, when the child pulls his catch, the students almost shout out and stress out the



syllables in *nuqluku* to show that the child pulled with all his/her might and they show it in their faces as well as they pretend to pull on their catch. What I learned as a result of my exploration of *Yuraq* and writing was that you could take that story and tell it through different modes, even writing. At the end of the school year we found out that writing is fun because of *Yuraq*.

My second question was: How will the application of the 6+1 Trait writing approach to Yup'ik Eskimo dance facilitate the students' learning to write using the Six-Traits Writing approach? Introducing the 6+1 Traits in *Yuraq* has allowed the students and me to see that the storylines have embedded in them ideas, organization, voice, word choice, sentence fluency, and conventions. Of the 6 traits we touched on ideas, organization, voice, and word choice in the four songs, and by going through each song students have gone on their way to becoming independent writers. By the end of the third quarter I began to notice how easily students were able to pick out their own topic to write about. When I did not have students verbalize what they were going to write about, some of the students would come to me and verbalize their story while others just sat and either told their neighbor their story, or just started drawing on their own.

How will the process of using *Yuraq* as a link to orthographic writing help develop emergent learners with the overall development of their literacy skills? Writing down the songs on chart paper allowed students to practice sounding out each word that I wrote, giving me opportunities to model writing. In the process of learning to write, students transferred their knowledge to reading as well. I

began to notice the students who were phonetic spellers sounding out a word before I even read the book by midyear. And learning to read through writing confirms the research explained by Chomsky (1996) and Clay (1977, 2003). The students were able to see the connection between letters, sounds the letters made, and words through the process of writing. By following the students' developmental skills in their writing, I realized how much knowledge I have gained about my students as emergent learners. I feel more aware that kindergarteners go through developmental stages, which has improved my writing instruction.

My last question was: How beneficial is it for students to develop their second language skills before process of writing is introduced? My initial concern was that instructing students on writing right at the beginning of kindergarten was affecting the students' acquiring their second language and ability to write in their second language. Although developing the students' second language skills in the first quarter has allowed me to instruct other areas of the language (teaching survival skills, colors, and concepts) in further examination, I think instructing students about writing has benefitted them more. Instructing students about writing allowed students to see what was meant by adding detail, writing to an audience (not just for themselves), and what went into writing stories and storytelling through *Yuraq*. In that perspective there was so much language that came out that I never thought was possible, and the timelines in three of the students show participation at different points. For

instance, *Armaq's* timeline shows that she was attentive and participating during our writing lessons. On January 20, in her journal entry she uses one of the vocabulary words of the song, *Alingevkenak Inareskina*, about dreaming in her writing. On November 19 *Nuk'aq* shows his understanding of the word *aurruq* by crawling around the room, and at that time I thought he was disrupting the class but viewing the tape made me think otherwise. Although the timelines for *Nuk'aq* and *Tass'aq* do not show much oral language, they were most verbal when they were participating during the lessons. After that I began expecting participation so much that I quit jotting every incident of participation. Going through each *Yuraq* not only aided students in their comprehension of each dance, but also developed their second language speaking. And allowing students to verbalize about their writing before, during, and after writing has not only developed their literacy skills but also their oral language skills. All the students on the timeline described their drawing, or told their story in *Yugtun*, and were able to write either with random letters or phonetically spelling their stories. I agree with Shrum and Glisan (2000), and Curtain and Dahlberg (2004) that literacy (reading and writing) should be introduced at the beginning of language learning. Introducing literacy with a new language allows students to see how words are put together, which benefits visual learners. One suggestion that really helped students to retain vocabulary words was to add writing with it (for example drawing a cloud and writing *amirluq* repeatedly all around the cloud), which I did with reading. However, I have to add that concentrating on oral language during the first

quarter is beneficial as well. In order to concentrate on oral language, I read books about families, colors, and numbers to students to help them with comprehension. One thing I do know is that students knew more words in their L2, and it showed in their writing.

*Yuraq* has its benefits in the role of instruction. For one it is a stress reliever. I have never seen anyone dancing with a sad, tense look. Everyone looks happy and free, and having my students in that stress free, relaxing mood allowed me to introduce writing with ease. The performers and drummers work as a team to convey a story, which meant teamwork was important especially to write the song on paper. The students carried that concept over to reading instruction. For example, when I asked a student to point to a certain letter and that student did not know, others would step in and give him/her hints (gesturing the letter, signing the letter, saying a word that began with that letter, or even pointing to that letter on the alphabet chart). For writing, students who are visual learners get to see how *Yuraq* is really telling a story, by seeing the song written on paper and correlating the gestures of the dance with the words. Like Tass'aq, students knew what a certain word was by gesturing the movement. For students who are musical and kinesthetic learners, they get a chance to see the connection between the drumming, the singing, movements of the story, and writing. One such student is Nuk'aq, who wrote his story (Happy Birthday) while he was singing, helping him progress in his writing development.

*Yuraq* matches well with the 6+1 traits in that *Yuraq* has traits that can be picked out and modeled, for example the Voice Trait. One of the ways Voice shows up in the drawings for the primary grades is to show “emotion on the faces of characters” (McMahon & Warrick, 2007). The first thing I needed to do before introducing the Voice Trait in writing was to pick out *Yuraq* songs that display emotions, and the perfect songs for that were *Alingevkenak Inareskina* (Do not Be Afraid to go to bed) and *Yura Yura* (Dance, Dance). By the end of the lessons, most of the students were able to describe the story behind the songs, since we spent each day discussing the songs. One activity that I did with the students was to practice drawing faces with feelings, and another was to have a pair act out a feeling in front of the students.

Implications for teachers:

*Yuraq* is a great way to introduce writing traits. In fact, *Yuraq* is writing using our body. Because Ayaprun Elitnaurvik School is a Yup'ik immersion school, teachers are always looking for ways to incorporate part of our culture into everything that we teach, and *Yuraq* is a perfect avenue. If we as teachers view *Yuraq* as more than just performance or entertainment, instead as a way to showcase our tradition, we will find many aspects in *Yuraq* that fit into writing, reading, and other academic subjects. There is first of all the composer, the lyrics, the music, the tempo, the drumming, the story behind the song, the gestures to go with the words which are signs or symbols that engender meaning, the procedures to dancing, the role of male and female, and the whole

presentation of the dance. Think of how much language students will produce just by talking about *Yuraq*. One advantage about teaching writing through *Yuraq* was the fact that students had more topics to write about in their journals, and I did not have to push any one of them to write.

I know now that it is possible for students to enjoy writing in kindergarten, they just need to be shown that writing is not just about paper and pencil. What I plan to do again in my writing instruction is to continue building the students' oral language development in the first quarter (learning to recognize color words by their first initial, becoming familiar with letter sounds, shapes, positional concepts) of things or objects they can include in their writing later on. No longer will students just write to produce writing, but I like the fact that we can talk about writing. What I did before my research and that I continued during my research is to have students tell their story before putting it on paper. The students began by speaking in English, and I would translate what they said into *Yugtun*. I would then have the students repeat the translation, and we would continue this way until students became confident in telling their story in *Yugtun*. And I would take that opportunity to do brief instructions on proper use of *Yugtun* words. And yes, I would like to introduce writing using *Yuraq* again.

Before I set out to conduct my research, I took the time to plan out what songs I would use and what traits I would teach with those songs. It was also helpful to have a list of indicators or standards that I needed to cover for the whole year. Fortunately the Summative Assessment Performance Record

Sheets (SAPRS) listed the indicators that students needed to learn which were part of the 6+1 Traits (see Appendix C and D), and that made it easy for me to decide what I would cover and with which song. The songs I chose are simple, one-verse songs that I thought were appropriate for kindergarten. During my planning stage I needed to know what the stories were behind each song. It helped to have teachers and others who were experienced with the songs to inquire about the songs. As I planned out my lessons I picked out vocabulary words that students needed to know before delving into the songs, and I knew I would have to search for pictures through the web. Putting the vocabulary words in Power Point worked well for me, because the pictures were very clear and very catchy. My hands were also free so that I could gesture more, and to show the connection of the pictures to the movements of the song. Another instructional technique that worked well was to set up a routine. The way my lessons turned out was to have the students dance first, sit at the meeting place, review the content and language objectives, review the vocabulary words, read the song on chart paper, the lesson for the day, then the activity. Once students became familiar with the routine, they knew what to do and what to expect. Also having the students *yuraq* at the beginning helped students to prepare for writing. They seemed more at ease and ready for the instruction afterwards.

One oversight that I should have thought of was to look for videos of people kayaking, hunting, and seal hunting. What I did not realize was that just because the parents of some of the students went out hunting, not all students

have seen how their parents catch their game; like the way they depict the child catching a seal in his dream in *Alingevkenak Inareskina*. The students may observe the preparation for hunting, but they may not know how one catches a seal or other animals. So if I had to do my research over I would include more videos of people doing activities that the dances are singing about.

#### Implications for research

Conducting the research in my own classroom has taught me a lot about how children learn and about teaching writing in a second language classroom. I found that what was lacking in the YFL writing curriculum that is important for second language learners was the inclusion of oral language about writing. I have also learned that learning to write is not about writing the story down on paper, but the process of learning to write. In that it is important that children discover love of writing by going through the developmental process. For second language learners it begins by telling the story.

The challenging part about conducting the research for me was the filming of the lessons. Since I was alone in the classroom, a better part of my time was spent moving the camera from one place to another place. Another problem was getting all the students in the recording. It would have been helpful to have someone in the room holding the camera as I conducted the lessons. This was my very first research, so I tried to record every lesson that I conducted including *Yuraq*, and as a result I had a tremendous task of viewing each video at the end of my research. It would have been more helpful to view the videos at shorter



intervals, or to take a break from the research at the end of each song, before going onto a new song to review the data. What was helpful for me was to have a collaborator watch the videos with me. She was able to point out events that I would have missed. Creating the timeline was a great way to organize my data, however it would have been more helpful to create it at an earlier time and to just add on information as I reviewed the data throughout the year.

#### Implications for theory

My research confirms that students do go through stages in learning to write (Sharp, Sinatra, & Reynolds, 2008). One problem that I came across in previous years was a child who refuses to write because this child did not know how to sound out words. I felt that I did not give him an opportunity to progress through the stages of development in his writing, because I was so naive about instructing writing. The research allowed me to see that if students go through the stages, allowing them to discover writing at their own pace, they will progress through invented spelling. And the children who are good invented spellers do become better readers (Chomsky 1996; Clay 1977, 2003; Richgels 1995). As students write a word they sound out the word and write the best approximation of that sound, just as they are able to take a word and sound it out. During the middle part of the year I began noticing that students who were progressing in their invented spelling were beginning to try and read during group reading activities.

*Yuraq* is Multiliteracies in action, or making meaning through multiple sign systems. One story is told in multiple ways in *Yuraq*. The singers sing out the words while the drummers keep up the tempo. The dancers draw the stories with their gestures while keeping up with the tempo of the drums and dramatize the story with their facial expressions and exaggerated movements, while the audience receives the story through song, the gestures, and drama. So looking at *Yuraq* as writing, allows students to express their knowledge in their own way.

Second language learners in an immersion program do need a lot of exposure to language. From experience, students who are expected to communicate in the target language seem to acquire the language faster. As students try to express themselves in the target language they are forced to think in that language, thus developing their interlanguage. The more formulaic language they are given to speak, the more models they receive on how language is put together.

My research has taught me a lot about second language learning, multiliteracies, and emergent writing. Ever since I can remember, and over my 12 years of teaching, my teachers and parents have oftentimes told me and reminded me that my way of thinking, which is grounded in my culture and tradition, is backward and does not belong in the education field. However, through this research I have found that one part of my culture, which is *Yuraq*, can be used to reinforce what is known about emergent literacy, second language learning, and multiliteracies.

Conducting a teacher action research has produced results. I chose to research how I teach writing because it was something I felt I needed improvement in. Collecting data using video recording and a teacher journal has allowed me to see what I needed to improve and how I needed to improve. As a result the students have produced a great deal of writing. Most of the students that participated in this research are now in the first grade. Their teachers state that they are high in writing, reading, and second language skills.

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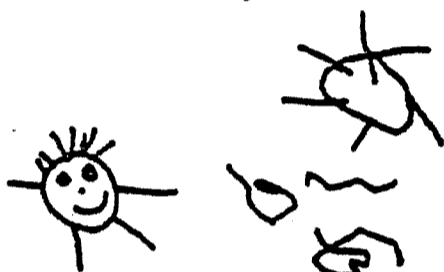
Appendices

## Appendix A: LKSD Developmental Writing Continuum

LKSD Yup'ik Developmental Writing Continuum Scoring Guide for Phases 1 – 4.

#1

Text not readable yet.



Teacher's Key to the 11 Levels

1. Writer draws or randomly scribbles. Reader/viewer can infer no connection to given topic.

#2

No text.



2. Draws two-dimensional, profile picture related to specific topic. Can retell story about the topic/picture.

#3

Imitative writing not readable yet.

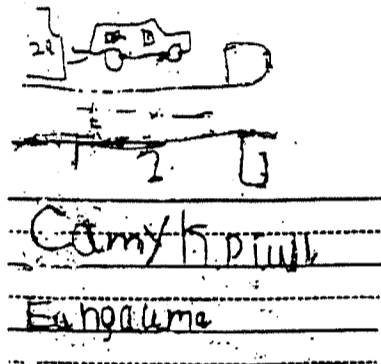


3. Draws picture about topic. Writes with imitative/scribble writing. Retells story about topic/picture.

Appendix A Con't

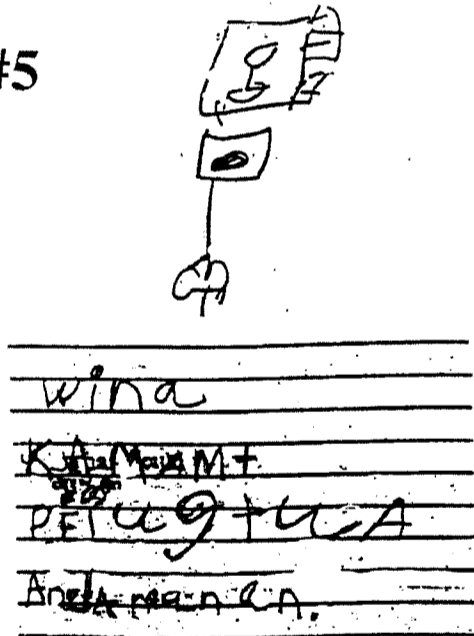
LKSD Yup'ik Developmental Writing Continuum Scoring Guide for Phases 1 – 4.

#4



4. Draws picture about topic. Writes with random letters, letter strings. Copies environmental print. May include unrelated sight-word vocabulary. Retells story about topic/picture.

#5



5. Draws picture about topic. Writes related words using first/last consonants. Extends beginning sounds with random strings of letters. Copies environmental print. Retells story about topic/picture.

Una waten qanertuq:  
"Wiinga game-amek piyugtua  
anglanaqngan."

## Appendix B: Bear's Developmental Stages

### Bear (1998)

In prephonemic spelling children will generally scribble, draw pictures, and write or attempt to form known letters. Written text has no connection to sounds or words, and children may read their text differently each time.

In semiphonemic spelling a beginning letter represents a whole word (B or Bk for bike) and vowel sounds are generally omitted. In letter-name-spelling children use "sound and articulation" to spell a word. Children begin to use vowels but use letter names (Fot for float or ran for rain). Within-word pattern spelling children begin to look at words more abstractly. They begin to experiment with long vowel sounds (found for found or bake for back).

Syllable juncture spelling is when students are able to break down syllables to "pronounceable chunks" and misspell in syllables (attend for attend, pleasure for pleasure, or paraid for parade).

Derivational constancy spelling is when students learn that root words stay the same.

Appendix C: LKSD Summative Assessment Performance Record Sheet  
For Phase 1 Writing

LKSD Virginia Ignoring Instructional Indicators  
Summative Assessment Performance Record Sheet  
Phase 1

Performance Standards	Instructional Indicators: As a result of instruction, the student will:	Alphabets:	Eligibility:
WI 6	1. Explores the computer keyboard 2. Participates in modeled, shared, guided, and independent writing by suggesting ideas.		classroom work classroom work
WI11.2	<b>Writing Tools</b> 1. Dictates or labels a story. 2. Uses random letters or symbols to represent ideas.		Writing piece 1A classroom work
WI 1	<b>Ideas and Content</b> 3. Begins to form line letters correctly starting from the top (L, R, U, T, V). 4. Uses known letters or approximation of letters to represent written language		classroom work classroom work
WI 2	5. Identifies the difference between the picture and print 6. Writes letter string (pre-phonetic, ortho-)		classroom work classroom work
WI 3	7. Writes Yop ik first name with guidance. 8. Attempts to write from left to right.		classroom work classroom work
WI1.2.4	9. Suggests words during shared writing 10. Demonstrates that pictures stand for words and phrases		classroom work classroom work
WI1.1.2	11. Attempts to communicate feelings 12. Expresses feelings or opinions orally		classroom work classroom work
WI1.1.2	13. Draws pictures to tell stories and add scribble-writing		Writing Piece 1A
WI 2	14. Attempts to communicate feelings 15. Expresses feelings or opinions orally		classroom work classroom work
WI 1	16. Draws pictures to tell stories and add scribble-writing		Writing Piece 1A

Student will demonstrate proficiency of Phase 1 indicators by completing the following summative assessments:  
1. Score a minimum of 3 on the Yop ik LKSD Developmental Writing Continuum on Writing Piece 1A.  
2. Meet the proficiency level on Power Skills Test 1.2

\* A star in the Tool list column means there is a student activity sheet or teacher's resource in the writing tool kit to use as a guide, example, or idea. Teachers may modify and request resource as needed.

Teacher: \_\_\_\_\_ Percent: \_\_\_\_\_ Date: \_\_\_\_\_

Appendix D: LKSD Summative Assessment Performance Record Sheet  
For Phase 2 Writing

LKSD Yugtun Iqaroyaq Instructional Indicators  
Summative Assessment Performance Record Sheet  
PHASE 2

Performance Atrc:	Alphabet:	Elm:arctic:	Summative Assessment Used/ Test #:
Standards	Instructional Indicators: As a result of instruction, the student can:		
W1.6	Writing Process 1. Continues to explore the computer keyboard 2. Participates in modeled shared, guided, and independent writing activities		Classroom work
W1.1.2	3. Begins exploration of prewriting and early emergent writing activities		Classroom work
W1.1.2	Ideas and Content 4. Attempts to read own writing		Classroom work
W1.1.2	5. Draws pictures with details		Writing piece 2A
W1.3	Conventions 6. Begins to form letters with curves correctly (a, c, e, g, s, u)		Classroom work
W1.3	7. Begins to form letters with lines and curves (p, r, m, n, q)		Classroom work
W1.3	8. Attempts to write familiar words		Classroom work
W1.3	9. Writes own Yup'ik name accurately and attempts last name independently		Power Skills Test 2.2
W1.3	10. Copies familiar words with readable print		Classroom work
W1.3	11. Attempts semi-phonetic spelling (sp: naga, qra -nygra) and beginning consonants to represent words		Classroom work
W1.1.3	12. Writes from left to right consistently		Classroom work
W1.1.3	13. Attempts to write from top to bottom		Classroom work
W1.1.3	Word Choice 14. Copies environmental print		Classroom work
W1.1.3	15. Imitates word patterns (ant, anag, omag, alig, or atohk, anohk, qv dia)		Classroom work
W1.1.3	16. Uses functional language, such as names, numbers, and so on		Classroom work
W1.1.3	Sentence Fluency and Grammar 17. Suggests words/ideas during shared writing		Classroom work
W1.1.2	Voice 18. Communicates feelings with color, shape, and line in drawing		Writing piece 2A
W1.1	Writing Models 19. Invents oral story to go with drawing and scribe writing		Writing piece 2A
Student will demonstrate proficiency of Phase 2 Indicators by completing the following summative assessments:			
1. Score a minimum of 5 on the LKSD Developmental Writing Continuum on Writing Piece 2A			Date Prof/Lvl Tchr/Int
2. Meet the proficient level on Power Skills Test 2.2.			

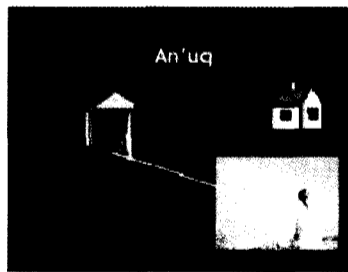
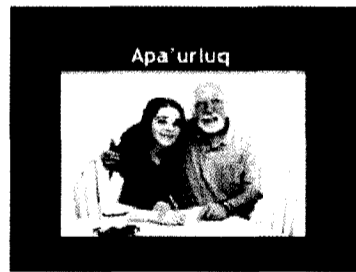
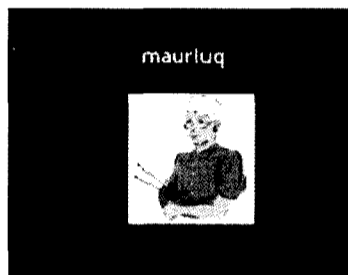
\* A star in the "Prof Lvl" column means there's an example of a student activity sheet or teacher's resource in the writing tool kit to use as a guide, example, or idea. Teachers may modify and expand resources as needed.

Teacher: \_\_\_\_\_ Parent: \_\_\_\_\_ Date: \_\_\_\_\_



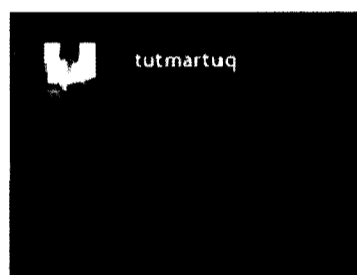
Appendix E: PowerPoint Pages of vocabulary words for Maurluqa An'uq

3/16/10



Appendix E Con't  
Vocabulary words for Maurluqa An'uq


3/16/10

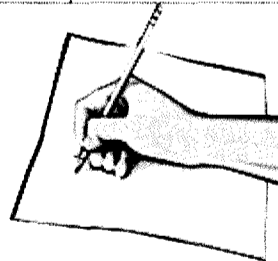


Appendix F: Translation of Level 1-5 of the LKSD Developmental Writing Continuum

Elitnauram Atra \_\_\_\_\_ Ermeq \_\_\_\_\_



Level	Igalqa Kalikami	Elitnauristem igarvia
5	Qanemciyugngaunga pilinguarlua. Igaryugngaunga aperyaram ciuqlia nangnera aturfuku. Igaryugngaunga	
4	Qanemciyugngaunga pilinguarlua. Igaruaryugngaunga iganek aturlua. Avatemni aperyarat igaucugngaanka. Naaqsugngaanka igallrenka/ qanemciksugngaqa pilingualqa.	
3	Qanemciyugngaunga pilinguarlua. Igaruaryugngaunga. Qanemciksugngaqa pilingualqa.	
2	Pilinguaryugngaunga. Qanemciksugngaqa pilingualqa.	
1	Pilinguaryugngauna taugaam taringnaunateng.	



Appendix G: First two pages of books created using student pictures



Alingev- kenak



Ina- res- kina,

Appendix H: SIOP Lesson Plan Format

SIOP Lesson Plan

Date	Grade/Subject
Unit/Theme:	
Standards:	
Phase Indicator:	
Content Objective(s):	
Language Objective(s):	
Key Vocabulary	Supplementary Materials

SIOP Features

Preparation		
Adaptation of Content	Modeling	Whole class
Links to Background	Guided Practice	Small group
Links to Past Learning	Independent Practice	Partners
Strategies incorporated	Comprehensible Input	Independent
Integration of Processes		
Reading	Hands-on	Individual
Writing	Meaningful	Group
Speaking	Linked to objectives	Written
Listening	Promotes engagement	Oral

**Lesson Sequence:**

Reading (20 min. each group) 9:30-10:30	Writing (30 min.) 10:30-11:00

Appendix H Con't

SLOP Lesson Plan Revised

Date	Time	Lesson	Objectives	Activities
10/10/11	8:00-9:00	Introduction to the course	Students will understand the course objectives and the importance of the course.	The teacher will introduce the course and the objectives. The students will discuss the importance of the course.
10/11/11	8:00-9:00	The history of the course	Students will understand the history of the course and the importance of the course.	The teacher will introduce the history of the course. The students will discuss the importance of the course.
10/12/11	8:00-9:00	The structure of the course	Students will understand the structure of the course and the importance of the course.	The teacher will introduce the structure of the course. The students will discuss the importance of the course.
10/13/11	8:00-9:00	The content of the course	Students will understand the content of the course and the importance of the course.	The teacher will introduce the content of the course. The students will discuss the importance of the course.

### Appendix I: 6+1 Trait Assessment for Beginning Writers

6-Trait Assessment for Beginning Writers				
1	2	3	4	5
EXPERIMENTING	EMERGING	DEVELOPING	CAPABLE	EXPERIENCED
<p><b>IDEAS</b></p> <ul style="list-style-type: none"> <li>— Uses scribbles for writing</li> <li>— Dictates labels or a story</li> <li>— Shapes that look like letters</li> <li>— Line forms that imitate text</li> <li>— Writes letters randomly</li> </ul>	<p><b>IDEAS</b></p> <ul style="list-style-type: none"> <li>— Some recognizable words present</li> <li>— Labels pictures</li> <li>— Uses drawings that show detail</li> <li>— Pictures are supported by some words</li> </ul>	<p><b>IDEAS</b></p> <ul style="list-style-type: none"> <li>— Attempts a story or to make a point</li> <li>— Illustration supports the writing</li> <li>— Meaning of the general idea is recognizable/understandable</li> <li>— Some ideas clear but some are still fuzzy</li> </ul>	<p><b>IDEAS</b></p> <ul style="list-style-type: none"> <li>— Writing tells a story or makes a point</li> <li>— Illustration (if present) enhances the writing</li> <li>— Idea is generally on topic</li> <li>— Details are present but not developed (lists)</li> </ul>	<p><b>IDEAS</b></p> <ul style="list-style-type: none"> <li>— Presents a fresh/original idea</li> <li>— Topic is narrowed and focused</li> <li>— Develops one clear, main idea</li> <li>— Uses interesting, important details for support.</li> <li>— Writer understands topic well</li> </ul>
<p><b>ORGANIZATION</b></p> <ul style="list-style-type: none"> <li>— Ability to order or group not yet present</li> <li>— No sense of beginning or end</li> <li>— Connections between ideas are confusing</li> </ul>	<p><b>ORGANIZATION</b></p> <ul style="list-style-type: none"> <li>— No title (if requested)</li> <li>— Experiments with beginnings</li> <li>— Begins to group like-words/pictures</li> <li>— Transitions or evidence of sequencing are haphazard</li> </ul>	<p><b>ORGANIZATION</b></p> <ul style="list-style-type: none"> <li>— A title is present (if requested)</li> <li>— Limited transitions present</li> <li>— Beginning but no ending except "The End"</li> <li>— Attempts at sequencing and transitions</li> </ul>	<p><b>ORGANIZATION</b></p> <ul style="list-style-type: none"> <li>— An appropriate title is present (if requested)</li> <li>— Attempts transitions from sentence to sentence</li> <li>— Beginning works well and attempts an ending</li> <li>— Logical sequencing</li> <li>— Key ideas begin to surface</li> </ul>	<p><b>ORGANIZATION</b></p> <ul style="list-style-type: none"> <li>— An original title is present (if requested)</li> <li>— Transitions connect main ideas</li> <li>— The opening attracts</li> <li>— An effective ending is tried</li> <li>— Easy to follow</li> <li>— Important ideas stand out</li> </ul>
<p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>— Communicates feeling with size, color, shape, line in drawing or letter imitation</li> <li>— Work is similar to everyone else's</li> <li>— Unclear response to task</li> <li>— Awareness of audience not present</li> </ul>	<p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>— Hints of voice present in words and phrases</li> <li>— Looks different from most others</li> <li>— Energy/mood is present</li> <li>— Treatment of topic predictable</li> <li>— Audience is fuzzy—could be anybody, anywhere</li> </ul>	<p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>— Expresses some predictable feelings</li> <li>— Moments of individual sparkle, but then hides</li> <li>— Repetition of familiar ideas reduces energy</li> <li>— Awareness that the writing will be read by someone else</li> <li>— Reader has limited connection to writer</li> </ul>	<p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>— Writing is individual and expressive</li> <li>— Individual perspective becomes evident</li> <li>— Personal treatment of a standard topic</li> <li>— Writes to convey a story or idea to the reader</li> <li>— Attempts non-standard point of view</li> </ul>	<p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>— Uses text to elicit a variety of emotions</li> <li>— Takes some risks to say more than what is expected</li> <li>— Point of view is evident</li> <li>— Writes with a clear sense of audience</li> <li>— Cares deeply about the topic</li> </ul>

## Appendix I Con't

## 6+1 Trait Assessment for Beginning Writers

1 EXPERIMENTING	2 EMERGING	3 DEVELOPING	4 CAPABLE	5 EXPERIENCED
<b>WORD CHOICE</b> <ul style="list-style-type: none"> <li>— Writes letters in strings</li> <li>— Imitates word patterns</li> <li>— Pictures stand for words and phrases</li> <li>— Copies <i>environmental print</i></li> </ul>	<b>WORD CHOICE</b> <ul style="list-style-type: none"> <li>— Recognizable words</li> <li>— Environmental words used correctly</li> <li>— Attempts at phrases</li> <li>— Functional language</li> </ul>	<b>WORD CHOICE</b> <ul style="list-style-type: none"> <li>— General or ordinary words</li> <li>— Attempts new words but they don't always fit</li> <li>— Settles for the word or phrase that "will do"</li> <li>— Big words used only to impress reader</li> <li>— Relies on slang, clichés, or repetition</li> </ul>	<b>WORD CHOICE</b> <ul style="list-style-type: none"> <li>— Uses favorite words correctly</li> <li>— Experiments with new and different words with some success</li> <li>— Tries to choose words for specificity</li> <li>— Attempts to use descriptive words to create images</li> </ul>	<b>WORD CHOICE</b> <ul style="list-style-type: none"> <li>— Everyday words used well</li> <li>— Precise, accurate, fresh, original words</li> <li>— Creates vivid images in a natural way</li> <li>— Avoids repetition, clichés or vague language</li> <li>— Attempts at figurative language</li> </ul>
<b>SENTENCE FLUENCY</b> <ul style="list-style-type: none"> <li>— Mimics letters and words across the page</li> <li>— Words stand alone</li> <li>— Patterns for sentences not in evidence</li> <li>— Sentence sense not yet present</li> </ul>	<b>SENTENCE FLUENCY</b> <ul style="list-style-type: none"> <li>— Strings words together into phrases</li> <li>— Attempts simple sentences</li> <li>— Short, repetitive sentence patterns</li> <li>— Dialogue present but not understandable</li> </ul>	<b>SENTENCE FLUENCY</b> <ul style="list-style-type: none"> <li>— Uses simple sentences</li> <li>— Sentences tend to begin the same</li> <li>— Experiments with other sentence patterns</li> <li>— Reader may have to reread to follow the meaning</li> <li>— Dialogue present but needs interpretation</li> </ul>	<b>SENTENCE FLUENCY</b> <ul style="list-style-type: none"> <li>— Simple and compound sentences present and effective</li> <li>— Attempts complex sentences</li> <li>— Not all sentences begin the same</li> <li>— Sections of writing have rhythm and flow</li> </ul>	<b>SENTENCE FLUENCY</b> <ul style="list-style-type: none"> <li>— Consistently uses sentence variety</li> <li>— Sentence structure is correct and creative</li> <li>— Variety of sentence beginnings</li> <li>— Natural rhythm, cadence and flow</li> <li>— Sentences have texture which clarify the important idea</li> </ul>
<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>— Writes letter strings (pre-phonetic: dmRzzz)</li> <li>— Attempts to create standard letters</li> <li>— Attempts spacing of words, letters, symbols or pictures</li> <li>— Attempts to write left to right</li> <li>— Attempts to write top/down</li> <li>— Punctuation, capitalization etc. not making sense, yet</li> <li>— Student interpretation needed to understand text/pictures</li> </ul>	<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>— Attempts semi-phonetic spelling (MTR, UM, KD, etc.)</li> <li>— Uses mixed upper and lower case letters</li> <li>— Uses spaces between letters and words</li> <li>— Consistently writes left to right</li> <li>— Consistently makes effective use of top to bottom spacing</li> <li>— Random punctuation</li> <li>— Nonstandard grammar is common</li> </ul>	<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>— Uses phonetic spelling (MOSTR, HUMN, KLOSD, etc.) on personal words</li> <li>— Spelling of high frequency words still spotty</li> <li>— Uses capitals at the beginning of sentences</li> <li>— Usually uses end punctuation correctly (!?)</li> <li>— Experiments with other punctuation</li> <li>— Long paper may be written as one paragraph</li> <li>— Attempts standard grammar</li> </ul>	<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>— Transitional spelling on less frequent words (MONSTUR, HUMUN, CLOSED, etc.)</li> <li>— Spelling of high frequency words usually correct</li> <li>— Capitals at the beginning of sentences and variable use on proper nouns</li> <li>— End punctuation is correct (!?) and other punctuation is attempted (such as commas)</li> <li>— Paragraphing variable but present</li> <li>— Noun/pronoun agreement, verb tenses, subject/verb agreement</li> </ul>	<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>— High frequency words are spelled correctly and very close on other words</li> <li>— Capitals used for obvious proper nouns as well as sentence beginnings</li> <li>— Basic punctuation is used correctly and/or creatively</li> <li>— <i>Indents consistently to show paragraphs</i></li> <li>— Shows control over standard grammar</li> </ul>