

ŁINAY'SDULKAAS DE' – LET'S START SEWING

By

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ABSTRACT

This paper proposes Task Based Language Teaching (TBLT) as a teaching method for Ahtna language learners. TBLT focuses on engaging learners in meaningful activities or tasks which they accomplish through using the target language, learning Ahtna in the process. TBLT incorporates deeper understandings and meaning by teaching students the language in a cultural context. For this paper, the focus activity will be making a beaded necklace. Beading has been an important activity for me, from the time of learning about my culture and people from my Aunt Katie Wade.

ABSTRACT

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LITERATURE REVIEW

Nts'e doht'ae Sondra Shaginoff Stuart s'uze' dilaen Kaggos Ts'akae koht'aene s'uze' dilaen Ahtna Koht'aene 'el Paiute elaen Talsiine 'el Cui-ui Ticutta elaen Johnny Shaginoff 'el Clarence O'Daye stsiye' Mary Shaginoff 'el Dorothy O'Daye stsucde, James Shaginoff snelyaanen Karen Nugent snaan, Lee Stuart skan', Dillon Kyle, Cory Stuart siiyaaze' Nay'dini'aa Na'el Pyramid Lake kayax tsin'siiyaaden Kahtnu isdaa (Maxim, 2006)



AKNS A101C CLASS BEADING DEMONSTRATION.

How are all of you? My name is Sondra Shaginoff-Stuart; my native name is Swan Woman. I am Ahtna and Paiute. I am Water Clan and Fish Eaters People. My grandfathers are Johnny Shaginoff and Clarence O'Daye, my grandmothers are Mary Shaginoff and Dorothy O'Daye. The one who raised me is James Shaginoff and my mother is Karen Nugent. My husband is Lee Stuart and my three sons are Dillon, Kyle and Cory Stuart. My village is Chickaloon and Pyramid Lake Reservation. I live in Kenai.

As a response to declining language use of Ahtna, this project explored ways of teaching Ahtna Athabaskan to adult second language learners through a traditional beading activity called *Linay'sdulkaas de'* – Let's start sewing. Beading is a traditional Native activity that incorporates cultural teaching and meaning that promotes healing and well-being. As such, beading can be a fun, social, non-intimidating, and effective tool for language learning. I used ideas from Task-Based Language Teaching-TBLT, Multiliteracies, Funds of Knowledge, Comprehensible Input and Output to explain and support how the Ahtna language can be taught in meaningful and cultural ways.

Beading has always been the activity I wanted to draw on to teach Ahtna. Making items with your hands helps the mind to settle and be calm. Even when the outcome is uncertain, there is an end result. This project results in a necklace consisting of a single row of small, big and long beads on a string. Keeping the initial necklace relative simple allows students to feel successful, because they can complete their item in a short amount of time. The language learning will slow the process down, as students pick up beads by using Ahtna to count and say out loud what they are picking up.



Necklace for ANL Cohort

There is a pre-task of learning the names of items that will be used in the necklace, such as thread, needle, leather strap, knot and beads. Short language lessons are taught using discussions, games and problem solving before the construction of the necklace to help students to understand what is being asked of them. The instruction is in the Ahtna language and students themselves must also use language during this process.

Status of Language

Ahtna Athabaskan is one of the 11 Athabaskan languages in Alaska. It is spoken in the

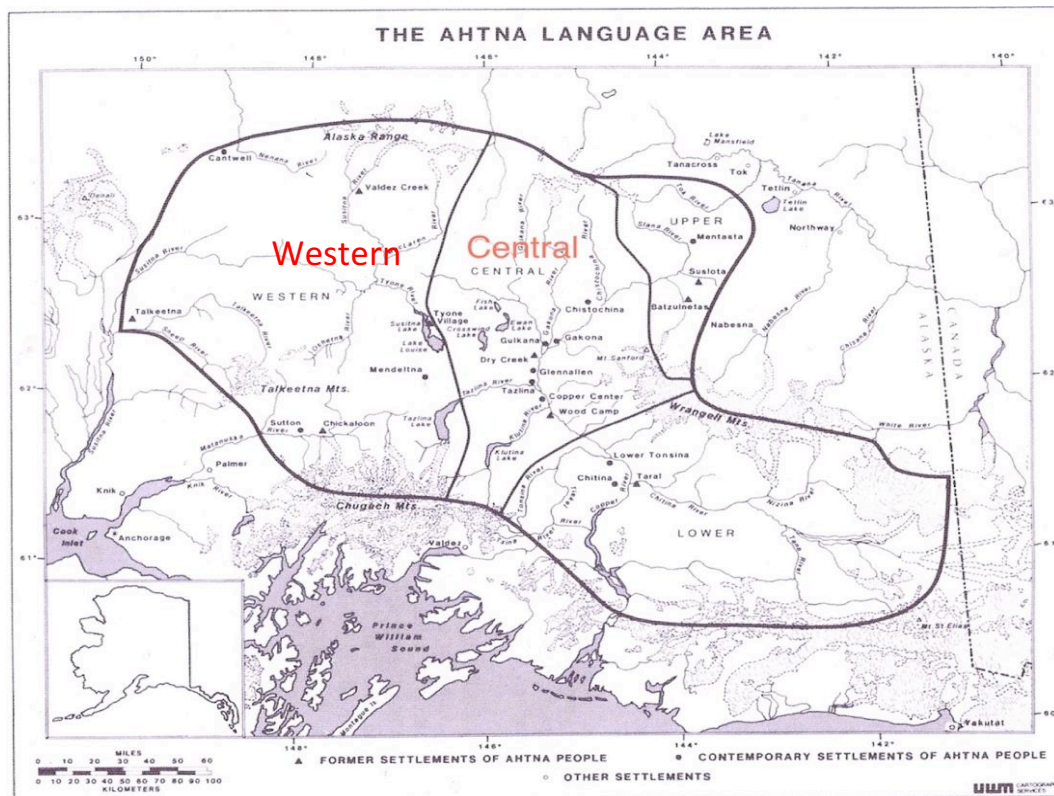


Figure 1 Ahtna Language Area Map – Kari (1990) p.21

south-central region of the state. There are four regional dialects for Ahtna; they are called Lower, Upper, Central, and Western. There are many villages located in the Ahtna dialect system region, (see Figure 1); the Lower Dialect include the villages of Chitina, Lower Tonsina, Chistochina, and some of the Copper Center area, the Upper Dialect region is where Mentasta village is located. Central Dialect villages are located at Tazlina, Gulkana, Gakona, and Copper Center. The Western Dialect villages are Cantwell, Mendeltna, Sutton, Tyone Village, Chickaloon, Valdez Creek, and some people in Talkeetna also speak this dialect. This paper will focus on the Western and Central regions. My village of Chickaloon is located in the Western region, although the last fluent speaker, Katherine Wade, of the area passed in 2009. Chickaloon Village had to meet the challenge of fluency with finding another proficient Ahtna speaker to continue the work. Jeanie Maxim of Gulkana and Markle Pete of Tazlina Villages, who are both Central Dialect Speakers, agreed to assist with the Chickaloon language learning. These Elders have provided many hours of language and insightful ways of connecting language to the deeper meaning of language.

The Western region variety has words close to those used by the Upper Dena'ina people, located southeast of the Western Ahtna villages. Figure 2 shows the sound system of Dena'ina and Ahtna. The letters from the chart demonstrate where the sounds are placed in the month. The chart illustrates that there are many similarities in the sounds,

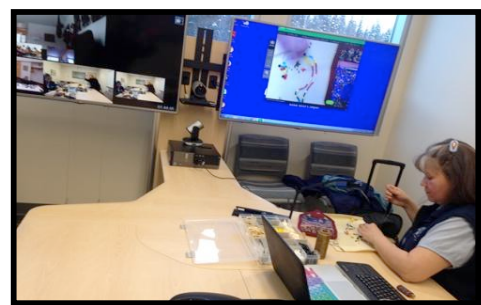
however it is noted in figure 2 that the Dena'ina Upper Inlet variety has sounds that are close to Ahtna. These are: dz vs. j, ch vs. ts, ch'v. ts', s vs. sh. Kari (2003) notes that "Dena'ina Upper Inlet speakers favor the palatal (ch, j) pronunciation."

Traditionally, bilingualism was very common amongst Athabaskan speakers (Kari, 1990). For my grandfather generation, bilingualism was common. He traveled throughout the Western, Central Ahtna and Upper Dena'ina regions hunting and guiding and he could speak Ahtna, Dena'ina and English fluently, which was also a common practice. Kari (1987) states that there were other Ahtna speakers who spoke Dena'ina, due to marriage and travel through Ahtna and Dena'ina country (p. 223).

Kari (1990) reports fewer than 100 fluent speakers of Ahtna, who are all over the age of forty (p. vii). Currently, the Ahtna Language has even fewer fluent speakers, and all fluent speakers are over the age of 70 and approximately less than 25 live in the upper regions of the Ahtna area (Krauss, 2007).



AKNS A101C DENA'INA LANGUAGE CLASS



AKNS A102C AHTNA LANGUAGE CLASS

The Dena'ina Sound System - Upper Inlet Dialect

Consonants					alveo-		front	back	
Manner of Articulation			Labial	alveolar		lateral	palatal	palatal	velar
glottal									
Stops									
plain	b	d	dl	dz	(j)	g	gg	‘	
aspirated			t	tl	ts	(ch)	k	q	
glottalized			t’	tl’	ts’	(ch’)	k’	q’	
Fricatives									
Voiced			l	z	(zh)	(y)	gh		
Voiceless				ɬ	s	(sh)	(x)	h	hh
Nasals and glides			m	n		y			
Vowels									
Long	i a u								
Short	e								

The Ahtna Sound System

Consonants					alveo-		front	back	
Manner of Articulation			labial	alveolar		lateral	palatal	palatal	velar
glottal									
Stops									
plain	b	d	dl	dz		g	gg	‘	
aspirated			t	tl	ts		c	k	
glottalized			t’	tl’	ts’		c’	k’	
Fricatives									
Voiced			l	z		y	gh		
Voiceless				ɬ	s		yh	x	h
Nasals and glides			m	n					
Vowels									
	Long	Short							
	front	back	front	back					
high	ii	uu	i	u					
mid		oo	e	o					
low	ae	aa		a					

Figure 2 – The Dena'ina and Ahtna Sound Systems and Alphabet. Kari (2003). See Appendix 1 & 2 for further description.

My village has begun to adapt our language learning by merging Ahtna language with fluent speakers from the upper Ahtna regions. Although there are concerns over using a different dialect for our area, my village has embraced this process. There have been other challenges, because ideally the Ahtna language needs to be taught or learned in the home, where real language learning begins. Language acquisition from birth results in native speakers of a language through intergenerational transmission; this is where the development of sounds and meaning of sounds are learned for native speakers (Lightbown & Spada, 2007). As previously stated, many fluent Ahtna speakers are over the age of 70 and are not able to travel. Thus, language learners living in other villages must travel great distances and are not able to spend meaningful time that is needed to learn. Once our Elders are gone, so is the language that goes with them. Baker (2011) states “A language dies with the last speaker of that language” (p. 41). It is vital to utilize the Funds of Knowledge, the living resources of our communities, and reinstate Native language communication with our children to perpetuate new language for future generations.

Learning new ways to communicate to bridge the Ahtna language gap of fluent language speakers (who learned from birth), to current language learners (who are English speakers learning Ahtna language) is vital to continuing the language. There are many communication gaps that must be addressed to help language learners move from

phrase based concepts to higher levels of proficiency. Thus, understanding the status of the Ahtna language, learning new teaching strategies and pedagogy for Ahtna is a must.

In this paper, Task-based Language Teaching (TBLT) will be introduced within the *Linay'sdulkaas de'* activity that incorporates, Comprehensible Input, Output, Focus on Form (FoF), Funds of Knowledge (FOK), and Multiliteracies. I will explain more about these theories of teaching after discussing the connections to the New London Group's (1996) Available Design, Design and Redesigning and Martin's (2008) Ways of Knowing, Being and Doing.

Multiliteracies

Before the written word, Athabaskan languages were transmitted to generations by the act of doing and interacting, which developed cultural identity and connection. The Dena'ina and Ahtna Language systems are of the same Athabaskan grammar structure, that demonstrate highly descriptive verbs that defines the noun. In many cases, the noun is incorporated in the verb. Even beyond grammar deeper meaning of items and thoughts are imbedded in the language. Boraas (2013) states the following:

The Dene verb is one of the world's most complex grammatical structures and dominates a sentence which is composed of a subject, an object (if the verb is transitive), both of which are usually nouns, and the verb. The Dena'ina verb is composed of a stem and up to 19 prefixes and several possible suffixes configured in a complex grammar that is an interplay of verbal, adverbial, pronominal, tense and other referents that function (p. 5) Boraas (2013) goes on to state that even with these complexities of understanding the grammar of Athabaskan, there is a deeper meaning of understanding identity through the description of action (p. 2).

These descriptions linguist have dissected and categorized have confused language learners, but have also given a pathway to follow, retrace and piece the language meaning to deeper connections to our spoken language. Defining landscape with stories, the



NATSE'NA'AAYI – THE ROCK THAT IS STANDING

intermix with people with land that is embedded in the Athabaskan language, such as the story of *Natse'na'aayi* - “The rock that is standing”.

Natse'na'aayi is about a woman who turned into rock when she was leaving her country, and knowing that she would not be coming back, she became very sad. She was told not to look back to her people, when feeling this way. Sadness

overcame her and she turned to look one more

time and turned to stone and is still there when driving up the road on the Glenn Highway. For me this demonstrates a strong connection to our people and the strength and courage to leave family. Of course this story may have different meanings, I don't claim to know the meanings, it is all up the listener to interpret their meaning and connection.

Athabaskan language structures are a descriptive language, therefore it makes sense to learn language through action, such as beading. Woven in the act of beading are deeper meanings that connect the inner and outer worlds of Ahtna culture that are unseen,

but felt. When creating an item or when doing a task, the learner experiences a connectedness with what happens at a deeper level of meaning. Fluent speakers do not think about these meanings because they have grown up knowing that everything is connected and alive. My Aunt Katie would tell us that everything is alive, from a blade of grass to even a rock. The water, sky, trees and mountains are alive, in fact, the mountains are our people, and we experience them all around us through the environment and stories. These stories that have been retold over and over reminding us our people are still here and alive. Through the Yenida'a (Ancient Stories) Teachings, the animals are related and when we see them, we know the animals carry a message of warning or that visitors are coming and because of this we must respect them with thankfulness. The act of beading has that connectedness that helps learners to physically complete a project, while also creating meaningful understanding of giving and thinking good for others. There is an intrinsic state of healing of the spirit and mind. Just like joining beads, materials, creating a safe environment, and using the Ahtna language to create a beaded necklace, a cohesiveness of understanding the deeper meanings of language is learned that ties language, cultural identity and accomplishment. This act of joining items and emotions is the same as joining teaching and theories that will be demonstrated in this literature review. The ideas that will be explored are the *Available Design, Design and Redesigning* from the New London Group (NLG) with relationship to the Indigenous

teaching of *Ways of Knowing, Being and Doing of the Aboriginal Peoples*, as written by Karen Martin.

The *Available Design, Design and Redesign* of the NLG (1996) is a holistic learning process that acknowledges, creates and interprets a person's own meanings. Cope and Kalantzis (2009) explain that in designing, learners should not simply replicate information or ability. Critical thinking takes place when students are valued and take charge of their own learning processes. Meaning makers do not make meaning by “given” information from teachers; they see patterns and recognize ways to connect familiar concepts (p. 10). This process describes an open way of learning and recognizes that everyone thinks differently and learns in an individual way.

This project supports these teachings by engaging the language learner in thinking in a manner of *available design*, understanding the meaning of the language as they experience the process through communication. During this process, language learner are encouraged to watch and observe using the multimodalities of the auditory and visual senses. Seeing a completed necklace and using the beads and sewing items to make the necklace helps language learners to understand what is needed to complete the design or final project. The use of beads, sewing items and use of gestures instead of English prolongs the Ahtna language experience. Physically using tactile touch of items to accomplish the task solidifies deeper connection to meaning of each item and action. Learning the words for bead, and colors, learners are able to orally practice Ahtna with

confidence through games and conversation. The written form is introduced to help students hear and connect the sounds to the writing system, but it is not the main part of the lesson. Rather, written language is only used as a tool to assist language learners.



Figure 3 – New London Group (1996) in relation to the beading activity

The *design* of the beading project is experiencing the learning of making a necklace by using the new Ahtna language. The teacher demonstrates threading a needle and instructs learners to pick up beads through the Ahtna language. Through this way of teaching language, learners will draw on multimodalities, just as it was learned by fluent

speakers, traditionally immersed in the language. Students will use all of their senses to connect their knowledge of language. The physical act of making the necklace will help seal this knowledge of the Ahtna language by the remembrance of conversation, doing and feeling the moment of experience.

The *redesign* is repeating the process through the language learner's own language lens. Learners express and demonstrate how their learning process was accomplished by sharing their process of teaching the same lesson of making a necklace. They share what was meaningful to their learning by using video, handouts, beads, and whatever was most beneficial to communicate the learning. This, in turn, invites language learners to experience the learning and the teaching as an intrinsic act. They begin to incorporate the learning to their everyday lives to understand meaning and communicate.

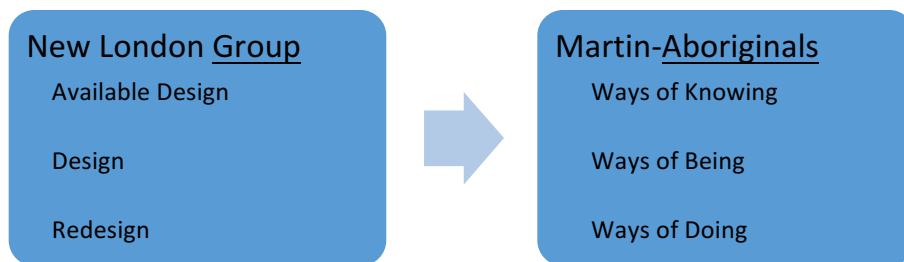


Figure 4 – Similarities of the the New London Group (1996) and Martin (2006) - Aboriginals Teachings

Cope and Kalantzis (2009) refer to multiliteracies as connecting the institutional, cultural and economical forms of literacy in order to encourage the learner to achieve success in and outside of the classroom (p.16-17).

To relate the Aboriginal ways of learning with the NLG teachings, Martin (2006) states that *Knowing* is acknowledging the culture, *Being* is respecting the culture and *Doing* is the way the culture is expressed. Martin discusses these concepts in relation to Aboriginal children who are learning in an English dominant teaching environment. Martin highlights Aboriginal ways of learning and invites the reader to think from an Indigenous perspective. The learning and teaching for Aboriginals is one and the same function spiraling and connecting with the land, sky, and people. The concept of relatedness is defined by the physical, social, political and intellectual understanding that everything is alive. Aboriginal children must understand where they come from, by acknowledging their relatedness (*Ways of Knowing*), respecting that knowledge (*Way of Being*) and expressing relatedness through the culture (*Ways of Doing*) (p. 63). These teachings for Aboriginal children are close to the teachings of Alaska Native peoples.

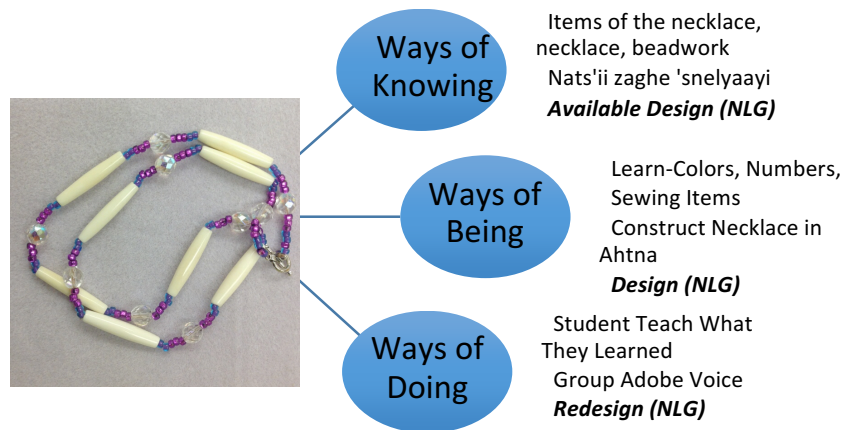


Figure 5 – Martin’s (2006) Aboriginals Ways of Knowledge

To understand these concepts more fully I had to ask myself, “Where does the learning take place for Native people?” This connection of relatedness also applies to in relation to the beading activity Alaskan Native learning and teachings. I realized this when I think back to when I learned how to bead and sew from my Aunt Katie. My Aunt Katie is Katherine Wade of Chickaloon, Alaska. She is the founder of the Ya Ne Dah Ah School which is a Tribally owned and managed by Chickaloon Village. The school was created to incorporate the teachings of the Ancient Stories-Yenida’a (Ya Ne Dah Ah). These stories were told to guide children on social mores of life. No one would want to be recognized as one of the irresponsible characters, so when you were told one of the stories it was up to you to monitor your behavior. Her dedication to teaching language, culture and sovereignty echoed through my thoughts when I began this process. I remember sitting with her at her kitchen table, as she instructed me on how she made her beaded necklaces and shared with me about the language, family, traditions and stories while teaching me how to bead. I felt very connected and I could shift my mind seamlessly between learning about our family and sewing.

The *Available Design (NLG)* and *Ways of Knowing* (Martin) are similar because these concepts recognize cultural practices that are observed by the learner and participants (see Figure 5). Such practices could be cutting fish, cooking soup, hunting moose, picking berries, harvesting birch bark, sewing or beading. Cope and Kalantzis (2009) revealed that our everyday lives could be explained through using

multimodalities. They state that we use many modalities throughout our day to learn and make meaning (p. 13). Multimodalities can also support language learning in the classroom. In my project lesson for example, the teacher and fluent speaker introduce new Ahtna vocabulary by saying the Ahtna words for the items while picking up the beads. They also ask questions and model for students how to answer in the language. *Design and Ways of Being* is the act of experiencing the activity through hearing and visually experiencing the process through the Ahtna language. Learners begin to visually notice spatial patterns of the beads, as well as the kinds of materials that are used. They can use tactile modalities by touching the beads and other the items in the sewing kit.

The *Redesign and Ways of Doing* demonstrate the flow of interchangeable meaning and functions when learners complete the necklace and begin to own the language through the experience of all the modalities. The item would be given away as a sign of good luck. In my lesson I ask students to give it to the person next to them, so as not to leave anyone out on the receiving. It is important for students to think good thoughts when making and giving away the necklace, so they will have luck.

Students then apply what they learned by developing their own patterns and sharing the lesson with others in the classroom or outside of the class. This creates a living language that is used and reused, embedded in the items and the action of a living culture and experience.

This is why it is very important to use real items of sewing and beading and not trivialize the items by using plastic beads or yarn. Although working with children, items may need to be adjusted to what can be use from classroom supplies, but keep in mind to use items that students can reproduce again. It is important that this activity mirrors real life and it needs to be taught in this manner to solidify the deep meaning of the items through use of the hands. This activity can be done inside and outside of the classroom. I encourage students to take what they have learned in this lesson and go out and teach at home and in schools. It is important to give away the first necklace, and then to create more necklaces for future practice and continuation of the culture. Focusing on a subject such as beading, helps students to focus less with language grammar, and helps students to ease into learning of language. Task-based Language Teaching is a great example of this focus of activities or task and to connects language to items in a practical way. Figure 6 demonstrates the deeper language comprehension that can be learned through an activity.

Task-Based Language Teaching

Task-based language Teaching (TBLT) is a communicative teaching method that focuses on purposeful and meaningful language use. It is a naturalistic way of learning language that can be nurturing and holistic rather than teaching language as a step-by-step rote language lesson (Willis & Willis, 2007, p. 13). Figure 6 indicates how my

project lessons satisfies the characteristics outlined by Ellis (2003). According to Ellis (2003) TBLT is characterized by the following:

1. The primary focus should be on meaning.
2. There should be a learning 'gap' (information, reasoning or opinion gap).
3. Learners should rely on their own learning resources to complete the activity.
4. There is a clearly defined outcome other than the language.

Characteristic according to Ellis (2003)	Implementation in beading lesson
1. The primary focus should be on meaning.	Focus on meaning is creating connections and meaning of words through the action of making the necklace.
2. There should be a learning 'gap' (information, reasoning or opinion gap).	Activities through the lesson will notice and overcome, where learners will be given opportunities to explore and demonstrate learning for new language.
3. Learners should rely on their own learning resources to complete the activity.	Learning resources are what the students already know and what they bring to the classroom, that creates a learning environment that is comfortable and the learner recognizes meaning.

4. There is a clearly defined outcome other than the language.	Making a beaded necklace – Nats’ii zaghe ’snelyaayi, is the project beyond the language, students will focus on completing a beaded necklace while learning Ahtna.
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Figure 6 illustrates the four characteristics of TBLT

Willis & Willis (2007) states that TBLT tasks are, “Activities where the target language is used by the learner for communicative purpose (goal) in order to achieve an outcome” (p. 12). Communicative teaching methods that focuses on purposeful and meaningful language use, which are natural ways of learning language that can be nurtured rather than taught as repeated language lessons. Focus on the meaning of the language helps to facilitate communication during an activity or task. Ellis (2003) adds that focusing on meaning helps learners and teachers to gain information that will assist with their own learning (p. 9). As a consequence, learners will begin to connect their own understanding of language to communicate with what they have learned and experienced from the activity. This process will expand their connection to meaning.

It is important to focus on meaning of the language teaching rather than decontextualized grammar. The learning of grammar will be imbedded in the process of doing an activity, hearing the sounds and how the meaning connects to the action of the activity (See section on Focus on Form below). In my project, when students experience the Adobe Voice Voice/Spark and Chegg activities they will have the opportunity to

write and and discuss the sounds and meanings. Although students will begin to write, the activity does not entail an explicit lesson of the sound system. Instead, they will be learning the sounds by doing the activity. This process connects meaning during the instruction of making the beaded necklace by saying words and listening through action. Along with learning how to write, having fluent Elders speakers in the classroom is essential to learning culture and language. The Elders can help students practice their language with questions from Elders and it brings a multigenerational aspect to the classroom.

Elders in the Classroom

Another aspect that needs to be considered for language development and continuation is having Elders as teachers and as participants in the classroom. Having experts in the language bring Funds of Knowledge (FoK) that enriched the process. González, et al., (2005) describe FoK as bringing the outside of the classroom to the classroom, which adds a rich, authentic, and comfortable atmosphere that may be familiar to students (p. 74). Having Elders in the classroom as part of the positive teaching allows students to learn to care for the Elders and for one another. Getting tea for the Elders, which is a sign of respect, or making sure they are comfortable are all values that can be demonstrated and can be acted upon instead of only talked about through the language.

Affective Filter

A safe learning environment is important to all language learning contexts (Krashen, 1982). This is even more important for Native languages undergoing language



HNAA TSESI-SEWING BAG

shift. Baker (2011) would call this language shift an act of subtractive cultural assimilation, which refers to modifying and subtracting the previously held languages, identities, and creates social and emotional barriers (p. 4). Krashen (1982) argued that the affective filter must be kept low to allow the learner to be open for the input of the language (p. 66). The affective filter is high, when

learners are anxious, bored, or suffer from negative attitudes, or feeling of anxiety. This affective filter prevents learners from moving forward with their language learning or blocks the input (new language learned, hearing) and then, prevents learners from producing output (speaking) language.

I have seen this affective filter happen with adult language learners, who have negative attitudes or may feel anxious and unsure about speaking due to past learning experiences. One student from my class would not participate until the end of the semester. She stated that when she attended school as a child, she was not allowed to speak her Native language, and she was punished if she did. This trauma filtered her ability to speak in class, until she heard other students share the same experience. Only then was she able to fully participate in class, remembering and sharing words. This act

of sharing began her language healing process. Beading provides a safe place to overcome the affective filter, because the focus is on the beading. Participating in a beading circle is a safe environment and allows learners to self identify with cultural language.

During this process a person needs be to calm and settled when beading. If the beading is done in a rush or with a feeling of impatience, then it will show through the beadwork. There will be signs of frustration, such as the thread being tangled or getting poked by the needle. When this has happened to me, I could hear my Aunt Katie say, when noticing my frustration, “It is time to put it away, and think of something else.” It was her way of saying you need to reframe your mind. This is similar to the affective filter, if the mind is in the wrong mindset, this creates barriers such as the knots or getting poked by the needle that prevents the beader from finishing or continuing. These are solid reasons for taking learning different ways to teach Ahtna Athabaskan through cultural activity. It adds a layer of meaning, reframing the mind to open and learn because confidence level has risen to experiment and learn new language. Creating a safe environment is just as important and adds to the success of language learning.

Comprehensible Input and Output

As language learners enter our classroom they are greeted with tea and snacks and are asked with gestures, *Nts'e dit'ae, ditsiin da*-How are you? Are you hungry? (Wade, 1999). Learners can understand what the teacher is saying through the gestures of

offering food and drinks. Throughout the class, teacher and fluent speaker will model asking and answering in the language. Lessons will focus on the meaning of the words and phrases when demonstrating the beading process by creating comprehensible input through the action of showing items and saying words. Learners must be able to demonstrate that they understand what is being said by answering and communicating in the language or by showing what is being asked or communicated.

Krashen (1982) argues that acquiring a language can be achieved by using only Comprehensible Input. Fluency can be learned over time, with gestures, cues and pictures and other methods (p. 22). Comprehensible Input is asking and questioning in the target language, using gestures or other means to stay in the target language. The level of language that is used with learners is just a level higher than their knowledge. Learners will build on that knowledge with new vocabulary to achieve a higher level of proficiency.

Learners are encouraged to verbally ask questions, using output, if they feel comfortable, and fill the gaps of new language. Teachers explain that they do not need to say words correctly at first, but that it will come with time and practice.

It is important that input is understandable, but it cannot be the only way to learn meaningful language. Comprehensible output must be produced; learners must produce language that is meaningful and understandable to them and then use the language in context for real communication to occur. According to Swain (1995), “Learners notice a

gap between what they want to say and what they can say, leading them to recognize what they do not know, or know only partially” (p. 126).

This is significant for the learner, because they begin to critically think about how to answer. Once they learn words in context it will help the learner to retain and continue to use and build on the language learned. This encourages critical thinking and problem solving and helps students to analyze the language in ways that make sense to them. Students negotiate meaning by communicating with questions and answers to solve the problem (p. 223). For example, the teacher and fluent speaker ask a question to students, orally in the Ahtna language, *Gaani yidi nt'aeyi*-What is this? (Wade, 1991) Students can visually see the item the teacher is asking about and by using gestures of pointing at a needle and spatially using facial expressions to convey the meaning to students in the target language. Students analyze the comprehensible input of the Ahtna language and begin to make their meaning by applying their previous knowledge. Students feel safe answering, and orally using their comprehensible output of their meaning, they say, *"Gaani lu' tlankaani"*-This is a needle (Maxim, 2013). They can then gesture by picking up the item while they say the word. The teacher and fluent speaker respond to student with a question, allowing the students to think critically and problem solve and think about the language that they will use. The teacher and fluent speaker ask again in the Ahtna language, *Gaani lu' ts'aex da*-Is this a thread? (Maxim, 2011). Students are encouraged to ask new questions and answer these new questions drawing on what they

have already learned. Ellis (2009) states that it is important to hear the language, as well as to produce language. It is important to engage students in communication (p. 224). In my lessons, students will answer by saying yes- '*aen*' or stating no-*kole* (Wade, 1999). Either way, students are noticing the meaning of the questions and looking for the correct language to convey the correct answer.

Focus on Form

Focus on Form (FonF) is when a learner may need clarification on language or meaning. The task may be paused as a learner asks for more information on the language. The teacher and the student then focus on that form of language to give more understanding and deepen the meaning of what is being communicated. This is called Focus on Form (Long, 1991). Willis and Willis (2007) state that students may need to slow down the input and focus on meaning of a subject to better understand the process. FonF is different from explicit grammar instruction, because FonF draws brief attention to a learner's questions to help deepen the learning that may arise, which may or may not be structured or expected. Once the question or focus is addressed the activity or task is continued. In other words, meaning and communication remain the primary focus, the form (grammar) is discussed as it supports the expression of meaningful language.

Technology

One of the ways students connect with the language is the use of technology. Technology is a tool that may facilitate the learner's own resources, such as the use of

Adobe Voice apps and Adobe Spark Programs. Adobe Voice is an iPad and iPhone app that students can use to create short videos and storyboards that can be saved for future use and sent by email to evaluate student progress. These apps also provide a way for students to hear their voice and listen to how they sound in the language. They can record their voice and design pictures through the Internet or use their own pictures to create meaning for them by use of iPads. Students will be assigned iPads if they do not have one, or they may use their own iPads, although they must download the apps before class so that the time for speaking the language is not wasted. Adobe Spark is an upgraded version of the same program, which enables users to create video on the computer along with iPad and iPhone. It is user friendly and can be transferred between all applications.

Authentic Assessment

To ensure students are learning the language and evaluating learning in a valid and reliable way, lessons must include authentic assessments. O'Malley and Pierce (1996) describe an authentic assessment as multiple forms of assessment that reflect students' learning, achievement, motivation, and attitudes on instructionally-relevant classroom activities (p. 4). Multiple-choice questions are not appropriate to TBLT lessons, because they do not measure the student's true abilities of interaction and communication. An authentic assessment would assess students' depth of learning by

demonstrating what they have learned, such as students giving a lesson on what they learned to their class, demonstrating their skill of communication.

The quality of the assessment is crucial. O'Malley and Pierce (1996) state that validity and reliability are key qualities that are essential to authentic assessment. Reliability is determined by the consistency of the scoring of different types of test or with different raters. Validity must be demonstrated in two qualities, content and consequential. The content validity of the instruction must match the content of the assessment. The consequential validity assessment must be in place, to assure the outcome of the assessments results are going to assist in the learning process of students by providing information to better improve the teaching instruction and learning outcomes (p. 19).

Some examples of authentic assessment include performance assessment, portfolios, and student self-assessments. O'Malley and Pierce (1996) advocate scoring rubrics to assess performance assessments, because they are based on scoring scales that assign a number value to a performance assessment. The score is based on how well students meet the criteria of what is expected (p. 20).

The authentic assessments that I will use will be scoring rubrics to assess students' knowledge of the sewing lesson. I have designed three rubrics: Interaction Competency, Rubric, Linguistic Competency Rubric, Activity Rubric.

Each rubric will use a scoring method of a scale of 0 to 4 defined as, 0 - no usage and 4 - achieving proficiency linguistically, interactions, or how the activity was presented. All three rubrics have three or four defined areas of assessment that will aid the instructor in evaluating presentations. The presentation can be given by an individual or in pairs. At the bottom of each rubric there is a section for teachers to make comments for clarification, notes or reflections about student's presentation.

These rubrics are reliable, because it will depend on student's output to determine how high or low the score. Raters will each have a rubric to score the presentation and discuss the presentation and share their scores to make sure the criteria have been met. Validity is established for this performance assessment, because the data that will be compiled through comments and scoring will be used to determine how well teachers have prepared students to speak, interact and present material learned.

The Interaction Competency Rubric will assess the interaction and communication of students. Teachers will look at three area modes: helping language, speaking with elders and staying in Ahtna. How to use the rubric for Interaction Competency: 1. Helping language column: There will be a checklist for teachers to measure if students have significant output of 8 or beyond helping language to achieve high scores. 2. Speaking to elder's column: Will assess student's ability to ask and answers elders. 3. Staying in the Ahtna column: Will demonstrate if student was able to stay in language for the entire presentation. High scores overall will equal 12 points.

The Linguistic Competency Rubric will assess the language that has been taught to construct a beaded necklace. Teachers will look at four area modes: noun usage, verb usage, counting and colors. How to use the rubric for Linguistic Competency: 1. Noun Usage column: There will be a checklist for teachers to measure students have achieved 12 or beyond correct usage of sewing nouns. 2. Verb Use column: Teachers will use a checklist to measure student's usage of correct 8 or beyond sewing verbs. 3. Counting column: Students will demonstrate counting to ten for high scores. 4. Colors column: Students who recognizes 6 colors will receive high scores. High scores over all will equal 16 points.

The Activity Rubric will assess how well the lesson was presented, group participation and peer feedback of beading project. Teachers will look at four column areas: usage of props, engagement of lesson, teamwork and reflection of presentations. How to use the rubric for Activity Rubric: 1. Usage of Props: This will assess time preparation of activity. 2. Engagement of Lesson: This will assess if student engage and communicate with class during entire lesson 3. Teamwork: Students will be assessed on group participation during presentation. 4. Reflection of student presentation: Student will journal a reflection of each presentation and asks a question, give feedback. High scores over all will equal 16 points.

Nats'ii Zaghe 'Snelyaayi Interaction Competency Rubric

Objective: The Interaction Competency Rubric will assess the interaction and communication of students. Teachers will look for three areas: helping language, speaking with elders and staying in Ahtna. Scoring will be given points 0 – 4, as 0 - no usage and 4 - achieving proficiency of interaction competency. This rubric is reliable, because it will depend on students output to determine how high or low the score will be. Raters will each have a rubric to score the presentation.

How use the rubric: 1. Helping Language: Below is a checklist for teachers to measure if students have significant output of 8 or beyond helping language to achieve high scores. 2. Speaking to Elder; Will assess student's ability to ask and answers elders. 3. Staying in Ahtna; Will demonstrate if student was able to stay in language for the entire presentation. High scores will equal 12 points.

Student: _____ **Total:** _____ /12 _____

→	1. Helping Language	2. Speaking to Elders	3. Stay in Ahtna	Total
Points				
4	8 or beyond statements	Answer and ask questions to Elder	Students able to demonstrate fully staying in the Ahtna Language	
3	6 statements	Able to answer and ask questions to Elder part of time, by staying in the language	Students able to demonstrate staying in the Ahtna Language with assistance	
2	4 statements	Able to answer and ask questions to Elder part of time, by staying in the language, but needs assistance	Students able to demonstrate, but needs English part of time for understanding	
1	2 statements	Able to answer and ask questions to Elder part of time, but needs to use English assistance.	Students able to demonstrate, but needs English for understanding	
0	None	No usage	No responses	

Comments:

Checklist for Interaction Competency Rubric

Helping Language – Responding to questions such as:

- | | |
|------------------------|--------------------------|
| 1. ___ Nts'e dinii? | How do you say that? |
| 2. ___ Cu xu'dinii | Say it again. |
| 3. ___ Gaani yidi | What is this ___? |
| 4. ___ nt'aeyi? | Where is ___? |
| 5. ___ Gaani lu | What is this ___? |
| 6. ___ Gaa du | Here ___ is |
| 7. ___ nah | Take ___ it |
| 8. ___ nduugh | Give me _____. |
| 9. ___ nde' | Give me _____. |
| 10. ___ _____ nt'aeyi? | Where is _____? |
| 11. ___ Yidi ngil'aen? | What are you looking at? |

Comments:

___ Natl'ets'i ggaay ditsiici
___ Natl'ets'i ggaay nelggayi

Yellow Beads
White Beads

Checklist for Linguistic Competency Rubric

2. Nouns - Responding to “Ganni yidi nt’aeyi?” or any of the helping language with a full sentence for all of the points.

Dinii: Gaani lu’ ____

____ ts’aex	Thread
____ nak’ets’elyaayi	Glasses
____ tl’ankaani	Needle
____ ɰindeldots’i	Scissors
____ c’ezes nats’ayi	Leather Strip
____ hnaa tsesi	Sewing Bag
____ natl’ets’i ce’e	Big Bead
____ natl’ets’iggaay	Little Bead
____ c’enk’one’	Bone Bead
____ kon’ ggaay	Lighter
____ lay’dak	Thimble
____ nats’ii zaghe ’snelyaayi	Necklace

3. Counting - Responding to questions such as:

____ ts’ilk’ey	5
1	
____ nadaeggi	
2	____ gistaani
____ taa’i	6
3	____ kots’aghi
____ denc’ii	7
4	____ ɰk’ekenc’ii
____ ’alts’eni	8

____ ts'ilk'ey kole
9

____ hwlazaan
10

Checklist for Linguistic Competency Rubric

4. Verbs, such as:

____ Linay'delkaas

Sewing

____ ____ ts'inilditset

Get you fabric thing.

____ ____ uyii ts'ini'aas

Pull out one items ____ out of

____ ____ uyii ts'inilae

Pull out lots of things ____ out of

____ ____ nu' niniyuus

Thread needle.

____ ____ banini'aas

Make a knot.

____ ____ nu' nitsaes

Push metal through.

____ ____ badanilae

Pick up many things.

____ ____ badani'aas

Pick up one thing.

____ ____ 'snuultsiil de'

We are going to make ____.

____ ____ ninit'aas

You cut with ____.

____ ____ sneltsiin

We made ____.

____ ugheldze' baninic'ezet

Think good for ____.

____ ____ ninit'aax

Burn the thread.

5. Comments:

Nats'ii Zaghe 'Snelyaayi Activity Rubric (Adobe Voice or Adobe Spark)

Objective: The Activity Rubric will assess how well the lesson was presented, how well students worked in groups, and how well students interacted with audience. Teachers will look at four areas: usage of props, engagement of lesson, teamwork and reflection of presentations. Scoring will be given points 0 – 4, as 0 - no usage and 4 - achieving high proficiency in activity that was presented.

How to use the Activity Rubric: 1. Usage of Props: This will demonstrate time spend on preparing activity. 2. Engagement of Lesson: This will assess if student is able to engage and communicate to other students by using the language. High scores will be achieved by engaging class for the entire presentation. 3. Teamwork: Students will work in assigned groups and group will be assessed if they all participated in the presentation. 4. Reflection of student presentation: Student will journal a reflection of each presentation and asks a question, give feedback and respond to questions to achieve high scores. High scores over all will equal 16 points.

Students: _____ **Total:** _____ /16

→	1. Usage of Props	2. Engagement of Lesson	3. Team work	4. Reflection of student presentation	Total
Points					
4	Used props during presentation	Engaged audience with lesson during entire lesson	All students participated in demonstration equally with staying fully in Ahtna	Asked a question, gave positive feedback and responded	
3	Used some props during presentation	Engaged audience part of the time during lesson	All students participated in demonstration equally stayed in Ahtna partly	Asked a question, gave or give positive feedback no response	
2	Used a few props	Engaged audience once during lesson	Some of students participated in demonstration, stayed in Ahtna half time	Asked a question or gave positive feedback	
1	Used a couple of props	Presented part of lesson	One person demonstrate Need assistance	Attended the presentation	

0	No props	No engagement	No team work	No reflection	
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Time developing rubrics and presentations were a challenge, which I understand will come with experience. To utilize the best time management, I need to be flexible and move at the pace of the class.

I modified the activity rubric to include a student reflection portion to the scoring modes. Students will add comments and questions to the presenter on Blackboard Discussion Board. This will encourage students to negotiate how much they are willing to give feedback to the presenter. This puts the learning back in the hands of the student. They must decide how much they are willing to participate and this will be scored by their contribution. The reflection portion was effective, because students were engaged in each process of the class by how they expressed their thoughts in writing to the presenter. Teachers were able to assess what students have learned by their comments and questions that they shared.

I share the same thoughts as Lightbown and Spada (2013), who state that the success of second language learners is best developed when opportunities to learning language in and outside of the classroom are available, different learning styles are recognized, and the motivation is there to learn the language (p. 98-99). All must be considered when teaching language, along with meaningful, authentic communication that is built on trust and relationships.

Conclusion

The concepts discussed in this literature review mirror traditional native teachings that have been taught for generations. They foster teaching the language through speaking in context while performing and learning cultural activities. Culture is understood as an entity to be enacted rather than looked at, archived, written or displayed. Dauenhauer and Dauenhauer (1995) state this

philosophy is the same for language. It is not only for display, but to be used through relationships that are built around the culture (p. 102). Language can be learned in this matter, with the framework of TBLT, because it aligns well with indigenous ways of teaching; connecting meaning with authentic action and reliable assessment that continues the learning.

During this process of creating the activity, I learned many underlying connections of language and interchangeable meanings. While writing this paper I began my own process of creating meaning through making *nats'ii zaghe 'snelyaayi*-necklace (Maxim, 2011) every night while I was writing. Beading is an exchange of thought, motion and feeling, a connection between me and the person who will receive the necklace, and while I connect each bead, I say Ahtna words along with the action, which



NECKLACES MADE FOR ANL COHORT AND TEACHERS

connects me to language and meaning. While beading, I focused my thoughts on my graduate class and teachers thinking good for them. Beading helped me to clear my mind, reset my thoughts and later, when I returned to work on my paper, I was able to write about the process.

During this process of beading and writing my Elders came to mind, Helen Dick from Lime Village, Jeanie Maxim of Gulkana, and my Aunt Katie, their prayers, discussions and memories to find our natural connections to activities to bring our languages to the sound world, not just to paper. This healing aspect of connection to words, sounds and activity is where the mind opens to learn and feel safe to speak, and to express and live the culture. Cultural knowledge, such as what my Elders talk about here, is transmitted through these activities by recognizing that everything is alive and has meaning.

My next step in this process is to continue to create more activities using TBLT. I would like to create a moccasin lesson and add more language for sewing and beading. I would like to explore the concepts of Ahtna ideologies and the similar connections of the New London Group and Martin's Aboriginal knowledge. Possibly develop an Ahtna way of thinking and learning using the traditional beliefs of learning that outline the NLG's *Available Design → Design → Redesign* and the Martin's *Ways of Knowing → Ways of Being → Ways of Doing*. I would like to call this *Ahtna Ideologies*, that look through the lens of Ahtna speakers and language learners.

Reflecting on the beading activity, *Linay'sdulkaas de* , I realized learning happens interchangeably through NLG's *Available Design → Design → Redesign* and the Aboriginals' *Ways of Knowing → Ways of Being → Ways of Doing*. Classroom instruction can evolve through Ahtna language to deeper levels of understanding, by incorporating methods such as Task-based language Teaching (TBLT). These methods learners can produce language by focusing on the culture, feeling safe to learn and lowering the affective filter. When learners feel successful they take ownership of their learning, and they can share and produce Comprehensible input and output with family, friends and community, thus continuing the cycle of new Ahtna pedagogies to be passed onto future generations.

Appendix 1: Ahtna Sound System

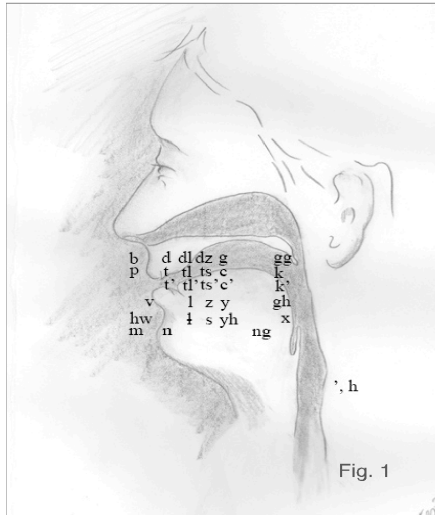


Illustration by Siri Tuttle

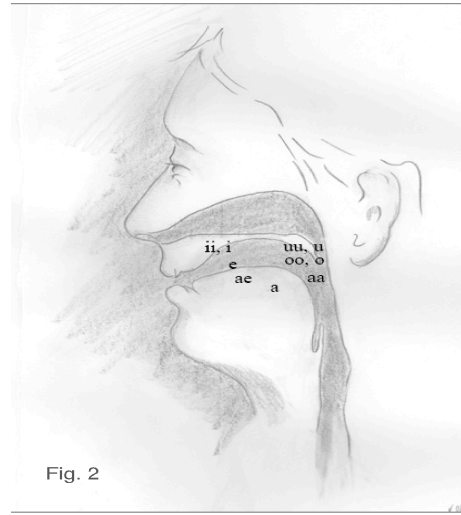


Illustration by Siri Tuttle

The Ahtna Sound System

Consonants				alveo-		front	back		
Manner of Articulation		labial	alveolar		lateral	palatal	palatal	velar	velar
glottal									
Stops									
plain	b	d	dl	dz		g	gg		‘
aspirated			t	tl	ts		c		k
glottalized			t’	tl’	ts’		c’		k’
Fricatives									
Voiced			l	z		y	gh		
Voiceless				ɬ	s		yh	x	h
Nasals and glides		m	n						
Vowels									
		Long	Short						
		front	back	front	back				
high		ii	uu	i	u				
mid			oo	e	o				
low		ae	aa		a				

Appendix 2: Dena’ina Sound System

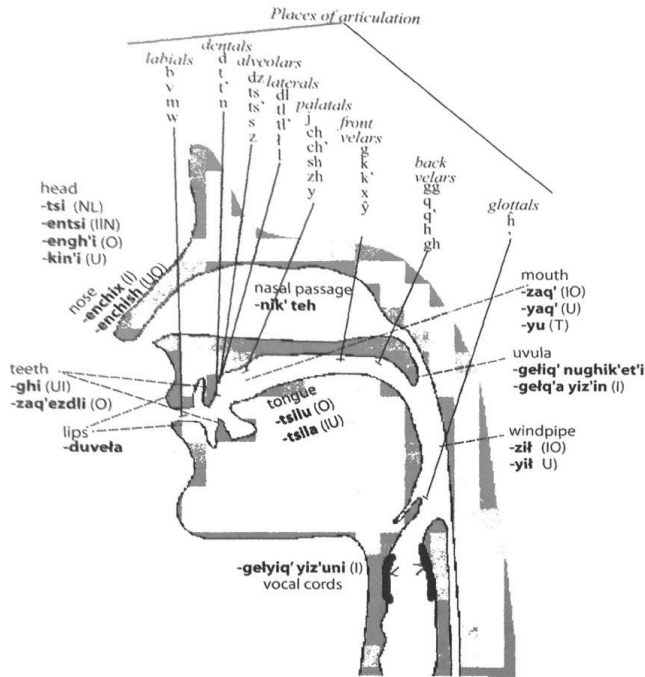


Fig. 0-6. Places of articulation of Dena'ina consonants. Also vocal tract with body parts used in speech with Dena'ina and English names (see Chapter 9). Drawing by Siri Tuttle.

The Dena'ina Sound System - Upper Inlet Dialect

Consonants		Labial		alveo-		front		back		
Manner of Articulation		Labial		alveolar		lateral palatal		palatal velar velar		
glottal										
Stops										
plain	b	d	dl	dz	(j)	g	gg	‘		
aspirated			t	tl	ts	(ch)	k	q		
glottalized			t’	tl’	ts’	(ch’)	k’	q’		
Fricatives										
Voiced			l	z	(zh)	(y)	gh			
Voiceless				ɬ	s	(sh)	(x)	h	hh	
Nasals and glides		m		n		y				
Vowels										
Long	i	a	u							
Short	e									

Appendix 3: Ahtna Glossary

AHTNA	ENGLISH
Nats'ii zaghe 'snelyaayi	Necklace
Łinay'sdulkaas de'	Let's start sewing
Gaani yidi nt'aeyi?	What is this?
Gaani lu' tlankaani.	This is a needle
Gaani lu' tsaex da?	Is this thread?
'aen'	Yes
Kole	No
Nts'e dit'ae	How are you?
Ditsiin da	Are you hungry

Appendix 4: Ahtna Gloss

Łinay'sdulkaas de'

Let's start sewing

1. Nats'ii zaghe 'snezdlaayi snultsiil de' (one way Jeanie Maxium has stated the necklace)
Nats'ii zaghe 'snelyaayi snultsiil de' (another way JM has stated the necklace)
We're going to make a necklace.

<u>Nats'ii zaghe 'snezdlaayi</u>	<u>snultsiil</u>	<u>de'</u>
necklace	we make	in the future
pg. 450	pg. 386	pg. 147
(n)	root	(pp)
zagh ³	tsii ²	de' ¹

2. Nats'ii zaghe 'snelyaayi ugheldze' baninic'ezet.
You think good for the necklace.

<u>Nats'ii zaghe 'snelyaayi</u>	<u>ugheldze'</u>	<u>baninic'ezet</u>
necklace	nicely, well	you think
pg. 450	pg. 218	pg. 458
(n)	(adv)	root
zagh ³	ghel ²	zet ¹

3. Hnaa tsesi ts'inilditset
We are getting our sewing bags

<u>Hnaa tsesi</u>	<u>ts'inilditset</u>
tool bag, sewing bag	we move to get
pg. 386	pg. 382
(n)	root
tses ²	tset ²

4. Łindeldots'i uyii ts'in'aaas
We're getting our scissors.

<u>Łindeldots'i</u>	<u>uyii</u>	<u>ts'in'aaas</u>
scissors	inside it	we getting elongated, rigid object
pg. 158	pg. 438	pg. 75
(n)	(an)	root
dots'	yii ²	'aa ⁰

5. Natl'ets'i ggaay natl'ets'i ce'e uyii ts'inilae.
We get our big and little beads from inside.

<u>Natl'ets'i</u>	<u>ggaay</u>	<u>natl'ets'i</u>	<u>ce'e</u>	<u>uyii</u>	<u>ts'inilae</u>
bead	small bead	big	inside it	we are getting	
pg. 361	pg.191 pg.361	pg. 112	pg. 438	pg. 264	
	(adj)	(adj)	(an)	root	
tl'ets'i	ggaay tlets'i	ce'e	yii ²	laa ⁰¹	

n² */n-qualifier/ referring to roundish objects

laa⁰¹ (lae) many objects that refer to rope objects.

6. C'enk'one' uyii ts'inilae.
We get the bone beads from inside.

<u>C'enk'one'</u>	<u>uyii</u>	<u>ts'inilae</u>
dentalium bead	inside it	we get
pg. 259	pg. 438	pg. 264
(n)	(an)	root
k'on ²	yii ²	laa ⁰¹

7. T'aa natl'ets'i ggaay uyii ts'inilae.
We get many feathers from inside.

<u>T'aa</u>	<u>natl'ets'i</u>	<u>ggaay</u>	<u>uyii</u>	<u>ts'inilae.</u>
feather	bead	small	inside it	we get
pg. 339	pg. 361	pg. 191	pg. 438	pg. 264
(n)	(n)	(adj)	(an)	root
t'aa ²	tl'ets'i	ggaay	yii ²	laa ⁰¹

8. C'ezes nats'ayi uyii ts'inilae.
We get many leather strips from inside.

<u>C'ezes</u>	<u>nats'ayi</u>	<u>uyii</u>	<u>ts'inilae.</u>
tanned skin		inside it	we get
pg. 459		pg. 438	pg. 264
(n)		(an)	root
zes ²		yii ²	laa ⁰¹

9. Ts'aex 'eł tl'ankaani uyii ts'enilae.

We get thread and needle from inside.

<u>Ts'aex</u>	<u>'eł</u>	<u>tlankaani</u>	<u>uyii</u>	<u>ts'inilae.</u>
thread	with	needle (sew)	inside it	we get
pg. 403	pg. 90	pg. 231	pg. 438	pg. 264
(n)	(pp)	(n)	(an)	root
ts'aex ²	'eł ²	kaan ¹	yii ²	laa ⁰¹

10. Ts'aex 'eł tl'ankaani nu' niniyuus.

Thread the needle.

<u>Ts'aex</u>	<u>'eł</u>	<u>tlankaani</u>	<u>nu'</u>	<u>niniyuus.</u>
thread	with	needle (sew)	eye of a needle	stretch
pg. 403	pg. 90	pg. 231	pg. 315	pg. 444
(n)	(pp)	(n)	(n)	root
ts'aex ²	'eł ²	kaan ¹	nu'	(y)uus

(y)uus: stretch it (line) out! Stretch thread out with eye of a needle.

11. Ts'aex saas banini'aas.

Tie a knot with thread

<u>Ts'aex</u>	<u>saas</u>	<u>banini'aas.</u>
thread	knot	handle compact object
pg. 403	pg. 430	pg. 73
(n)		root
ts'aex ²	saas ¹	aa ¹

12. Tl'ankaani c'ezes nats'ayi nu' nitsaes.

Put needle through leather.

<u>Tl'ankaani</u>	<u>c'ezes</u>	<u>nats'ayi nu'</u>	<u>nitsaes.</u>
needle (sew)	tanned skin	hole	you move pointed object
pg. 231	pg. 459	pg. 315	pg. 392
(n)	(n)	(an)	root
kaan ¹	zes ²	nu'	tsiy' (tsaes)

13. Yehu' hwlazaan natl'ets'i ggaay badanilae.
And now, pick up 10 small beads.

<u>Yehu'</u>	<u>hwlazaan</u>	<u>natl'ets'i</u>	<u>ggaay</u>	<u>badanilae.</u>
And, well then	ten things	bead	small	you pick up plural objects
pg. 434	pg. 448	pg. 361	pg. 191	pg. 264
(cpc)	(n)	(adj)		root
ye ¹ , yet ¹	zaa ²	tl'ests'i	ggaay	laa ^{o1}

14. Yehu' ts'ilk'ey natl'ets'i ce'e badani'aas.
And now, pick up 1 big bead.

<u>Yehu'</u>	<u>ts'ilk'ey</u>	<u>natl'ets'i</u>	<u>ce'e</u>	<u>badani'aas.</u>
And, well then	one thing	bead	big	you pick up one thing after another
pg. 434	pg. 416	pg. 361	pg.112	pg. 73
(cpc)	(n)	(adj)		root
ye ¹ , yet ¹	ts'il	tl'ests'i	ce'e	'aa ¹

15. Yehu' hwlazaan natl'ets'i ggaay badanilae.
And now, pick up 10 small beads.

<u>Yehu'</u>	<u>hwlazaan</u>	<u>natl'ets'i</u>	<u>ggaay</u>	<u>badanilae.</u>
And, well then	ten things	bead	small	you pick up plural objects
pg. 434	pg. 448	pg. 361	pg. 191	pg. 264
(cpc)	(n)	(adj)		root
ye ¹ , yet ¹	zaa ²	tl'ests'i	ggaay	laa ^{o1}

16. Yehu' ts'ilk'ey c'enkone' badani'aas.
And now, pick up 1 bone bead.

<u>Yehu'</u>	<u>ts'ilk'ey</u>	<u>c'enkone'</u>	<u>badani'aas.</u>
And the, well then	one thing	dantalium bead	you pick up one thing after another
pg. 434	pg. 416	pg. 259	pg. 73
(cpc)	(n)	(n)	root
ye ¹ , yet ¹	ts'il	k'on ²	'aa ¹

17. Cu taade.

Again three times.

<u>Cu</u>	<u>taade</u>
again	three times
pg. 120	pg. 318
(adv)	(adv)
cu	taa ²

18. Ts'ilk'ey t'aa natl'ets'i ggaay badani'aas.

Pick up 1 small feather bead.

<u>ts'elk'ey</u>	<u>t'aa</u>	<u>natl'ets'i</u>	<u>ggaay</u>	<u>badani'aas.</u>
one thing	feather	bead	small	you pick up one think after another
pg. 416	pg. 339	pg. 361	pg. 191	pg. 73
(n)	(n)	(adj)		root
ts'it	t'aa ²	tl'ests'i	ggaay	'aa ¹

19. Cu denesde.

Again four times.

<u>Cu</u>	<u>denesde</u>
again	four times
pg. 120	pg. 151
(adv)	(adv)
cu	denc'

20. Lindeldots'i ke ts'aex ke ninit'aas.

You cut the thread

<u>Lindeldots'i</u>	<u>ke</u>	<u>ts'aex</u>	<u>ke</u>	<u>ninit'aas.</u>
scissors	against	thread	against	you cut
pg. 158	pg. 242	pg. 403	pg. 242	pg. 341
(n)	(vpf)	(n)	(vpf)	root
dots'	ke ²	ts'aex ²	ke ²	t'aats' ¹

21. Nekon' ninit'aax
Burn the thread.

<u>Nekon'</u>	<u>ninit'aax.</u>
Lighting	burning object
pg. 244	pg. 339
(n)	root
kon' ¹	t'aa ¹

22. Xona yelu' nats'ii zaghe 'snelyaayi sneltsiin.
Now finish a necklace.

<u>Xona</u>	<u>ylu'</u>	<u>nats'ii zaghe 'snelyaayi</u>	<u>sneltsiin.</u>
Enough, that is all	and, well then	necklace	make
pg. 221	pg. 434	pg. 450	pg. 386
(adv)	(cpc)	(n)	root
xona	ye' ¹ yet ¹	zagh ³	tsii ²

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