
Story knife Prewriting Strategies for 2nd Grade

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Yupit Piciryarit Museum -
Yaaruin "Story Knife"



John Phillip, Sr.:
Maa-i-ggur man' yaaruin, qanemcissuun.
(This is a story knife, a story telling device.)



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Introduction

Tamaa-i tamakut yaaruitni pencil-aaqelqaput wangkuta.
(The story knives were our pencils.) - Neva Rivers, 2002

Teaching writing never came easy for me for two reasons: first, students did not seem to look forward to it; and second, the methods that I used did not produce the results I wanted. I tried prewriting strategies such as webbing, clustering, and brainstorming ideas in columns, but the students in my 2nd grade classroom still only managed to produce short paragraphs with run-on sentences. Often, their writing included a picture, but it seemed that no matter what we did, writing remained a subject that we all endured.

Then one day, as I struggled with my 2nd grade students' continued lack of interest in writing, I found myself thinking back to my own childhood. I recalled how we as young girls never seemed to run out of stories to tell as we spent hours story knifing on the mud. That memory, combined with the fact that my students loved to tell stories during our weekly class sharing time, led me to experiment with story knifing as a prewriting strategy.

The Committee on Storytelling (1992), a group sponsored by the National Council of Teachers of English, believe that storytelling should be included in school. Tompkins (2003) states that storytelling is a natural skill that teachers can model to their students. Before each story knife prewriting activity, I like to story knife stories that I made up e.g., *Naruyarpall'er* (The Giant Seagull) (Appendix A), or from a

Yup'ik children's story that I collected, *Kaviaq Caarkaitulria* (The Fox Who Had Nothing To Do) (Appendix B). I also do storytelling from illustrated Yup'ik traditional children's stories (see Appendix C for a list of suggested storytelling resources).

Today, I use story knifing and/or simple drawings as a prewriting strategy almost daily in my classroom. Story knifing became popular from the beginning as I watched my students search their memories for stories to tell in excitement, and began drawing immediately before producing simple personal stories. This was a welcome change from previous strategies for both my students and myself.

If your students are like mine whose language has shifted, or began to shift from Yugtun to English, or who are English First Language speakers and are in your bilingual classroom, I hope that these activities will help them to compose short stories (see *Language Models and Yugtun Language, Then and Now*, p. 13). I especially think of those students that we label "reluctant" writers who do not produce much because of their unsureness on how to connect sentences or ideas together from traditional prewriting strategies such as bubbling and webbing. As they try these prewriting strategies that begin with storytelling as a hook, I hope that they will enjoy writing as much as my students now do. My final hope is that the traditional literary form of story knife in the form of drawing symbols for humans in addition to simple drawings on paper will be brought back. Telling stories through story knife was, and still can be, a powerful artistic form that draws on a child's own creativity as they create unique and real stories of their own.

What is Story Knifing?



Story knifing was a tradition where Yup'ik girls etched and manipulated symbols and scenes on the mud or snow to tell a story by using story knives carved from wood, ivory, or bone (Wahlberg, 1997). When a Yup'ik girl received her first story knife made by her father or another close relative, it signified the beginning of her role in the continuation of the Yup'ik oral culture. It was a way to teach life lessons, behavior, and how to get along with others (The Storyknife, 2006).

Traditionally, the girls retold oral stories that were handed down from generation to generation through story knifing. In a conversation with Carrie Pleasant, an elder from Quinhagak, she recalled telling such stories as a young girl. Unfortunately she could not remember the stories she listened to and told in their entirety today. But she told me that in the winter, the girls would put snow in large cooking pots or mixing bowls and story knife indoors. But she cautioned me that not just any snow would work. It had to have a certain texture, like the type of fresh snow to make snowmen out of (Pleasant, personal communication, March 1, 2012).

We didn't bring snow indoors to story knife in my childhood. I also do not recall telling traditional oral stories. I do not believe many girls my age were exposed to traditional oral children's stories from our mothers or grandmothers. However, during an Art institute in 2010, I witnessed a Yup'ik teacher tell such a story that her grandmother used to tell her about a grandson who disobeyed his grandmother's

warning to stay away from a certain place, and the consequences that followed. The plots were similar to *Cetugpak* (Long Nails) (Appendix C). As she went from one scene to another, she would erase the mud etches and start on another scene, much like turning a page in a book.

When I was a girl, story knifing was still a favorite childhood pastime beginning when the snow melted in the spring till the ground froze in the fall. My girlfriends and I would story knife on the mud usually in the same spot along the riverbank. As authors, our stories were our oral literacies told out of memory or experienced in our lives. It seemed that we never ran out of stories to tell. As a few of us girls squatted down in a semi or a full circle, we told stories of different genres: informative, descriptive, sometimes persuasive, and even our own autobiographies. When we told our stories, it was like we were in our own little world, built on friendship, relationship, and trust. We did not receive formal education to become oral storytellers. It came naturally to us as first we listened and then we gave our own vivid descriptions. Many stories that we told during story knifing were for enjoyment and entertainment. I remember that they were just as good as today's colorful storybooks as our imaginations were at play, painting vivid pictures and making the stories real and concrete.

As I searched for information on story knifing, I found one book titled *Indigenous Literacies in the Americas: Language Planning from the Bottom up* (Hornberger, [Ed.], 1997). In the chapter titled *Teaching and Preserving Yup'ik Traditional Literacy*, it mentioned that once oral stories were learned, they were

retold through story knifing, song, and dance. Today, story knifing is a dying literary form (Wahlberg, 1997) as it is not used among today's Yup'ik people, at least not in my village of Quinhagak. Another story knife resource is a children's big book titled *Yaaruin*, Story Knife (see Appendix C), written and illustrated by Julia K. Egoak. This big book gives simple descriptions on what story knives are made of, and how story knifing is done. I also found two websites that give accurate information on story knifing. Both include Yup'ik elders as resources:

- <http://alaska.si.edu/record.asp?id=222>. In the story knife section of this Arctic Studies Center website that focuses on northern cultural research and education, there are Yup'ik elder's discussions of the story knife and the history of it.
- <http://yupiitstoryknife.blogspot.com/>. In this blogspot, the creator, Jessica Schneider, has a section on who made story knives, what they were made of, and some designs that were etched on them. It has some of the same information as the previous website.

Is Story Knifing Just For Girls?

When story knifing was still practiced regularly by the girls, boys were not allowed to tell stories during this activity because we Yup'ik people believed it would affect the boy's future hunting skills. However, they were allowed to watch and listen as the girls told stories on the mud (Wahlberg, 1997).

When I was a child, boys did not participate either. It was strictly a girl's activity. However, Dr. Theresa John, an Associate Professor of Alaska Native Studies and Rural Development at the University of Alaska Fairbanks, told me that boys who were named after deceased female story knifers were allowed to participate and tell stories. Dr. John also recalled how adult Yup'ik women '*an'qalrianga*' or 'I come out of my home for a brief moment', would take the story knife from the girls who were telling stories and proceed to tell their own story before they went back inside (John, personal communication, October 28, 2011).

My Grandfather's Advice

After completing the first prewriting activity in this handbook, I asked my grandfather Nick Mark two questions:

Qaillun umyuarteqsit tan 'gaurilurnek yaaruilrianek kalikam qainganun

igarpailegmeng? [What do you think about boys taking part in story knifing on paper as a prewriting strategy?]

Qaillun umyuarteqsit angutnek elitnauristenek yaaruivkarilrianek elitnauranek

igarpailgata? [What do you think about male teachers allowing their students to story knife as a prewriting activity?]

In reply, he told me that when he was a young boy, they were told not to partake in girls' story knifing or *inuguaq* (handmade doll) activities. Instead, he said that young boys were encouraged to make toy sleds out of wood scraps because of their future role as hunters using dog sleds. He added that adults normally separated the boys and girls when they taught them the rules and beliefs they should know as adult men and women.

When I told him that I had just started incorporating story knifing as a prewriting strategy on paper for all my students, he paused. After a brief silence, I shared with him about a certain boy in my class who wrote a detailed story of a hunting trip that he took with his father. In his four-part story knife drawings where the events were drawn in sequence, he used an uppercase and a lowercase 'Y' for his father and himself respectively, zigzags for mountains, double curved lines to indicate the river, and a rectangle with a triangle shape in front for their boat. I then asked my grandfather if it was appropriate for the boys to take part in story knife as a prewriting strategy today. He responded: "*Canrituq, tuaten ping'erpet, ikayutekekat-ggu, taugaam allakarluki angutet arnanek.*" [It is okay if you do that, if it helps them, but separate the boys from the girls when they do that activity.]

When I asked my grandfather what he thought of male teachers taking part in story knife as a prewriting activity, he responded that the role of any Yup'ik male is to instruct boys in what they should know, and that it is not their responsibility to teach

story knife to children. I took this to mean that male teachers should not take part in any story knifing activities because of the traditional rule (Mark, personal communication, December, 2011). However, if any male primary teachers would like to use some of these story knife prewriting activities with their students, they should draw simple drawings during oral storytelling, such as stick figures for the characters in their stories before letting their students draw as a prewriting activity. (See two photos at the end of this section that shows the difference between a simple drawing and story knife symbol drawing.)

I took my grandfather's response as a blessing to allow my 2nd grade boys to story knife on paper during the prewriting stage. Unfortunately, I do not remember from my childhood the specific story knife symbols that we used for people (grandfathers, grandmothers, fathers, mothers, boys, and girls). However, I will explain in the How To Use This Handbook section how we came up with the symbols we used for our first story knife activity (Activity 1, p. 43). Four symbols we developed right away were Y,y, for adult and young males and X,x for adult and young females.

Before we continued with the second story knife activity (Activity 2, p. 49), I explained to the whole class the Yup'ik traditional protocol that forbids boys to take part in story knife activities because it might affect their future hunting skills. I made a point to the boys that they could choose whether or not to include the story knife symbols for males (Y, y) and females (X, x) in their drawings. I also told them that if they do, they would have to separate themselves from the girls and sit at a table with

the boys only, or find a spot in the classroom where they can draw independently before writing their stories. I also explained to them that I would not force them to use these symbols in their stories.

After this cultural instruction, I noticed that all five boys started drawing simple figure drawings for males and females along with the general outlines of the settings. These changes did not affect the quality of their stories. However, the girls continued to use the story knife symbols for males (Y, y) and females (X, x) in their drawings.

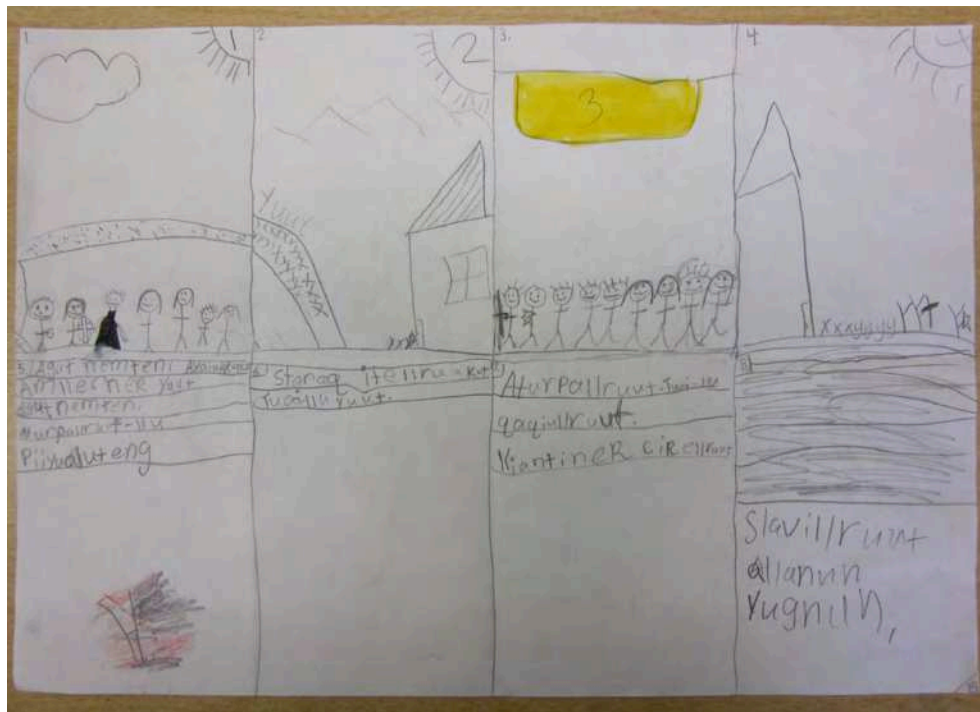
Below are two picture examples that show the difference between a simple drawing, and a story knife drawing. Both tell a story about a *Slavic* (Russian Orthodox Christmas) celebration. This year (2012), *Slavic* was celebrated for the first time in Quinhagak. It was time of excitement for many people in the village as they went from home to home and caroled traditional *Slavic* songs.

Photo 1 shows a simple drawing by a 2nd grade boy who told a story about helping his mother pass out gifts and candy to the people after the singing. Photo 2 shows a mix of simple drawing and story knife symbols (Y,y and X.x) done by a 2nd grade girl. In this four-part story, the second and the fourth drawings are where she used the story knife symbols for males and females. This story is about how a crowd of people came to her house for *Slavic*. She wrote that the star came in first, then the people. After the people sang, they passed out candy. Then the people went on to other houses for more *Slavic*.

Photo 1 - "Simple Drawing"



Photo 2 - "Story Knifing"



Language Models and Yugtun Language, Then and Now

When I began teaching as an Associate Teacher in 1996, I recall how nearly all students entering Kindergarten spoke in Yugtun as their first language (L1). The language program was called Yup'ik First Language (YFL). It was a transitional bilingual education model. The aim is to shift the child from the home minority L1 to the dominant majority language of English. In this model, content areas of reading, writing, science, social studies (and translated Saxon Math) were taught using the YFL curriculum from Kindergarten through 3rd grade. English as Second Language (ESL) was taught separately as a pull out class with time (minutes) increments starting in Kindergarten that continued on up the primary grades. The approximate YFL and ESL instruction minutes that we used for those YFL grades were:

- Kindergarten received 94% of YFL instruction and 20 minutes ESL;
- 1st grade students received 90% of YFL instruction and 30 minutes ESL;
- 2nd grade received 80% of YFL instruction and 60 minutes ESL, and;
- 3rd grade received 75% YFL instruction, and 75 minutes ESL instruction.

By 2001, the language model for teaching Kindergarten through 3rd grade had changed from YFL to Yup'ik Language Development (YLD). YLD is a maintenance bilingual education model that attempts to foster the child's minority language, and strengthen the child's sense of cultural identity. Most primary students were still Yup'ik L1 (YL1) speakers but had started to include English words and phrases into

their everyday Yugtun language communication. Students entering my 2nd and 3rd multi-grade classroom were, I believe, at the beginning stage of language shift. Language shift is the progressive process where the mother tongue or language shifts to another language (http://en.wikipedia.org/wiki/Language_shift). At the beginning of this school year (2011-2012), all 2nd grade students entering my classroom spoke in English in social settings, and in non-fluent Yugtun in academic settings.

Today, in my 2nd grade classroom, all but three of my students are EL1 speakers. The other three began as YL1 speakers but once they entered preschool, their language shifted to English (Petluska, personal communication, November 10, 2010).

Along with language shift, I have noticed that some parents and grandparents have started speaking in nonstandard English with their children and grandchildren. Those that continue to speak in Yugtun with their children often remark that they respond to them in English. A possible cause that is brought up continually among parents (and teachers) is the influence of satellite television and other mass media such as the internet that is now easily accessible for students in rural schools and homes. The result is that although my students' English may not be the 'standard' language of the school, it is still English nevertheless.

My 2nd Grade Students Literacy Abilities

In addition to language shift, I have noticed other changes in the literacy needs of many of my students in recent years. First, I noticed my students ability to read and

write in English without prior lessons from YLD teachers including myself. Many of my students, who average between seven and eight years old, now come to school with the skill to read and comprehend children’s library books written in English. Second, at the beginning of this school year, I noticed that during writing, most of my students confuse certain Yugtun long vowels and vowel clusters (*ii, ai, ia*) with those vowels that sound similar in English. Here is a table that shows those troublesome vowels that cause confusion, and examples of the correct/incorrect spellings of Yugtun words that contain those vowels:

Yugtun long vowel or vowel cluster	Correct spelling	Incorrect spelling
<i>ia</i>	<i>caniani</i> ‘area beside’	<i>caneni</i>
<i>ai</i>	<i>aipaqellruukuk</i> ‘we (2) played together’	<i>ipaqellruukuk</i>
<i>ii</i>	<i>ciïssiq</i> ‘a fly’	<i>ceëssiq</i>

Finally, the most significant change has been in Yugtun literacy. During the first month of this school year (2011), only two of my eighteen 2nd grade students were able to write short personal stories in Yugtun. The rest were only able to write one to three sentences at the most, even with an illustration to go with it. Despite the fact that they have been in Yugtun medium classrooms since Kindergarten, and they know what they want to write about, my students’ limited Yugtun language is a hindrance as they struggle to begin writing. All students constantly ask what an English word or phrase is in Yugtun. Because I constantly answer multiple questions at once, I am usually not aware of what context they are using the words in. This results in them

writing words that often have inaccurate grammatical endings. For example, students were writing about what animal they would transform into (see Activity 5: If I could Transform, p. 60). A student asked me, “How do you say, ‘Big Foot’ in Yugtun?” I responded, “*yugpak*”. Then the student wrote: “*Ungungssiurcugngakuma yugpak.*” (If I could transform into an animal, ‘Big Foot’.) The correct form would be: “*Ungungssiurcugngakuma yugpaucartua.*” (If I could transform into an animal, I would turn into a ‘Big Foot’.)

Using Story Knife and/or Drawing as an Approach to Yugtun L2 Acquisition

Story knifing, which is a process of storytelling, involves sustained involvement from the Yup'ik children, particularly girls. Traditionally done on the mud or snow using a story knifing device, I wanted to see if this method of drawing while storytelling could be transferred onto paper and used as a prewriting strategy by my Yup'ik second language (YL2) 2nd grade students. I wanted to see if story knifing would bring out the natural storytelling skills of my students, by first story knifing symbols and/or simple drawings on paper before composing them into Yugtun written form. I was also curious to see if this method would help my YL2 students, especially those with “writer’s block” where they give up and stop writing because they cannot think of anything to write about. This includes those with what I call a “language block” where YL2 students know what they want to write about, but do not know how to begin as they attempt to form the words and sentences because of their limited Yugtun language ability.

Since my 2nd grade students are now learning Yup'ik as a second language, I will begin with two theories of how a learner acquires a second language. I will also include why I believe storytelling, when modeled correctly, can be an effective technique that puts students at ease before drawing out their natural story writing ability.

Comprehensible Input

According to Krashen, a person learns a second language as a result of comprehending oral or written input that is just above their current level. He formulates comprehensible input as $i + 1$, where 'i' is what the student is capable of and '+1' is the next target level just above their current ability (Krashen, 1981, 1985). Krashen further claims that the learners' L2 production ability will emerge even though it was not taught directly because they will have acquired the language, and the grammatical structures of it, subconsciously. In addition to input, L2 learners should have their mental block kept low, meaning that classroom stress should be minimized (1981).

One way that I implemented input was through storytelling. It was an activity that I kept up over the years until this school year. I told stories twice a week as the last activity for the day. The focus was on meaning with no further teaching or discussion, and students were left with their own imaginations and interpretations. During storytelling, I simplified terms that I believed were above my students level. Although I included oral cultural connections by telling traditional stories from books such as *Qanemcikarluni Tekitnarqelartuq* [One Must Arrive with a Story to Tell] (Orr, 1995) and illustrated children's books (see Appendix C for examples) using expression and voice, this method alone did not help my 2nd grade students to acquire the Yugtun language as I found out. Some students would remember certain stories for days or weeks following storytelling, but as they recalled certain plots or parts of the stories, they would speak in English only.

Another form of input is when I talk one-on-one in small groups or in whole groups in Yugtun, but my students respond to me in English. Most of the time, I translate their responses into Yugtun and have them repeat it to me and/or to their peers. I mentioned also in *Language Models and Yugtun Language, Then and Now* (p. 11) that when parents and grandparents speak to their children and grandchildren, they respond to them in English. The fact that they continue to respond in English shows that they continue to have difficulty speaking in Yugtun. I believe that when we do not require our students, children, or grandchildren to make an effort to respond to us in Yugtun, we enable them to not acquire our Yugtun language as much as we would like.

Comprehensible Output

Swain states that although comprehensible input is essential to learning a L2, it is not the only requirement. For Swain, input is not enough to ensure that the learner will speak like a native speaker (Swain, 1985). She also suggests that the comprehensible input hypothesis is consistent with the prediction that L2 learners will be somewhat limited in their grammatical development because of the limited opportunity to engage in interactions. For example, one way that I had my students speak more Yugtun was to repeat a phrase or words after me. My initial belief was that this method would be a great opportunity for them to speak more in the target language. However, as I have discovered, it does not provide much L2 growth. It is only a speaking input activity and does not involve creativity. Although specific

grammatical patterns become the focus of these exercises, they do not guarantee that learners will transfer those skills to real communication outside the classroom. A common grammar inaccuracy is the singular and dual Yugtun word endings used incorrectly in subject and verb agreements. For example, a student may write a sentence about skating with a friend, and write *kangkiillruukut* [we (3 or more) skated]. The correct form would be *kangkiillruukuk* [we (2) skated]. Although my students are getting better at correcting themselves more often, these inaccuracies are still problematic today.

Learning about the difference between comprehensible input and output theories opened my eyes to the fact that I needed to go beyond just the input of storytelling. I realized that storytelling can be taken further, and used to enhance my students' L2 learning. Using Swain's theory, I then focused on how I can use storytelling as a foundation and mesh it with my favorite childhood activity of story knitting as a prewriting strategy.

Swain hypothesizes that there are three functions of output in L2 learning (2001). The first hypothesis is noticing, where learners notice gaps between what they intend to say and what they are able to say. Swain argues that the learner, while trying to speak or write, will notice that they do not quite know how to describe the thought or idea they are trying to convey because of a 'hole' in their interlanguage (a language system which is neither L1 or L2 but rather like a third language with its own grammar). In other words, through the output process, learners consciously

notice the ‘holes’ and make an effort to push themselves in producing language that is grammatically accurate.

My 2nd grade students frequently make mistakes in their subject and verb agreements in their writing following the prewriting strategy of story knifing and/or drawing. A whole group activity that I like for my students to do twice a week is to draw a ‘Who, What, Where, and When’ table on the whiteboard (see below). Rather than one student filling in a whole row, I have different students take turns to fill in the spaces with Yugtun words. I intentionally have the ‘When’ column last because in the process, students notice when the adverb in the ‘When’ column does not match up grammatically with the ‘Who’ and the ‘What’ words. Below is an example from a most recent activity. The first row has the sentence with inaccurate subject and verb agreements. The second shows how students noticed the gap, or the inaccuracy, and helped each other to correct the mistake while I closely monitored them.

<i>Kina wall'ca?</i> (Who or what?)	<i>Qaill'pia?</i> What is s/he or it doing?	<i>Nani?</i> Where?	<i>Qangvaq?</i> When?
<i>Pavian</i> Name	<i>aquiguq</i> play	<i>elitnaurviim caniani</i> by the school	<i>akwaugaq.</i> yesterday.
<i>Pavian-aq</i> Name	<i>aquillruuq</i> played	<i>elitnaurviim caniani</i> by the school	<i>akwaugaq.</i> yesterday.
<i>Al'aq Cirr'aq</i> Names (2)	<i>pīiyuaq</i> walk	<i>kipusvigmun</i> to the store	<i>unuaqu.</i> tomorrow.
<i>Al'aq, Cirraq-llu</i> Names (2)	<i>pīiyuaciquk</i> will walk	<i>kipusvigmun</i> to the store	<i>unuaqu.</i> tomorrow.

The second output hypothesis regarding accuracy is hypothesis-testing (Swain, 1995). Swain suggests, “If learners were not testing hypotheses, then changes in their output would not be expected following feedback” (1995, pg. 131). To test a hypothesis, learners need to say or write something. Research (Pica, Holliday, Lewis,

and Morgenthaler, 1989) suggests that when learners negotiate meaning, and modify their output, they are testing their hypotheses about the target language. According to Swain (2001),

It is precisely in contexts where the learner needs to produce output, which the current interlanguage system cannot handle... which ... pushes the limits of that interlanguage system to *make* it handle that output, that acquisition is most likely to have occurred.

Swain also states that the importance of output to learning is that it pushes learners' to process language more deeply and with more effort than input alone (1985). Learners are in control, and can 'stretch' their interlanguage in speaking or writing to meet communicative goals. These incidental discoveries on the learners' part make great teachable moments for lessons that draw the learners' attention to incorrect (recurring) forms while still maintaining a primary focus on meaning.

For example, after my students story knife and/or draw, I ask them to compose a sequencing story under their illustrations. After composing, students individually read their stories to me. Through this activity, I help my students to notice, hypothesis test, and expand their writing.

While they are reading, some students realize that what they wrote did not make sense, and they pause. This is where they notice gaps (noticing between what they meant to say and what they actually said). Often, the next thing that students do is to correct their mistake(s) on the spot or go back to their tables to edit them on their own. This is what Swain calls hypothesis testing. When they ask for my assistance, it

is usually to confirm what they hypothesized, or ask if that was the correct word or word ending to use. Students with lesser Yugtun L2 ability may fail to notice their mistakes. This is where I call attention to their mistakes so they do notice. What I mostly focus on during this process is for them to notice those Yugtun words with inaccurate word endings. I ask questions such as: *Taum-qaq igam iqua tuaten ayuqeciquq?* (Is that the correct word ending for that?) Occasionally I will ask my students to expand their stories by adding detail to them so that when it is time for whole group sharing, others will understand their stories and imagine them taking place.

The third output hypothesis is conscious reflection (2001). In this function, learners use language to indicate something about their own or a conversational partner's use of language. As teachers observe learners as they talk about the problems they encounter in content areas, it should help them to understand the language learning process because what is observed is language learning in progress (2001). In the process of these three functions of output where students notice the gaps and test their hypothesis, I call attention to their mistake(s) and ask if that is the correct way to say or write it. In doing this, I am explicitly asking them to reflect consciously on those mistakes. When they reflect, they are noticing and thinking about them consciously. This is all part of an interrelated process of L2 learning. Another example of conscious reflection is when they look over at the next student's writing during whole group sharing in a circle. When a student notices inaccurate word endings, it is a conscious reflection on their part. Usually, when a listener, or a

reader in this case, notices such inaccuracies, they glance at me with a knowing smile. When a student notices, but does not speak up to correct the reader, I ask the whole group if that made sense, or if they have suggestions for better words or word endings that the reader could have used. It is then when the students who noticed, speak up.

Other ways I encourage my students to consciously reflect include several story knife prewriting activities where pairs, or a small group of students do an activity together. One that calls for small groups is the fourth activity called Communicative Language Teaching (p. 57). During the activity, students worked in small groups and brainstormed what they would do in a situation. I observed the different groups as they conversed with each other in hushed tones as they decided what Yugtun words to use for each idea before the writer listed them on paper. The object of this brainstorming activity was to come up with as many ideas as they could in five minutes, but we had to extend it by another five minutes as they all wanted more time to come up with more ideas. When teachers encourage L2 learners to talk about language, they help the students to process and acquire the target language. Swain suggests “It is essential . . . that this metatalk [talk about language] . . . is encouraged in contexts where the learners are engaged in making meaning. Otherwise, the critical links between meaning, form and function may not be formed” (2001, pg. 51).

There is a popular YL2 output game that we play in my classroom daily. This game is called the “Yugtun Game”. During this game, my students remind those around them to speak in Yugtun when they are overheard speaking in English. Everyone is involved, including my bilingual classroom aide and myself. We play this

game for at least two hours a day: once in the morning, and once in the afternoon. Since we began playing this game in November 2011, students are more conscientious about their Yugtun L2 output. I recall that when we first began, it would be so quiet in the room. Hardly anyone talked the first few days. One special education student was adamant about not speaking in Yugtun and continued to speak in English despite his classmates and my prodding, while everyone else was quiet or attempting to speak quietly in Yugtun with each other. Recently, this student has become like a Yugtun monitor where he reminds his peers to speak in Yugtun when he overhears them speaking in English. When we play the game today, more of my 2nd grade students talk with each other in Yugtun. Although most of my students' Yugtun language is not fluent, and they continue to say words with grammatically inaccurate word endings while conversing, I have noticed their progressive YL2 growth since we began to play this game. They now make the effort to produce spoken output in Yugtun during the games.

Yugtun Storytelling as Output

Yugtun literacy development is an important issue facing our community today, especially in the light of the language shift that has occurred. As I mentioned in the introduction, I used to do storytelling as a last activity of the day. I have now realized that storytelling alone is not adequate to teach our students the skills and competence they need to grow in Yugtun literacy, but that we can use it to address their development. One way that I believe I can help improve my students' Yugtun literacy

is to for me to use storytelling as a hook before they do story knife prewriting activities. When told with voice and expression, storytelling will help to build oral language, comprehension and writing in my YL2 students. NCTE (1992) states that, “The comfort of the oral tale can be the path by which students reach the written one” (p.2).

Nicolini (1994) states that we are storytellers by nature. Therefore, we should first allow our students a chance to do something they are already good at. Because storytelling is a social event involving both the storyteller and the audience, I include whole group sharing following most of the story knife prewriting activities in this handbook. This output activity of retelling their stories draws on the student’s desire to talk and to interact with others confidently and with ease as time goes on. When I allow my students to select their own stories before they story knife and/or draw, the result is that their stories are longer, have sequencing sentences, more interesting, and more meaningful because they belong to them.

Storytelling helps to build Yugtun vocabulary words. I write up to five new vocabulary words taken from our storytelling on our chart called *Igat Elitelput* (Words that we have Learned). I rotate the words weekly to new vocabulary as we go along. Students occasionally insert these vocabulary words into their own speaking and writing. Although some of the word endings they use oftentimes are not grammatically accurate, they are meaningful and useful for them.

Peer-to-Peer Interaction

Cope and Kolantzis (2009) state that literacy teaching and second language teaching is about creating a kind of learner who is an active designer of meaning, one who is open to differences, change, and innovation. Rather than getting discouraged about my 2nd grade students' continued grammatical errors, I consider them positive evidence of their continued learning through attempted meaning making. Therefore, I allow them to make those errors and I encourage them to continue trying. I believe that when we allow our YL2 students to learn in a way that is meaningful for them rather than one that we prescribe, it is more understandable and more beneficial for them in the process.

Students obtain useful information about their interlanguage by testing their hypothesis with me as well as their peers. What I observe during these peer interactions is that a student will ask a peer if what they wrote made sense. This is an example of testing their hypothesis, one of the three functions of output. There is one student who started off as a Yup'ik first language speaker but whose language shifted when she entered preschool. Despite that fact, she has more ability in her Yugtun speaking skills and has become a "student resource" for others. When my students ask their peers, especially this "student resource" about how to say or write a word, they use language. Often, I hear them asking their questions in English rather than Yugtun. I allow them to do this, however, most of the time I translate their questions into Yugtun, which they then repeat to whoever they are asking.

During these peer-to-peer interactions where students with more ability help their peers by giving suggestions on how to say or write a word, I see myself as a facilitator rather than a 'teacher'. When I notice students negotiate on how to put together their response during an interactive activity, I encourage others to contribute their suggestions for more accurate terms or grammatical forms. This gives my students an opportunity to learn from each other while I facilitate.

Recently, in thinking about my part in these activities, I realized that by not constantly correcting my students, I am helping to keep their affective filters down, and giving them real opportunities to learn directly from their peers. This approach is applicable to any activity where open communication in the target language promotes learning, rather than the teacher doing all the correcting and merely practicing mechanical language patterns and forms for students to replicate.

Drawing as a Prewriting Strategy

As I looked for formal studies of story knitting as a prewriting strategy, I discovered that it had not been studied before. However, since story knitting is a form of drawing, I then focused on drawing as a prewriting strategy. There are several researchers that have written about the use of drawing as a prewriting strategy. Tompkins and Hoskisson (1991) recommended using this strategy and other art activities, especially with children who have problems expressing themselves in writing. In Olson's (1992) research, she discovered numerous benefits of integrating drawing including:

1. It improves students' vocabulary as they organize their thoughts, and use more words related to their drawing.
2. Their drawing skills are improved as they focus on a specific object in their story.
3. Student's character drawings come to life as they make meaningful connections with them. It is like connecting their own life experiences with their characters and watching what happens to them as their stories unfold.
4. It is easier to write stories as students rely on their drawings as a reference point to write what comes next in their writing.

According to Norris, Mokhtari and Reichard (1998), there is a limited formal study on the role of drawing in the writing process in 1st through 3rd grades. At the time of their research, two studies that investigated the relationship between drawing

and writing were unpublished, but both stressed the importance of drawing as a way of generating ideas for writing. The first one done by Zalusky (1982) analyzed the relationship between drawing and writing among 1st grade students. Skupa (1985) conducted a similar study with 2nd graders.

Norris et.al. (1998) also looked at the effectiveness of drawing as a prewriting strategy. In this study, sixty 3rd grade students drew before writing a story on a topic they selected themselves. Their writing was compared with the stories written by fifty-nine 3rd grade students who wrote without drawing. None of the participants was identified as having specific learning problems. All had similar levels of writing ability, as well as similar linguistic, cultural, and socioeconomic backgrounds.

The results revealed significant differences between the experimental and the control groups. Students in the experimental group who drew before writing:

- wrote significantly longer and better stories than those that did not draw;
- produced more words, and more sentences;
- and, earned higher story grades than those in the control group.

The results were consistent for boys and girls regardless of which group they were in. For Norris et al. (1998), this was a welcome discovery since boys have often been found to lag behind girls in writing (Silberman, 1989). One teacher even expressed surprise when she was told that the boys in her class participated willingly in the writing portion of the study. Anecdotal evidence by Norris found that students who drew first seemed to be more enthusiastic about being observed and visited by her compared with those that did not draw before writing (1998). Another indication

of their enthusiasm was that students in the experimental group often groaned when they were told it was time to quit writing. For Norris, et.al, observations in the experimental and the controlled 3rd grade classroom indicated that drawing before writing was highly motivating to the students, and it assisted them as they planned what they would write (ibid).

Why Use Story Knifing in My 2nd Grade Classroom?

In my 2nd grade classroom, I noticed from the beginning that students enjoyed the process of ‘drawing’ their stories before they wrote them regardless of the topic or prompt. In short, I found this prewriting strategy works for all my students with one exception, a learning disabled student. This student is approximately two academic years behind his peers, and receives one-on-one and small group pullout interventions with the special education teacher. His prewriting drawings consist of partial one-part scenes of circles for faces, a sun, and a few clouds. Due to his inability to compose sentences, my classroom aide lets him describe his picture, and writes a sentence or two on extra paper for him to copy next to his drawing.

Drawing before writing has proven especially helpful for those students in my class who have problems expressing themselves in writing. I have also noticed that when students draw characters for their stories, it is easier for them to develop the story with the basic elements: a beginning, at least two middle plots, and an ending. The simplicity of their story knife symbols and/or drawings do not diminish the effectiveness, the quality, or the power of my student’s stories. Rather, the etchings enhance their stories to a level that is real and relevant for them.

A welcome change from previous prewriting strategies, e.g., webbing, to story knifing and/or drawing is that that my student’s stories are longer, flow better and

remain on topic. Although they continue to struggle with inaccurate word usage and grammar, their drafts are understandable and not too difficult to edit in one-on-one conferences. As students notice gaps in their writing, they think about how to approach the inaccurate word usages and endings. In the process, they draw from past interactive language learning activities or previous one-on-one conferences before transferring what they remembered to what they are currently writing.

While reading their stories, my students often make visual cues to their drawings, and pause as they realize that they omitted some intended detail in their writing, or, that what they wrote did not sound like the way they intended it to. As they notice the gaps in their writing, they usually stop and indicate that they left out some information. When this happens, I allow them to go back to their tables to add more. Often they will come back to read to me again. From these second readings, I point out word usage inaccuracies in the student's writing that can be corrected before they share his/her stories with the whole group. From these one-on-one conferences, I become aware of common word inaccuracies or spelling mistakes, e.g., writing 'r' instead of 'g', or 'k' instead of 'q'. These lead to separate lessons for direct language teaching and interactive second language acquisition activities that focus on those specific common inaccuracies or spellings.

For me, the best part of the story knitting and or/simple drawings as a prewriting strategy and students' Yugtun writing process is that, it not only improves students' literacy skills in terms of writing, but it improves their listening and reading skills too. While their speaking skills are enhanced as they share their stories with the

whole group, they also gain confidence as they experience the satisfaction of a job well done. Best of all, it is not a passive time for the listeners as they ask questions to the storyteller, or make story-to-self connections following a classmates story.

How To Use This Handbook

The ten story knife prewriting ideas included in this handbook were developed and field tested in my own 2nd grade classroom. In the process of developing these prewriting ideas, I took time to consider what activities my students could complete on their own, in pairs, or in small groups. I tried to develop activities that would capture my students' interest and reinforce skills they had already learned. As we went through each activity, I informally assessed the results by looking at the quality and amount of student writing. I tried to determine if the lessons I had developed were too difficult or too easy, and I constantly looked for ways to improve on them. I used this information to modify my activities as we went along. Then, once I began to compile this handbook, I looked back again and with hindsight as my guide I added additional suggestions throughout to help my reader make more efficient and effective use of these materials.

Although I developed this handbook with 2nd grade Yup'ik language students in mind, I believe all the prewriting strategies listed here are adaptable for either 1st or 3rd grade. Whereas a four-part story became the standard for my 2nd graders (because it was doable for them from the beginning), 1st grade students can be asked to provide a two or three part story, while 3rd grade students might extend the activities to five or more parts.

Each activity in this handbook begins with a storytelling event as an input activity. Each story knife and/or drawing prewriting activity has these sections:

- **Learning Objective:** a statement of what the student should learn from the activity;
- **Materials list:** a list of materials needed for the activity;
- **Directions:** (in a bullet format) for carrying out the activity;
- **How I used this activity:** how the activity worked for me;
- **Lessons learned:** suggestions on how to do the activity better the next time.

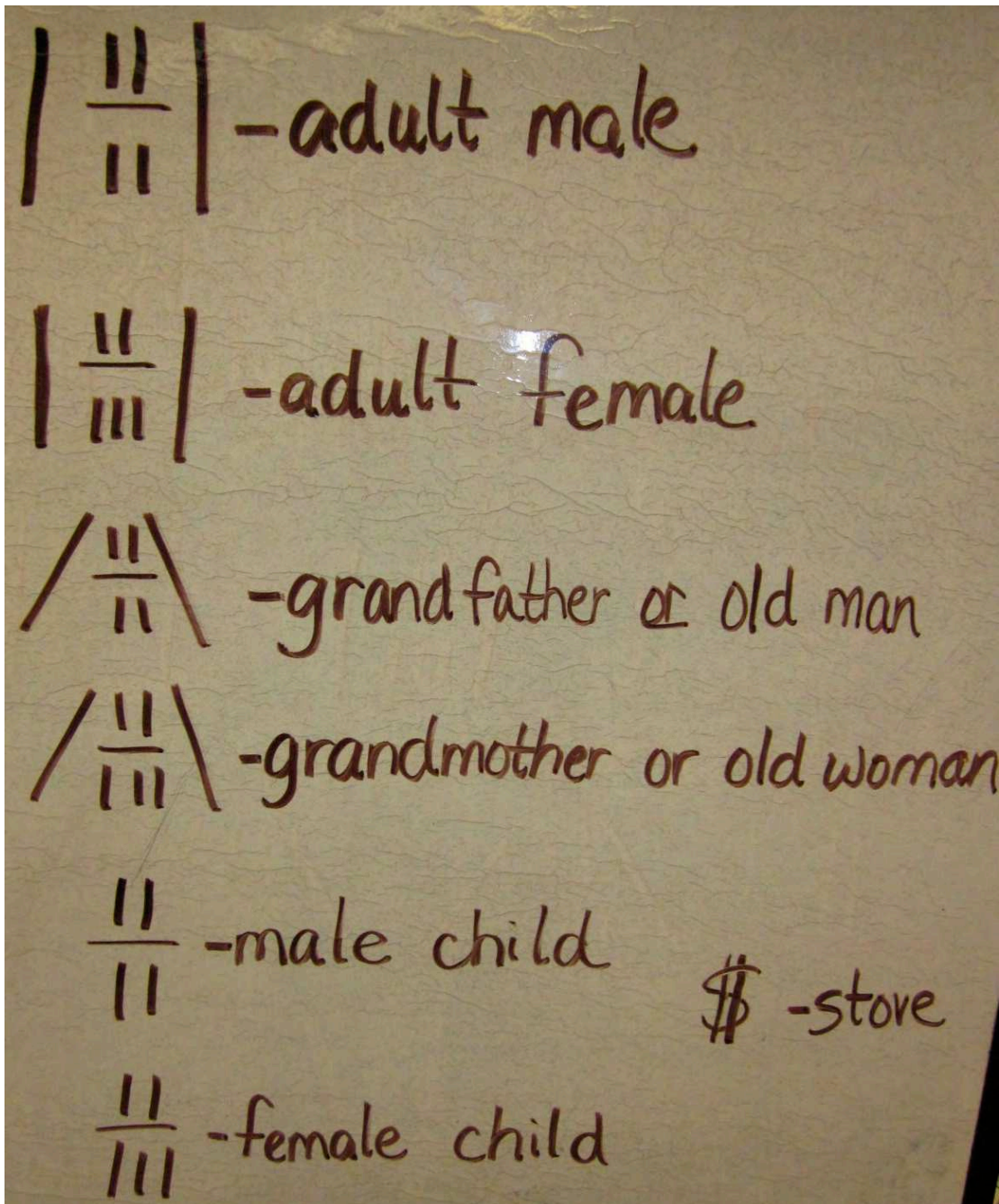
Wherever possible, I have included photo samples of my student's finished products.

Basic Story Knife Symbols

When we told our stories through story knifing as children, I remember that we had a specific set of basic symbols for people. These symbols had vertical, horizontal, slanted and smaller lines within them that were similar to quotation marks.

Unfortunately, I do not recall exactly how they looked, but I do remember that they were so basic and standard for my girlfriends and I. For example, when one of us story knifed about a female child, it had a specific symbol that represented exactly what it was, a female child. Today, I do recall one symbol: a dollar sign (\$) to indicate a stove when we drew the diagram of a house and the furniture that was in it. I found out years later that story knife symbols were specific to the village, e.g., the human symbols that we used in Quinhagak were not the same as those that were used by girls in Napaskiak.

These basic story knife symbols for people (and a stove) are my estimates of how we used to draw them on the mud. They are not accurate and should not be taken as a prescribed set of basic story knife symbols.



Since I did not recall the story knife symbols that we used to tell our stories, four symbols that my class and I created and agreed upon were:

- an uppercase ‘Y’ for an adult male, a lowercase ‘y’ for a male child;
- an uppercase ‘X’ for an adult female, a lowercase ‘x’ for a female child.

These symbols for males and females ‘stuck’, and the girls in my classroom continue to use them today.

I did not start this project with a proscribed set of symbols. Instead, before each storytelling, I took time to consider the characters and settings for the story I was planning to tell. Then I mentally formed the simple drawings and outlines that I would use. I found that I did not need to practice my story knifing beforehand as each story evolved naturally during story knifing on the whiteboard using dry erase markers. Often I would ask the class to help me create a figure. For example, for animal characters, I would ask my students to think of the basic shape of the animal’s head. In the story *Kaviaq Caarkaitulria* (The Fox Who Had Nothing To Do) (see Appendix B), the lone character is a fox. Together we drew the fox with a lower case ‘v’ for the bottom part of the fox’s face and a capital ‘M’ on top for the fox’s ears. Two dots for the eyes completed the figure. When I story knifed this particular story, the adaptation proved to be an excellent visual aid as well as a hook for students to comprehend the story in Yup’ik. I also drew simple drawings for the setting that included mountains, the shore, and the ocean. The drawings I used in *Kaviaq Caarkaitulria* (The Fox Who Had Nothing to Do) were:

M = fox's ears

.. = fox's eyes

v = fox's mouth

uuuuuu =ocean

MMMMM=mountains

Rules for Story Knifing

Even though each story knife event evolved naturally, I learned a few lessons that became my “rules” for story knifing. These rules include:

- Keep it simple. It is better to use simple symbols and drawings throughout a story knifing event. In my experience, students tend to lose interest and get restless if too much detail is added in the story knife etches and drawing.
- Keep it moving. It is better to keep the story flowing. Story knifing should be consistent and flow with the story to keep the students engaged.
- Keep it short. During story knifing, I try to keep it below ten minutes for my 2nd grade students. If the story is too long and complicated, they will have difficulty comprehending it.
- Keep the language at grade level. Students will lose interest if stories are too complex or contain too many unfamiliar terms or phrases. It is better to simplify more complex Yup'ik words that you believe are above your student's level.

How to Select Small Groups

Some of the story knife prewriting activities call for small groups to work together. In my 2nd grade classroom, I have students with mixed abilities where some are more mature and have more ability than others. For any interactive activity that calls for small groups, e.g., reading, writing, or math, I select students with mixed abilities for a small group of four: one high-leveled, two medium-leveled, and a low-leveled student. The main idea behind selecting students with mixed abilities is to increase interaction amongst those with different abilities. Students benefit from social interactions with others in their group that have different social behavior and ability to learn.

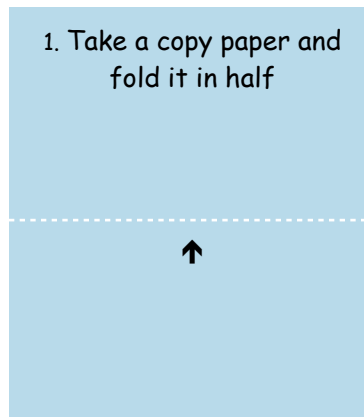
In mixed ability small groups, the higher-leveled students have the opportunity to help their lower-leveled peers in task related activities. Lower leveled students remain interested and are more enthusiastic to finish the activities with the help of their peers. Peer interaction allows a safe and a comfortable environment in which all learners feel at ease, especially in attempting to explain themselves and /or new concepts. Small group interaction not only develops good social skills but students also learn from each other. An analogy can be made to basketball. Basketball players with greater skill take improvement more seriously than others with less skill, but all players practice hard and improve as a whole team through commitment and intentional practice. I also find that there is less disruption when students help each other. It helps me to be more flexible as I go from group to group to check on their progress.

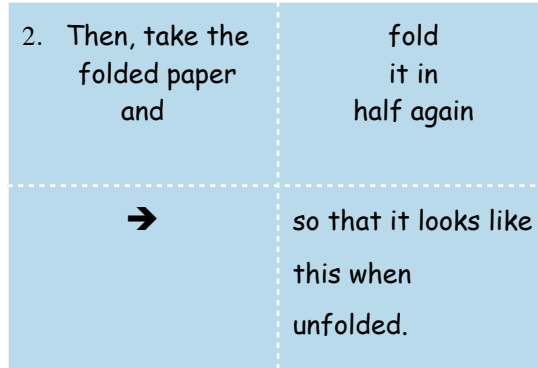
Paper Folding Directions

All story knife prewriting strategies in this handbook require students to draw and/or story knife on paper. The paper folding directions for the story knife prewriting activities are basically the same. Some call for four-parts, and others call for eight-parts. Folded papers makes it easier for students to organize their thoughts before they compose their stories as they look at their drawings as reference points. This prompts them to what should come next to their writing.

- Have students trace the folded lines on the paper with a pencil, crayon, or marker for all folds to make them more visible before they draw story knife scenes.
- The following paper fold suggestions are tinted in blue so that they are easy to visualize and follow.

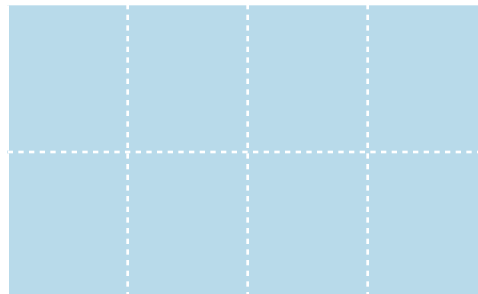
A. Folding directions for all story knife activities that call for a four-part folded paper:





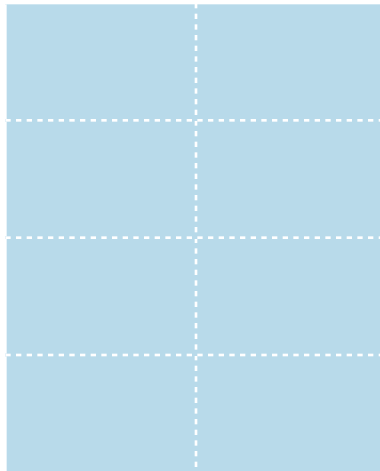
B. Another great paper folding idea is one that a student prefers to use, rather than the one I suggested:

Follow directions for a four-part fold, but fold it once more so that there are eight-parts. When done, it will look like this:



Students draw story knife symbols and/or simple drawings on the top row, and, write sequencing sentences on the bottom row

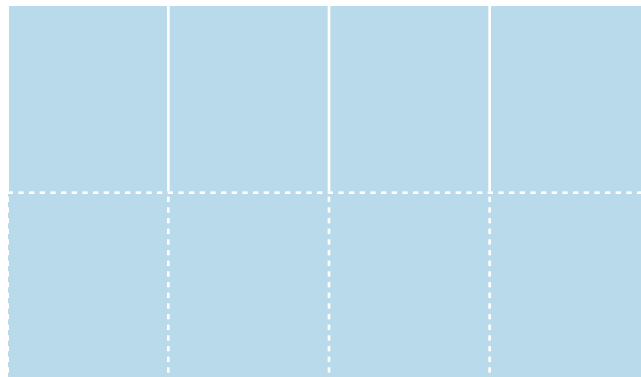
C. Another student liked to use her folded eight-part paper like this:



Students draw simple story knife symbols and drawings on the left column, and, write sequencing sentences on the right column.

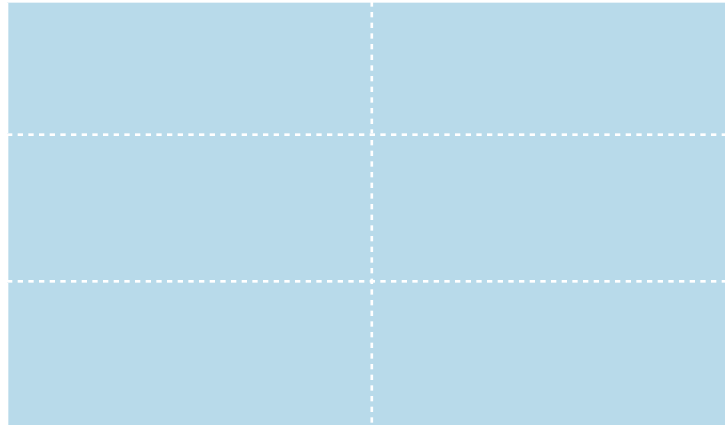
D. Another way to fold a 17”x11” paper is to create a flip-flop book.

To do this, show students how to fold a paper into eighths, open it, and cut the top four-parts to the center fold. Have students draw on the top of each flap, and then lift up the flap to write their story underneath. (Can also be rotated vertically for a ‘long’ flip-flop book.)



The solid lines on the top half of this eight-part paper indicate where the students cut with scissors to the center fold.

E. For higher-level students, e.g., 3rd grade, the paper can be folded into six-parts for a longer, more detailed story. When unfolded, it will look like this:



Students draw story knife symbols and/or simple drawings and write sequencing sentences underneath or above the illustrations.

Story Knife Prewriting Strategy Ideas

1. Read-aloud Storytelling Extension:

Learning Objective: Students retell the story in sequence by drawing the events of the story in four-parts before writing sentences next to their drawings.

Materials List: a published or made-up Yup'ik children's story; whiteboard, dry erase markers, 17"x11" paper, pencils, markers

Directions:

- Before this activity, select a published Yup'ik children's story, or a simple story that you have created. For younger students, I would recommend a story that students are familiar with, or have heard before. Do not select one that is far above their second language level.
- Have students sit on the floor in a whole group.
- Tell students to listen carefully as you tell a story. Use voice and facial expressions throughout your storytelling.
- Tell students that they are going to retell the events of the story by story knifing symbols and/or simple drawings in four-parts on folded and traced paper with a beginning, two middle parts, and how the story ended.

- Give a student (or a pair of students) copy paper. (For individual work, the paper can be folded into four-parts to create a four-part story using copy paper, or, a folded 17”x11” paper folded into eighths.)
- Encourage students to recall details of the story in sequence before they draw the scenes.
- After they are done drawing, have them rewrite the story using their own sentences for each scene using phonetic spelling in Yugtun.
- Optional: regroup, and have students share their retelling.
- Have them bring their stories home and retell it to their family members.

How I used this activity:

I told an illustrated Yup’ik children’s story titled *Cetugpak* (Long Nails) written by Marie Meade (see Appendix C). This story is about a grandson who got himself into a life and death predicament after he went against his grandmother’s warning about not crossing the river and going through the tall grass there. Students were listening intently during this input of storytelling. In my years of classroom storytelling, I have found that students are especially engaged when a story involves a scary plot. This particular story is one that they request to hear from time to time.

Several years ago after this storytelling, one boy suggested that they make long fingernails out of old newspapers. I had the students sit in a circle while he gave us directions on how to fold a paper that would fit inside the fingers and resembled long fingernails or claws. This was a fun activity for all. For directions on how to make paper

claws, go to: <http://www.youtube.com/watch?v=ns-v3TeGGfw&feature=related>.

The second time I used this activity, I told a simple story that I created titled *Naruyarpall'er* (The Giant Seagull) (see Appendix A). Its plot is similar to *Cetugpak* (Long Nails), where a grandson wandered too far from their sod house despite his grandmother's warning, and the consequence that followed. I made up the story with a beginning, three middle parts, and an ending. (There is a digital storytelling that I created by drawing simple sequencing story knife illustrations on copy paper, and proceeded to use imovie and garageband applications to complete the project. If you are interested in this imovie, request one by sending me an email posted on this handbook's cover. Story in Appendix A.)

Before I showed the input activity of digital storytelling on Smart Board to my students, I stressed the importance of listening and paying attention to the story so that they will know what to do. I also explained the extension activity that they will do after watching the digital storytelling.

What helped the students to get started on their writing output was when I drew a diagram of the 17"x11" paper on a whiteboard with dry erase markers. I traced the lines to represent the folded lines, and wrote the sentence starters of *Ciumek* (In the beginning), *Kinguakun* (Next), *Tua-i-Ilu* (Then), and *Nangneqlirmi* (In the end) under the spaces for the illustrations like this:

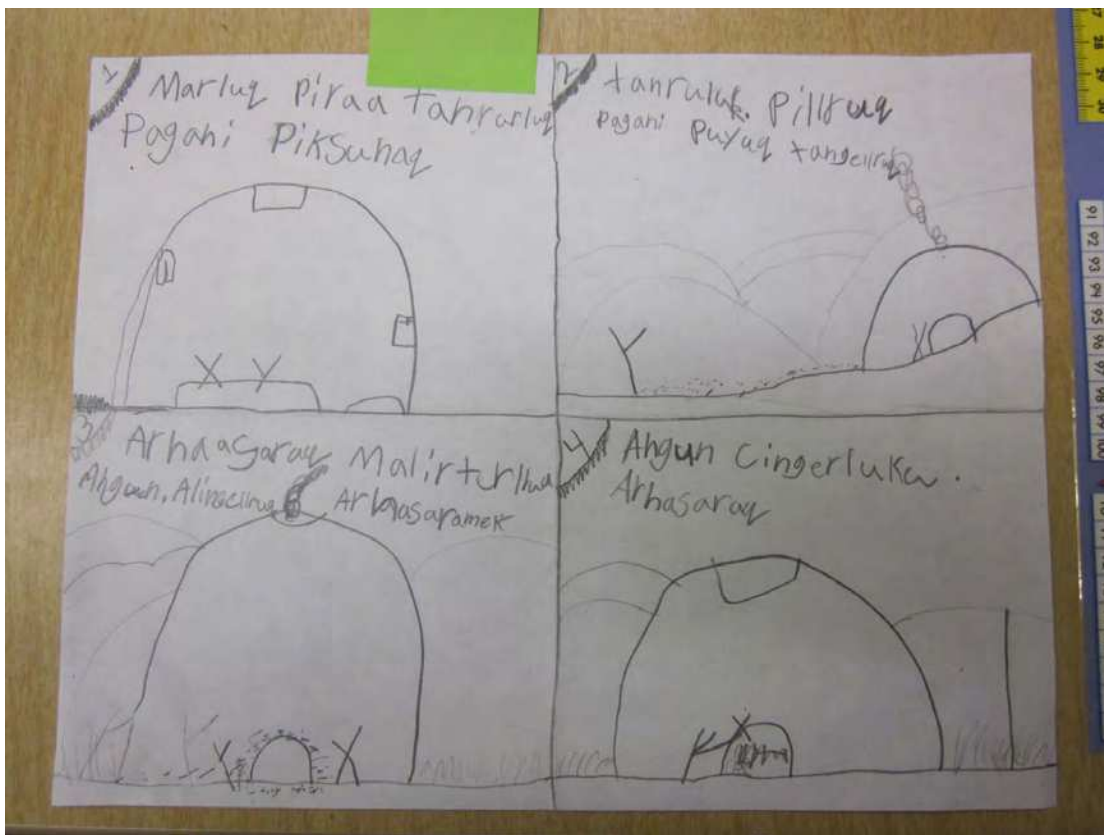
Ciumek, ___ ----- ----- -----	Kinguakun, ----- ----- -----	Tua-i-llu, ___ ----- ----- -----	Nangneqlir- mi, _____ ----- -----

Since this was the first time that my students tried story knifing as a prewriting output activity, I was a bit anxious and excited at the same time. However, as my students began their illustrations and wrote their first draft without prodding on my part, I realized that this method was a success from the get-go. Overall, this story knife output activity went much better than I had first expected. Students were attentive during the digital storytelling input of *Naruyarpall'er* (The Giant Seagull) and had no problems drawing the four-part illustrations of the story. When it came to sentence writing however, students kept asking me what a phase or word was in Yugtun before they went back and wrote it in their sentences. This wasn't quite as smooth as I first imagined on how my students writing output would go, but their drafts were simple enough that they were not difficult to edit.

Lessons learned:

This activity is a great one to do for students to produce output in the Yugtun language. However, it may be hard for some students to begin the task of writing.

To make this lesson easier for all students, I would first draw the diagram (see above) to help the students start their sequencing sentences. I would also stress that the whole story does not need to be written under two illustrations as some students attempted to do, but that under each illustration, there needs to be a sentence for that part of the story only.



*One student's retelling of *Cetupak*



*One student's story knife retelling of *Naruyarpall'er*

2. Write the Story:

Learning Learning Learning Objective: Students will recall a short oral story and write sequencing sentences for the story knife illustrations.

Materials list: a published or made-up Yup'ik children's story, whiteboard, dry erase markers, regular copy paper (or 17"x11" paper for higher level students), pencils, markers

Directions:

- Have students sit on the floor in a whole group.
- Take a copy paper, fold it in four-parts (or six; see suggestions further down) and trace the folded lines before telling an oral story.
- Tell the story from memory if possible, rather than looking at a book or notes, and use voice, facial gestures, and intonation throughout.
- Draw story knife symbols and simple drawings inside the folded sections of the copy paper. (Note: for younger students, I would use no more than four-parts for: a beginning that describes the setting and characters; two middle parts for the problem and events that occur as the character attempts to solve the problem, and an ending/outcome of story. For older students 3rd grade and up, I would suggest a longer story; fold a 17"x11" in six-parts and story knife and/or draw simple drawings with sentences.)

- When done, make enough copies for pairs of students to write sentences on the photocopied paper with the story knife symbols and simple drawings.
- Explain that you are going pair students. Their job would be to help each other rewrite the story in sequence. (I suggest that pairs fold and trace the paper on the back of the copied story knife story before they write their sentences.)
- After they are done, regroup and have the pairs take turns and share by reading what they wrote for the story.

How I used this activity:

For input, I told an oral children's story titled *Kaviaq Caarkaitulria* (The Fox Who Had Nothing To Do) (see Appendix A), a Yup'ik traditional children's story that I recorded as told by Charlie Chingliak, a Goodnews Bay elder. Since the students and I are familiar with it, I told it from memory. I simplified the story by telling only the main points of it: the beginning, two middle parts, and an ending. The students were engaged and listening throughout the rest of the story. Afterward, I made photocopies for pairs to write the sentences.

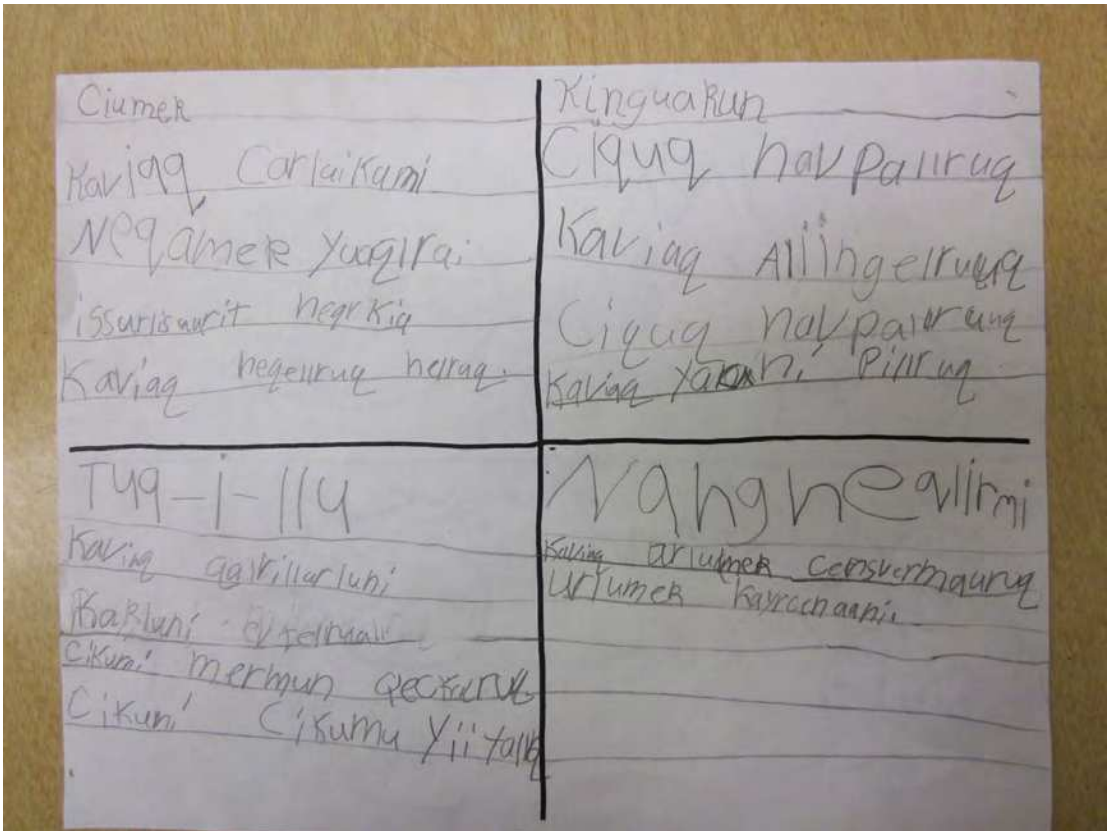
Lessons learned:

Instead of letting students write the sequencing sentences on the back of the photocopied story, provide regular writing paper to write on. Or, take an eight-part paper, story knife the scenes on the top row as you tell the story, make copies for pairs, and have them write sequencing sentences on the bottom row.

The method that I used was fine, but the suggestions may work better for students as they do the output activity.



*How my story knife story looked like for this activity.



*A pair's work for this activity.

3. Create Your Own Story Ending:

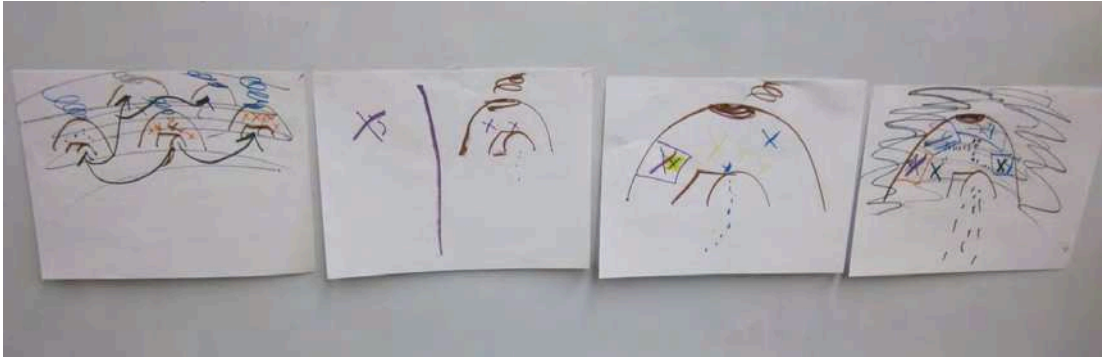
Learning Objective: After listening to a part of a story, students will create their own story ending.

Materials list: a published or made-up Yup'ik children's story with a problem; copy paper, tape, markers, pencils, optional -audiocassette player

Directions:

- Group students together.
- Before story knitting a children's story that has a problem, tell students to listen carefully. Explain that you will stop the story before the problem is solved, and that their job will be to create an ending of how they think it was solved.
- Tell the story by drawing the scenes/plots on copy paper using colored markers. Tape a different paper on the board before you start on the next plot. For this activity, about four or five plots/papers should be sufficient. Do not use a new copy paper for every detail, but combine events and/or happenings on one.
Keep it simple!
- Stop the story at its climax.
- Provide students or pairs with copy paper (and colored markers for those that prefer to use them.) For pair work, partner a higher leveled reader and writer with a lower one.

- Have them draw story knife symbols and/or simple drawings on what they think happened next, and create their own story ending. This may involve one, or a sequence of two or more pictures on one copy paper. (If they use more than one scene, they can fold their paper in half or in four-parts. I suggest that pairs use no more than four-parts it can get too long for them.)
- When students complete their drawings, have them write their version of the story's ending next to their drawings, or, on the back of their paper.
- When students are done, regroup. Have them take turns and share their version of how the story ended by showing their picture(s), and reading their sentences. May be tape-recorded.
- If stories are recorded, replay the tape for students to hear themselves speaking. For follow-up language teaching: listen to students' sentences from the tape recorder again. Take note of common inaccurate grammatical forms used, and the difficulties students have with their speaking process. These may be addressed soon after or during other components of language teaching.



*Unfinished story knife of *Cetugpak* (Long Nails) before students created their own ending for it

How I used this activity:

I told the story of *Mikelnguq Qanerpaurlia* (The Big Mouthed Baby) (see Appendix C), a children's story by the late Evon Azean. This story is about a woman who refused to show her newborn baby to others. When the mother stepped out from the sod house, another woman of the same household peeked at the baby and saw that it had a huge mouth. Since I know this story by heart, I told it by memory. I stopped the story at the part where the people in the sod house realized that the big-mouthed baby had killed its mother and was eating it. Students were quiet and engaged in listening throughout this input of story knifing using voice and facial expressions. When it was time for students to do the activity, they quietly gave it some thought and consideration before they began. When it was time to write their sentences, almost all of them kept approaching me and ask what this phrase or word is in Yugtun before they went back to their tables and continued. I was pleasantly surprised at the variety and creativity of their story endings. Although most of their grammar and word

endings were inaccurate, their stories were understandable. In Swain's hypotheses of how a person learns a second language in the three functions of outputs, I explained how some students notice that what they meant to write did not match up with what they were able to write, and so they would go back and modify what they wrote. Then they would come back to me for a second time for another reading. This process of reading to me and going back to their tables to fix their writing was taking place. During whole group sharing, I recorded students as they were telling their stories onto a tape recorder. They were engaged while they shared their version of how the story ended, and could not wait to listen to the tape after everyone had their turn.



*One student's version of how the story ended.

4. Communicative Language Teaching:

Learning Objective: Students will brainstorm in small groups and make a list of possible choices of what they would do in a situation.

Materials list: whiteboard, dry erase markers, writing paper, pencils, chart paper, markers

Directions:

- Group students together.
- Explain what ‘brainstorm’ means in this activity: ‘to make a list of what they would do if they had to make a choice about something’, and that there will no wrong answers. Model as a whole group on any situation. It can be as simple as: *Caciqsia unuaqu elitnauqatanrilkata* [What I would do if school were cancelled tomorrow], or, *Natmun piciatun ayagyugngakuma, ayagyartua...*[If I can go anyplace in the world, I would go to...]
- Before you begin, tell the students to listen carefully.
- Story knife a traditional children’s story that has a problem (a situation) on a whiteboard. The story may be one that you are familiar with, or it can be from one of the earliest stories originally developed and printed for the Bureau of Indian Affairs, e.g., *Pingayuat Kalikat Naaqerkanka* (The Third Book of Stories I Can Read) (see Appendix C).

- After the story, number off students from one to four, or however many groups you want, where the ones will be a team, etc. Tell them that their job as a team is to brainstorm quietly on what they would do if they were in that situation as the story, and that there will be no wrong answers.
- Before they begin, each group must pick a writer who will list their ideas. Separate the groups in different areas of the classroom. Five minutes is sufficient for this brainstorming activity. The teacher may go from group to group and give assistance to those that are having difficulty getting started.
- When the time is up, tell the groups to pick one idea they like the best and circle it before regrouping.
- As a shared writing activity, have the groups take turns by telling their best idea. Write their answers on the board using Yup'ik phonetic spelling and sound out the words and letters in the process with the group's help.

How I used this activity:

For input, I told the story titled *Kaviaq Caarkaitulria* (The Fox Who Had Nothing To Do) (see Appendix B), a traditional children's story told by Charlie Chingliak, an elder from Goodnews Bay. During brainstorming, I went from group to group and checked their progress of output as they were listing their ideas. I helped two groups to get started. These two groups had misunderstood and were rewriting the story rather than brainstorming and listing what they would do in that situation. Once I explained the directions again, they began to write a list. When five minutes was up, I

asked the groups if they needed more time. They all wanted extra time so I allowed them to brainstorm for five more minutes. Here are the group results to the question:

Kaviarullrukuma... (What I would do if I were the fox in the story...):

Group 1: *mermun qeckaryartua tua-i-llu neqngurrlua* (I would jump in the water and transform into a fish.)

Group 2: *qeckaryartua tua-i-llu kuimaquma issuriurrlua* (I would jump, and then while swimming, I would transform into a seal.)

Group 3: *qeckaryartua cikumek tua-i-llu enemtenun pilua* (I would jump, and then I would go to my house.)

Group 4: *cimiryuartua yaqulegmun* (I would transform into a bird.)

It was great to see the groups working together. There were a few times that I had to remind them to work quietly lest the other groups ‘stole’ their ideas. Students saw this brainstorming as a game where quantity in ideas was better. In the second five-minute brainstorming activity, they were interacting more as a team as they guided their writer on what letters and words to write. I observed the groups using language during this peer-to-peer interaction activity. This activity, where students use language to solve problems is an example of Swain’s third function of output called the conscious reflection (2001).

5. If I Could Transform...:

Learning Objective: Students will draw and write a story of what animal, fish, or bird they would transform into.

Materials list: whiteboard, dry erase markers, copy paper, pencils, markers

Directions:

- Group students together.
- Tell them to listen quietly as you story knife a story on whiteboard from memory, or from an illustrated children's book in Yugtun that includes a human transforming into an animal, fish, or bird. Use voice and facial expressions throughout the story to keep students engaged.
- When the story is complete, ask:
 - *Umyuarteqeqaa...cimiryugngakuvet piciatun ungunssimun, neqmun, wall'yaqulegmun, caurcarcit?*
 - Imagine...if you could transform into any animal, fish, or bird, what would it be?
- Pass out copy paper; have students fold and trace into four-parts to illustrate and write sequencing sentences next to the illustrations, or into eight-parts (four for illustrations and four for sentences.)

- Before students begin this activity, let them decide what simple drawing they would like to use for their animal, fish, or bird, e.g., ‘M’ for a *maqaruaq* (rabbit) with ‘:’ for the eyes, and a lowercase ‘v’ for the bottom face, etc.
- Tell them to describe in their story the situation that they would be in before their transformation, what they would do, etc.
- When they are done, have them sit in a circle and take turns sharing their transformation stories.

How I used this activity:

For input, I story knifed a children’s story titled *Kaviaq Caarkaitulria* (The Fox Who Had Nothing To Do) (see Appendix B) from memory. Students are familiar with the story, but they do not tire of hearing it again and again. Students’ transformation stories were all unique - from the situation that they imagined themselves getting into that caused the transformation, to the animal, fish, or bird that they selected.

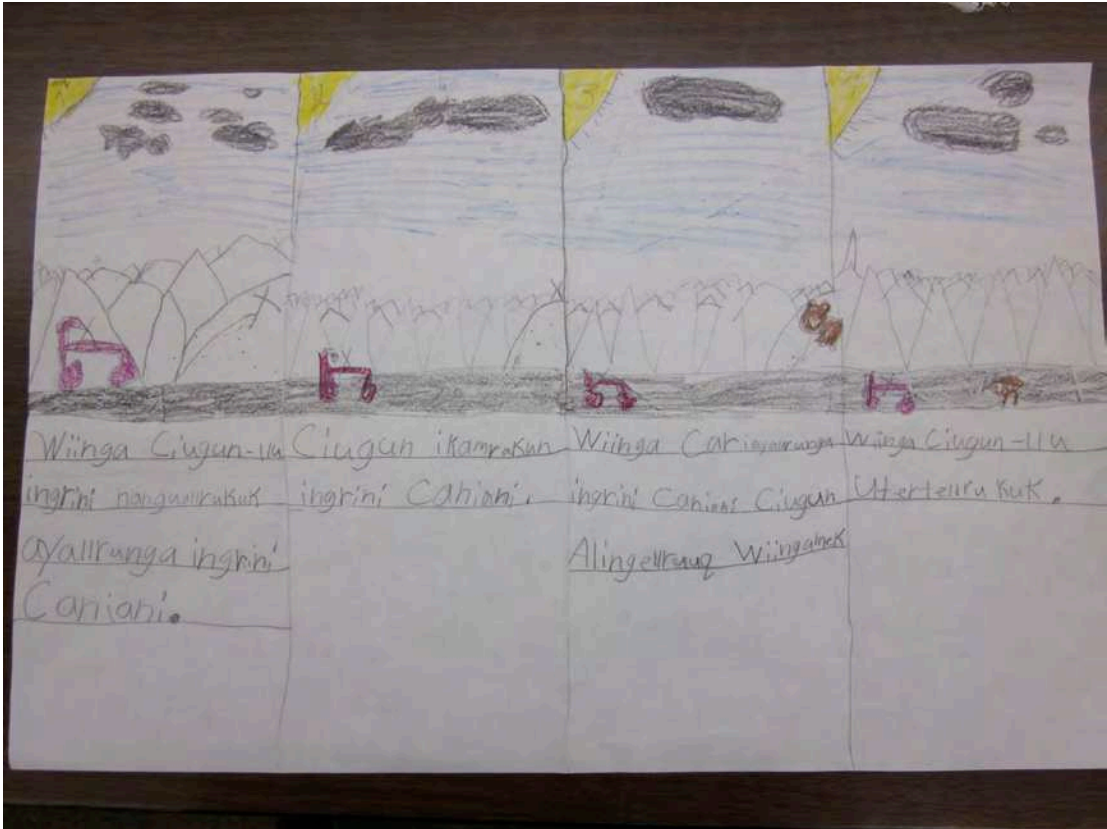
Transformations included birds, bear, rabbit, fish, dogs, Big Foot, and a mouse.

During this output activity, their imaginations were at work. Most students did not include the situation that caused them to transform, but all included the settings, e.g., tundra, the mountains, river, or the ocean.

Lessons learned:

Since most students did not include the situation that caused them to transform, I suggest reading aloud the children’s story *Ulap’aq Uliir* (Ulap’aq the Arctic Fox)

(see Appendix C) written by Irene Wassillie and Helen Larsen for this activity. It is a story about an Arctic Fox who transformed into a human after thanking the two people for helping him take the duck out that was stuck in its throat.



*A student's story about transforming into a bear

6. Descriptive Drawing:

Learning Objective: Students will listen to an oral story and draw sequencing story knife symbols and/or simple drawings as they imagine it.

Materials list: a published Yup'ik children's story or one that is made-up, 17"x11" paper, pencils, markers, chart paper, whiteboard, dry erase markers

Directions:

- Group students together.
- Draw four to six-part lines on the whiteboard with a dry erase marker. Tell them to retell a story to you that they are familiar with. It may be one from a book from small reading groups.
- Model by drawing story knife symbols and simple drawings as the students retell a story to you. When they tell the next plot in the story, start the drawing on the next blank part. Continue until the story is complete.
- Tell students that you are going to tell a story, and that their job is to listen carefully as none of the sentences or parts of the story will be repeated. Their job is to draw story knife symbols and/or simple drawings while you tell the story just as you just modeled to them.
- Before this activity, each student should have a 17"x11" or copy paper folded into four to six-parts and the folded lines traced. Have them number each part.

- While telling the story with voice and facial expressions throughout, indicate the number that students will draw on next after you finish a part. Tell it slowly, and give students time to draw each part of the story. (Optional: have students trace their lines or color their drawings after the activity.)
- When the story and/or the tracing and coloring is complete, regroup.
- Have the students retell the story. Write it on chart paper as they tell it, and number the sentences for each part.
- Afterward, the story can be edited as a group. Write their sentences for the story on a word processor, print one for each student, and have them cut and paste each numbered sentence under their story knife illustrations. Have them bring their stories home to retell to their families.

How I used this activity:

Before beginning this activity, I modeled by drawing six-part lines on the whiteboard. I told my students to retell the story of *Quarruuk* (The Needle Fish) (see Appendix C) to me while I story knifed it on the whiteboard. We had just read the book for one week during guided reading. For this activity, I told the short story *Naruyarpall'er* (The Giant Seagull) (see Appendix B) for the input activity. Since I had shown the digital storytelling of it and had also used it for oral storytelling before, students were familiar with it. While on the first part of the story, there were two boys who were talking with each other and not paying attention. That was when I had to remind all students to listen carefully. After telling the story the first time, there were still a few

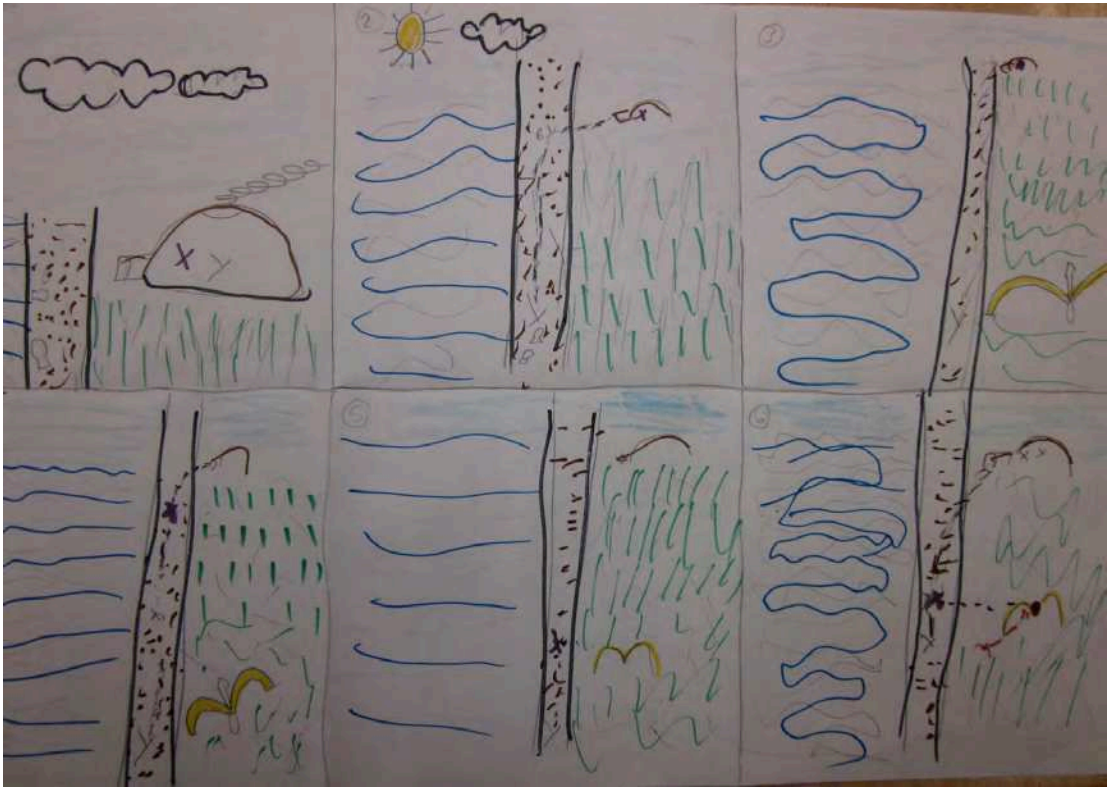
students who were still unsure of how to begin this output activity. In all, I told the same story and the directions twice before everyone understood exactly what they were supposed to do for this activity.

Lessons learned:

Rather than a brand new story that students had not heard before, I would recommend using a story that students had heard at least two or three times before. This activity lends itself as a great listening activity for students.



*A simple drawing done by a boy for the descriptive drawing activity of *Naruyarpall'er*



*A story knife and simple drawing done by a girl for the descriptive drawing activity of *Naruyarpall'er*

7. Vocabulary Word Story:

Learning Objective: Students will create a real life story with a situation that involves a vocabulary word that is an adjective.

Materials: copy paper, pencils, markers

Directions:

- Group students together.
- Select a vocabulary word that is an adjective. (An adjective is a word or phrase naming an attribute, and added to a noun to describe it, e.g., ‘*Anirta!*’ or ‘*Anirtima!*’ (How fortunate it was, or how fortunate it turned out that way... or, It is/was a good thing that...). Another example of an adjective would be ‘*Alingnarqellruuq*’ (It was frightening).
- Ask students what they think that vocabulary word means. Discuss it further with examples. When students understand the word, they will be eager to tell their own examples, or start their own stories.
- Model by story knitting a short story that has a situation that has to do with the vocabulary word.
- Tell students to think of a situation that reminds them of the vocabulary word.
- This activity may be done individually or in pairs. If done in pairs, I suggest that two friends do it together since they may have a shared a situation, or know of a similar situation between them.

- Pass out copy paper; have students fold it into four-parts before they story knife and/or draw simple drawings of a personal story.
- Tell students to write sentences for each part of their story.
- Regroup, and have students take turns and share their stories to others. The stories may be tape- recorded so students can listen to themselves. The recordings can also be transcribed for language teaching lessons on incorrect grammar or phrases.

How I used this activity:

First, I explained to the students what ‘*anirta*’ (how fortunate) meant. For input, I modeled by story knifing a short story about a time when I went to a nearby village by snow machine with my six-year old son. We went off the main snow machine trail due to a mini ground blizzard. I stopped the snow machine when I realized what we had done. This was when I used the term ‘*anirta!*’ (how fortunate!) as I told that part of the story where I backtracked and found the main trail. I had the students do this activity independently.

Lessons learned:

When I had them think of a personal story with the vocabulary word -‘*anirta*’ (how fortunate) moment or situation, most of them had misunderstood the term and used it in a context that was unrelated to the word. I recommend using simpler vocabulary terms as I learned from this lesson that some Yugtun terms and exclamations are too

difficult for students. The next vocabulary word that we did this output activity with was '*alingnarqellruuq* (it was frightening). Students knew and understood this vocabulary word and were able to come up with a personal story that was frightening for them.

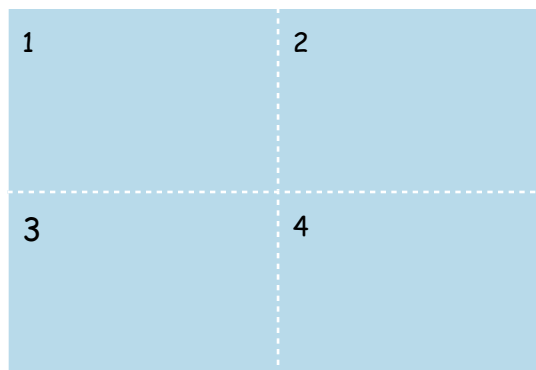
8. Overhead Projector Story:

Learning Objective: Students will retell a story from beginning to end to the teacher.

Materials: overhead projector, transparencies, wet erase marker, projector screen, chart paper

Directions:

- Before this activity, pick a story that students are familiar with, or one that they have read in reading groups. Students (individually or in pairs) should have a copy of the book.
- Tell the students to tell the story to you, and that your job will be to draw story knife symbols and/or simple drawings on the transparency as they read.
- Before starting this activity, tell students to pay attention and make sure that you are drawing the story correctly while they are reading the story.
- Turn the main lights off; if it is too dark for students to see the text in their books, turn part of the lights on, or a lamp if available.
- Draw two lines to represent four-parts on the transparency, like this:



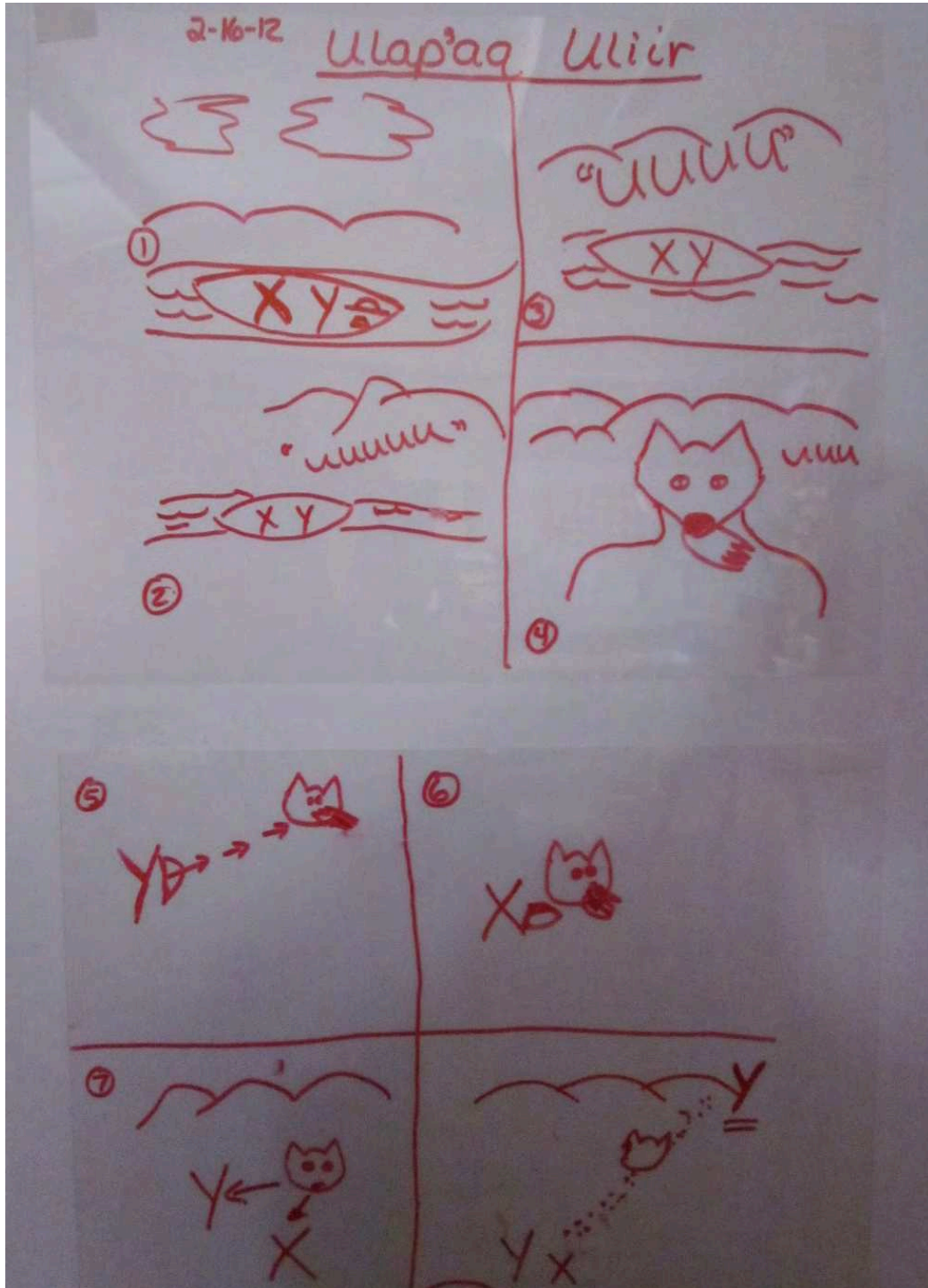
- As they retell the story, draw the scenes on transparency on the overhead projector using story knife symbols and simple drawings.
- Number the new scenes before starting on them.
- When the story is complete, have the students retell the story without the book as you write it on chart paper, and/or, have students take turns and retell the story from the screen with a pointer.

How I used this activity:

We used a book that my students were reading in small reading groups titled *Ulap'aq Uliir* (Ulap'aq the Arctic Fox), the story about an Arctic Fox who transformed into a human (see Appendix C). Since they had already read this book earlier during the week, they were familiar with it. First, I asked them if they wanted to take turns reading a page by table groups, or as a whole group. Most wanted to take turns reading by tables. However, when the first group read the first page, other students could not hear them well. That was when they decided to read the pages as a whole group.

As they read, I drew story knife symbols and simple drawings on the transparency and numbered each new scene for the plot before starting on it. I was able to cover the whole story using two transparencies divided into four-parts each to cover the eight pages of the story. Students enjoyed the part of the activity where they took turns by pointing to each scene as the rest of the class read page by page. By the fourth time of rereading the book, I gave them a challenge to read the book in five

minutes or less. In total, students read the whole book five times until I told them that we were going to switch to another short activity as it was close to lunch time.



*Overhead projector story knife of *Ulap'aq Uliir* (Ulap'aq the Arctic Fox)

9. KWL Chart:

Learning Objective: Students will organize the information before, during, and after listening to a story on a KWL chart.

Materials list: a children's Yup'ik traditional story that involves an animal, butcher paper, markers, internet access with a smart board

Directions:

- Before storytelling and/or story knifing a traditional children's story that involves an animal, set up a KWL chart on butcher paper. KWL is an acronym for "what we know, what we want to know, and what we learned" (http://en.wikipedia.org/wiki/KWL_table). It is a graphic organizer designed to help students in learning.
- Group students together.
- Collaborate with the students on KW columns (what we know, what we want to know) as a whole group about the animal that is in the story.
- After this first lesson, plan your lesson(s) that include extra activities such as art, traditional knowledge regarding the animal, traditional ways of hunting it, the anatomy of the animal, etc.
- Fill in the 'L' column with what they learned **after** the unit is completed. The KWL chart will look like this:

<p>Nallunrilkekngaga (What I know about the animal in the story)</p>	<p>Elicugyaaqua (What I want to know about the animal)</p>	<p>Elitellrenka (What I learned about the animal in the story)</p>
<p>Write a list of what the students know (prior knowledge) of the animal in bullet format.</p>	<p>Write a list of what the students want to know about the animal in bullet format.</p>	<p>After the lessons, write a list of what the students said they learned of the animal in the story in bullet format.</p>

How I used this activity:

Before this lesson I set up a KWL chart on butcher paper and taped it on the chalkboard for students to see. After gathering my students on the area rug, I explained that we were going to learn some facts about ptarmigans by googling online. I also explained what the ‘KWL’ stood for on the chart before asking my students what they knew about ptarmigans. I listed their answers in bullet format under the ‘K’ or ‘what we know’ column of the chart. Here is their list translated in English: ptarmigans do not like water; they cannot swim; during winter, they are white; during summer, they are brown; they taste good; they can fly to the mountains; and, they fly in large numbers.

Before listing what they want to learn about ptarmigans on the ‘W’ column of the chart, I briefly explained what this column meant to avoid confusion with the first one. This is what they came up with under ‘W’ or ‘what we want to know’ column: how many eggs do they lay? Do they get cold? Why do they have a pouch on their necks that contains what they ate?

After filling in the 'KW' columns with student's responses, I story knifed about my grandfather's real encounter with ptarmigans for input. The story goes like this: he was traveling in a boat along the coastline with an older man during spring camping. This occurred when he was a young man '*qanqiiret amllelallratni*' (when ptarmigans used to be plenty). While returning to their camp, a flock of ptarmigan flew toward them and some landed in their boat while the rest landed on the ocean around the boat. All ptarmigans were noticeably tired as they panted and acted unusually tame. Since it was on a Sunday, a day of rest that our Yup'ik people respect by not hunting or gathering, he asked the older man what they should do. The older man responded that my grandfather should take just enough for them to eat that day, and to toss the rest out of the boat on the ocean. He proceeded to take and killed a few ptarmigan to cook at their camp upon arrival. The students were in awe they listened to this story, especially at the part where the ptarmigans landed in the boat. I then read aloud the book titled *Qangqiiq Iggiayuli-llu* (The Ptarmigan and the Owl), a children's story written by Mary Toyukak (see Appendix C). In this story, an owl approaches a ptarmigan and asks her if she would like to have him for a husband, but the ptarmigan turned down his request for the reason that his eyes were too huge. The print was large enough for my students to read with me and would laugh in the parts that they thought were funny.

Next, I connected my laptop to the smart board. Since my students already know how to read basic English as described in *My 2nd Grade Students Literacy Ability* (p. 12), I modeled how to type in the word 'ptarmigan' under images on

www.google.com. I did not have my students do the actual google search but reminded them to pay attention while I modeled and explained as we went along. After looking at ptarmigan images, I showed my students how to google their questions online about ptarmigans from the KWL chart. I translated their questions on what they wanted to know about ptarmigans from Yugtun to English. Here are the results of our google search: ptarmigans lay between 6-10 eggs; they do not get cold; what they eat goes into the crop located on the upper chest before digestion; only the male ptarmigan have red eyebrows; and, they have furry feet that act like snowshoes on the snow.

During our google research, we also learned about *elciayulit* (rock ptarmigans), a different species of ptarmigan that tend to stay in the mountains but are caught by local people when they are snow machining further in the mountains. They are smaller than willow ptarmigans that we studied about. After researching their questions online, I asked my students what they learned about ptarmigans, and wrote their answers under the 'L' column for 'what we learned'. The next day, I had my students color a ptarmigan printout and had them write a few sentences around the picture on facts they learned about them. This was a great output activity to do where they wrote new and interesting facts that they had never known about ptarmigans. The most surprising fact was that only male ptarmigans have red eyebrows. For days afterward, students would share stories of what kind of ptarmigans, male or female, that their fathers or older brothers had caught.

<u>Nallunrilkeknngaput qangqirnek:</u>	<u>Qangqiret Elicugtua ukunek:</u>	<u>Elitellrenka qangqirnek:</u>
<ul style="list-style-type: none"> • meq assiilkaat • kuimarciiगतत • uksumi qatellriarutut • kiagmi nunangalnguutut • neqnirqut • tengautut ingrinun • amllerrluteng tengautut 	<ul style="list-style-type: none"> • qavcinek kayangituat? • qerrucetuut qaa? • ciin nerellrit quyurcetuut uyaqurritni? 	<ul style="list-style-type: none"> → • 6-10 kayangunek • raikenrit qangqiret rock ptarmigan-sarut → • qanga (elciauyulit) → • nerellrit crop-ami uitatuut digest-arpalegmeng • angucalut kiimeng kavirlinek qavlunggetuut • itgait melqirtut qanikcami-llu muruayuinateng

*Completed KWL chart on Ptarmigans

10. Sequence Books:

Learning Objective: Students will retell a story that they have read by publishing it.

Materials list: 12"x18" construction paper (any color, or different colors for students to choose from), ruler, scissors, pencil, crayons and/or markers, glue, lined and copy paper

Directions:

- Before students begin this activity, have them measure and trace one inch from one horizontal and one vertical edge of a copy paper. Trim off the lines with scissors. (Optional: Before this activity, precut the copy paper by one inch on the two sides for them.)
- Have students fold the trimmed copy paper into four-parts and trace the folded lines. Have them story knife and/or draw the events of their retelling in four-parts: a beginning, two middle parts, and an ending. Have them color their illustrations with crayons and/or markers. Cut along the traced lines of the four-part illustrations. Set aside.
- On a separate lined writing paper, have students write a draft of their four-part story in sequence.
- When students are done writing their drafts, edit it with them individually.
- Have students take a clean lined paper, fold it in four-parts, measure, and trace about an inch on all four sides of the paper with a ruler. Have students cut and

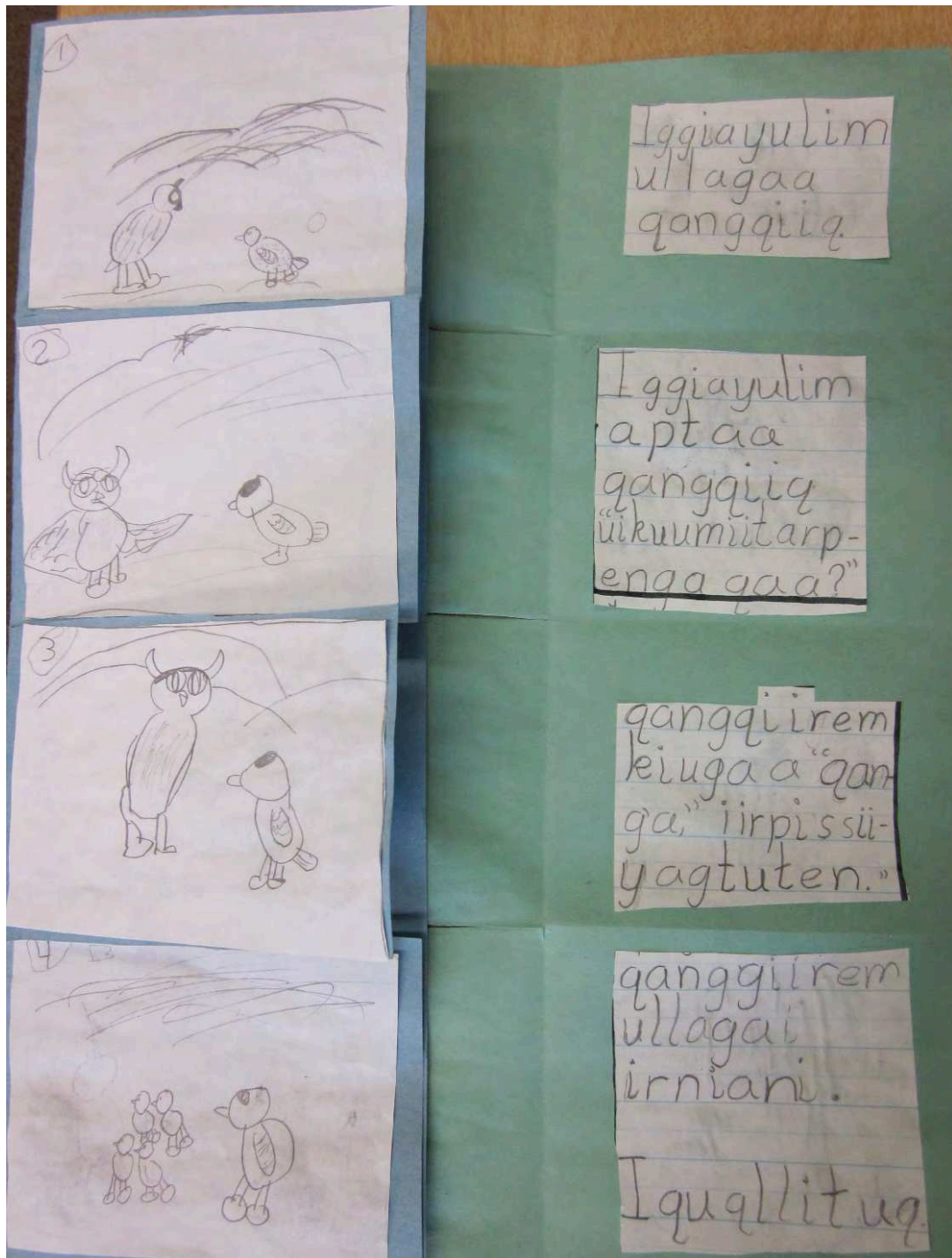
trim the sides with scissors. This is done so that the colored construction paper will show after the students glue the written parts on it.

- Have students rewrite their edited stories neatly onto the lined paper folded in four-parts. Cut along the traced lines of the four-part paper. Set aside.
- Fold the construction paper in half the long way.
- Use a ruler to measure and mark lines on the paper into four equal sections.
- Cut along the lines to fold, creating four flaps.
- On top of the closed flaps, have students glue the pictures in sequence.
- Glue the written sentences in sequence inside the flaps of the construction paper parts.
- Put aside to dry. Have students bring their sequence books home to share and read with their families.

How I used this activity:

As a follow up activity to the week's reading book of *Qangqiirenkuk Iggiayuli-llu*, (The Ptarmigan and the Owl) (see Appendix C), I grouped students together in a circle. I modeled on how to begin this activity as stated in the directions. When it was time for students to begin the output activity of drawing the story in four-parts, I opened the book to the first two pages where it showed the owl and the ptarmigan. I asked the students if we needed to include that introduction as the first part, and all said no. On the third page, the first plot begins where the owl approached the ptarmigan. A student mentioned that we should begin from that page, and we

proceeded with drawing the first part. We did this activity together, and waited for others to finish their drawings before going on to the next part. A couple students mentioned that it was difficult to draw the birds, so I modeled by drawing basic shapes using circles, ovals, and triangles as starters on the whiteboard to draw the two different birds. We were able to finish drawing them without much difficulty. All students drew simple drawings rather than using the basic story knife symbols of 'Y' and 'X' for the animal characters.



*Two sequence books: the first one is what the cover looks like with the illustrations; the second is the sequencing sentences of the retelling of *Qangqii renkuk Iggiayuli-llu* (The Ptarmigan and the Owl).

Other Activities:**A. Personal Story:**

Have students think of a story to tell. Give them a piece of paper; divide it into four-parts. Have them imagine that they are going to story knife and/or draw their story to a friend. Have students illustrate their story on paper in the order that it happened.

The first part in the story should contain of what happened first, the next two parts the sequence of events that happened next, and the fourth should contain the outcome or ending of their story. Have the students share their stories. Students can also write sequencing sentences under each part of the story.

Extension:

Thumbs up, Thumbs down: after a student shares their four-part simple story, ask the class, did s/he present the story using correct Yugtun words and or phrases? If they agree, the students respond by putting their thumbs up. If not, then they put their thumbs down indicating that there were inaccurate words or phrases ONLY on the condition that they supply the correct words or phrases.

B. Round-Robin Story Knife:

Can be done as a whole group, or small groups of four or more. One student starts a story by using story knife symbols and/or simple drawings on a whiteboard using a dry erase marker. After a few scenes and sentences, s/he stops, and the next student continues the story. The students will keep the story going until all students in the

group has had a chance to tell their part of the story. Optional: Tape record, and let the students listen to their stories afterward.

C. Language Story Knife:

On butcher or chart paper laid out on tables or on the floor, students develop their own language story based on a theme or unit being studied. For example, if the unit is on birds, students can tell a story about the time they went bird hunting with adult(s), or it may be about going on an egg hunt, etc. Students story knife and/or draw their story scenes in sequence. Have them write numbers next to each scene in order.

Students write sentences on a separate piece of writing paper for each scene starting from number 1, etc. Do not make corrections until they have completed their stories, but note any difficulties or grammar inaccuracies in their writing. These inaccuracies can be addressed together as a whole group with student's suggestions on the correct grammar and wording. These inaccuracies may also be directly addressed as a whole group in guided reading or writing groups, or on a one-on-one conference with the student who wrote the story. Students revise their drafts before they rewrite the sentences under each story knife scene, or, the teacher may type them before printing for the student to cut and paste under each scene. Students share their stories with the whole group before they are posted in the hallway or somewhere visible for other staff and students to read.

D. Accident Prevention:

As a whole group, have students story knife a story about an accident that happened, or could have happened to them. Include details of where, what, when, and why. A starter prompt can be about the time they stayed out after curfew. If the story involves a safety lesson, it can be discussed and taught ‘on the spot’. (Note: if a student discloses information that you believe needs outside intervention, stop the story and have a one-on-one post conference with the student. Notify the appropriate people, i.e., site administrator, school counselor, etc.)

E. Dream Stories:

Have students story knife a four or six-part story about a dream or nightmare that they had. Have them write sentences for each part of their dream from beginning to end. When they are done, regroup, and have them take turns and share their dream story to other students.

F. Musical story knife stories:

Some children’s songs can be illustrated by story knife symbols and simple drawings. For example: *Mikelnguq Napami Uitalria* (The Child Who Was on the Treetop). The song is about a child playing on a tree branch. A big wind came and the tree started swaying. The branch broke, and the child falls to the ground. Each sentence of the song can be illustrated in one part. Have students write the sentences of the song under each illustration.

G. Land Form Story knife story:

Variation of a bear, moose, or any type of hunting or gathering trip using land forms, e.g., mountains, rivers, lakes, valleys, etc. Model by story knifing a story that includes landform terms being studied. This can be done on whiteboard, a 17"x11" paper, or on a large story pad with lines and folded into four-parts (a beginning, two middle parts, and an ending). For example, the story can be about a moose hunt. The hunters went over a mountain, down a valley, along rivers and lakes, etc. while hunting. Then, have students story knife and/or draw simple drawings on paper of a hunting, fishing, or gathering trip they went on in four-parts. Have students write sentences under each part of their story. Regroup, and have them share their stories.

H. Biographies:

Students pick an important person in their life. It may also be about a person they have studied. As a whole group activity, they take turns and story knife while telling about the person they picked onto whiteboard using dry erase markers. This activity may be done individually where students story knife their story onto a large story pad, or a 17"x11" drawing paper divided into four-parts (a beginning part, two middle parts and an ending). For the paper version, have them write sentences under each story knife part. It can be a descriptive story on how that person grew up, what his/her family is like, and why he or she is important. Regroup, and have them share their story knife story of the important person in their life to the whole group.

I. Dramatization:

After students have illustrated and written story knife stories, some of them will lend themselves to dramatization by the students.

J. Fill in the Blank:

This story knife story lesson works great with beginning writers. After the students story knife and/or draw their short story into sequencing scenes, they dictate their story to the teacher as s/he writes their sentences onto their paper. The teacher writes but leaves out several words that students are familiar with. The students will fill in the blanks by listening the sounds of the letters as they write the missing words of their story.

K. See Though Story:

Students story knife and/or draw a story with wet erase markers on transparent plastic, or laminated plastic that is separated by lines into sections. Four sections work well for a simple story. When the story is finished, students use black wet erase markers to write their story underneath the story knife etchings. Mount the see-through stories on classroom windows for others to see and read.

L. Tape recorded stories:

As the students tell a story by story knifing and/or drawing on 9"x12" wipe-off board using dry erase markers, record it onto a tape recorder. The teacher transcribes the

story as the student tells it on a word processor before going over the printed transcriptions individually with the student. Incorrect grammar should be noted with underlines or circles. The student then corrects the incorrect grammar with or without the teacher's help.

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Appendix A

Naruyarpall'er (The Giant Seagull) in Yugtun and English Translation

***Atauciq* (one):**

Tua-lli-wa-gguq uitaarqellrullinilriik tutgaraurluq maurlurluni-llu.

Once upon a time, there was a boy who lived with his grandmother.

Marayamek enel'utek can'get akunliitni imarpiim cenini.

They lived in a sod house in the grass along the ocean.



Malruk (two):

Unuaqaqan maurlurluan qanrutnauraa tutgarani yaaqvanun ayaasqevkenaku.

Each day the grandmother would tell her grandson not to venture too far from their sod house.

Tuall' erenret iliitni tutgar' arullermini tangnirqellrianek ciutemqunek, yaaqvanun ayagiinalliniuq cenakun ella akervallrani.

One day, the grandson was enjoying the warm sunny weather and ventured far down the coast as he was collecting pretty seashells.



Pingayun (three):

Caqerluni nitelliniuq camek neplilriamek qulmini.

Suddenly, he heard something above him make a loud whooshing sound.

Ciuggluni qulmun tangertuq, maaten naruyarpall'er atralria tungiinun, taur' piaq teguleqataqii!

He looked up and it was a giant seagull, swooping down as if it was going to grab him!

Cakneq alingallagtuq tutgar, aarpagluni-llu, "Ikayurnga!"

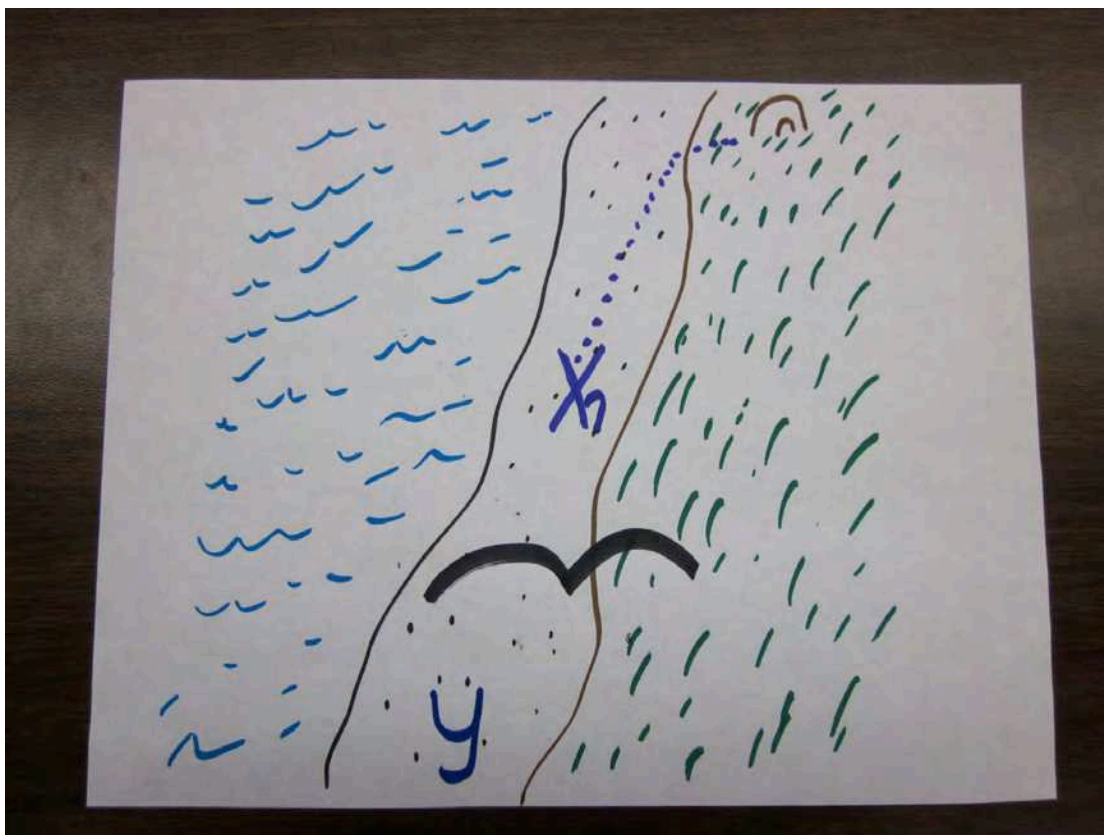
The grandson got really scared and yelled, "Help!"



Cetaman (four):

Tutgaraam nallullrua yuaruciminek maurlurluminun, cunaww' tangellrullinikii
uatmun ayagiinallrani, tua-i-llu kingunrirtulliniluku cukangnaquurluni ayarurluni.

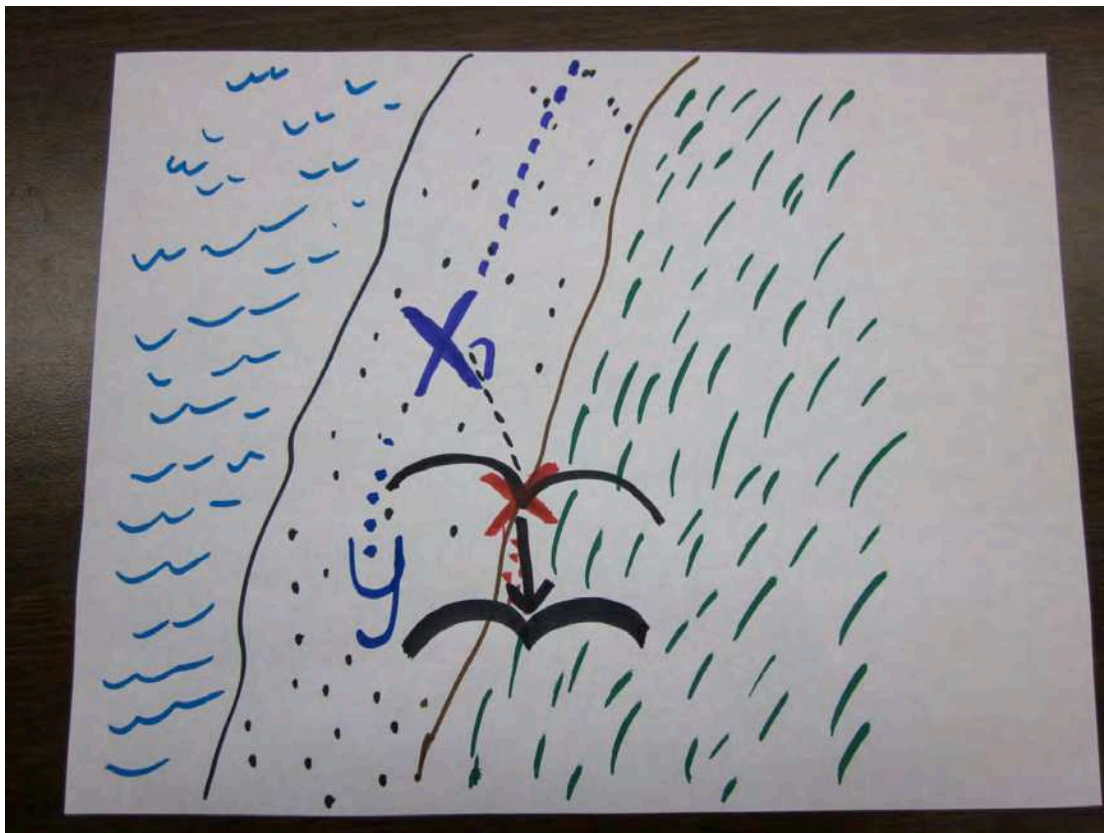
He did not know that his grandmother had looked for him and had seen him walking
farther and farther down the coast and had walked as fast as she could toward him
with her cane.



Talliman (five):

Tekiteqata'amiu tutgar', maurlurluq tegutelliniuq cenamek tegalqumek, elliluku-llu elluqutminun, uivvluku-llu pingayurqunek, tua-i-llu sling-alliniluku tauna naruyarpall'er, qukiluku-llu qamiqurrakun. Tauna naruyarpall'er igtuq cenamun tuquluni-llu.

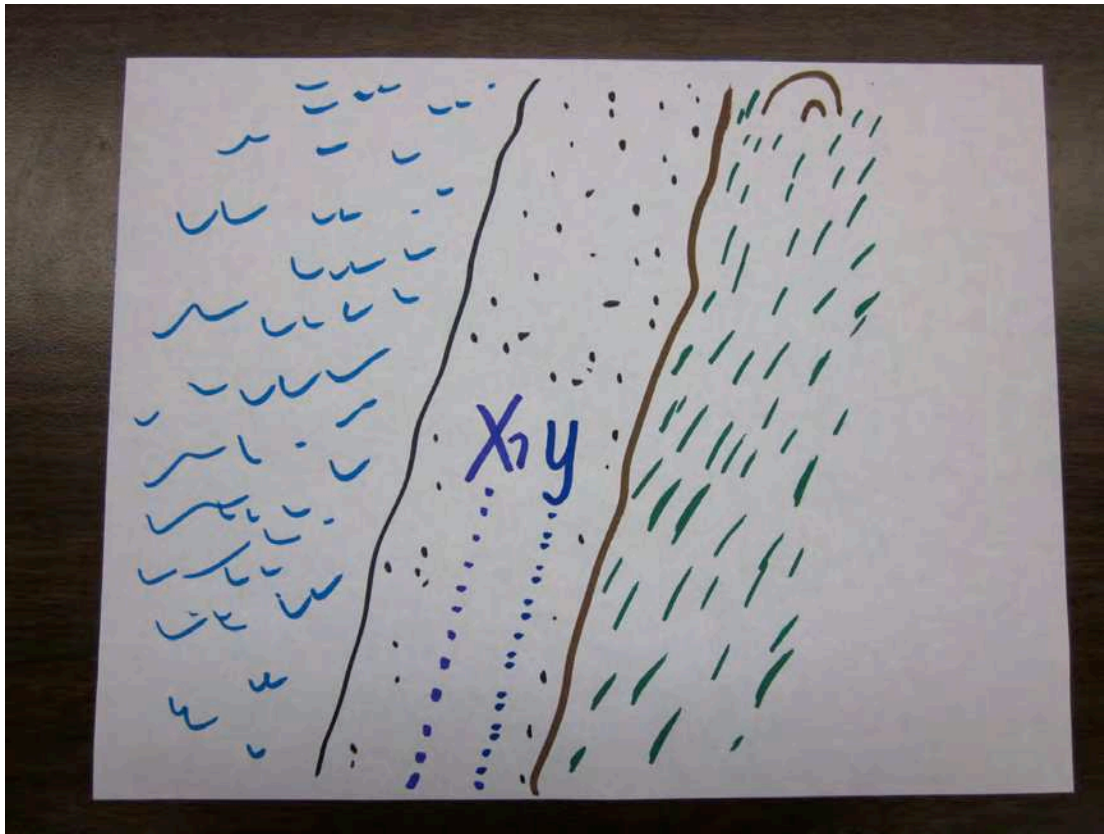
When she got closer, she took a rock from the beach, put it in her sling, slung it around three times, and slung the rock toward the giant seagull, hitting it on the head. The giant seagull fell on the sandy beach and died.



Arvinelgen (six):

Maurlurluq tutgar'-llu utertuq nepaunatek. Taum kinguakun tutgar' yaavanun ayaganqigtellrunrituq. Iquklituq.

The grandmother and grandson walked home in silence. After that incident, the grandson never ventured far from their sod house. The end.



Appendix B

Kaviaq Caarkaitulria (In Yugtun and English)

Used with permission by the Chingliak Family

By Charlie Makiralria Chingliak from Goodnews Bay, AK

Tua-lli-wa-guuq una kaviaq caarkaiturluni pillinilria, tua-i neqkangengnaqurluteng-llu pilaameng, neqkangengnaqurluni. Tua-i ayagturalliniluni, kiituani kangimun imarpigmun kanalliniuq imarpiim etuaranun. Maaten tua-i tua-ggun tamaaggun ayagluni pilliniuq, qayat issurissulriit pillrullinilriit. Tua-i kiarqurluki ayagluni, neru'urtuarluteng kaviaret neqkanek amllerneq piyuilameng ellmaarneq taugaam nataquartaqameng tamukcuarturatuluki. Tua-i ayainanermini tuatnaluni. Caqerluni murilkartelliniuq qecuutellinikii taum tamatum. Tagqerrluni tua-i qeckaqtaryaaqerraarluni nurutnayukluni takuyarluni yaatmun pilliniuq, ingna yaani amelkillrulluni. Ullagarrluku maaten tua-i tekiartelliniuq, ingum piqatallrani ameltunrullinill'. Ataam utqerrluni piyaaquq, aren, amelturillinill'. Tua-i nanikuangarcami negeqvanek anuqlian, qalrillalliniuq:

“Avayuraa-yaa, yurayuraa-rrayaa” 2X

“Yur'a-rraa cali, cali”

Tua-i iluteqerluami yaavet uqetvaqanirluni ataam cali:

“Avayuraa-yaa, yurayuraa-rrayaa” 2X

“Yur'a-rraa cali, cali”

Ciquungarcani mer'em matum yaavet uqranun ayagarrluni kak'lugni 'ngevlukek
egtellinilukek kak'lilliniami. Ayagnilliniuq:

“Caanga qakmum, keluvera qakmum?

Nunakenrilkemnun wii, unavirua-lluanga

Yur'a-rraa cali, cali”

Aren, maaten tua-i piuq asgua ciqertanga'artellinikii. Tua-i pitquarluni tuatequaluni
pilliniuq:

“Tuaten ima-qaa keluveraullianga

Arlluut ima-qaa neraniarqata-qaa

Ilalir-ra'aqnianka

Yur'a-rraa cali, cali”

Pamyuni nalugarrluku qeckalliniluni mermun. Tayima tua-i muluuqerluni, maaten
puglerumauruni arrluluni kavirriarcessnani. (Ii-i, tuaggai ciunermikun ayagtuq
nakriluni.)

The Fox that Had Nothing to Do

By Charlie Makiralria Chingliak

Goodnews Bay, AK

Once there was this fox that had nothing to do but to search for food as usual.
He kept going till he reached the farthest and deepest part of a frozen ocean bay.
There, the fox saw a trail that seal hunters with kayaks had taken earlier on their way

to hunt. He went on that trail and continued searching for food. Since foxes do not eat large amounts of food, he would stop and nibble whatever he found along the way. Suddenly, he realized that the ice he was on had broken off from the main ice with water already in the gap. Moving along the ice edge, he was going to jump across at one spot, but decided against it because the gap looked too wide. Looking sideways, the fox saw another spot that looked safer to jump across. Rushing to it, he saw that the gap was wider than the first spot. Suddenly feeling desperate, and because the wind was blowing from the north, he cried out:

“Avayuraa-yaa, yurayuraa-rrayaa” 2X

“Yur’a-rraa cali, cali”

Feeling sorrowful, he moved to the lee side of the wind and again cried:

“Avayuraa-yaa, yurayuraa-rrayaa” 2X

“Yur’a-rraa cali, cali”

When the water started splashing on him, the fox moved quickly to a more sheltered spot along the ice, blew his nose and threw the mucus on the side. He began: “What is the northeast wind doing to me?

Taking me down there, away from my home

Yur’a-rraa cali, cali”

To make matters worse, the northward side of the ice he was on started splashing with water. Feeling helpless, the fox gave up and began:

“Oh, I recall now, the eastern winds blow

To where the killer whale looks for food

I will go join them

Yur'a-rraa cali, cali"

Raising his tail, the fox jumped into the water. After being submerged for some time, he suddenly surfaced as a killer whale, reddish in color. (Yes, it is going forward on its path, getting better and better.)

Appendix C

List of Books Used for Activities

1. *Akaguagankaaq* (The Hungry Giant), Retold by Olinka Michael (2004).
Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
2. *Cetugpak* (Long Nails), Marie Meade (1979). ISBN 1-58084-219-4; Available
at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
3. *Mikelnguq Qanerpaurlia* (The Baby with a Big Mouth); The story is one of
several in the book titled, *Pingayuat Kalikat Naaqerkanka*, a book that contains
stories that were originally developed and printed at the Eskimo Language
Workshop, University of Alaska, Fairbanks under the contract of the Bureau of
Indian Affairs, and the Division of State Operated Schools.
4. *Ulap'aq Uliir* (Ulric Fox), Irene Wassillie and Helen Larsen (1997). ISBN
1-58084-012-4. Available at [http://www.lksd.org/catalog/
2006-7CatalogWEB.swf](http://www.lksd.org/catalog/2006-7CatalogWEB.swf).
5. *Qangqiirenkuk Iggiayuli-llu* (The Ptarmigan and the Owl); a production of the
Eskimo Language Workshop, University of Alaska, Fairbanks, Alaska for the
Bilingual Education Program of the Center for Northern Educational Research,
the Bureau of Indian Affairs, and the Division of State Operated Schools.

6. Other Suggested resources:
- A. Kaviarem Kavirillra (How the Fox Became Red); Martha Teeluk (2004).
ISBN1-58084-217-8. Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
- B. *Pupitukkaar* (Pupitukkaar); Sophie Shield (2004). ISBN 1-58084-221-6.
Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
- C. *Taqukam Pamyuirutellra* (How the Bear Lost His Tail). Retold by Oscar Alexie. ISBN 1-58084-222-4. Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
- D. *Tukutukuarall'er* (The Common Snipe); Pascal Afcan (2004). ISBN 1-58084-225-9. Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
- E. *Tulukaruunkuk Teq-llu* (The Raven and the Sea Anemone); Told by Natalia Stevens and adapted by Katie Curtis (1997). ISBN 1-58084-000-0.
Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.
- F. *Yaaruin* (The Story Knife); Julia Egoak (1999). ISBN 1-58084-077-9.
Available at: <http://www.lksd.org/catalog/2006-7CatalogWEB.swf>.