Teaching Haudenosaunee Languages

A MANUAL OF METHODS, APPROACHES, TECHNIQUES, STRATEGIES & ACTIVITIES USEFUL AND EFFECTIVE FOR TEACHING HAUDENOSAUNEE LANGUAGES AT SIX NATIONS OF THE GRAND RIVER TERRITORY

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This manual has been made possible through a multitude of efforts by many, many people through a diverse range of language planning activities at Six Nations of the Grand River Territory (Ohsweken, ON) since the 1950's. The conglomeration of efforts makes possible the reality of today where we have over 6 decades of experience to draw from in working to maintain, revitalize and create speakers of our Haudenosaunee languages: Mohawk, Oneida, Onondaga, Cayuga, Seneca and Tuscarora.

Certain organizations have been instrumental in working with our Haudenosaunee people to develop our abilities with certain language teaching methods including: The Woodland Cultural Center (Brantford, ON), the Sweetgrass Language Council, The Six Nations Language Commission (Ohsweken, ON), Six Nations Polytechnic (Ohsweken, ON), Onkwawén:na Kentyóhkwa (Ohsweken, ON), the Center for Research and Teaching of Native Languages (University of Western Ontario, London), the Indigenous Languages Institute (Sante Fe, NM), Stabilizing Indigenous Languages Symposium (SILS) (Northern Arizona University (Flagstaff, AZ), the American Council For the Teaching of Foreign Languages (ACTFL) (Virginia, USA) and the Rassias Center (Hanover, NH, USA).

Several of the key methods and approaches in this manual come from the life's work of many professionals and scholars in the fields of linguistics (applied, social, anthropological), the behavioral sciences, computer assisted learning (CAL), language documentation, second language acquisition, second language learning, foreign language education (FLA), English as a Second Language Education (ESL), Teaching English to Speakers of Other Languages (TESOL), Teaching English as a Foreign Language (TEFL), language revitalization, indigenous language education, language normalization, mainstream education, bilingual education, immersion education, indigenous culture-based (community-based) education and Waldorf education.

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Nyá:wen to Roronhiakéhte (Kéhte) Deer who provided the Ononda'gëga (Onondaga) and Gayogohónno (Cayuga) translations. I also wish to acknowledge all of the Haudenosaunee people who have worked in any capacity to teach our languages. This manual is a culmination of your collective efforts.

Background

There are less than 5 native speakers of Kanyen'kéha (Mohawk), less than 8 native speakers of Ononda'gëga' (Onondaga) and less than 35 remaining native speakers of Gayogohón:no (Cayuga) at Six Nations of the Grand River Territory (Green, 2017). Since 1999, encouraging gains have been made in building and creating second language speakers of these languages (see: Green, 2017). Reversal of language shift efforts (Fishman, 1991) have steadily been transitioning from a focus on domain reclamation through immersion education of school age children to second language acquisition (SLA) and proficiency development (Green & Maracle, 2018) of adults in full-time adult language immersion programs. The Six Nations Language Commission has provided leadership and resources to improve the second language teaching abilities of local teachers and this has provided motivation and hope to language teachers in the language programs. Teachers want to know what teaching methods, approaches, activities and strategies are being used to create speakers of our Haudenosaunee languages. They want to be equipped with the skills and knowledge to build on our success in creating speakers (Green, 2017).

THE FIVE STAGES TO BECOMING A SPEAKER OF A ROTINONHSÓN:NIH LANGUAGE

There are 5 Stages a learner progresses through to become a speaker of a Rotinonhsón:nih language.

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
BEGINNER MOTIVATION INSPIRATION	A person becomes inspired and motivated to learn to speak Onkwe'honwehnéha

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
NOVICE BUILD A BASE 900 HOURS	The learner builds a foundation of: prosodics, pragmatics, lexical knowledge, cultural knowledge, listening comprehension and literacy. They learn the orthography of the language and acquire symbolic proficiency.

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
INTERMEDIATE EXPONENTIAL ACQUISITION 900-1800 HOURS	The learner participates in a full-time, adult immersion program. Exponential acquisition is possible because the person acquires the morphology and syntax of the target language. They become able to build and create what they want to say for themselves however do not yet 'sound like' native speakers.

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
ADVANCED REFINING POLISHING SHARPENING 1800-3600 HOURS	The person acquires extended knowledge of syntax, semantics, functions, task-based language, content, thematic language, pragmatics and prosodics so that they can communicate effectively with native speakers across many and varied domains. Learners can go anywhere and survive inany situation in context with native speakers.

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
SUPERIOR DISTINGUISHED FINISHING 3600+ HOURS	Learners start to acquire'native speaker like' prosodics, pragmatics, semantics, lexical knowledge and discourse/text types by working, living and/or speaking with native speakers (or the documentation of native speakers) to build and expand domain and register specific knowledge. They diversify, enrich, sharpen and focus the specificity of their language.

In a 2017 study conducted by Six Nations Polytechnic (SNP) titled, "[Pathways to Creating Speakers of Onkwehonwehnéha at Six Nations of the Grand River Territory](#)", a 5 stage second language acquisition process emerged from what 'successful' learners have done to become speakers of a Haudenosaunee language. Study findings indicate that each stage has its own corresponding instructional frameworks, and accompanying teaching and learning methods most effective for that instructional framework, and for that stage of language acquisition.

The 2017 SNP study provided the foundation for this manual.

Encouragingly, we are coming to understand what teaching methods and approaches fit best to teach and learn our Haudenosaunee languages and for which stage of speaking proficiency (ACTFL, 2012). The next plausible thing to do is to document these teaching methods and approaches and teach people how to use them. This is easier said than done. Problematically, there currently exists no indigenous language teacher education program specifically for teaching and learning our Haudenosaunee languages. In the 2017 SNP study, one of the key challenges identified was lack of teacher training and support (p.79). The Six Nations Language Commission and Six Nations Polytechnic have been working diligently in a supporting role to our teachers by providing training courses and workshops on various second and indigenous language teaching methods over the past decade with great results (and of commissioning this manual). Teachers want more!

This manual is meant to be of immediate assistance as a resource to support teachers of Haudenosaunee language who are 'on-the-ground' right now, 'doing the heavy-lifting' to build proficient speakers of our languages. This is a working draft of this manual. It is hoped that there will be many revised versions in the future.

Additionally, it is hoped that this manual will be used in the training of high-quality, effective Haudenosaunee language teachers in a unique, soon to be created Onkwehón:we Language Teacher Education Program.

Further, it would be useful for another study to be commissioned to examine the most effective language learning strategies employed by successful language learners of Onkwehonwehnéha. This research would then shape resource creation and training specifically for learners of Rotinonhsyón:nih languages so that they are trained to learn our languages in the most efficient manner for their specific learning style and level of speaking proficiency.

Table of Contents

Extend 169

List of Sources 176

About This Manual

This manual seeks to 'add to the tool box' of current second language and immersion language teachers at Six Nations of the Grand River Territory. The manual is meant for teaching Haudenosaunee languages to second language learners in immersion and native second language programs. The teaching methods, approaches and strategies that have been included in this manual have been collected and presented to meet the unique needs of Haudenosaunee teachers who may not have ready-to-use, pre-made, pre-packaged teaching resources. It is for those who may not have had any formal training in second language acquisition; second language teaching and learning; immersion or bilingual education; speaking proficiency; or teaching listening, speaking, reading and writing in a second language.

The methods included in this manual are designed to require as little time spent on preparation and resource creation as possible. The methods rely on the use of the teacher's knowledge of the curriculum material and topics that emerge or can be elicited from the learners' themselves as the content of instruction to develop speaking proficiency through interaction in the target language. Many of the methods allow for much creativity and spontaneity - please make them your own.

In order to know 'when-to-use-what-methods-when', this manual promotes an integrated approach to curriculum delivery and second language acquisition through the Oral Literacy Approach (p.18). Organized into 7-Stages, this manual attempts to simplify for teachers the selection of 'what-method-for-right-now' based on what has 'been-working' and in 'what-order' to build proficient speakers of our Haudenosaunee languages at Six Nations. The methods are meant to be layered and combined together to bring content of instruction to students in as many different ways as possible.

I have included the methods I have used in my own teaching practice or have seen used for our Haudenosaunee languages and this may be one of the manual's limitations. I can only include that what I personally am familiar with. A future research project would be to travel the Confederacy, visit all language revitalization efforts and document the most effective methods to add to the depth, strength and character of this manual as being representative of all Haudenosaunee territories, languages and people. I hope you find this manual useful in your teaching practice.

Respectfully,

Tehotakerá:tonh
Jeremy D. Green

How To Use This Manual

This manual contains a way of building, organizing and creating unit and lesson plans to build speaking proficiency and deliver curriculum called The Oral Literacy Approach (p.19). The Oral Literacy Approach is comprised of 7 stages that scaffold and build on each other. Use the Unit/Lesson planner (p.27) to organize the text (story), methods, approaches and activities for each of the 7 stages to create unit, day and lesson plans. This manual also contains many and diverse second language teaching and learning methods, strategies, activities, techniques, drills, games and exercises. Select any method or combination of methods that meet your instructional and classroom needs or add your own!

Stage (Chapter) Overview

Each of the 7 stages has been organized according to chapters. Each chapter contains the teaching methods, approaches, strategies, techniques and activities that best facilitate language acquisition and learning for that particular stage.

Stage 1 Watch-Listen contains methods, approaches and activities for selecting and telling texts/stories; creating text and story scripts; listening activities and making input comprehensible.

Stage 2 Move-Do contains creative methods, approaches and activities for demonstrating comprehension of the input through drama, movement, song, dance and fine art**. Stage 3 Interact-Speak** contains methods, approaches and activities for building the components of speaking proficiency required to become a speaker of a Rotinonhysón:nih language.

Stage 4 Read-Write has methods, approaches and activities for building speaking proficiency through reading and writing.

Stage 5 Apply has methods, approaches and activities to design, implement and assess task-based learning activities that allow learners to practice language use in controlled classroom environments to master what was learned in Stages 1-4.

Stage 6 Transfer has methods, approaches and activities to design, implement and assess task-based learning activities that allow learners to demonstrate language use in practice in new and varied contexts in controlled classroom environments.

Stage 7 Extend has methods, approaches and activities to link in class-learning with real-life practice within the local and national community.

Unit Planning

For each unit you will teach, select a central story that contains the structures[1], information, knowledge and language to best deliver your curriculum. Then choose the

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[1] language structures (def^n): lexemes (words), morphemes (parts & pieces that make meaning, phonemes (sounds of the language), syntax (word order), context (pragmatics, semantics, culture).

activities, methods and approaches you think best fit with your curriculum goals to build the units that you will teach throughout the year. Simply fill out the planner by finding suitable methods and activities and plugging them into the planner. An example of how to organize and implement unit, day and lesson plans for 4 weeks using many of the methods in this manual have been included on pages 22-26.

Lesson Planning

A lesson can employ a method, approach or activity that progresses through Stages 1-5 (i.e./Micrologue). A lesson can also employ multiple methods and approaches for one period, or for one day. Some of the methods and approaches below have examples of what a lesson looks like using that particular method to target either NOVICE, INTERMEDIATE or ADVANCED levels of speaking proficiency. In designing lesson plans, you are encouraged to think about which one of the three modes students are required to engage in: interpersonal, interpretive or presentational (www.actfl.org). I have included links to YouTube videos or websites that contain examples of each method in practice (where available), further information, resources, training etc. for that particular method. Examples are provided in Kanyen'kéha (Mohawk), Ononda'gëga' (Onondaga) and Gayogohönno (Cayuga) with English translations.
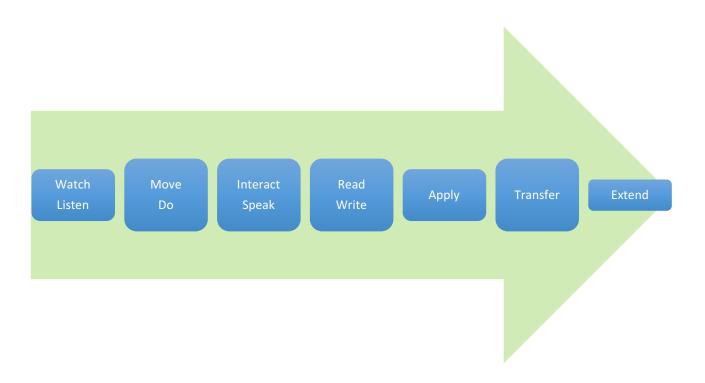
Evaluation, Assessment & Reporting

Methods, approaches, activities and tasks are selected for their effectiveness in helping students master curriculum goals. ACTFL uses three modes of language tasks: interpretational, interpersonal and presentational that can easily be linked to different types of summative and formative assessments. Some of the stages, methods, approaches and activities in this manual are best suited to formative assessments. Others, to summative assessments. Determine what is in your curriculum, and report according to your schools, institutions or programs requirements.

Training & Experience

There is no substitute for attending the training workshops that accompany several of the methods and approaches listed below. There is also no substitute for experience. I encourage you to try the methods, techniques and approaches in this manual to build on your established teaching practice and expertise.

The Oral Literacy Approach

| Watch-Listen | Move-Do | Interact-Speak | Read-Write |

These stages are designed to help students build the language capabilities they need to more fully participate in pedagogical activities appropriate to their grade level.

Apply

This stage is designed for students to master curriculum goals by using their language in context at a level of interaction and pedagogy appropriate to their grade level.

Transfer

This stage is designed for students to transfer the use of their language, knowledge, skills and abilities to similar contexts to reinforce learning.

Extend

This stage is designed for students to extend the use of their language knowledge, skills and abilities to participate and use their language in real community.

What is the Oral Literacy Approach?

The Oral Literacy Approach is a 7 stage process for delivering units/blocks of integrated curriculum to learners in indigenous immersion, medium and second language programs and classrooms to learners of all ages (adults and children) and levels of speaking proficiency (beginner to superior). The Oral Literacy Approach is designed to facilitate curriculum mastery while simultaneously building Communicative Competence (Canale & Swain, 1990), Basic Interpersonal Communication Skills (BICS); Cognitive Academic Language Proficiency (CALP)[2] (Cummins, 1979), and listening, speaking, reading and writing proficiency (ACTFL, 2012)[3].

The Oral Literacy Approach is based on language acquisition wherein learners are engaged through comprehensible input (Krashen, 1982). This input comes from the rich dynamic culture, oral literacy, oral history, knowledge and story-telling traditions of Onkwehón:we people. The Oral Literacy Approach is also based on the Storytelling Approach[4] and Rudolf Steiner's seven imaginative teaching methods (drama, exploration, storytelling, routine, arts, discussion and empathy[5]). The oral literacy approach seeks to bring the language to life in the classroom through real, meaningful interaction that necessitates communication in the target language. The Oral Literacy Approach is also based on communicative language teaching (Brandl, 2008) - particularly interactionist (Mackey, Abbuhl & Gass, 2014) and task-based approaches (Nunan, 2004) to second language acquisition[6] (Krashen, 1981).

The Oral Literacy Approach is an intentional, organized, integrated, scaffolding and layered series of language teaching and learning approaches, methods and strategies that build specific components of speaking proficiency[7] (Green, 2017) in learners of all ages. The Oral Literacy Approach is based on the experiences of Rotinonhsyon:nih teachers and

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[2] "The distinction between *basic interpersonal communicative skills* (BICS) and *cognitive academic language proficiency* (CALP) was introduced by Cummins (1979, 1981a) in order to draw educators' attention to the timelines and challenges that second language learners encounter as they attempt to catch up to their peers in academic aspects of the school language. BICS refers to conversational fluency in a language while CALP refers to students' ability to understand and express, in both oral and written modes, concepts and ideas that are relevant to success in school. The terms conversational fluency and academic language proficiency are used interchangeably with BICS and CALP in the remainder of this chapter." (Street, B. & Hornberger, N. H.2007) full document accessible at: https://www2.palomar.edu/users/lchen/cumminsbicscalpspringer2007.pdf

[3] see: http://www.actfl.org/

[4] see: https://journals.uvic.ca/index.php/WPLC/article/download/15309/6820

[5] see: Nielson, 2003 http://www.ecswe.net/wren/documents/2003 RS Pedagogy of Imagination.pdf

[6] see: http://www.sdkrashen.com/content/books/sl_acquisition_and_learning.pdf

[7] see Components of Speaking Proficiency pp 51-53. available online at: https://www.snpolytechnic.com/sites/default/files/docs/research/pathways_to_creating_speakers_of_onkwehon wehneha_at_six_nations.pdf

learners and the most effective and efficient practices in teaching and learning Haudenosaunee languages (Green, 2017). In this way, the Oral Literacy Approach provides a framework to 'plug and play' the plethora of available instructional frameworks and teaching and learning methods and approaches that are available to Haudenosaunee teachers from the fields of second language acquisition, second language learning, foreign language learning and language revitalization.

The Oral Literacy Approach incorporates any and all teaching and learning methods, strategies, activities, tasks, games etc. that originate from any field of education on a 'right thing for the right time' basis merging second language acquisition and second language learning. These methods, strategies, activities, tasks, games etc. are categorized according to each of the 7 stages of the Oral Literacy Approach. Each of the 7 stages scaffold and are based on the learning experiences of previous stages to offer a program of education that is designed to provide differentiated instruction (Tomlinson, 2000) to learners of differing levels of speaking proficiency (ACTFL, 2012), diverse learning styles and multiple intelligences (Howard, 2010)[8].

The Oral Literacy Approach sees the use or insistence on the use of one main method for second language acquisition and learning as extremely limiting and constrictive. There must be room for growth, change, adaptation, experimentation and integration. The Oral Literacy Approach is therefore an organic approach to delivering units/blocks of curriculum to learners in indigenous immersion, medium and second language programs and classrooms that will change and morph into what the teachers and students in that classroom, in that community, at that time and for that language need it to become for them to build the speaking proficiency of their learners.

The Oral Literacy Approach is a top-down, or 'whole to the parts' approach merging the methods and approaches of both second language acquisition and second language learning. This 'top-down' approach can be used to structure the delivery of units, lessons, days, activities, stories and interactions between learners, teachers and community. In the Oral Literacy Approach each unit begins with student-centered, high-input second language acquisition approaches that give the learners 'the big picture' through 'big-ideas' and natural approaches (Krashen & Terrel, 1983). It then proceeds to mastery of the 'parts' through second language learning through interactionist (Green, 2017, p.66) and structural-functional (Bresnan, 1983) approaches that focus-on-form (Long, 1991; Long & Robinson, 1998). Task-based approaches (ACTFL, 2012, p.3) prepare learners to interact with speakers in simulated real-life contexts. Finally, mentorship and participation in real-community gives learners the opportunities to use their language in their communities.

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[8] see: https://www.niu.edu/facdev/_pdf/guide/learning/howard_gardner_theory_multiple_intelligences.pdf

The Oral Literacy Approach seeks to solve the problem of the 'bilingual language delay' (Cummins, 1976, 1980, 1984) in indigenous immersion, medium and second language education. The 'bilingual language delay' refers to the idea that learners in immersion environments do not speak the target language at a high enough level of proficiency to engage in pedagogically challenging tasks appropriate to their grade level. To this end, the goal of many of the methods in this manual are designed to build proficient speakers of the target language through providing them with comprehensible input and providing them opportunities for output. The Oral Literacy Approach also seeks to give learners the language that they need to participate meaningfully in cognitively challenging learning environments that facilitate interaction in the target language through differentiated instruction in indigenous community (culture)-based education[9] frameworks.

The Oral Literacy Approach seeks to create a fully integrated approach to indigenous language education to deliver curriculum requirements to learners and to help learners build their communicative competence in real community through increasing their speaking proficiency in the target language.

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[9] see: May, S. 1999. Indigenous Community-Based Education. Multilingual Matters. Clevedon.

Sample Time Frame For Implementation of the 7 Stages of the Oral Literacy Approach

The 7 stage process can be spread out over a:

    5 to 20 day period. See Day 1-5 below.

    1-day period through an integrated curriculum approach. See Period 1-7 below.

    1 lesson. See Stage 1-7 below. For an example please see Micrologue (p.59)

Time Frame	Day 1 Period 1 Stage 1	Day 2 Period 2 Stage 2	Day 3 Period 3 Stage 3	Day 3 Period 4 Stage 4	Day 4 Period 5 Stage 5	Day 5 Period 6 Stage 6	Day 5 Period 7 Stage 7
Stage	Watch-Listen	Move-Do	Interact-Speak	Read-Write	Apply	Transfer	Extend
Stage Goal	Learners are introduced to 'new' language for the unit. They watch, listen, and decipher meaning in context. They 'notice' the structures of the language.	Through movement, drama, fine art, etc. learners demonstrate their comprehension of the text.	Learners are able to recite the text. They can answer questions and participate in discussions about the text appropriate to their level of proficiency.	Learners read and write the text.	Learners apply their knowledge of the structures from the text through task-based activities that synthesize their skills in listening, speaking, reading & writing.	Learners transfer their knowledge to new and varied contexts through task-based activities.	Learners apply their knowledge and use their language in practical applications with their families, communities and out on the land.
Evalua-tion & Assess-ment	Formative Interpretive	Formative Interpretive Presentational	Formative Interpersonal Presentational	Formative Interpretive Presentational	Formative Interpersonal Presentational	Summative Interpretive Interpersonal Presentational	Summative Interpersonal Performance-Based
What to Plan For	Provide authentic or contrived texts 1 level of proficiency above class average.	Provide experiences for learners to demonstrate their comprehension of the text.	Provide opportunities for learners to perform tasks appropriate to their level of proficiency (i.e./recite, discuss, explain, list etc.)	Provide opportunities for learners to perform tasks appropriate to their level of proficiency.	Provide stimulating tasks on familiar topics that give learners the opportunity to master the structures and curriculum content for the unit.	Provide oppor-tunities for learners to tran-sfer the use of their language, knowledge, skills and abilities to new (yet similar) contexts to reinforce learning.	Provide opportunities for participation in real community functions. Link learners with their families, clans, speech community and nation.
Key Re-source	Central Story Story Script Props	Props Manipulatives Art Supplies	Teacher-Student Interaction	Story Script Print Resources	Language Tasks	Language Tasks	Community People Earth
Role of the Teacher	Provide comprehensible input.	Ensure that learners comprehend the input.	Provide opportunities for output.	Provide opportunities for output (literacy based).	Provide interesting, relevant, stimulating language tasks.	Provide interesting, relevant stimulating language tasks.	Link in-school learning with real world outcomes and community.

To see what teaching methods, approaches, strategies etc. fit with each stage, please look in that stage's chapter below.

Sample Week Schedule Showing Integrated Use of Teaching Methods & Approaches Organized Using the Oral Literacy Approach

Week 1

	Mon, Sept 6th	Tues, Sept. 7th	Wed, Sept 8th	Thurs, Sept 9th	Friday, Sept 10th
8:00 - 8:25		Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's
8:30 - 10:30		Oral Telling: The Story Telling Stone (using simple props)	1) Puppet Show: The Story Telling Stone 2) Block Crayon Drawing	1) Act Out: The Story Telling Stone 2) Class re-telling of Story.	1) Oh Naho:ten thi:ken? Classroom objects.
10:35 - 10:45		Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's
10:45 - 11:30		Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
11:30 - 12:10		1) Sitting. Oh Naho:ten Yesa:yats? ___ tsi konnonwe's. 2) Standing. Oh Nahoten Yesa:yats? Student stands in middle of circle sing: Onhka ahsennen iyete. 3) Game. Physical locations in school. 4) Ka' ni:se's? ___ i:ke's.	1) Sitting. Oh Nahoten ronwa:ya'ts? ___ tsi konnonwes 2) Standing. Oh Nahoten ronwa/yontatya'ts? 3) Ka'ni:re's/ni:yen's., ni:ne's, nikene's, nihonnes, nikonnes?	1) Sitting. Etshyenteri ken thi raksa:a'? Hen, riyenteri, yah tehiyenteri. Oh Nahoten ronwa:yats? ___ tsi konnonwes. 2) Standing. Rinonwe's ken thiken raksa:a'? Hen rinonwe'. Oh nahoten ronwayats? ___ onhkha ahsennen iyete. 3) Ka'nyehawe:non ne ___? Ka'nyeyakawe:non ne ___?	1) Ka'non:we nika:yen ___? etho, ken:en, isi nonkati 2) Ka'non:we nika:yen ___? Atekhwarahne, anitskwahrane', ennisera:ke, tkahere. Ohswenk'kara:ke, kentskahra:ke tka:yen. Kaya:rakon, yonteweyon'tahkhwakon i:wat.
12:15 - 12:30		Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare
12:35 - 1:25		Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
1:30 - 2:10		1) Water Colour Painting Verse 2) Water Colour Painting: Green Grass, grey/black stone, the blue sky.	Hike around the property to find the storytelling stone!	Handwork: finger knitting	Six Nations Fall Fair Afternoon Off.
2:15- 2:55		Social Dancing: Round Dance		Modelling: I make a stone, students make themselves, place around the stone.	
2:55 - 3:00		Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's
3:00 - Pick - up		Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'

Developed by J. Green for use at Skaronhyasehkowa
Tsyohterakenra'ko:wa Tsi Yontaweya'tahkwa 2009

Week 2

	Mon, Sept 13th	Tues, Sept. 14th	Wed, Sept 15th	Thurs, Sept 16th	Friday, Sept 17th
8:00 - 8:25	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's
8:30 - 10:30	1) Oral Telling: The Invisible Flint Makers (using simple props)	1) Act Out: The Invisible Flint Makers 2) Block Crayon Drawing	1) Oral Telling: The Origin of the Clans	1) Puppet Show: The Origin of the Clans 2) Block Crayon Drawing	1) Act Out: The Origin of the Clans 2) Class Re-telling
10:35 - 10:45	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's
10:45 - 11:30	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
11:30 - 12:10	1) Yethi'nihstenha Tsi Yonhwentsya:ke' (woman's dance verse) 2) Oh Nihsonhwentsyo:ten? Kanyen'keha:ka niwakaonhwentsyo:ten. 3) Kanyen'keha:ka Katewennotahkhwa' (Verse)	1) Woman's Dance Verse 2) Oh Nihsonhwentsyo:ten? Kanyen'keha:ka niwakaonhwentsyo:ten. 3) Kanyen'kehaka Katewennotahkhwa'. 4) Dialogue: a) Enwaton ken ahkhye:newahse? b) I:wehre akenihstya:ke. Enwaton ken yontahehtahkhwa wa:ke'.	1. Review: 1-4 a/b. 2. Oh Nihsen'taro:ten? okwaho, ohkwa:ri, a'no:wara' niwaki'taro:ten. 3. Oh Niho (yako', hoti')taro:ten?	1. Review 1-5. 2. Dialogue: Oh Nihsonho:ten? happy, sad, tired, angry, healthy, content	1. Review 2. Dialogue: O:nen Taetewatska:hon. hungy, thirsty, finished eating, full - role play
12:15 - 12:30	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare
12:35 - 1:25	Atste Rontkahritsheronnya:ne'	Trip to Lake. Walk beach with pebbles. Look for Flints! (Anywhere with a pebbly shore - Selkirk Provincial Park) Collect driftwood for mobiles.	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
1:30 - 2:10	1) Water Colour Painting Verse 2) Water Colour Painting: Blue lake and wave. Purple shore, yellow/grey flints.		Handwork: Clan Mobiles. Cutting out felt patterns of clan, stuffing it, sewing w/ embroidery thread. Attaching to branch. Hang over clan area.	Work Time: Teho's House, garden	Cooking: Cookies in the shapes of the Clan animals Social Dancing and Singing
2:15- 2:55	Social Dancing: Women's Dance				
2:55 - 3:00	Rontenhniseranho:ten's	Rontenhhniseranho:ten's	Rontenhhniseranho:ten's	Rontenhhniseranho:ten's	Rontenhhniseranho:ten's
3:00 - Pick - up	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'

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Tsyohterakenra'ko:wa Tsi Yontaweya'tahkwa 2009

Week 3

	Mon, Sept 20th	Tues, Sept. 21st	Wed, Sept 22nd	Thurs, Sept 23rd	Friday, Sept 24th
8:00 - 8:25	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's
8:30 - 10:30	1. Onhka thi:ken? Have cut outs or pictures of people. Students must discuss and present info on their person to the class.	1. Oral Telling: The Story Telling Stone 2. Oh naho:ten teyothwe'non:ni nikayeren'to:ten? Form Drawing: the circle	Oral Telling: Creation Story: (sky to when world is formed) Form Drawing: The straight and curved line.	Oral Telling: Creation Story. Pages: 1 - Form Drawing: Skydome, water waves	Oral Telling Creation Story: Pages: Form Drawing: 2 intersecting wavy lines of different colour
10:35 - 10:45	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's
10:45 - 11:30	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
11:30 - 12:10	2. Ka'non:we nika:yen ne __? Students are given an object. One knows where it is. The others must ask them questions about where it is.	1. Promenade - Places to Play. 2. Micrologue - Sandbox play	1. Review - Micrologue. 2. T.P.R. - to play w/s.t., pass s.t., make s.t., use s.t., arrange. 3. A.L. - sand, strainer, shovel, pail, wood block, board, bowl	1. Review/Re-tell - Micrologue 2. T.P.R. - verbs 3. A.L. - nouns 4. Drill - repitition	1. T.P.R. - review 2. A.L. - Misplaced concept 3. Drills - substitution 4. Waves - present tense
12:15 - 12:30	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare
12:35 - 1:25	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
1:30 - 2:10 2:15- 2:55	Pick White Corn somewhere. Husk, and braid.	1) Water Colour Painting Verse 2) Water Colour Painting: Water, Sky, Earth, Sky. Social Dancing: Corn Dance	Handwork: Beadwork. Beading white beads onto dark blue felt. 1 straight line. Sky domes on top. Alternative: Chalk drawing on dark blue construction paper. Glue beads on.	Shuck white corn. Wind it. Sort the corn. Grind into flour. Sift and sort flour.	Cooking: Corn mush. Social Dancing and Singing
2:55 - 3:00	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's
3:00 - Pick - up	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'

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Tsyohterakenra'ko:wa Tsi Yontaweya'tahkwa 2009

Week 4

	Mon, Sept 27th	Tues, Sept. 28th	Wed, Sept 29th	Thurs, Sept 30th	Friday, Oct 1st
8:00 - 8:25	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's	Enthon:newe Atste Rontkahri:tsheronnya:ne's
8:30 - 10:30	Oral Telling: Creation Story. Pages: Form Drawing: Comb	Oral Telling: Creation Story. Pages: Form Drawing: Ladder	Oral Telling: Creation Story: Pages: Form Drawing: Tree: conifer/triangles	Oral Telling: Creation Story. Pages: Form Drawing: Path to Husband (rook)	Oral Telling Creation Story: Pages: Form Drawing: Pack basket.
10:35 - 10:45	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's	Ronhya:yak's
10:45 - 11:30	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
11:30 - 12:10	1. T.P.R. - Tohsa _____ 2. Dialogue - Say 2x 3. Waves - future tense 4. Drill - future tense rep/sub	1. Animation of Dialogue 2. Waves - definitive past 3. Drill - d.p. rep/sub	1. Dialogue narration by students while others act out 2. A.L. - Onkha yako:yen? 3. Drills - repitition, substitution	1. Ideograms 2. A.L. - Times of Day - (pic on board) 3. Drill - time of day & tense	1. Review - T.P.R. 2. Review - Times of Day 3. Review - Onhka Yako:yen 4. Pass the Stone - create a story.
12:15 - 12:30	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare	Entye Ni:kare
12:35 - 1:25	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's	Atste Rontkahritsheronnya:ne's
1:30 - 2:10	1) Water Colour Painting Verse 2) Water Colour Painting: Dark blue water below skyworld.	1. Pick beans and squash somewhere.	Handwork: Beadwork. Beading white beads onto dark blue felt. Add two straight lines, one on top and bottom of wavy line Alternative: Chalk drawing on dark blue construction paper. Glue beads on.	1. Shell beans. Pit squash and cut up.	Cooking: 1. Squash soup with beans. Cornbread. Roast squash seeds.
2:15- 2:55	Social Dancing: Bean dance Squash Dance				
2:55 - 3:00	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's	Rontenhniseranho:ten's
3:00 - Pick - up	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'	Atste Enshakotihronhahse'

Lesson A = Kanyen'keha L2 Instruction   **Lesson B** = Music, Nature Study, Cayuga, English, Form Drawing, Games, Painting

Lesson C = Hand work, cooking, crafts, seasonal/outdoor work

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Tsyohterakenra'ko:wa Tsi Yontaweya'tahkwa 2009

How to Use the Unit Planner

Use the chapters for each of the 7 stages to find activities, methods, approaches, strategies and activities to 'plug' into the Unit Planner below.

Each section of the unit planner corresponds to one of the 7 stages and its corresponding methods, approaches activities etc. for that section.

Hyperlinks have been provided for each section. Simply click on the link for explanation and lists of methods. Choose the methods that best fit with your curriculum goals. Plug them into the planner.

If you would like more information on a method, approach, strategy or activity, many have accompanying links to on-line resources, demonstrations and explanations. Some methods and approaches have training workshops that you can sign up for and participate in.

You only need to plan each unit once. Revise as needed.

Unit Planner

Unit Title:

Unit Number: **Date of Delivery:**

Central Story:

Central Image:

Guiding Question:

Unit Goals:

Watch-Listen

Story Title:

Level of Proficiency of the Story (Circle one):

NOVICE   INTERMEDIATE   ADVANCED   SUPERIOR

Story Script

Line 1

Line 2

Line 3

Line 4

Line 5

Line 6

Line 7

Line 8

Line 9

add additional lines as necessary

First Telling of the Story   Date: Time: Period:

Classroom Configuration:

Process:

Pre-listening Activity:

Curriculum Goals:

Resources Required:

Process:

Evaluation:

Listening Activity:

Curriculum Goals:

Resources Required:

Process:

Evaluation:

Post-Listening Activity

Curriculum Goals:

Resources Required:

Process:

Evaluation:

How do I make the story comprehensible?

Resources required:

Second telling of story   Date: Time: Period:

Process:

Line 1

Line 2

Line 3

Line 4

Line 5

Line 6

Line 7

Line 8

Line 9

Move-Do

Activity 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Interact-Speak

Activity 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Read-Write

Activity 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Activity 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Apply

Language Task 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Language Task 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Language Task 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Transfer

Language Task 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Language Task 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Language Task 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Evaluation:

Extend

Activity 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Evaluation:

Activity 2 Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Evaluation:

Activity 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Evaluation:

The Seven Stages of the Oral Literacy Approach & Their Accompanying Teaching Methods, Approaches, Activities, Strategies and Tasks

Watch-Listen

To introduce new structures or language to students, have the learners listen to authentic texts or modified texts (that are one level above the class average level of speaking proficiency) that provide comprehensible input (Krashen, 1981). This comprehensible input models the language content, structures, vocabulary and forms that learners must acquire to master curriculum goals. Learners then listen a second time to the same text. The teacher then makes the input comprehensible to them through a myriad of visual cues and media. Learners are able to hypothesize about meaning and confirm and reformulate their hypothesis in subsequent narratives.

Teachers may follow 3 stages to build listening skills:

1) pre-listening activities (prepare learners to listen by activating schema and prior knowledge);

2) active listening activities (taking notes, thoughts, drawings while listening and sharing these with the class); and,

3) post-listening activities (movement, fine art, handicrafts see Stage 2 below to demonstrate comprehension).

The first thing to be done is to select a text that embodies the curriculum goals for the unit. Select a central story.

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Watch-Listen

2 STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
NOVICE BUILD A BASE 900 HOURS	The learner builds a foundation of: prosodics, pragmatics, lexical knowledge, cultural knowledge, listening comprehension and literacy. They learn the orthography of the language and acquire symbolic proficiency.

Watching and listening builds language skills at all levels of speaking proficiency. It is particularly effective for 'building a base' for units, lessons, classroom activities and introducing new material to learners.

Step 1   Select a Story

What is the central story that models unit goals?

The story should be:

> in the target language
> demonstrate and contain priority vocabulary (but don't over-do it!)
> model language usage
> demonstrate and model structures and patterns
> reflect unit and curriculum goals
> just above the student's stage of language acquisition
> just above the student's level of speaking proficiency (ACTFL, 2012)
> able to be made comprehensible
> simplified language as used by native speakers
> interesting
> access student's prior knowledge/activate schema
> create links to their real life experience
> establish a purpose for learning
> relate to time of year (season, ceremonial calendar, celebrations, current events etc.)
> establish a context for learning

Stories can come from anywhere! They can be traditional or customary. They can be from different parts of the world. They can be 3-4 sentence creations of the teacher's design or they can be complex stories at the SUPERIOR level of speaking proficiency.

Step 2   Break the Story Down into Sub-Stories

Key Question: What are the main sections of the story that relate to curriculum goals for this unit, lesson, task or activity?

For larger stories, break the story down into its various sub-stories (similar to acts and scenes in a play). For example - the creation story can be broken down into several sub-stories: i.e./ The Down-Fended Siblings; Mature Blossom's Marriage to Hodáhe; The Lacrosse Game; Birth of the Twins; Tharonhyawá:konh Creates Game Animals; Tharonhyawá:konh MeetsHató:wi etc.

When breaking down a story, it is acceptable to tailor the story to your audience (learners). When deciding what parts of the story to tell, keep in mind:

> age appropriateness
> attention span
> length of the story
> level of speaking proficiency
> purpose for telling that particular story
> curriculum requirements to be fulfilled
> curative powers of the story
> cross-curricular connections
> cultural connections
> links to prior knowledge
> build on known structures (grammar-features, syntax etc.)
> expand knowledge of curriculum and structures of the language

Step 3   Select the Target Level of Speaking Proficiency

Key Question:

What level of speaking proficiency do I use to tell the story to my class?

Decide what level of speaking proficiency or stage of second language acquisition your class is at on average:

ACTFL Oral Proficiency Guidelines

Proficiency Level*	Global Tasks and Functions	Context / Content	Accuracy	Text Type
Superior	Discuss topics extensively, support opinions and hypothesize. Deal with a linguistically unfamiliar situation.	Most formal and informal settings. *Wide range of general interest topics and some special fields of interest and expertise.*	No pattern of errors in basic structures. Errors virtually never interfere with communication or distract the native speaker from the message.	Extended discourse
Advanced	Narrate and describe in major time frames and deal effectively with an unanticipated complication.	Some informal settings and a limited number of transactional situations. *Predictable, familiar topics related to daily activities.*	Understood, with some repetition, by speakers accustomed to dealing with non-native speakers.	Paragraphs
Intermediate	Create with language, initiate, maintain, and bring to a close simple conversations by asking and responding to simple questions.	Some informal settings and a limited number of transactional situations. *Predictable, familiar topics related to daily activities.*	Understood, with some repetition, by speakers accustomed to dealing with non-native speakers.	Discrete sentences
Novice	Communicate minimally with formulaic and rote utterances, lists, and phrases	Most common informal settings. *Most common aspects of daily life.*	May be difficult to understand, even for speakers accustomed to dealing with non-natve speakers.	Individual words and phrases

The 5 Stages of Second Language Acquisition

Students are going through a predictable and sequential series of developmental stages.

Stage 1 The Silent/Receptive or Preproduction Stage
Students:
- build up knowledge of 500 'receptive' words
- can understand spoken language
- are in a 'silent period'

- respond with: physical movements, short answers
- speak when they are ready

Stage 2 The Early Production Stage
Students:
- understand or can use up to 1000 words
- can speak in 2-3 word phrases
- demonstrate comprehension of new material through answering yes/no, either/or, who/what questions with short 2-3 word answers.

Stage 3 Speech Emergence Stage
Students:
- understand or can use up to 3000 words
- use short sentences phrases & simple sentences to communicate
- begin to use dialogue
- communicate through short phrases
- ask simple questions
- attempt to communicate using longer sentences but make many grammatical errors that interfere with their communication

Stage 4 The Intermediate Language Proficiency Stage
Students:
- understand or can use up to 6000 words
- make complex statements
- state opinions
- ask for clarification
- share their thoughts
- speak at greater length

Stage 5 The Advanced Language Proficiency Stage (5-7 years)
Students:
- use developed specialized content-area vocabulary
- participate fully in grade-level classroom activities
- use grammar & vocabulary comparable to that of same-age native speakers

Step 4   Write the Story Script

Break the story down into individual sentences that are at the level of speaking proficiency that you have identified in Step 3 above. The sentences can be written to satisfy curriculum requirements for your grade level (i.e./beginning, middle, end; plot line, main characters, climax, ending etc.). Sentences can be written to highlight structures of the language to be mastered from the curriculum with repetition

Key Question: What structures do I want learners to master?
(Will come from can-do statements, curriculum)

Key Question: How do I embed these structures in the story so that they are noticeable?
(Use repetition of structures [grammatical patterns, syntax etc.])

Key Question: Will my class be able to re-tell the story?

Example: The Busy Squirrels
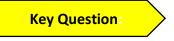
Class: Grade 1NSL   Average Speaking Proficiency Level: NOVICE
                           Level of Proficiency of Story: INTERMEDIATE-LOW

Line 1	Ganęna'geh nigaha:wi'.	It is fall time.
Line 2	Deyodi:yęnha:'ih ne' haesę'.	The squirrels are busy.
Line 3	Ohso'gwa' gǫdi:yets.	They are gathering nuts.
Line 4	Ohwęjyagǫ:wah dę'se'	In the ground and
Line 5	gaędagǫwahshǫ'	in the trees
Line 6	tgǫdihsęnǫnyaha'.	they store them.

45

Step 5   Prepare Learners to Listen

What will the teacher do to prepare learners to listen to the story?

The teacher prepares students to listen by activating their schema and prior knowledge.

Mind Map[10] (Activating Schema)

The teacher will introduce a topic to the class through a story title, describing a story character, first sentence, first paragraph, picture(s), text, print, object etc. The teacher will then tell the students that they will have time to draw and write pictures, words, concepts or ideas that immediately come to mind that they associate with the topic. Students can do this individually, in pairs or in small groups. The teacher may also lead if the learners cannot write. The teacher will then ask learners to share their mind maps with the class wherein they communicate at a level specific to their level of speaking proficiency.

Example: Chester The Squirrel[11]

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10 see:
https://books.google.ca/books?id=qsbb7e5ICM4C&pg=PA35&lpg=PA35&dq=mind+mapping+activating+schema&source=bl&ots=wHM3CxUEId&sig=zv-7oP7sk76oH6-4wZostTx9_a8&hl=en&sa=X&ved=0ahUKEwjFo6zX89fZAhUPRK0KHaU9AJYQ6AEINDAB - v=onepage&q=mind mapping activat

11 retrieved at:
https://www.google.ca/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwiZxZ7l2fn

Picture Book

The teacher may show the students the pictures that they will use to make the story comprehensible WITHOUT TELLING THE STORY. The teacher can invite learners to describe the pictures with words they know; invent a story based on the pictures etc. This can be done aloud, in print, individually, in pairs, in small groups or as a class.

Pre-Listening Prompts

In silence, the teacher may hold or show the learners an object, diorama, picture, wampum belt etc. that represents an important character, outcome or meaning of the story. The object should be designed to stimulate the 5 senses: taste, touch, smell, see and/or hear. It could simply be left out in plain view of the students. The teacher may use the prompt and ask the learners... "What is this?" "Why do you think I have it here today?" The teacher may only have to wait before some curious learner asks... "What is that?" "What are we going to do with that?" This is an opportunity for the teacher to ask the learners open-ended questions like, "What do you think it is?" "What do you think it's for?" "What do you suppose we are going to do with it?"

Example: A Hickory Nut Basket

The teacher brings in a traditional black ash and hickory handled hickory-nut basket. They leave it on the desk. The teacher can wait for students to ask questions at their level of speaking proficiency. Some common student questions would be:

NOVICE	Dęhodęˀ to:gyęh?	*What is that?*
	Sǫ:naht go:węh to:gyęh?	*Whose is that?*
INTERMEDIATE	Dęˀ nigaˀahdroˀdę: to:gyęh?	*What kind of basket is that?*
ADVANCED	Dęˀ nędwa:ye:ˀ to:gyęh gˀaahdraˀ?	*What are we going to do with that basket?*
	Hwę:dǫh nędwahnyˀogwanǫhgwa:saˀ?	*When are we going to gather nuts?*

The teacher could also ask the students questions such as:

NOVICE	Dęhodęˀ nę:gyęh?	*What is this? (naming the object)*

INTERMEDIATE	Dẹhodẹ’ wadehsta’ nẹ:gyẹh?	*What is this used for?* *(telling what it is used for)*

ADVANCED	Do: ni:yoht a’ǫd’ahdrǫ:ni’ nẹ:gyẹh g’aahdra’? *How do you think this basket was made? (describing in major* *time frames)*

Pre-listening Questions

The teacher may ask the learners questions on what they know about ... a topic or character from the story. Learners will be invited to tell what they know.

Example: The Busy Squirrels

NOVICE	What trees can you name? What animals can you name that eat nuts? What kind of nuts do you like to eat?

INTERMEDIATE	Do you know anyone who is allergic to nuts? What are some of the challenges they face? Do you have squirrels around your house? What do they do?

ADVANCED	What do you think would happen if all the trees stopped creating nuts? Lorenzo is allergic to peanuts. Will Lorenzo be able to participate in our hickory nut gathering activity? (follow up questions: why? why not?)

Realia

The teacher draws students' attention to real life objects to stimulate thinking, to lead a discussion that will reflect the content of the story to be listened to. These objects should be interesting!

Review, Recall, Associate
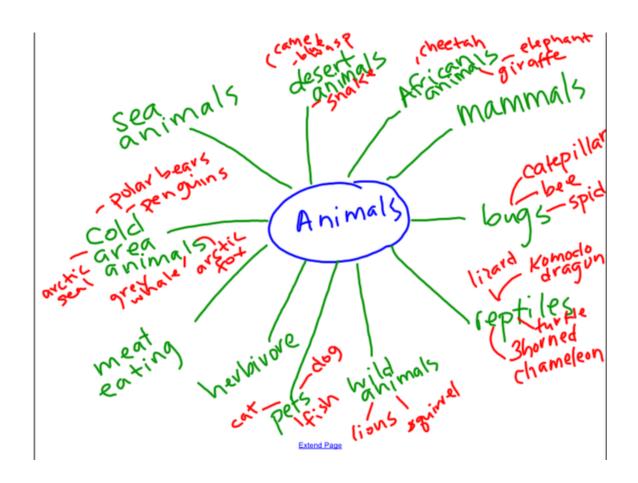
The teacher may have the students recall a related story that has been previously told (or is widely known). The teacher may also retell the related story. The story could also be a personal story, local history etc. that models that language, structures etc. that the learners will hear. This works wonders if you have children at different levels of speaking proficiency in the classroom as they model the language for one another and those who can tell more of the story, tell more! You can even make it up!

Story Webs

The teacher may write a word on the board with a circle around it. The word will represent an important character, outcome or meaning of the story. The teacher then asks the students to list as many words as possible that they associate with that word. This can be done individually, in pairs or in small groups. Story webs can be shared with the class or other students or groups.

Example: Animals

Talking Drawings[12]

In this activity, students will activate prior knowledge by creating a graphic representation of a topic before the lesson. This allows the teacher to gage what learners know about the topic at the start of the unit/lesson. After engaging in learning about that topic, students will re-evaluate their prior knowledge by drawing a second depiction of their topic. They will then summarize what the different drawing say to them about what they learned.

Template

Sathró:ri tsi nahó:ten tsyenté:ri ne Onkwe'tá:kon aotirihwá:ke.

INTERMEDIATE

NOVICE

Onkwe'tá:kon ne ki:ken.

Ohskò:kwa i:wak's.

Kerhi'tá:ke tkanákere.

Katakhenóntyes.

Onkwe'tá:kon ne ki:ken. É:so niyohskóhkwake kón:nek's. Tsyohsò:kwa'k, onennóhkara táhnon karihtonh ohsó:kwa konné:ka's. Karontá:kon kerhi'tá:ke tkontinákere. Sewatyè:ronhs kontitsinahkhón:nis. Tsi tiwaten'èn:rakon kontitakhenóntyes.

ADVANCED

Aki:ron tsi tóhkara nikontiya'toténnyon ákta tsi tiwakenónhsote tkontinákere ne nikaryo'tá:sa's. Otyá'ke kontatenonkhwe'ò:kon. Ne onara'sèhshon ne onkwe'tá:kon, arò:sen táhnon orhyó:kon. Kari:wes tsi náhe yehská:konte thahkwà:senh tkhekénhne. Ta' nón:wa yotiya'tawénthonh tsi tkī:teron.

The teacher can provide learners with a template that learners simply 'fill in the blank' (write, print, type) or they complete a drawing together as a class and then 'fill in the blank'.

Examples: Template, NOVICE, INTERMEDIATE & ADVANCED

Think/Pair/Share
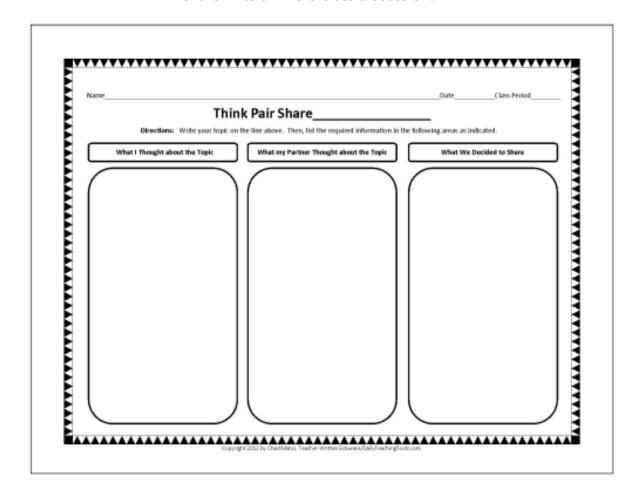
The teacher decides upon the text to be listened to or read. They develop a set of questions, problems or prompts that get learners thinking about key curriculum goals. The teacher then describes the purpose of the strategy and provides guidelines for discussion. The teacher will model for learners how to participate in the activity. Teachers need to

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[12] https://www.bcps.org/offices/lis/researchguide/k-4/documents/Get curious/Strategies for Activating Prior Knowledge[1].pdf

also monitor and support students as they work.

1	**THINK**	Teachers begin by asking a specific question about the text. Students "think" about what they know or have learned about the topic.
2	**PAIR**	Each student should be paired with another student or a small group.
3	**SHARE**	Students share their thinking with their partner. Teachers expand the "share" into a whole-class discussion.

Name_____   Date_____ Class Period_____

Think Pair Share_____

Directions: Write your topic on the line above.   Then, list the required information in the following areas as indicated.

What I Thought about the Topic	What my Partner Thought about the Topic	What We Decided to Share

Copyright 2002 by Chad Manis, Teacher-Written Edware/DailyTeachingTools.com

The Silent Way[13]
Without talking, and only using movements, gestures, props etc. the teacher may demonstrate a task (i.e./baking cookies), describe an object, act out the story, perform the story that gets the learners thinking about what they might hear. Students may be invited to describe what the teacher is doing. This can be done aloud, in print, as a series of drawings; individually, in pairs, in small groups or as a class.

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[13] see: https://www.fluentu.com/blog/educator/silent-way-teaching-method/

Title?

The teacher tells the class the title of the story. The teacher then asks the learners what they think the story will be. The class makes up a story! If learners are familiar with the story, that is great! Ask them to tell what they know of the story. The goal is to get them talking.

What's Different?

Students pair up. The teacher gives student 1 a picture. Student 2 is given a similar picture. The students work together to identify the differences. This activity is about making comparisons.

Example: Comparison: Hickory Tree and Nut vs. Oak Tree and Acorn

NOVICE The teacher takes learners to the bush where they can make visible comparisons between a hickory tree and nut and an oak tree and acorn.
Learners list adjectives aloud: brown, round, big, small, broad, many branches.
Learners point to the parts of the tree as the teacher names them.

INTERMEDIATE Learners write a description of each tree and nut in detail using a series of complex and related sentences.

ADVANCED Learners must:
1) Create a twig, bud and leaf key for each tree with detailed descriptions;
2) Draw the silhouette of the tree;
3) Write a detailed description of seasonal changes for each tree;
4) Translate a passage from English into Onkwehonwehnéha from a tree identification manual on one species of hickory and oak tree.

Step 6 Tell the Story

Key Question: How does the teacher tell the story to learners?

The teacher tells the story to learners using only oral language. The teacher models the pragmatics and prosody of the target language for learners. Pragmatics and prosody are unique to each specific language.

Monologue
The teacher memorizes the entire story or text. They then tell the story modelling the correct intonation, tone, pace (prosody) and pragmatics (customs of storytelling). The teacher provides the example that the students are to follow when they re-tell the story.

Yes, the teacher tells the story from rote-memory.

Step 7   Learners Listen to the Story

> **Key Question**:   How do the learners listen to the story?

      The teacher may give learners an assignment to complete while they are listening to the story being told aloud. The teacher may model ideal listening behavior for the learner. Again, these behaviors come from the pragmatics (culture of the speakers) of the target language. For example: don't make eye-contact with the speaker; don't shout out; do listen intently; do not interrupt the storyteller etc. The teacher may have learners do one of the following:
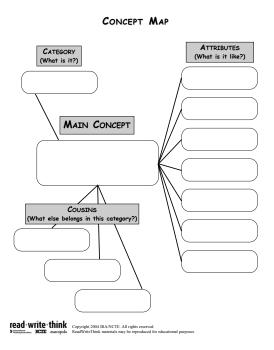
Active Listening

Learners actively listen to understand the story by:
        1) removing all distractions.
        2) listening to a speaker's sounds.
        3) watching for a speaker's signs.
        4) demonstrating understanding.

Concept Map[14]
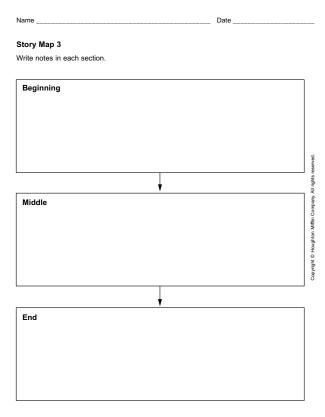
A concept map is a visual organizer that can enrich students' understanding of a new concept. Using a graphic organizer, students think about the concept in several ways. Most concept map organizers engage students in answering questions such as, "What is it? What is it like? What are some examples?" Concept maps deepen understanding and comprehension. Learners are given concept map templates (or make their own) which they fill in while listening to the story.

CONCEPT MAP

CATEGORY (What is it?) — ATTRIBUTES (What is it like?) — MAIN CONCEPT — COUSINS (What else belongs in this category?)

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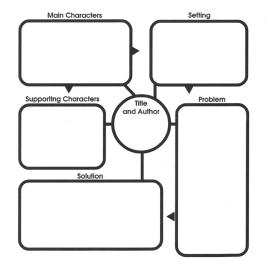
[14] see: http://www.readingrockets.org/strategies/concept_maps

Story Maps[15]

A story map is a strategy that uses a graphic organizer to help students learn the elements of a book or story. By identifying story characters, plot, setting, problem and solution, students read carefully to learn the details. There are many different types of story map graphic organizers. The most basic focus on the beginning, middle, and end of the story. More advanced organizers focus more on plot or character traits. Learners are given story map templates (or make their own) which they fill in while they are listening to the story. If you go in your web browser and type in 'story maps' several free templates will emerge.

SCHOLASTIC
Story Map

Name _____ Date _____

Story Map 3

Write notes in each section.

Beginning

↓

Middle

↓

End

Example: Story Map   NOVICE

Main Characters   Setting

Supporting Characters   Title and Author   Problem

Solution

Example: Story Map   INTERMEDIATE

Great Graphic Organizers To Use With Any Book! Scholastic Inc.
http://teacher.scholastic.com

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[15] see: http://www.readingrockets.org/strategies/story_maps

Step 8   Make the Story Comprehensible to Learners

 Key Question: How do I make the story comprehensible to learners?

The teacher will re-tell the exact same story told in Step 7. This can be right after, or a day later - but no longer than 24 hours after the first telling. The second time, the teacher will use some media or material to help the listeners understand the content of the story - they must make the input comprehensible. To make the input comprehensible, the teacher may use any of the following and more:

Cartoon
The teacher has the class watch a cartoon with the audio on (if in Onkwehonwehnéha) or off while they retell the story.

Ceremonies
The class attends a ceremony at the longhouse wherein the story is told as a part of a speech. For example: at Strawberries there is a speech called Kahretsyarónhsera or Gahsgyaonyon where there is a story told about the children being the ones who let the adults know when the ceremony is to begin. By 'happenstance', children hear the story (even though you purposely took them to hear that particular story).

Can-8
Designed for Kanien'kéha initially in Akwesasne, the Kawenní:io/Gawenní:io Language Preservation Project offers the Can-8 computer program on-site at Kawenní:io/Gawenní:io with Mohawk, Cayuga and Onondaga content. The Can-8 program has many local, personal and traditional stories and histories as told by native speaking elders. It also includes social dance, ceremonial, children's and contemporary songs; and a thematic picture-dictionary with audio; speeches and stories. Students engage individually with the content of the Can-8 program and interact with it on topics of interest. This program can only be operated on PC's and licenses must be purchased annually to run the software. The software can only be accessed on-site at Kawenní:io/Gawenní:io during school hours. It is hoped in the future that Can-8 will become available on-line, and accessible from any device. It is such a wonderful program!

Chalk Drawings

The teacher may use a chalk drawing as the fine art piece used to bring meaning to the story.

Example: The Hunter Defeats Átho (The Coming of Spring)

J. Green (2009)

Corn Husk Dolls

The teacher uses corn husk dolls to enact the story.

Cultural Practices

The teacher may tell the story while it is acted out in a culturally appropriate manner. For example: on the west coast of British Columbia some nations use masks, songs, dances, woven shawls, rattles to enact the stories of their houses and clans. Songs and chants accompany the story. Totem poles represent the same stories.

Dress Up

The teacher wears a costume while they tell the story the 2nd time.

Dialogue

The class listens to, or watches a dialogue of the story-telling. The story is embedded in the dialogue which occurs between 2 speakers. Ideally this would be video-recorded. Students watch the video, listen to the dialogue, and hear the story.

Dialogue (3+ speakers)

The class listens to, or watches a dialogue of the story-telling. The story is embedded in the dialogue which occurs between 3 or more speakers. Ideally this would be video-recorded. Students watch the video, listen to the dialogue, and hear the story.

Diorama

The teacher creates a 3-D model, set or scene with 3-dimensional figures. They use the diorama and the characters to act out the story for the listeners.

Example: Kahwáyaks Onkwe'tá:kon (The Ball Playing Squirrel)

Documentary

The story is actually a documentary presented to learners in the target language. The learners watch the documentary. This could be used for descriptions and explanations at the INTERMEDIATE and ADVANCED levels.

Felt Story-Boards

The teacher uses a felt storyboard with felt characters to enact the story.

Fine Art

The teacher uses a fine art piece in any medium to retell a story. Carvings or paintings from local artists make great story-telling props as many of the images within them come from our Haudenosaunee stories, customs, ceremonies and ways.

Finger Plays[16]

The teacher uses actions with their hands to bring meaning to story or text content.

Finger Puppets

The teacher uses finger puppets to tell the story. A 'puppet show stage' is easily made out of the edge of a desk or table.

Hand Drawn Pictures

The teacher (or helper) draws pictures by hand to make the story comprehensible for learners. Make the pictures fun, interesting, colorful! The pictures can also be used to create a reader with the text of the story printed for learners with the coinciding picture. These pictures can also be used for slide shows, i-movies, sequencing cards etc.

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[16] https://www.youtube.com/watch?v=Is0LTpq9G50 and https://www.youtube.com/watch?v=4f2d7BW3CzI

Example: How the Chipmunk Got His Stripes (J. Green 2010)

I-Movie

The teacher shows an i-movie to the class that helps make the story comprehensible. The i-movie can simply be comprised of a series of pictures with audio of the story accompanying the i-movie.

Improv Skit

The teacher may act out an impromptu skit while retelling the story.

Manipulatives

Over time the teacher and students collect small things and organize them in separate compartments (i.e./baskets, boxes, bags, bins etc.). The teacher uses these to represent story content so that the story becomes comprehensible to learners.

Material Culture

The teacher may use items from their own material culture that represent key components of the story (i.e./ a series of beadwork patterns to denote the skyworld, the earth, water etc.). This could be beaded figurines, corn husk dolls etc.

Micrologue

The teacher presents the learners with a series of pictures or drawings that represent each sentence or component of the story. There is an established procedure for using a micrologue to teach a story This micrologue is in the form as presented through the Rassias Method. The teacher:

1. Tells the complete story.
2. Re-tells the story, pointing at the pictures.
3. Invites a learner up, says a sentence, the learner points to the appropriate picture.
4. Invites a learner up, says a sentence, the learner points to the appropriate picture and repeats the sentence.
5. Invites a learner up, points at a picture silently, the learner says the sentence.
6. The teacher invites learners to tell the whole story picture by picture.
7. The teacher asks the learners to print the sentence next to the picture.
8. The class choral reads the entire story.
9. The class copies the pictures and story down into their notebooks.

Example: Micrologue - Kanonhsanónhna Táhnon ne Tsinó:wen

The following story matches up with the micrologue picture below:

This story is at the INTERMEDIATE HIGH LEVEL

... of poor Mickey.

1. Nẹgẹ sga:da, ji'dẹ'ah toh tgẹ'dẹ:' ganǫhsgǫ:wa.
   Once, there lived a mouse in a house.

2. Tsa' ogahẹ:da' tsa' wadẹnishä:de' toh tgẹ'dẹ:'.
   It lived in a hole in the wall.

3. Ha'dewahsǫdage ekǫnya'ta'geh gẹs heweta'.
   Each night it went into the kitchen.

4. Ji:s dẹ'se' ohähgwa' gẹs wa'wek.
   It went to eat cheese and bread.

5. Agǫgwe wa'e:gẹ' dayagodǫ'tgahdẹ'.
   A woman saw it and it made her jump!

6. Ganǫhsanǫhna' ne' dagos.
   A cat watches over the house.

7. Wa'wade'nyẹ:dẹ' agaye:na' ji'dẹ'ah.
   It tried to catch the mouse.

Movie

The teacher shows clips or parts of a movie with or without sound while they re-tell the story, or while the teacher re-tells the story.

Observe Nature

The class may hike to a location (woods, field, swamp, city, yard, creek etc.) that is the setting of the story. If the area is well known to the teacher, they may hike to locations that have specific flora and fauna that comprise the bulk of the content of the story. The students are able to listen to the story and look at, hear, smell, touch story content.

Example: The Poplar Tree &
The Beavers

Paintings

The teacher uses a painting or paintings to make the text comprehensible.

Example: Tyonnhékhwen (Our Sustenance)

Painting by Arnold Jacobs

Pictures

The teacher uses a series of photos or drawings in some medium to bring meaning to the story told aloud previously. It could be one picture with many components of the story. It could be pictures of the main characters, setting, time period etc. The internet is a wonderful, free source of images to help make input comprehensible for learners.

Example: Four Animal Habitats INTERMEDIATE LEVEL

Story

1) Karhá:kon tkanákere ne ohskennón:ton. Rothahí:ne.

1) The deer lives in the woods. He walks.

2) Atsyá:kta tkanákere ne a'nó:wara'. Waté:seres.

2) The turtle lives along the shore. It crawls.

3) Awén:ke' tkanákere ne kéntsyon'k. Watá:wens. *3) The fish lives in the water. It swims.*

4) Kerhi'tá:ke tkanákere ne tsi'tén:a'. Kéntyes.   *4) The bird lives in a tree. It flies.*

Picture Book

The teacher shows learners a pre-made picture book or a series of photos that they have put together while re-telling the story.

Play

The teacher may bring in other 'actors' to perform a play or skit for the class. These actors create their own representation of the story and act it out as the teacher re-tells it. Another option is to have the class go to watch a play of the story. These may include performances by students and classes from other native second language and/or immersion programs. Students may also watch plays via Skype, Facetime, live-streaming etc.

Puppet Show[17]

The teacher uses puppets to enact the story while they retell it. The puppets can be of any sort or kind. They can be handmade or purchased. For an example of what can be done with puppets, eight seasons of 5 episodes each of the all Kanyen'kéha 'Tota Tahnon Ohkwá:ri' puppet show are available for purchase from the Kanien'kehá:ka Onkwawén:na Raotityóhkwa Cultural Center in Kahnawá:ke'.[18]

Realia

The teacher uses a selection of props: toys, dolls, doll houses, maps, mats, puzzles, action figures, plush toys, toy cars etc. to present the story to students. Mine your kids' or grandkids' toy boxes for story props!

Slide Show

The teacher selects a series of photos, drawings, pages from a picture book and puts these into a slide show using KeyNote, PowerPoint, Prezzi etc. They then retell the story using the slides to make the story understandable to students. For an example, please see 'Roberto Clemente' at https://www.youtube.com/watch?v=P5sqO4MfsnY.

Smart Board Video

Similar to the i-movie, the teacher creates an original video that is viewed by the class on the smart board (StarBoard etc.).

Speech

The teacher or a community member recites a traditional speech while burning tobacco or before practicing some ceremonial rite with the class. The students listen and watch and infer meaning from what is happening. For example: if at school one day in the spring time the students hear thunder the teacher may opt to burn tobacco and thank them that they have again heard their voices. The story contained in the speech may be the story that is the content of instruction for the unit or lesson (if you have timed your units in line with the natural order of things, this can and will happen!).

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[17] https://www.youtube.com/watch?v=f-P7CFSps0U

[18] for short video clips of the show see: http://korkahnawake.org/multimedia/

Storyboards

The teacher uses pre-made story boards (paper, bristle board, cardboard etc.) with cut out characters to enact the story while telling the story. Laminate or placard story boards for future use and display in the classroom.

Video

The teacher may show a video enactment of the story, or clips from several videos to bring meaning to the story, text or utterance. This could be from YouTube, DVD, the internet etc.

Example: Onkwawenna Kentyohkwa YouTube Channel

Wampum Belts

The teacher may hold a replica, a picture or drawing of a wampum belt that represents the content of the story.

Example: The Silver Covenant Chain

Work

The class engages in some form of work while the teacher retells the story. For example: if telling a story about a carpenter perhaps the class is engaged in some form of woodwork.

Example: Origin of Maple Syrup

Work: Tap maple trees & gather sap.

Example: Tharonhyawá:konh Acquires Corn

Work: Harvest and braid white corn.

Move-Do

Learners demonstrate their comprehension of the input through some drama or art based activity where they 'move or do' while interacting using the content of the text that they listened to in Stage 1. This form of 'output' initiates the process of hearing and seeing language in action, and of 'getting something out' (even at first if it is only a representation of the meaning of the text through movement. This will eventually lead to 'output' and 'speaking'). Learners are invited and given opportunities to speak in accompaniment with the movements.

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Move-Do

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
NOVICE BUILD A BASE 900 HOURS	The learner builds a foundation of: prosodics, pragmatics, lexical knowledge, cultural knowledge, listening comprehension and literacy. They learn the orthography of the language and acquire symbolic proficiency.

Moving and doing is particularly effective for 'building a base' for units, lessons, classroom activities and introducing new material to learners. It helps learners 'get something out' (output) and lets the teacher know if the students are comprehending the input. It's fun, it gets students 'up and moving'!

How do I know if the students comprehend the text (story, speech, song, poem etc.)?

Character Drawing

The teacher leads the learners in a series of drawn pictographs, emoji's, and/or characters from other alphabets that represent the story (i.e./Grade 5 Waldorf curriculum they study world cultures so they may use Greek letters, Mayan symbols etc. to represent the story).

Corn Husk Dolls

The students use corn husk dolls to enact or to tell the story.

Example: Kayanere'kó:wa: The Great Law of Peace Courtesy of: Betts Doxtator (*Everything Corn Husk*).

Cosplay

From the words costume (cos-) and play, cosplay is the phenomenon of dressing up like a character from a story, movie, video game.

Dress Up

The students dress up and act out the story while the teacher retells it. Build up a trunk full of dress up props. This may include: blankets, scarves, cloaks, pieces of various fabrics, animal tails & fur, string, rope, sticks etc.
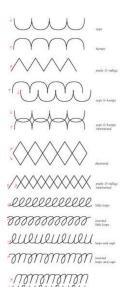
Finger Puppets

The students use finger puppets to tell the story. A 'puppet show stage' is easily made out of the edge of a desk or table. Students can also easily sew their own finger puppets.

Form Drawing

Born of Anthroposophy and Waldorf education, the teacher leads the learners in a series of drawn forms that demonstrate key components of meaning of the story. [19] Forms can come from traditional bead or quill work patterns, pictographs, or representations of the teachers design. Form drawing proceeds from left to right to prepare learners for printing and writing.[20]

Proceed from form drawing to beadwork, embroidery, ribbon work, fashion design etc. for an integrated curriculum.

Dramatization

Learners create their own movements to depict the meaning of the story as the teacher tells the story. Students are given time to plan these movements out, choreograph them and then 'perform'.

Guided Drawing/Painting

The teacher leads the learners in a guided drawing or painting. This can be done silently, or the teacher tells the story as they paint, or as they complete a portion of the painting. This can be done through a wide variety of media.

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[19] http://teachingfromatacklebox.blogspot.ca/2012/06/preparation-for-handwriting-form.html

[20] for more information please see: https://www.youtube.com/watch?v=E8X_Ua8ioPU

Illustrated Vocabulary

Learners use a series of pictures which they place in order, point to etc. while the teacher tells the story. The pictures have the word(s) from the story written beside, above or below each picture.

Example: In a Fast Food Restaurant

Improv Skit

The students may act out an impromptu skit while the teacher retells the story.

Interpretive Dance

Learners organize to discuss and design an interpretive dance that symbolizes the components of the story.

Manipulatives

The students use manipulatives to represent story content while the teacher tells it.

Material Culture

The students use items from their own material culture that represent key components of the story to act out the story while the teacher tells it (i.e./ a series of beadwork patterns to denote the sky-world, the earth, water etc.). This could be beaded figurines, corn husk dolls etc.
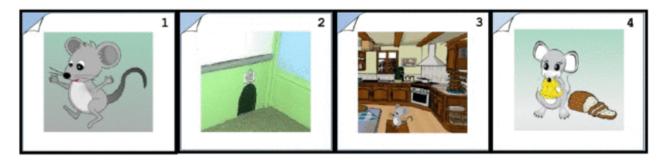
Micrologue

The teacher presents the learners with a series of pictures or drawings that represent each sentence or component of the story. Please see Micrologue (p.59).

Mimicry

Learners mimic the movements of the teacher while they listen to the story.

Movement

Learners recite pre-determined movements as demonstrated to them by the teacher as the teacher retells the story.

'Out For a Walk' or Promenade

The teacher leads the learners on a 'make believe walk' in the classroom. The class can go anywhere and do ANYTHING in the entire world (and outer-space). The teacher highlights important verbs with actions which are choreographed and mimicked by learners. Learners visualize the trip. The teacher can focus on certain grammar points that learners need to be mastered: i.e./tell the 'walk' in the future-intentive. Circle back and remind learners of what was experienced in the definitive-past . Use the same verb roots, simply change the aspect. Don't overload them with vocabulary but give them the most useful grammatical forms through repetition. Students do not have to speak in this activity, merely promenade!

Play

The teacher may bring in other 'actors' to perform a play or skit for the class. These actors create their own representation of the story and act it out as the teacher re-tells it. Another option is to have the class go to watch a play of the story. These may include performances by students and classes from other native second language and/or immersion programs. Students may also watch plays via Skype, Facetime, live-streaming, YouTube etc.

Paired Discussion

Learners are put in pairs and given a brief timeframe to discuss the story. The teacher can ask one partner to share what they discussed with the class. Graphic organizers can be used to help direct and focus paired discussions including Story Maps, Story Webs, Think, Pair, Share etc.

Pantomime

Dramatization of story accompanied by music.

Play

Students are assigned roles by the teacher and then perform a play or skit that represents the meaning of the story as the teacher tells the story.

Puppet Show[21]

The students use puppets to enact the story while the teacher retells it. The puppets can be of any sort or kind. They can be handmade or purchased.

Realia

The students use a selection of props: toys, dolls, doll houses, maps, mats, puzzles, action figures, plush toys, toy cars etc. to demonstrate text meaning as the teacher retells it. It is a good idea to keep a large selection of these available in the classroom.

Sculpture (Clay/Beeswax Modelling)

Learners are given some kind of medium to manipulate into one of the key characters in the story. After they are finished, have them show the class their work and to describe their character. The class may ask questions. The teacher will model appropriate questions for learners appropriate to level of language ability.

Sign Language

Learners use sign language to tell the story while the teacher tells it. This may be American Sign Language (ASL) or another form of sign language.

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[21] https://www.youtube.com/watch?v=f-P7CFSps0U

Example: Oneida Sign Language[22]

Sing!
The teacher performs the story as a song.
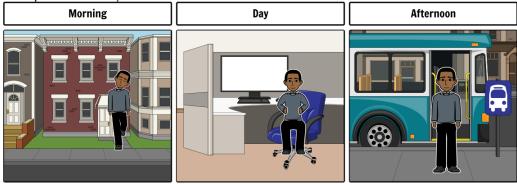
Social Songs & Dances
The class sings and dances Haudenosaunee social dance songs relevant to story content.

Storyboards
Learners use pre-made story boards with cut out characters to enact the story while the teacher tells it.

Example: Tsi Thoyó'te ne Sewátis Where John Works

Morning	Day	Afternoon

Tableau
Students create and enact still frames of the story while the teacher retells the story.

"Torture"
Two learners are sent outside the classroom. The remaining learners work together with the teacher to delegate roles to specific students who independently act out major components of the story. The 2 learners come back into the classroom and 'put the actors' in the order that the teacher is telling the story in.

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[22] see: http://oneidalanguage.ca/learn-our-language/speak-oneidalanguage-now/oneida-sign-language/

TPR (Total Physical Response)[23]

Teachers provide opportunities for learners to build listening comprehension skills through hearing commands (imperatives) and reacting through whole body responses to demonstrate comprehension. Learners speak when ready. This is its own language teaching method and teachers can attend workshops.

TPRS (Teaching Proficiency Through Reading and Storytelling)[24]
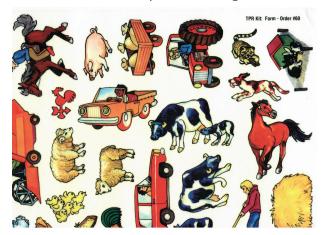
The learners use cut out characters on pre-made story boards to enact sentences, words or a story while the teacher reads them to the class. The goal is to scaffold and build comprehensible input. The 'output' in this case are the actions or 'physical responses' of the learners. The syllabus is organized

Figure 1 TPR Kit #60 The Barnyard

according to themes. A series of lessons for each theme comprise a unit and move from TPR to TPRS where the vocabulary, structures and sentence patterns are combined into a 'story' only after learners demonstrate comprehension of the language features that comprise the story through action. Some TPRS kits are available from Six Nations Polytechnic in Cayuga and Mohawk. These include a storyboard, cut out characters, and translated units comprised of multiple lessons. Examples have been included below. TPRS training is available in a 3-day workshop. A TPRS workshop was offered in March 2018 at Six Nations Polytechnic.

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[23] for a TPR demo please see: https://www.youtube.com/watch?v=bkMQXFOqyQA

[24] for online TPRS training pls see: https://www.youtube.com/watch?v=2awT9r-lmGg

Lessson 1   The Farm

Owenna'shón:'a

Ó:ia	Érhar	Kwéskwes	Ia'tsié:na
Tiohnhónhskwaron owí:ra	Kítkit	Kwa'ién:'a	Skawiró:wane
Takó:s	Akohsá:tens	Kítkit rá:tsin	Tatshena'ke:ren
Kítkit owí:ra	Tsi nihawennó:ten	Shíkshik	
Tionhnhónhskwaron	Érhar tsi nihawennó:ten	Etho'ne	

Structures

Ia'tsié:na ne _____.

Tatshena'ké:ren <u>érhar</u> tsi nihawennó:ten

Sentences

1.	Ia'tsié:na ne kwéskwes. *Touch the pig.*
2	Ia'tsié:na ne érhar. *Touch the dog.*
3	Ia'tsié:na ne takó:s. *Touch the cat.*
4	Ia'tsié:na ne tiohnhónhskwaron

Figure 2 ©Six Nations Polytechnic 2017

TRP lessons using TPR kits generally begin with simple vocabulary (see: Owenna'shón:a above). Structures are commands in this case (imperatives). The sentences involve substitutions of nouns with imperative sentences. This is generally where each lesson and unit begins.

TPR and TPRS are language teaching methods that can progress through all 7 stages of the Oral Literacy Approach in a single lesson, day or unit stretched out over a number of days. TPR and TPR teach grammar inductively and do focus on form (Long, 1991, Ellis, 2009).

In Lesson 2 below, we can see that the vocabulary (Owenna'shó:na') expands and becomes increasingly complex. Structures expand the descriptions in Kanyen'kéha. An additional section, and one that is particular to polysynthetic languages are the section on Paradigms. Paradigms model the morphology required to be comprehended for this lesson. In this example, we have the verb root (or stem) -hawe- *to carry* and *-atonhewa- to sweep up*.

Lesson 2

Owenna'shón:'a

Kaiare'shón:a	Rohonwísere	Ionon'taráhkwa	Ka'serehtowá:nen
Káiare tsi ieráhkwa	Ieheriákstha	Io'tón:iote	Wathehsará:ken niwahsohkó:ten
Otsí:nekwar nihononkwiseró:ten	Onekéri	Ia'sahtsiá:ton	Wateweratró:ris
Kásere	Kana'tsiowá:nen	Ia'sahtsiá:ton tsi nón:we	Tsi niká:ien
Ráhawe	Onón:ta	Onekwénhtara niwahsohkó:ten	
Rohonwísere	Rón:kwe	Rohsá:tens	
Kítkit aotí:khwa	Otia'rén:ta niwahsohkó:ten	Kahehtà:ke ronte'serehtátstha	

Structures

Ia'tsié:na ne _____.   Ia'sahtsiá:ton tsi nón:we _____.   _____ nikwahsohkó:ten.

Paradigms:

Káhawe, sáhawe, ráhawe, iónhawe, rónhawe

katonhé:was, satonhé:was, ratonhé:was, iontonhé:was, rontonhé:was

Sentences

1.	Ia'tsié:na ne rónkwe tsi niká:ien rohsá:tens ne akohsá:tens. *Touch the man who is riding a horse.*
2	Ia'tsié:na ne rónkwe tsi niká:ien ienon'tarahkwa ráhawe. *Touch the man who is carrying pails of milk.*
3	Ia'tsié:na ne rónkwe tsi niká:ien rohonwísere ne otiarén:ta nikwahsohkó:ten ieheriákstha. *Touch the man who is driving an orange farm machine.*
4	Ia'tsié:na ne rónkwe tsi niká:ien rohonwísere ne onekwénhtara nikwahsohkó:ten kahehtà:ke ronte'serehtátstha. *Touch the man who is driving the red farm machine.*
5	Ia'tsié:na ne rónkwe tsi ni ká:ien rohokenrahén:ra nihononkwiseró:ten táhnon ratonhé:was

Figure 3 ©Six Nations Polytechnic 2017

Lesson 4

Owenna'shón:'a

Kontitakhenón:ties	Awén:ke	Tsiotatén:ren
Shakóhseres	Iononké:ren	Iahonte'seréhtaien
Sakohsérehsne	Teiotská:hon	Rotswá:ton
Rahsokwí:io	Skanekwá:ti	Tsia'tón'nek
Tiohnhónhskwaro'okón:'a	Tehniiáhsen	Kahiohatá:ties
Iohnekí:ron	Tehniiáhse tehnón:kwe í:nete	Kahehtà:ke ronte'serehtátstha
Ia'tsiató:rien	Tsinó:wen	Ón:ta
Tsi Ieienthóhstha	Rohsá:tens ne akohsá:tens	Ka'serehsón:'a
Iotia'karóntie's	Énska	Ia'tsia'tahí:ta'se
		Saienthóhsne

Structures

TPR+S

Iaharáhtate ne <u>érhar</u> tsi nón:we ne <u>rónkwe</u> <u>rohsá:tens</u> ne <u>akohsá:tens</u>.
The _____runs up to the_____on the _____.

Otsinó:wen roié:ne ne takó:s ata'én:rakon ákta tsi nón:we ienatsaientákhwa.
The _____is playing with a _____inside the_____of the _____.

Iononké:ren ne tiohnhónhskwaron owí:ra ne o'nisténha tiohnhónhskwaron tsi nón:we í:kate ata'én:rakon ákta ne katshé:nen konti'terontáhkwa.
A _____is_____ing from a _____who is_____inside the_____near the_____.

Ákta tsi nón:we ne katshé:nen konti'terontáhkwa í:tkenete ata'én:rakon ne ó:ia tiohnhónhskwaron táhnon tiohnhónhskwaron owí:ra.
Inside the_____near the_____, there is another_____and a _____.

Rahsokwí:io kítkit rá:tsien sakohsérehsne kítkit owira'shón:'a.
The _____are being chased by the colourful _____.

Tsi nikarí:wehs shakóhseres ne kítkit owira'shón:'a ne kítkit wani'honsens teiotská:hon tsi nón:we ne onió:rata.
While the _____chases the_____, the_____is eating from the_____.

Figure 4 ©Six Nations Polytechnic 2017

Sentences

1.	Tehniiáhse tehnón:kwe ia'sheia'tí:nionte kanónhskon ne katshé:nen kontiterontáhkwa. *Stand two men in the barn.*
2	Ia'tsia'thahí:ta'se ne shaia'.ta rón:kwe tsi nón:we tewahskwén:note ne raiénthos raonónhsa. *Walk one man to the porch of the farm house.*
3	Ia'tsia'tahí:ta'se ne ó:ia shaiá:ta rón:kwe skanekwá:ti tsi nón:we ne óhonte niwahsohkó:ten ienatsaientákhwa. *Walk the other man to the left of the green silo.*
4	Tsi niká:ien ne shaiáta rón:kwe rohsá:ten ia'tshia'tínionte tsi nón:we katshé:nen konti'terontáhkwa. *Ride the man on horseback into the barn.*
5	Ia'tshiató:rien ne shaiáta rón:kwe rotorihátie ne onekwénhtara niwahsohkó:ten raiénthos raoio'ténhstha ká:sere. *Drive the man in the red tractor up to the farm house.*
6	Ia'sheié:na ne ronónkwe tsi nón:we thón:ne ne saienthóhsne. *Touch the men who are now in your farm.*
7	Ia'sahtsiá:ton ne rón:kwe akohsá:tens ronsátens. *Point to the man who is riding a horse.*
8	Iaharáhtate ne érhar tsi nón:we ne rónkwe rohsá:tens ne akohsá:tens. *The dog runs up to the man on the horse.*
9	Otsinó:wen rotswá:ton ne takó:s ata'én:rakon ákta tsi nón:we ienatsaientákhwa *The cat is playing with a mouse inside the fence of the silo.*
10	Ionon'ké:ren ne tiohnhónhskwaron owí:ra ne o'nisténha tiohnhónhskwaron tsi nón:we í:kate ata'én:rakon ákta ne katshé:nen konti'terontáhkwa. *A calf is nursing from a cow who is standing inside the corral near the barn.*
11	Ákta tsi nón:we ne katshé:nen konti'terontáhkwa íkenete ata'én:rakon ne ó:ia tiohnhónhskwaron táhnon tiohnhónhskwaron owí:ra. *Inside the corral near the barn, there is another cow and a calf.*
12	Ia'sheié:na ne tiohnhónhskwaron'okón:'a *Touch the cows.*
13	Ia'sheié:na ne tiohnhónhskwaron owira'shón:'a *Touch the calves.*
14	Kontitakhenón:ties ne kítkit owira'shón:'a tsi nón:we ne ó:ia ata'én:rakon. *In the other corral, baby chickens are running around.*
15	Rahsokwí:io kítkit rá:tsihn sakohsérehs ne kítkit owira'shón:'a. *The baby chickens are being chased by the colourful rooster.*
16	Tsi nikarí:wehs shakóhseres ne kítkit owira'shón:'a ne kítkit wani'hónsens teiotská:hon tsi nón:we ne ón:ta. *While the rooster chases the chicks, the hen is eating from the trough.*
17	Kwés kwes iohnekí:ren tsi kahionhatá:tie. *In the stream, there is a pig drinking water.*
18	Tsi kahionhatá:tie iotia'karóntie's ne akohsá:tens. *A horse gallops into the stream.*
19	Onekwénhtara nika'serehtó:ten tontó:ri tsi ieienthóhstha táhnon iahonte'seréhtaien ohén:ton katshé:nen konti'terontáhkwa. *A red car drives up to the farm and parks in front of the barn.*

Figure 5 ©Six Nations Polytechnic 2017

Interact-Speak[25]

Stage 3 is a transitional stage from direct or natural methods and approaches to the more 'focus on form' based approaches.

In Stage 3 learners speak: they recite, re-tell, relate etc. the text they heard in Stage 1. The teacher may also provide other teacher-led learning opportunities throughout the day for learners to hear and/or work with the same language as the original text through elicited conversations, personal stories and other comprehensible input that requires interaction in the target language.

In Stage 3 learners have their attention drawn to the parts and pieces, structures and forms of the language from the text in Stage 1. In Stage 3 the teacher draws attention to 'form' and helps learners master the structures of the target language through a myriad of approaches, methods, activities and strategies.

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Interact-Speak

2 STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
NOVICE BUILD A BASE 900 HOURS	The learner builds a foundation of: prosodics, pragmatics, lexical knowledge, cultural knowledge, listening comprehension and literacy. They learn the orthography of the language and acquire symbolic proficiency.

Interact-speak is a transitional stage. It starts by building on the foundation of structures introduced in Watch-Listen, Move-Do. It then progresses and acts as a bridge to Stage 3: Exponential Acquisition. It is this stage that builds the accuracy required to become proficient in our polysynthetic Onkwehón:we languages. The methods, approaches, strategies and activities in Interact-Speak are designed to facilitate Exponential Acquisition of the morphology (word-building skills) and syntax (sentence building skills) of Onkwehonwehnéha so that students are able to build the language they need to communicate - for themselves.

3 STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
INTERMEDIATE EXPONENTIAL ACQUISITION 900-1800 HOURS	The learner participates in a second language or immersion program. Exponential acquisition is possible because the person acquires the morphology and syntax of the target language. They become able to build and create what they want to say for themselves however do not yet 'sound like' native speakers.

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[25] Depending on your curriculum and approach to pedagogy, Stage 3 is inter-changeable with Stage 4: Read-Write.

How will learners re-tell the story aloud?

Any of the activities, strategies and methods from Move-Do (above) can be used to have students retell the story (text) heard in Watch-Listen. Please see Move-Do for additional methods.

Ball Game
The teacher tosses a ball to a student who will tell one part of the story. That student then passes or tosses the ball to another student who tells the next part of the story etc.

Choral Response
The learners recite the story together line by line together as a class.

Correct The Teacher
When the learners omit or make an error in a part of the story, the teacher retells the entire story over-exaggerating and embellishing the story at the part that the students omitted until the students attempt to interrupt the teacher, or the teacher pauses and asks, "Was that right?" The learners can then "correct the teacher" and retell the story appropriately.

Guided Story Re-Telling
The teacher selects students in a particular order to retell sequential components of the story. This can be teacher led and re-told as a class. The class can also be put into groups where they practice their retelling and then share with the class.

Make a Movie
Learners represent the scenes of the story in some way and record their presentation and recitation. This could be recorded by learners on i-pads and made into a movie through i-movie. Learners can negotiate and delegate responsibilities, duties and roles. The teacher acts as a resource for language.

News Report

Learners present the content of the story as a news report. (INTERMEDIATE & ADVANCED).

Play-by-Play

Learners watch the scenes of the story and provide a 'play-by-play' by reciting the story. This can be done individually, in pairs or in groups. The teacher can give the learners time to prepare by creating a draft script through either pictures, signals, prompts, manipulatives or text.

Prompted Re-telling

Learners use the same Movement, Play, Tableau, Dramatization, Pantomime, Mimicry, Interpretive Dance, Sing!, "Torture", TPRS (Teaching Proficiency Through Reading and Storytelling), Illustrated Vocabulary, Realia, Sign Language from **Move-Do** as pneumonic devices while they retell the story. A single student can attempt to retell the entire story, or the class can be divided into actors and storytellers that can change roles so that all get an opportunity to act out the story and retell it.

Question Prompts

The teacher asks questions to the class when they are unable to re-tell the story, or they forget or omit parts of the story.

Examples: Question Prompts

NOVICE

Q: Who left the house? A: Katsi'tsí:yo. (Nice Flowers)
Q: Where did ___ go? A: Karhá:konh. (in the woods)
Q: What did she see there? A: Onkwe'tá:kon. Kahón:tsi. (A squirrel. A black one)

INTERMEDIATE

What happened first?
What happened next?
So how did the story end?

ADVANCED

Why did Katsi'tsí:yo do the first thing that she did?
What happened because of her in-action?
How does Okaráhtsi get his revenge on Katsi'tsí:yo?
Why does Katsi'tsí:yo not forgive Okaráhtsi?

Key Resource: Blooms Taxonomy

Blooms Taxonomy can be used to help teachers formulate questions for recall and discussion of story or text content. Please see the following resources included below. Bloom's Taxonomy is essential in formulating language tasks as it provides functions of the language to be used for different types and sorts of language tasks. The functions are listed across the top row beginning with Remembering. Verbs to frame language tasks are listed in the column marked 'VERBS'.

Revised Bloom's Taxonomy- Verbs, Sample question stems, Potential activities and products

	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating
VERBS	Tell, list, describe, relate, locate, write, find, state name, identify, label, recall, define, recognize, match, reproduce, memorize, draw, select, write, recite	Explain, interpret, outline, discuss, distinguish, predict, restate, translate, compare, describe, relate, generalize, summarize, paraphrase, convert, demonstrate, visualize, find out more information about	Solve, show, use, illustrate, construct, complete, examine, classify, choose, interpret, make, change, apply, produce, translate, calculate, manipulate, modify	Analyze, distinguish, examine, compare, contrast, investigate categorize, identify, explain, separate, advertise, take apart, differentiate, subdivide, deduce	Judge, select, choose, decide, justify, debate, verify, argue, recommend, assess, discuss, rate, prioritize, determine, weigh, critique, evaluate, defend	Create, invent, compose, predict, plan, construct, design, imagine, propose, devise, formulate, combine, hypothesize, originate, add to, forecast
SAMPLE QUESTION STEMS	What happened after...? How many...? Who was it that...? Can you name the...? Describe what happened at.... Who spoke to...? Can you tell why...? Find the meaning of.... What is...? Which is true or false...?	Can you write in your own words...? Can you write a brief outline...? What do you think could have happened next...? Who do you think...? What was the main idea...? Can you distinguish between...? What differences exist between...? Can you provide an example of what you mean...? Can you provide a definition for...?	Do you know another instance where...? Could this have happened in...? Can you group by characteristics such as...? What factors would you change if...? Can you apply the method used to some experience of your own...? What questions would you ask of...? From the information given, can you develop a set of instructions about...? Would this information be useful if you had...?	If ... happened, what might the ending have been? How was this similar to...? What was the underlying theme of...? What do you see as other possible outcomes? Why did ... changes occur? Can you compare your ... with that presented in...? Can you explain what must have happened when...? What are some of the problems of...? Can you distinguish between...? What were some of the motives behind...? What was the turning point in the game? What was the problem with...?	Is there a better solution to...? Judge the value of.... Can you defend your position about...? Do you think ... is a good or a bad thing? How would you have handled...? What changes to ... would you recommend? Do you believe …? Are you a ... person? How would you feel if...? How effective are...? What do you think about...?	Can you design a ... to ...? Why not compose a song about...? Can you see a possible solution to...? If you had access to all resources how would you deal with...? Why don't you devise your own way to deal with...? What would happen if...? How many ways can you...? Can you create new and unusual uses for...? Can you write a new recipe for a tasty dish? Can you develop a proposal which would...?

Revised Bloom's Taxonomy – Question Starters
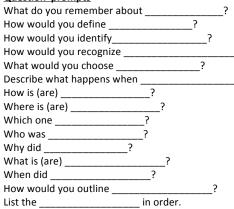
Remembering- Knowledge
Recall or recognize information, and ideas
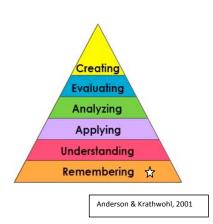
The teacher should:
- Present information about the subject to the student
- Ask questions that require the student to recall the information presented
- Provide verbal or written texts about the subject that can be answered by recalling the information the student has learned

Question prompts

What do you remember about _____?
How would you define _____?
How would you identify_____?
How would you recognize _____?
What would you choose _____?
Describe what happens when _____?
How is (are) _____?
Where is (are) _____?
Which one _____?
Who was _____?
Why did _____?
What is (are) _____?
When did _____?
How would you outline _____?
List the _____ in order.

Anderson & Krathwohl, 2001
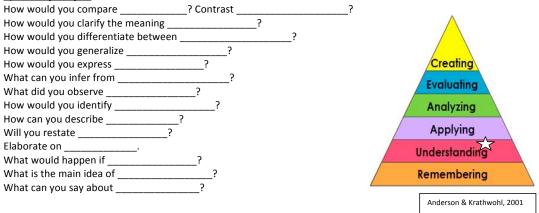
Understanding-Comprehension

Understand the main idea of material heard, viewed, or read. Interpret or summarize the ideas in own words.
The teacher should:
- Ask questions that the student can answer in his/her own words by stating facts or by identifying the main idea.
- Give tests based on classroom instruction

Question prompts:

How would you compare _____? Contrast _____?
How would you clarify the meaning _____?
How would you differentiate between _____?
How would you generalize _____?
How would you express _____?
What can you infer from _____?
What did you observe _____?
How would you identify _____?
How can you describe _____?
Will you restate _____?
Elaborate on _____.
What would happen if _____?
What is the main idea of _____?
What can you say about _____?

Anderson & Krathwohl, 2001

Anderson, L. W., & Krathwohl, D. R. (Eds.). (2001). A taxonomy for learning, teaching and assessing: A revision of Bloom's Taxonomy of educational outcomes: Complete edition, New York : Longman.

TPR (Total Physical Response)

Learners use the same actions as used when the story was made comprehensible to them to help each other retell the story.

TPRS (Teaching Proficiency Through Reading and Storytelling)[26]

The learners use cut out characters on pre-made story boards to enact sentences, words or a story while the teacher tells it. These are similar to laminated placemats. Some TPRS kits are available from Six Nations Polytechnic in Cayuga and Mohawk. TPRS training is available in a 3-day workshop. Please click on the link in the title above to go to a more detailed explanation of TPRS.

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[26] for online TPRS training pls see: https://www.youtube.com/watch?v=2awT9r-lmGg

What cross-curricular activities can I use to reinforce the language structures that I want my students to acquire in this unit?

Cooperative Games[27]
Learners participate in cooperative games that require interaction or use of the target language.

Cooperative Games: Montessori Style[28]
Learners participate in pairs in Montessori style, self-guided, independent learning activities and centers that require them to communicate to complete the activities. Aha' Punana Leo Language Nests in Hawai'i[29] use Montessori cooperative games and activities to build kindergarten readiness in Hawaiian medium and immersion schools.

Community Language Learning[30]
Learners collaborate with their teacher, who acts as a counselor to guide them through the language acquisition process. The teacher elicits topics for learning from the learners themselves. The teacher may use the students first language to help bring meaning to the target language.

Bell-work (word-problems, math problems, cloze, word scramble etc.)
The teacher uses 'bell-work' activities to engage learners, build and reinforce vocabulary and develop interpersonal language ability.

Bulletin Boards
The teacher creates a bulletin board within the classroom or school that has pictures, images, words in print, songs, that provides continued stimuli for learners relevant to the text, story and structures to be mastered for the unit.

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[27] for examples of cooperative language games see: https://www.fluentu.com/blog/educator-english/esl-games-for-the-classroom/
[28] https://www.montessoriservices.com/classroom-activity-sets
[29] http://www.ahapunanaleo.org/index.php?/programs/youth_programs_-_punana_leo/
[30] for a CLL demo see: https://www.youtube.com/watch?v=a4G9uY8Vq2Y

Elicited Conversations

The teacher may tell a personal story, local history etc. The teacher then probes the learners with questions designed to elicit responses related to the content of the central story, language to be mastered (from the can-do statements or curriculum requirements) and that demonstrate appropriate language use in similar and related contexts. The teacher then leads a conversation with students wherein they model appropriate language use essentially 'giving' the students the language they need to communicate effectively at their level of speaking proficiency. These elicited conversations are student-centered and provide a site for interaction and acquisition of the target language.

Feedback[31]

Feedback refers to a series of techniques to correct errors in learner free speech in ways that encourage learners to keep on talking and to 'stay in the language'. Feedback is "any indication to the learners that their use of the target language is incorrect." (Lightbrown & Spada, 1999, p.171) Feedback is an 'in-the-moment' formative assessment wherein the teacher shows students how to say something as opposed to telling students what they should say. Feedback requires interaction. Please see: The Interactionist Approach.

How Does Feedback Build Proficiency?

Teacher

Learner
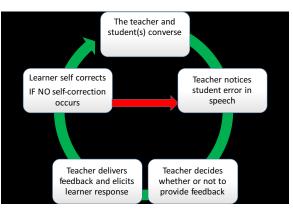
The Feedback Cycle
The teacher provides comprehensible input (Krashen, 1982) for students. The student then attempts to **comprehend** the text. The student then responds aloud in the target language through **output**.

The student makes an **error** in speech. The teacher then decides whether or not to correct the student's error(s). The teacher then delivers feedback and elicits a response from the student. If the student self-corrects through **uptake**, the conversation continues. If the student does not self-correct, the teacher can

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opt to provide additional feedback and the cycle begins again. There are two types of feedback.

Negative Feedback
Providing learners with direct or indirect information about what is unacceptable (Long, 1996). Examples of Negative Feedback are:

Dęhodęʾ asiʾ? Tęʾ owę:naʾ dʾegę:.	*What did you say? That's not even a word.*
Tęʾ dʾetga:yeiʾ.	*That's not correct.*
Tęʾ ni:ʾ hwę:dǫh dʾeagwęna:hǫ:gęh tǫ:.	*I've never heard that word before.*
Tęʾ dʾeswęnayeiʾ.	*Your words aren't right.*

Negative feedback silences learners and stalls, stops and discourages the student from speaking the language (output). Research shows that learners engaged through positive (implicit) feedback techniques outperform their counterparts who were corrected through negative or explicit feedback.

Positive Feedback
Providing learners with models of what is grammatical and acceptable (Long, 1996). The most effective forms of feedback lead learners to self-repair. There are 7 main types of feedback for Haudenosaunee languages:

Confirmation Checks
The teacher repeats to the learner what the learner just said in order to understand what the student meant.

Teacher: Are you ready to start?	Input
Student: Yes, you're ready to start.	Output X
Teacher: Ok then! So you're ready to start.	Feedback
Student: Oh...Yes, i'm ready to start.	Uptake ✓

Clarification Requests

The teacher asks the learner questions or makes simple statements to get the learner to clarify the meaning of an utterance. Questions may include: What did you say? What do you mean? I don't understand. Can you repeat? Which person? Who?

An 18-year-old student is having a lunch-time conversation with her teacher.

Student: The other day I went to visit my daughter at University.   Output X
Teacher: Who?   Feedback

Student: My daughter.   Output X
Teacher: You have a daughter?   Feedback 2

Student: No. I mean my younger sister. I went to visit my younger sister.   Uptake ✓

Repetitions

The teacher says the correct response aloud, which the learner repeats.

During a drill, learners are pointing to objects and naming them. One student points to a bottle and says:

S: Gę́tseʼdaʼ.   Output   X
T: Gętséʼdaʼ.   Feedback.

The teacher then calls on the same student a while later, with the same object:

Student: Gętsé:daʼ   Output   X
Teacher: Gętséʼdaʼ   Feedback   2
Student: Gętséʼdaʼ   Uptake   ✓

Recasts

The teacher re-phrases the utterance by changing one or more sentence components while still referring to the utterance's central meaning.

During a break time conversation, a student is telling his teacher about an outing the night before with his friends:

Student: Etho káti waˈtyonkhiyà:tahkweˈ nonkyatenronˈshón:aˈ   Output X X
 táhnon kaná:takon yetewéhskweˈ.

So then I went and physically picked up (lifted up) my friends
and we (you all and I [includes the listener]) used to be in town.

Teacher: Oh...Etho káti ken wahsheyatítaˈ ne tsyatenronˈshón:aˈ   Feedback
táhnon kaná:takon yesewenónhne?

Oh...so you went and picked up (in a car) your friends
and you all went to town?

Student: Hen, waˈkheyatítaˈ nonkyatenronˈshón:aˈ táhnon   Uptake✓✓
kaná:takon yeyonkwenónhneˈ.

Yes, I went and picked up (in a car) my friends and
they all and I went to town.

Recasts 2
The teacher reformulates or expands an ill-informed or incomplete utterance in an
unobtrusive way.

The teacher and the same student are still talking.

Student: O:nęh neˀ gayaˀtaˀ heyǫgwenǫhne:ˀ.   Output   X
    So then we went to a movie.

Teacher: Gayaˀtaˀ gęh eswatgˀęse:ˀ?   Feedback
    So you watched a movie?

Student: Ęhę:ˀ, gayaˀtaˀ aˀagwatgęˀse:ˀ.   Uptake   ✓
    Yes, we watched a movie.

Silence
The teacher remains silent, waiting until the learner self-corrects.

Student: Ohnennà:taˈ kenón:we's.   Output X
    I like potatoes.

Teacher: Silence...   Feedback

90

Student: Ohnennà:ta waké:ka's.   Uptake✓
    I like (the taste of) potatoes.

Teacher: Ni: o:ni'.   Input
    Me too.

Facial Expressions
The teacher may looked surprised, raise an eyebrow, and wait for the learner to self-correct.

Student: Etho ne: ista wa'a'í:ron', "sayo'tenhseríhsa kati"   Output X
    Then, MOM, she said, "finish up your work then".

T: Raised eyebrow...silence...   Feedback

S: Oh...wa'a'í:ron' ne ake'nihsténha.   Uptake✓
    Oh...my mother said.

Translations
The teacher addresses the learner in the target language when the learner speaks in English in an immersion environment.

A student is sharing with his classmates at lunch about beading a bracelet.

Student: Gnǫhwe's oyaę' dagę'nyaę'.   Output   X
             Bracelet wa'kehshę:nyę' gnoha'.
             So I like to bead. I made a BRACELET for my mother.

Teacher: Oh...ǫnętsanhahsta' kęh wa'shehshę:nyę' sano:ha'?   Feedback
             Oh...you made a BRACELET for your mother?

Student: Ęhę:', ǫnętsanhahsta' wa'kehshę:nyę'.   Uptake   ✓
             Yes, I made her a bracelet.

Tip 1: Not all errors in student speech need to be corrected at that exact moment. If you know it can be addressed at a later time (not far off) or through curriculum content you

don't have to provide feedback because you assume that learner will 'notice' their error and self-correct.

Tip 2: Positive feedback is the best form of error correction however research shows that even negative feedback is better than no feedback or error correction at all.

Actions, Movements, Pantomime

The learner stalls for a word, uses the wrong verb root, or inserts English. The teacher makes a motion, movement or pantomime to let the learner know what verb or noun root to use for what they want to say.

A student is telling their class about their lacrosse game:

Student: Wá:tkehkwe' ne otsíkhwa. Etho ne ó:nen ni:i...um...shooted it... *I picked up the ball. So then I...um shot it.*	Output	X
Teacher: makes throwing motion pretending to use lacrosse stick.	Feedback	
Student: wa'karón:tate'. *I shot (at it with a gun).*	Output	X
Teacher: makes motion with arm to throw something at something.	*Feedback*	
Student: wa'tkóya'ke'... etho ne ó:nen wa'tkóya'ke'. Wà:kyenhte! *I took a shot...So then I took a shot. I scored a goal!*	*Uptake*	✓

Drawing Pictures in Sequence

The learner makes an utterance with multiple verbs however the verbs are in the wrong order. The teacher draws a series of pictures on a white board, smart board, chart paper etc. and has the learner slow down, take their time, and say the sentence word by word following the pictures.

Prompting With Phonemes

The learner makes an error in word choice, stalls, or inserts English. The teacher attempts to give them the word, starting by slowly saying each phoneme in order, until the learner says the word they are looking for.

Student: Nonhwén:ton ken Call of Duty...umm... *Did you ever....Call of Duty....*	Output	X

| Teacher: | wa' - te- -k- tsi-.... | Feedback |
| | *teacher says syllables slowly.* | |

| Student: | wa'tektsihkhwarékhon! | Uptake ✓ |
| | *I played a video game!* | |

Nonhwén:ton ken Call of Duty wa'tehtsikhwarékhon?
Did you ever play Call of Duty? (a video game)

Prompting With Morphemes

The learner makes an error in word choice, stalls, or inserts English. The teacher attempts to give them the word, starting giving them the verb or noun root; or says each morpheme in order, until the learner says the word they are looking for.

| Student: | Nonhwén:ton ken Call of Duty...umm... | Output X |
| | *Did you ever....Call of Duty....* | |

| Teacher: | wa'- te -k- tsihkwa-....   (te...tsihkhwarékhon) | Feedback |
| | *teacher says morphemes slowly.* | |

| Student: | wa'tektsihkhwarékhon! | Uptake ✓ |
| | *I played a video game!* | |

Nonhwén:ton ken Call of Duty wa'tehtsikhwarékhon?
Did you ever play Call of Duty? (a video game)

Guided Conversations

The teacher engages learners through informal conversation on a particular topic. The goal is to allow each learner an opportunity to engage in the conversation on the topic.

Process
The teacher first tells a short, brief story that models the language for the topic.

Example: Watching a Lacrosse Game

Teacher: Shiyó:karas ne ILA yewakenónhne. Ne Rotiyanershón wa'kheyateró:roke'. Peterborough wa'thontkén:ni'. Ne borough wahshakonatkwé:ni' 10-8. Ya'tewahsóthos ne

Mann yenhatiron'onkhwahskénha'ne' ne Victoria Shamrocks nón:wa'. Onkha ó:ya eh yé:yenhskwe' shiyó:karas?

"I went to the ILA last night. I watched the chiefs. They played Peterborough. Peterborough won 10-8. Now they are heading out west to play for the Mann Cup against Victoria. Who else was there last night?"

Student 1: I: ó:ni eh yeyonkeninónhne ne rake'níha...

"I was there too with my dad..."

Teacher: Oh...ka' kati non: nontitsyátyen?

"Oh...so where did you (2) sit?"

The teacher can then select other students and ask them similar questions. The purpose is to give all students a chance to speak, even if they 'weren't at the game' or didn't experience the topic of the conversation. The purpose is to elicit a response and 'get them speaking'.

If the teacher uses the same language to talk about different instances of the same topic, eventually the students will begin to tell these short stories on their own when opportunities for free speech arise at the school.

Listen to Music
The class listens to (and sings along with) social dance songs, hymns, children's songs, contemporary songs in the target language. (This helps with pronunciation, enunciation etc.).

Listen to Recordings of Native Speakers
The class listens to recordings of native speakers while working independently, engaged in free play, cleaning up etc.

Local Stories
The teacher shares local stories, histories during informal 'learning' times that model the language that they want learners to acquire and use in the class.

Nuero-linguistic Approach (NLA)[32]

The neuro-linguistic approach is based on advances in neuroscience that have determined that learners need to build both implicit competence (the ability to 'use' a second language spontaneously) and explicit knowledge (knowledge of the grammar rules) through speaking and listening to the target language. NLA promotes the use of interactionist, task-based and communicative language teaching methods in French elementary immersion schools. For a detailed description of the process of NLA, please see pages 94-95 in Netten & Germain, 2012. For a demonstrative video, please go to: https://www.youtube.com/watch?v=V_1XRVs_L3k. The Akwesasne School Board has recently adopted NLA to be used in their Mohawk immersion schools. Please see: http://www.indiantime.net/story/2017/05/11/news/ambe-using-neurolinguistic-approach-to-improve-kanienkha-program/24581.html

Oral Math Problems

The teacher drafts oral math problems which they pose to the entire class. The class must answer the math problem with a question (instead of just blurting out answers). The math problems can reflect central story for the unit content and structures. It should be 1 level above the level of speaking proficiency of the class. The Kanien'kéha Owén:na Otyóhkwa curriculum center at Karonhianónhna Tsi Ionterihwaienstáhkwa in Kahnawá:ke has many math stories and problems translated into Kanyen'kéha.

Over-Dramatization

The teacher has observed an undesirable behavior with a student or student(s) in the class or school The teacher designs a skit to reflect to the class this behavior. The teacher performs a skit - solo. The skit reflects to learners their behaviors except the teacher will say what the learners should have been saying in the target language. This needs to be done carefully to not degrade or embarrass the student(s). This works very well and the students love it!

Personal Stories

The teacher shares personal stories that reflect the language that they want they learners to acquire and use in the class. The teacher may invite learners to relate similar stories from their own experience through questions and probing.

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[32] see: http://francaisintensif.ca/media/acc-01a-a-new-paradigm-2012.pdf

Riddles

The teacher creates a riddle which they pose to the class. The class cannot simply shout out the answer. They must ask the teacher if the answer to the riddle is '---' in the target language. If they don't know how to say their 'guess', they must first ask how to say it, in the target language. Then they have to take this information and make a question. Then they must ask the teacher if that is the answer to the riddle. The teacher answers in complete answers modelling the language for the learners. This builds question asking skills, negation, establishes interaction between learners and teachers etc.

'Speed-Dating'

Divide your class in two. Sit them in a row behind their desks. Pair each student with another. Give them a set time frame depending on ability to converse. Give them a topic or question to discuss. This can be from curriculum content (i.e./What did you think of the idea that Onkwehonwe people come from Asia?) or it may be from their personal lives (i.e./what did you do last night?). Set a timer and tell them to go! When the timer rings, one row moves down one chair and begins a conversation with the next person. One row does not move. The other row moves. Keep going until the row that is moving returns to their original chair. Debrief by asking the class for words, phrases that they would like to know how to say. Write these on the board or say aloud. These could be added to a word wall, word bank, journal etc.

Spy

The teacher acts like a 'spy': they listen to the conversations of learners at the school and at a later time tells stories or starts conversations with learners that model the use of the language that the learners need to acquire to 'stay in the language'.

Talking Classroom Mascot(s)

Select a classroom mascot. This can be something that is handmade by the teacher, purchased, donated etc. It should be a central character from one of the main stories for the class (i.e./grade 1 could be the needle-felted doll Awenhíhsonh [the skywoman from the creation story]). The mascot is given a home within the classroom. Each day, the class 'visits' the mascot with the teacher acting as 'interpreter'. The mascot can tell what they did the night before, what they will be doing on their weekend etc. The students can also have conversations with the mascot. This allows language to emerge that the learners may 'need' in order to 'stay in the language' while at school. The mascot can also be used to indirectly address classroom management issues (attitudes, behaviors, habits, manners etc.). The classroom mascot substitutes as a '2nd-speaker' of the target language in the classroom modelling dialogue (2-way communication).

Themed Show and Tell

The teacher establishes a theme that is communicated to students and on a particular day they bring in their show and tell item. Using the target language, they share information about their item. Learners can ask questions about the item.

What drills, exercises and second language teaching techniques can I use to reinforce mastery of unit goals and can-do statements for the unit?

Accelerated Second Language Acquisition (ASLA)[33]

Accelerated Second Language Acquisition (ASLA) was developed by Dr. Stephen Greymorning. It uses a series of pictures to make input comprehensible. It is a combination of TPR, illustrated vocabulary, the oral approach and various communicative approaches to second language acquisition. Dr. Greymorning offers ASLA training workshops.

Act it Out

Learners act out the meaning of words, sentences, phrases etc. Similar to charades.

The Audio Lingual Method[34]

The teacher controls student language behavior by having them repeat sentence patterns of the language. The teacher introduces new vocabulary to extend the structure. The Audio Lingual Method insists on teacher-student interaction wherein students first listen then speak; then read then write. The focus is on developing syntax. For an Audio Lingual Method demo please see: https://www.youtube.com/watch?v=Mqd7OdJoLn0.

Ball Game

The teacher gives the learners a ball. They make up a story with the 1st learner saying a line of the story and then passing the ball to learner #2 who says another line of the story etc. etc. To extend the activity have other learners write the story down, or invite other learners to recite the story. There are many variations of this activity. Students can also be assigned to record the story.

Can-8

Designed for Kanien'kéha initially in Akwesasne, the Kawenní:io/Gawenní:io Language Preservation Project offers the Can-8 computer program on-site at Kawenní:io/Gawenní:io. The Can-8 program has many local, personal and traditional stories and histories as told

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[33] for a demonstration of ASLA in action, see: https://www.youtube.com/watch?v=Bhsw9b6OiJc
[34] https://www.youtube.com/watch?v=QjbewExPM_Q

by native speaking elders. Students engage individually with the content of the Can-8 program. The Can-8 program is perfect for self-guided learning, independent learning, individual learning, remedial and enrichment learning.

Computer-Assisted Language Learning (CALL)

"Computer-Assisted Language Learning (CALL) is defined as "the search for and study of applications of the computer in language teaching and learning." (Levy, 1997: 1) The main aim of CALL is to find ways for using computers for the purpose of teaching and learning the language. More specifically, CALL is the use of computer technologies that promote educational learning, including word processing, presentation packages, guided drill and practice, tutor, simulation, problem solving, games, multimedia CD-ROM, and internet applications such as e-mail, chat and the World Wide Web (WWW) for language learning purposes. There are several terms associated with CALL. CALL is variously known as Computer-Aided Language Learning (CALL), Computer-Assisted Language Instruction (CALI) and Computer-Enhanced Language Learning (CELL). The first two terms generally refer to computer applications in language learning and teaching, while CELL implies using CALL in a self-access environment (Hoven, 1999)." (Torat, B. http://web.warwick.ac.uk/CELTE/tr/ovCALL/booklet1.htm)

The Circle of Joy[35]

In this method, the class sits in chairs in a circle facing each other. The teacher asks a series of questions to learners which they must answer. The purpose is to have learners practice manipulating verbs to change aspect, to internalize the meanings of the pronominal prefixes, to answer simple questions, and to negate verbs. The focus is on learning through interaction in the target language with language that is relevant and useful to learners.

Example: -adowat-s to hunt

Process[36]

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[35] The Circle of Joy is a method that I developed over the course of my teaching using the Root Word Method at Onkwawén:na Kentyóhkwa and Six Nations Polytechnic. This method has been influenced by Brian Owennatékha Maracle, David Kanatawákhon Maracle, Frank Tehahén:te Miller and The Rassias Method.

[36] See: Interactionist Approaches for Teaching Haudenosaunee Languages.
https://www.youtube.com/channel/UCOrFWcqN2hCxHX2NySzYY6w/videos

1. Introduce the verb by telling a short, personal story about some recent event or happening in your life (yes, you the teacher) that contains the verbs and structures of the language you are trying to get the students master. This should be 1 level of proficiency above the average level of proficiency of the class.

2. State the verb to be mastered either by doing some kind of action or showing a picture to demonstrate meaning.

3. Say, "Neˀ i:ˀ...(slight pause)...g•adó:wa:•s". Repeat.   *"me...I hunt."*

4. Look at one student and ask them:
teacher: "Sadó:wa:s gęh?"   *"Do you hunt?"*
Student: "Ęhę:ˀ, g•adó:wa:•s."   or   *"Yes, I hunt."*   NOVICE
Student: "Tę́ˀ, tęˀ dˀe•ga:do:wa:•s."   *"No, I don't hunt."*

5. Look at the class, point or indicate the student who just answered and ask the class:
Teacher: "H-ado:wa:-s gęh?   *"Is he a hunter?"*
Students: "Ęhę:ˀ, h-ado:wa:-s."   or   *"Yes, he's a hunter."*   NOVICE
Students: "Tę́ˀ, tęˀ dˀe-h-a:do:wa:-s."   *"No, he's not a hunter."*

or, if the student identifies as female:

Teacher: "Ǫ•do:wa:•s gęh?"   *"Is she a hunter?"*
Students: "Ęhę:ˀ, ǫ•do:wa:•s."   or   *"Yes, she's a hunter."*
Students: "Tę́ˀ, tęˀ dˀe•ǫ:•do:wa:•s."   *"No, she's not a hunter."*

6. Go to the next student who is sitting beside student 1. Repeat steps 3 &4 with the next student. Then proceed to step 7.

7. Look at both students who just answered and ask them (2):
teacher: "J•ado:wa:•s gęh?"   *"Do you (2) hunt?"*
Student: "Ęhę:ˀ, agy•a:do:wa:•s."   or   *"Yes, we (s.o. & I)(excl.) hunt."*
Student: "Tę́ˀ, tęˀ dˀe-agy•ado:wa:•s."   *"No, we (s.o. & I)(excl.) don't hunt."*

8. Look at the class, point or indicate the student who just answered and ask them:
Teacher: "Hęn•a:do:wa:•s gęh?   *"Are they (2) hunters?"*
Students: "Ęhę:ˀ, hęn•a:do:wa:•s." or   *"Yes, they (2) are hunters."*
Students: "Tę́ˀ, tęˀ dˀe-hęn•ado:wa:•s."   *"No, they (2) are not hunters."*

or, if the student identifies as female:

100

Teacher: "Gaǫ•do:wa:•s ken?   *"Are they (2f) hunters?"*
Students: "Ęhę:ʾ, gaǫ•do:wa:•s."   or   *"Yes, they (2f) are hunters."*
Students: "Tęʾ, tęʾ dʾe-gaǫ-do:wa:s."   *"No, they (2f) are not hunters."*

Extend The Activity

After going through one round as in Steps 3 & 4 above, additional questions and answers can be added in additional rounds or subsequent lessons (periods or days).
Questions to ask at this stage depending on level of proficiency may be:

A   **Indicating 'who'**   NOVICE

Teacher to class: "H-ado:wa:-s gęh neʾ Jeff?"   "Is Jeff a hunter?"
Students: "Ęhę:ʾ, h•ado:wa:•s neʾ Jeff?"   "Yes, Jeff is a hunter?"
Students: "Tęʾ, tʾę dʾe-h-a:do:wa:-s neʾ Jeff?"   "No, Jeff is not a hunter."

B   **Sǫ:(noht)**   **Who?**   NOVICE

Teacher to class: "Sǫ:noht ǫ•dó:wa:•s?"   "Who is a hunter?"
Students: "Jeff h•adó:wa:•s."   "Jeff hunts."
Students: "H•adó:wa:•s neʾ Jeff."   "Jeff is a hunter."

C   **Dęʾ(hoʾdęʾ)**   **What?**   NOVICE

Teacher to class: "Dęhodęʾ h•adó:wa:•s neʾ Jeff?"   "What does Jeff hunt?"
Students: "Dogaʾ."   "I don't know."
Teacher to class: "Hesahǫ:dǫ:."   "Ask him."
Students to Jeff: "Dęhodęʾ s•adó:wa:•s?"   "What do you hunt?"
Jeff: "Dewahǫhde:s ne:ʾ hniʾ sgʾanyǫhsaʾ."   "Deer and moose."
Teacher to class: "Dęhodęʾ h•adó:wa:•s neʾ Jeff?"   "What does Jeff hunt?"
Students: "Dewahǫhde:s ne:ʾ hniʾ sgʾanyǫhsaʾ   "Jeff hunts deer and moose.
h•adó:wa:•s neʾ Jeff."

D   **Gaę(nhǫ:(weh))**   **Where?**   INTERMEDIATE
Proceed as above.

E   **Hwę:dǫh**   **When?**   INTERMEDIATE
Proceed as above.

F   **Dę' ni:yoht**   **Why?**   ADVANCED
Proceed as above.

G   **Do: ni:yoht**   **How?**   ADVANCED
Proceed as above.

H   **Change the Aspect (tense)**   INTERMEDIATE

I   **Add in Particle Words (time)**   INTERMEDIATE

J   **Add in Quantifying Words** (amount, frequency, intensity, quality)   INTERMEDIATE
Link this activity with many other methods in this manual.

Debate
Learners debate topics that come from the content areas of the curriculum. One side pro, one side con.

Devil's Advocate
Learners are put into pairs or groups. They are posed with a series of questions, statements or topics related to the content area(s) of the curriculum currently under study. One party argues yes, the other party argues no.

The Direct Method (Natural Method)[37]
The Direct Method is based on oral question-answer interactions between teachers and students in second language classrooms. Structures and vocabulary are taught through pantomime, realia and dramatizations in the target language only. There is a strong focus on proper pronunciation and inductive approach to grammar instruction ('they are learning grammar but they don't know they are learning grammar').
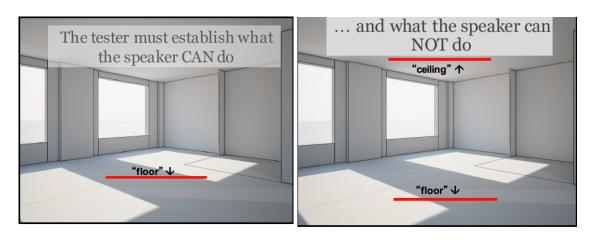
ESP
The teacher selects a learner or two who leave the classroom. The teacher shows the remaining learners a picture, phrase, or word. The learners who left come back into the classroom and asks the class questions and asks the class questions about what they think the object, picture, person, topic is.

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[37] see: https://www.youtube.com/watch?v=XiQvG-fvzLM
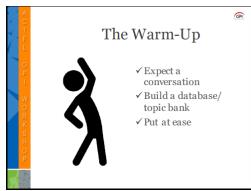
Floor to Ceiling Approach[38]

      This method is based on the structure of the ACTFL Oral Proficiency Interview which seeks to establish a 'floor' (what students can do in or with the language) and a 'ceiling' (the point at which break-down occurs in student language capability) (ACTFL, 2012).

The Warm-Up

 The role of the teacher is to create opportunities for learners to engage in 'happen-stance' conversations wherein they share personal stories, thoughts, feelings, happenings, occurrences, make announcements to the class etc. Times ideal for these types of

conversations are at snack time, breaks, lunch and in opening and closing routines. The teacher can also engage learners in guided conversations wherein the teacher first models how to talk about a certain subject and speaks at a level of proficiency slightly higher than that of most of the learners in the class and the topic or content is relevant to the curriculum currently under study. In this initial monologue, the teacher puts the learners at ease by taking the focus off of the learners, they may amuse them while at the same time activating their schema preparing them to engage in a conversation on topic 'x' and modeling the structures, vocabulary, expressions etc. for them how to do it.

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[38] See: The Floor to Ceiling Method Demonstration.
https://www.youtube.com/channel/UCOrFWcqN2hCxHX2NySzYY6w/videos

Level Checks

Then, the teacher invites the learners to join the conversation. With each learner, the teacher establishes the *floor* - or what the learner can talk about comfortably within that specific topic and expands the conversation targeting that specific learners sustained level of performance.

Probes

While remaining within the content area of discussion, the teacher changes the function and probes the learner, speaking to them using language one level above their level of speaking proficiency in order to establish the *ceiling* - or the point at which the learner's language begins to breakdown (increased errors, silence, use of another language, change in body position, failure to sustain criteria of a level).

Linguistic Breakdown

The Wind Down

Once the ceiling is established, the teacher 'backs off' and finishes the conversation at that learner's floor and leaves the learner with a sense of accomplishment.

All the other learners (depending on class size) can take a turn (even if they aren't willing). Learners have a chance to formulate hypothesis about their language and to test them. They also get to watch others engage in this process. Eventually, this floor to ceiling method characterizes all teacher-student, student-student, and teacher-teacher interactions within both classroom, program, institution and community settings. It allows for differentiated instruction to continue to meet individual learner needs and builds speaking proficiency through informal, performance-based speaking tasks. Topics of discussion generally come from mainstream media, popular culture, sports, community events, traditional subsistence

activities, and topics of interest to learners or that relate to their personal lives (i.e./keeping a pet). A good way to start at lunch is to simply ask, "What's new with you folks?" Children are especially eager to share their news with their friends in class, in Onkwe'honwehnéha. Subsequently, the more often a particular topic arises, the more learners are able to talk about it in ever-expanding ways. The 'Floor-to-ceiling' method builds communicative competence.

It is highly recommended that if you wish to understand how to use this method most effectively, to attend the ACTFL Oral Proficiency Interview Training Workshops offered occasionally by the Six Nations Language Commission.

Focus on Form Instruction (FFI)[39]

Focus on Form instruction is a communicative language teaching method wherein learner's attention is drawn to certain structures or features of the target language in an inconspicuous way. Focus on form (Long, 1991; Long & Robinson, 1998) and form focused instruction (Spada, 1997) are similar wherein learner's attention is drawn to form either explicitly or implicitly. FFI is based on the theories of: Comprehensible Input (Krashen, 1981), the Noticing Hypothesis (Schmidt 1990, 1993), Interlanguage (Selinker, 1972), The Garden Path Technique (Tomasello and Herron, 1998, 1999) and Feedback (Lightbrown and Spada, 1999).

The Free Pronoun to Bound Morpheme Drill

This drill is a variation of the Rassias Method's substitution drill as modified by Tehahénte Frank Miller and Jeremy Green to facilitate learning the relationship between free and bound pronouns. This drill is designed to help learners memorize and associate pronominal prefixes with free pronouns (indicator words) in order to more easily bridge the vast distance in linguistic structure between English and Haudenosaunee languages. The drill is also designed to help learners master aspectival prefix and suffix combinations with many and varied verb roots and pronominal prefixes. Verbs used in this drill are usually already familiar to learners or have been recently introduced through some text (story).

Process

Classroom Setup

In this drill the teacher stands in front of the class who are seated in a semi-circle or circle.

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[39] https://www.youtube.com/watch?v=g6q5vH7F8Eg

The Introduction

The teacher selects a verb in a particular form with a bound pronominal prefix for 'i'. They first say, "ní:i " ('i') and point at themselves. Then, they say the verb with the bound pronominal next, "kekhón:nis" - I am a cook, I am cooking something/it. They may show a picture or act out some action to indicate meaning (if not already known). Then, they point at one of the students and say "ní:se" (you) - "sekhón:nis" - you are a cook, you are cooking something/it.

The Drill

Then, they go back to the whole group and say "ní:i" (pause...) "kekhón:nis", then they wave their arms like a music conductor and the class replies together "kekhón:nis". The teacher says a second time "kekhón:nis" and repeats the action with their arms and the class replies together "kekhón:nis". The teacher then immediately says, "ní:i" and points to one of the students who immediately says, "kekhón:nis". Then the teacher immediately says "ní:i" and points to another random student who says, "kekhón:nis" until all (if a small class [less than 10]) or a majority of the class [if 10 or more students]) have had an opportunity to say the word. Then the teacher closes by saying "ní:i" (slight pause...) "kekhón:nis", then they wave their arms like a music conductor and the class replies together "kekhón:nis". The teacher says a second time "kekhón:nis" and repeats the action with their arms and the class replies together "kekhón:nis".

The teacher immediately says, "ní:se" (you) - "sekhón:nis" - you cook something/it. Then they repeat. They then immediately wave their arms like a music conductor and the teacher then immediately says, "ní:se" and points to one of the students who immediately says, "sekhón:nis". Then the teacher immediately says "ní:se" and points to another random student who says, "sekhón:nis" until all (if a small class [less than 10]) or a majority of the class [if 10 or more students]) have had an opportunity to say the word. The teacher then says, "ní:i" and points to one student who says, "kekhón:nis". Then the teacher immediately says, "ní:se" and points to one student who says, "sekhón:nis". Then the teacher closes by saying "ní:se" (pause...) "kekhón:nis", then they wave their arms like a music conductor and the class replies together "kekhón:nis". The teacher says a second time "kekhón:nis" and repeats the action with their arms and the class replies together "kekhón:nis".

The teacher then will point to a female gender oriented person and immediately say, "nakáonha" (her) (slight pause...) "yekhón:nis" - she is a cook, she is cooking something/it. Then they repeat. They then immediately wave their arms like a music conductor and the teacher then immediately says, "nakáonha" and points to one of the students who immediately says, "yekhón:nis". Then the teacher immediately says "nakáonha" and points to another random student who says, "yekhón:nis" until all (if a small class [less than 10]) or a majority of the class [if 10 or more students]) have had an opportunity to say the

word. Then the teacher immediately says, "ní:se" and points to one student who says, "sekhón:nis" (can repeat with 1 or 2 other students [this is a review]). The teacher then says, "ní:i" and points to one student who says, "kekhón:nis" (can repeat with 1 or 2 other students [this is a review]). The teacher then says, "nakáonha" and points to one student who says "yekhón:nis". The teacher then says, "nakáonha" (slight pause...), then they say "yekhón:nis". They then wave their arms like a music conductor and the class replies together "yekhón:nis". The teacher says a second time "yekhón:nis" and repeats the action with their arms and the class replies together "yekhón:nis".

Tip 1

This drill is most effective when dividing the pronominal prefixes up into 3 groups of 5 prefixes (singular, dual and plural). This means that when you review what has already been drilled, you would only go as far as áonha ... kakhón:nis (it is cooking s.t.) and then go back and say, nakáonha...point to a student "yekhón:nis". Say ráonha and point to another student who says, "rakhón:nis". Say ní:se then point to another student who would say, "sekhón:nis". Say ní:i, point to another student who would say, "kekhón:nis". Say, áonha, point to the last student for that group who would say "kakhón:nis". Then finish that section as above with the arm wave and group choral recitation of kakhón:nis times 2.

See the example below for how to plan for the drill, and the drill guide below:

Example Drill Guide

Group 1

Free Pronoun or Indicator Words **Singular**	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation
ní:i	i, me	ke•khón:ni•s	I am cooking
ní:se	you	se•khón:ni•s	you are cooking
ráonha	he/him	ra•khón:ni•s	he is cooking
nakáonha	she/her	ye•khón:ni•s	she is cooking
áonha	it	ka•khón:ni•s	it is cooking

Group 2

Dual (2)	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation
te•teni•yáhsen	you & I (inclus.)	teni•khón:ni•s	you & I are cooking
te•yakeni•yáhsen	someone & I (exclus.)	yakeni•khón:ni•s	s.o. & I are cooking

te•**seni**•yáhsen	the two of you	**seni**•khón:ni•s	you 2 are cooking
te•**hni**•yáhsen	the 2 of them 2m or 1m & 1f	**ni**•khón:ni•s	they 2 (m) are cooking
te•**keni**•yáhsen	the two females	**keni**•khón:ni•s	they 2 (f) are cooking

Group 3

Plural (3+)	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation
tewa•kwé:kon	you all & I (inclus.)	**tewa**•khón:ni•s	you all & I are cooking
yakwa•kwé:kon	they all & I (exclus.)	**yakwa**•khón:ni•s	they all & I are cooking
sewa•kwé:kon	all of you	**sewa**•khón:ni•s	you all are cooking
rati•kwé:kon	they all (m's, m's & f's)	**rati**•khón:ni•s	they (m) are cooking
konti•kwé:kon	they all (f's only)	**konti**•khón:ni•s	they (f) are cooking

Tip 2
The Free Pronouns and indicator words will never change. Keep them the same.

Tip 3
The order you drill the pronominals in never changes. Keep it the same. Always.

Tip 4
If a student makes a mistake in pronunciation, repeat the indicator word, point to another student who hopefully pronounces it correctly. If they do, go back to the other student who made the 'error' and after having listened to another student give the correct answer, they should now be able to give the correct response. If they do, give them a high-five, fist pump etc. and immediately continue with the drill. If none of the students can say it correctly, pull out of the drill and start over for that indicator word and verb.

The Free Pronoun to Bound Morpheme Drill Planner
Fill in the verb in the chart below with whatever verb root and aspectival form you choose. Use this guide to practice and perform the drill with your class.

Group 1

Free Pronoun or Indicator Words **Singular**	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation

ní:i	i, me		
ní:se	you		
ráonha	he		
nakáonha	she		
áonha	it		

Group 2

Dual (2)	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation
te•teni•yáhsen	you & I (inclus.)		
te•yakeni•yáhsen	someone & I (exclus.)		
te•seni•yáhsen	the two of you		
te•hni•yáhsen	the 2 of them 2m or 1m & 1f		
te•keni•yáhsen	the two females		

Group 3

Plural (3+)	English Translation	Bound Pronominal, Aspect, & Verb Root	English Translation
tewa•kwé:kon	you all & I (inclus.)		
yakwa•kwé:kon	they all & I (exclus.)		
sewa•kwé:kon	all of you		
rati•kwé:kon	they all (m's, m's & f's)		
konti•kwé:kon	they all (f's only)		

Tip 5
Link this drill using the same verb(s) you used for this drill with:

Conjugation Sheets   Tic Tac Toe   Aspect 101
Ideogram   The Circle of Joy   Recitation Exercises
Transformation Exercises   Sequencing Cards   Substitution Drills
Negate it!   The Audio Lingual Method   Grammar
Translation
Flashcards   Logic Games   Syntax Master
Accelerated Second Language Acquisition   Numbered Language Translation Exercises

The Grammar Translation Method[40]

The Grammar Translation Method focuses on explicit instruction to build grammatical accuracy through written translation exercises between the target language and the first language, and from the first language to the target language. Sentences or whole texts may be translated. Parts of speech (nouns, verbs, adjectives), morphemes (parts and pieces that make meaning in Haudenosaunee languages), syntax (word order & placement), prepositions (question words), particle words may be extracted from the story for translation. In the simplest form, learners may be handed a sheet of sentences in their L1 which are to be translated into their L2.

Guess Who?

There are many, many variations of this game. The simplest involves the teacher holding a picture of a known person or a paper with the names of people on them. Learners must ask the teacher questions to guess who the person is.

Guess What?

There are many, many variations of this game. The teacher conceals and object, a picture of an object(s) or a card with the name of an ojbect(s) typed on it. The students must ask the teacher questions in order to uncover 'what' the teacher has.

Guided Visualizations

The teacher leads their students on an imaginary adventure. The teacher tells the story, line by line and they and the learners improvise actions, movements, reactions and emotions. The learners can be invited to tell 'what they see', 'how they feel', 'where they want to go next' etc.

Ideograms

Learners manipulate aspect and pronominal prefixes of verbs through use of a 9 cell grid comprised of pictures. The content for the ideograms will come from your main story, text or curriculum content. Ideograms can also be used to improve the accuracy of learner language in the application of the structures of the target language (this includes word building [morphology], word order [syntax] and communicating meaning [semantics]).

Example: Kenón:wes, Waké:kas & Wakaon'wéhskwanih

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[40] https://www.youtube.com/watch?v=BGkCVB2reYQ

Students in the grade 2 class commonly use 1 verb for 'like' with only the 'you' pronominal prefix. This is problematic as their language use is inaccurate. In order to 'correct' their accuracy (grammatical and lexical) we can use an ideogram.

Overall Goal: Students will differentiate the use of 3 verbs with similar meaning: kenón:wes (I like [something]), waké:kas (I like [the taste]) and wakaonwéhskwanih (I like [I enjoy it])

Curriculum goal 1: Learners will be able to demonstrate the proper use in oral language of the synonyms: -non:wes, -é:kas & -aon'wéhskwanih

Curriculum goal 2: Learners will be able to ask and answer simple questions using singular pronominal prefixes.

Curriculum goal 3: Learners will negate familiar verbs in the habitual and stative aspectival form.

Curriculum goal 4: Learners will manipulate singular and gendered pronominal prefixes for c-stem, e-stem and o-stem verb roots.

Curriculum goal 5: Learners will demonstrate proper syntax when referencing nominals with active verbs.

Curriculum goal 6: Learners will converse on familiar topics.

Method

Step 1: draw the grid.

Step 2: at the top of columns 2, 3, 4, 5 (so on...)

Step 3: print the 3 verbs in the 1st column.

Step 4: Ask each student one by one: Oh nahó:ten senón:wes? *What do you like?* After they answer, draw a picture for their answer in the grid where it intersects with their name and the verb. For example: Rakhas answered: Kasere'shón:a kénon:we's. *I like cars.*

Step 5: Fill in the ideogram.

Step 6: Ask the class probing questions: *Oh nahó:ten yenón:wes ne Teye? (What does Teye like?);* Oh nahó:ten raonwéhskwanih ne Rakhas? *What does Rakahs like (enjoy doing)?*

Step 7: Elicit answers from the class.

Extend 1: Ask the students to write a description of who likes what in the class!

Extend 2: Ask the students to copy down the ideogram into their main lesson books (self-made textbooks) and write 1 sentence to describe each intersection.

Substitutions: Instead of writing the students names, use the smart board and use their pictures.

Use pictures instead of words in print to represent the verbs.

Example 2: Negating Active Verbs in 3 of the Most Useful Aspectival Forms With Pictures

Curriculum goal 1: Learners will negate active verbs in the habitual.

Curriculum goal 2: Learners will negate active verbs in the conditional-future.

Curriculum goal 3: Learners will negate active verbs in the perfective.

Curriculum goal 4: Learners will manipulate aspect of dual inclusive (teni-), plural inclusive (tewa-) and plural exclusive (sewa-) pronominal prefixes.

	Yah te-...-'s/ha	Yah tha-...-'	Yah te-...'onh/h

Tip: Ideograms can be done as a class, individually or in pairs of students.

Tip: Ideograms can be done aloud or in print.

Tip: Ideograms can be presented through pictures or in print.

Example 3: Negating Active Verbs in 3 of the Most Useful Aspectival Forms With Text

Create the sentences below by combining the morphemes to complete the Ideogram. Translate your sentences into English.

	Yah te-...-'s/ha	**Yah tha-...-'**	**Yah te-...'onh/h**
teni-	-hyá:ton'	-i:ron'	-hsa'
tewa-	-á:ton (-i:ron)	-hsa'	-hyá:tonh
sewa-	-hsa'	-hyá:ton'	-enh (-í:ron)

Variation: Substitute the parts and pieces for each aspect in the top row with time words instead. For example: **Yah te-...-'s/ha =** Tyótkon *always*, Yotká:te *often* etc.; **Yah tha-...-' =** Aón:ton *it would be possible*, tóka't nón:wa *maybe* etc.; **Yah te-...'onh/h =** thetén:re *yesterday*, arékho *yet,* nonwén:ton *never,* shiyó:karas *last night,* shikwahsón:te *through the night* etc.

Tip: Pick the most frequently used words and structures of the target language to give students the skills they need to be ACCURATE!

Answer Key for Ideogram Example 2 and 3

	Yah te-...-'s/ha	**Yah tha-...-'**	**Yah te-...-'onh/h**
	yah tetenihyá:tons *you and I aren't writers* *you and I aren't writing*	yah thaetení:ron' *you and I won't say it*	yah teyonkeníhsonh *you and I have (are)* *finished/done/completed*
	yah tetewá:ton *you all & I don't say it*	yah thaetewáhsa' *you all & I won't finish,* *complete it*	yah teyonkwahyá:tonh *you all & I didn't write it*
	yah tesewáhsa's *you all don't finish or* *complete things*	yah thaesewahyá:ton *you all won't write it*	yah tesewá:wenh *you all didn't say it*

Tip 1: Ideograms can be written in the target language and translated into English.

Tip 2: Ideograms can be written in English and translated into Kanyen'kéha.

Tip 3: ideograms could be made with audio files in the boxes imbedded in pictures (i.e./click on the picture to hear the word).

Tip 4: Make up several ideograms for each unit to be used as enrichment and remedial activities.

Hint: Print your ideograms off so one side has the unsolved ideogram and the other side has the correct answers so that learners can check their own work. Laminate these and keep them somewhere in your classroom. Use them for centers.

Digitize them: Create flashcards with ideograms that can be used by your students on classroom devices (Ipads, tablets, PC's, laptops etc.).

In the Hot Seat[41]

Prior to the beginning of class, the teacher will prepare questions related to the topic of study and write them on sticky notes. Four to five questions are usually enough. Place the sticky notes underneath student desks/chairs so that they are hidden from view. At the start of the class, inform students that several of them are sitting on "Hot Seats" and will be asked to answer questions related to the topic of study for the day. Have students check their desks/chairs for the strategically placed sticky notes. Students who have questions on sticky notes will then take turns reading the question and attempting to provide an answer. Due to the nature of this activity, these should be questions that students are able to answer.

Learning Centers

Learning centers are stations within the classroom that learners may engage in individually, in pairs or in small groups. They complete the tasks for each station. Many of the methods, strategies, activities and games in this manual can be presented through independent classroom learning centers. There are many resources on line. Simply google: *learning centers* for ideas and inspiration.

Macrologue

The teacher selects an object, person, video clip etc. The learners describe the object, person or video clip. An excellent way to build up vocabulary in learners particularly adjectives and adverbs. This can be done aloud or in print, individually, in pairs, in groups or as a class.

Misplaced Concept

The teacher writes or says a series of related vocabulary words or simple sentences. The learners must pick which ones don't belong. This can be done aloud, or in print.

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[41] https://www.bcps.org/offices/lis/researchguide/k-4/documents/Get curious/Strategies for Activating Prior Knowledge[1].pdf

Mobile Assisted Language Learning (MALL)
Mobile learning refers to learning mediated via handheld devices available anytime, anywhere. Such learning may be formal or informal. (Kukulska-Hulme & Shield, p.3) Mobile learning can focus on communicative learning in real-time; content based activities and exercises, apps created for mobile devices and support for language learners (i.e./Mohawk Dictionary Facebook group has approximately 4000 members who provide translations upon request, promotion and information sharing. It has not been specifically designed for hand-held devices but is accessible through hand-held devices).

The Natural Approach
Please see the Direct Method above.

Negate it!
The teacher says a verb word or phrase. The students instantly negate it! The teacher can extend this activity by placing all learners in pairs, or groups of three and then switch partners.

Opposites
The teacher says a verb word or phrase. The students say the opposite of the phrase! The teacher can extend this activity by placing all learners in pairs, or groups of three and then switch partners. This is challenging as in Onkwehonwehnéha, the opposite of 'cold' is not 'hot' - it is 'not cold'.

The Oral Approach
The teacher shows the students a series of pictures. The teacher says a sentence that goes with each picture. The students repeat. This is done twice for each picture. (Similar to Accelerated Second Language Acquisition).

Play-by-Play
The teacher shows the learners a clip from a movie, sporting event, television program etc. The learners provide a 'real-time' play-by-play. The teacher may give the students time to write and revise a script.

Pyramid

The teacher asks 1 student to sit with his back to the board. The teacher then writes a question on the board that can have multiple answers: i.e./things that are blue. The teacher then lists several items that are blue on the board. A 2nd student describes each noun while the other has their back to the board must guess the words.

The Rassias Method

The Rassias Method puts the participant at center stage and seeks to replicate the stresses relevant to life-like situations encountered in the target language. The emphasis throughout must be on spoken language and familiarity with the culture of the country or countries whose language is being studied. This is achieved through interactionist and communicative approaches to language acquisition facilitated through acting, drama, song, games and language tasks. Teachers can attend the Rassias Foundation's[42] Rassias Method training workshops[43] where participants are exposed to 46 different teaching techniques of the Rassias Method. For a complete slide show explaining each method please go to: https://www.youtube.com/watch?v=JKG3AXJXNYM.

Realia and Modified Total Physical Response

I developed this method during my tenure as an NSL teacher at Oliver M. Smith-Kawenní:io School. The teacher uses real-life objects to build interpersonal communication in learners. Using real props or materials, the teacher provides scaffolding learning experiences for students to acquire and build accuracy and fluency in the target language. The learner first watches-listens, then will move-do, then interact-speak. With this method you are only limited by your own lack of imagination! It can be applied in so many different ways and with so many different structures. Experiment and try it out!

Example: Counting Nominals Using Plural Markers   -shǫʼ and -shǫʼa

Target Proficiency Level: NOVICE

Resources: 1) a selection of drinks in various containers - plastic bottles, cups, cans, tetra-packs, disposable cups etc; 2) a selection of books; 3) a selection of student bags, purses etc. Ask the students in the target language to go and get these objects.

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[42] see: http://rassias.dartmouth.edu/
[43] http://rassias.dartmouth.edu/workshops/index.html

118

Process

Step 1
1. Place a plastic water bottle, a coffee mug, a glass, a paper cup, a can, a drink-box on a table where all the learners can see it. On a different table place a montage of bags. On a third table place the selection of books.
2. LOOK at learners. POINT at the entire class. Make a 'zipping' motion across your lips as if you zipped your mouth closed. Then, make a motion like you are 'locking' a lock with a key at the corner of your mouth. Put the 'key' in your pocket.
3. POINT at both of your eyes using two fingers, then POINT at the table where you put the drinks or drink containers.
4. POINT to each drink individually and say: gahnégae'.
5. Repeat.
6. POINT to all the drinks and say: gahnegaényǫ'.
7. Repeat.

Step 2
1. POINT at both of your eyes using two fingers, then POINT at the table where you put the books.
2. POINT to each book individually and say: ohyadǫhshę:dǫ'.
3. Repeat.
4. POINT to all the books and say: ohyadǫhshę:dǫ:nyǫ'.
5. Repeat.

Step 3
1. POINT at both of your eyes using two fingers, then POINT at the table where you put the bags.
2. POINT to each bag individually and say: gayae'.
3. Repeat.
4. POINT to all the bags and say: gayae'shǫ'ah.
5. Repeat.

Step 4
1. Choose a student to 'come up' and stand where the tables are.
2. MODEL. SAY "gahnegae'" (water/drink). THINK. POINT to 1 of the drinks.
3. Look at the student and say, "Is ǫhgę'" (now you).
4. Teacher says: "gahnegae'".
5. Student POINTS to a drink.
6. Teacher says: "ohyadǫhshę:dǫ'".
7. Student POINTS to a book or paper.
8. Teacher says: "gahnegae'".

119

9. Student POINTS to drinks.
10. Continue on until the student has successfully POINTED to all the objects correctly.
11. When student 1 is finished, high-five them and ask them to pick another student.
12. Repeat with as many students as you feel is necessary.

Step 5
Repeat Step 4 except when students POINT, they also SAY the word.
Make sure you 'take the key out of your pocket'. LOOK at learners. POINT at the entire class. Using your 'key' unlock the lock at the corner of your mouth and 'unzip' your mouth. POINT silently at the class and give them a smile and thumbs up and give them the 'talking sign' with your hand.

Step 6
1. Select a student.
2. The student POINTS and SAYS describing each object and groups of objects without any teacher prompting.

Step 7
1. POINT at the whole class.
2. POINT at each object or groups of objects and put your hand to your ear.
3. The class names each object chorally.

Extensions
1. Counting nominals: instead of simply naming the objects, count them.

sgahnegá:da	*one drink*	sgayaeda	*one bag*
degahnega:ge	*two drinks*	degaya:ge	*two bags*
ahsę̱ nigahnega:ge	*three drinks*	ahsę̱ nigaya:ge	*three bags*
____ nigahnega:ge	____ *drinks*	_____ nigaya:geh	____ *bags*

2. Name Objects: Learn the names of various drinks, bags and or books.

ohnegagá'wih	*pop, juice*
ohyá:gi:'	*juice box*
gahnegitgę́hwih	*squeezed juice/smoothie*
osahe'dá:gi:'	*coffee*
onǫhǎhsha'	*milk*

3. Express possession -yę *to have s.t.*

Ohne:gaʼ agyęʼ	I have a drink
Gayaeʼ agyęʼ	I have a bag
Gahyadǫhshäʼ agyęʼ	I have a book, paper

Questions:

Sǫ:(nwadęʼ) _____ go:yęʼ?	Who has a _____?
Sǫ: goyęʼ neʼ ____?	Who has the ___?
Nwahoʼdęʼ ___•yęʼ?	What does <u>someone</u>-have?

4. Express ownership using possessive pronouns

Ask learners a series of questions to indicate ownership
1. POINT to each object and SAY its name.
2. PICK UP one object and say, "Sǫ: nwadęʼ gowę nęgę osaheʼda:gi:ʼ?" *Whose coffee is this?*
3. SNAP fingers, POINT at yourself and SAY, "Iʼ aga:węh" *mine*.
4. Hand the coffee to one of the students.
5. SAY, "Sǫ: nwadęʼ gowę nęgę osaheʼda:gi:ʼ?"
6. SNAP fingers, POINT at student and SAY, "Is sa:węh " *yours*.
7. Repeat until all objects are in original student's possession.
8. Expand with negation, other types of questions, other nominals etc.

5. Negation

Hiyah ohne:gaʼ deʼa:gyęʼ.	*I don't have a drink.*
Hiyah gayaeʼ deʼa:gyęʼ.	*I don't have a bag.*
Hiyah gahyadǫhshäʼ deʼa:gyęʼ.	*I don't have a book, paper*.

6. Conjugations

Agya:yęʼ	I have a bag	agyaeʼ	my bag
Aknega:yęʼ	I have a drink	akné:gaʼ	my drink
Akyadǫhshä:yęʼ	I have a book	akhyadǫhshäʼ	my book

Recitation

The teacher leads the class in choral recitation of memorized songs, stories, sentences, sayings, expressions, poems, verses, hymns, limericks etc. The purpose is to progress so that each learner can recite the text by themselves.

Resources: Text of some narrative form of your language (speech, song, verse, poem, story, tongue-twister etc.)

Process 1

1. Learners and teacher stand together in a circle.
2. The teacher recites the entire text by rote memory. The students listen.
3. The teacher hums the cadence of the words or sounds of the text or song, line by line, or section by section of the text to be memorized.
4. The teacher hums until the students pick up the humming.
5. The teacher continues until the students are able to hum that line or section of the text chorally.
6. The teacher then recites the words, using several techniques to have learners memorize the text.
7. The teacher then moves on to the next line or section of the text or song.

Tip 1

For longer texts, the teacher can break it up into sections and during a set time each morning, the class works to memorize and recite the text.

Process 2
1. Learners and teacher stand together in a circle.
2. The teacher recites the entire text.
3. The students attempt to join the teacher.
4. Overtime, the students will eventually be able to recite the text.

Tip 2

Learners will learn to recite shorter texts without any explicit instruction if they hear it and attempt to recite it once each day.

Recitation Backwards Buildup

Another of the Rassias Methods, this method is based on the premise that learners learn best what is heard first, then said aloud. This method helps learners recite from rote memory sentences, stories and micrologues. It can also be used to help learners memorize

speeches, songs, poems, riddles, jokes and any other narrative forms in the target language.

Process
The teacher stands in front of the class. The class must all be facing the teacher.

1. Say entire line (SNAP fingers & POINT to self):
teacher: "Hiya sdę' de'hosdi:sdi ne' Bill."   *Bill didn't do anything to it.*

2. Repeat

3. Say " de'hosdi:sdi ne' Bill." (make conductor motion with both ARMS towards students)
students: " de'hosdi:sdi ne' Bill."
complete 2 choral reps

4. Test 7 individual students   SNAP fingers, POINT at 1 student, LOOK
test students 1 through 7 alternately: " de'hosdi:sdi ne' Bill"

5. teacher: " de'hosdi:sdi ne' Bill." (ARMS)
students: " de'hosdi:sdi ne' Bill."
complete 2 choral reps

6. Add the next part of the sentence (should be where a speaker would pause or take a breath):
teacher: " Hiya sdę' de'hosdi:sdi ne' Bill." (ARMS)
students: " Hiya sdę' de'hosdi:sdi ne' Bill."
complete 2 choral reps

7. Test 7 individual students   SNAP fingers, POINT at 1 student, LOOK at student
students 1 through 7 alternately: "Hiya sdę' de'hosdi:sdi ne' Bill."

8. teacher: "Hiya sdę' de'hosdi:sdi ne' Bill." (ARMS)
students: "Hiya sdę' de'hosdi:sdi ne' Bill."
complete 2 choral reps

123

For longer words, break the word up using the backwards buildup.

If a learner makes an error in pronunciation, or can't remember what to say, SNAP, POINT, LOOK at another student who should give the correct response. LOOK back to original student who will then repeat what the other student has said. Continue on with the drill. If no students can get it correctly, pull out of the drill, stop, and re-start. Break the sentence up into smaller, more manageable chunks.

Repetition Exercises
The teacher leads the learners in recitation exercises to memorize words, phrases, stories, songs, verses etc. in the target language. The teacher models proper pronunciation, enunciation, tone, inflection etc. (prosody). The learners mimic and repeat exactly what the teacher says. This can be done in any class configuration but is much easier in a semi-circle, circle, or when all students are facing the teacher.

Example: Getting Dressed in the Morning

Ni•ya'te•w•enhniser•á:ke•' tsyá:ta'k   ni•yo•hwihst•á:e'   k•at•kétskw•as.

I get up at 7 am every day.

For the process of how to proceed with this drill, please see: The Free Pronoun to Bound Morpheme Drill.

Report Current Events
The teacher reports on current events happening that model the language they want the learners to acquire and use.

Rosetta Stone
This computer based software for both MAC and PC is available in cd format from the Kanien'kehá:ka Onkwawenna Roatitiohkhwa Cultural Center in Kahnawake, PQ. This is the same Rosetta stone software as used for many other world languages but developed for Kanien'kéha.

Scaffolding

The teacher uses drills to gradually build complexity in learner language usage on particular can-do statements or curriculum requirements. The scaffolding is generally predicated on teacher led interactions in the target language with students on familiar topics through a series of questions and answers that are increasingly complex.

Situational Language Teaching

The teacher presents new sentence and word patterns through drills that are based on classroom experiences wherein the teacher uses realia, concrete objects with gestures and actions demonstrate the meaning of the words and sentences. The drills focus on building grammatical accuracy in the target language.

Sequencing Cards

Learners memorize and recite multi-verb sentences, or a series of related sentences using a series of related pictures as pneumonic devices. Sequencing cards can help learners master language tasks, functions, notations and manipulating pronominal prefixes and the morphemes of Haudenosaunee languages. The pictures can be acquired easily from the internet (i.e./google images). These short sequencing exercises can give the learners the language they need to communicate in your classroom.

Sort it Out

The teacher has pre-made cards with a story title, beginning, middle, climax, ending which they give to each learner (as many cards as there are learners). The class must discuss what cards they have, and put themselves into a story order. They then practice re-telling the story in a particular order. They then practice and tell the story to the class. They then write the story.

Speak Mohawk & Speak Cayuga Apps

Available for Iphone, Android and PC - Six Nations Polytechnic's Speak Mohawk and Speak Cayuga Apps give learners the ability to learn structures of Cayuga and Mohawk at the NOVICE level of proficiency.

Substitution Exercises

The teacher leads the learners in substitution exercises to build automaticity to master the syntax (sentence structure & word order) of the target language. Learners substitute one part of the word or sentence for another. This drill will be conducted after students have been introduced to vocabulary and structures under study.

Process

The teacher stands in front of the class. The class must all be facing the teacher.

The teacher models for learners the structure (sentence pattern and vocabulary to be substituted for the drill).

MODEL

1. Say entire line (SNAP fingers & POINT to self):
teacher: "Á:se ká:sere yakohní:non ne Jane."   *Jane bought a new car.*

2. Repeat

3. teacher: "atyá:tawi"   *shirt*

4. SNAP fingers, POINT at self

teacher: "Á:se atyá:tawi yakohní:non ne Jane."

5. teacher: "Á:se ká:sere yakohní:non ne Jane."
(wave both ARMS together like a music conductor):

6. students: " Á:se ká:sere yakohní:non ne Jane."
complete 2 choral reps

7. Test individual students
teacher: "atyá:tawi"   *a shirt*
SNAP fingers, POINT at 1 student, LOOK at student #1

8. student 1: "Á:se atyá:tawi yakohní:non ne Jane."   *Jane bought a new shirt.*

9. teacher: "yontewennata'áhstha"   *cell-phone*
SNAP fingers, POINT at 1 student, LOOK at student #2

10. student 2: "Á:se yontewennata'áhstha yakohní:non ne Jane."   *Jane bought a new cell phone.*

11. teacher: "kawennárha"   *computer*
SNAP fingers, POINT at 1 student, LOOK at student #3

12. student 3: "Á:se kawennárha yakohní:non ne Jane."   *Jane bought a new tablet.*

13. Continue on until whole class or at least 7 students have been tested.

14. When you are ready to end the drill:
teacher: "ká:sere"   *car*   return to the word you started with!!
SNAP fingers, POINT at 1 student, LOOK at student #8

15. student: "Á:se ká:sere yakohní:non ne Jane."

16. teacher: "Á:se ká:sere yakohní:non ne Jane."
(wave both ARMS together like a music conductor):

17. students: " Á:se ká:sere yakohní:non ne Jane."
complete 2 choral reps

18. High five, fist pump, congratulate the class!

PLAN
Example 1
Write the sentence or structure you want students to master.

Á:se ká:sere yakohní:non ne Jane.   Jane bought a new car.

List the words they know (or you want them to know) that can be substituted in the sentence.

atyá:tawi	*shirt*
yontewennata'áhstha'	*cell phone*
oyá:kara	*blouse*
kenhná:ta	*purse/wallet*
atháhstheren	*pants*
kawennárha	*tablet/computer*

Example 2
Á:se ká:sere yakohní:non ne Jane.   Jane bought a new car.

yoká:yon	*old*
yorá:se	*beautiful*
wahétken	*ugly*
teyonón:nyaniht	*dirty*
yohskénrhonte	rusty
yorakaré:ni	*loud*

The News
Students are put in pairs and must tell the 'news'. The 'news' can be something from their own personal lives. One pair may tell the weather forecast. Others may tell local sports. Others, world news. This would depend on the learners' levels of speaking proficiency (i.e./weather for Novice; sports/community for Intermediate; national/world for Advanced).

The Root-Word Method[44]
The teacher draws student's attention to the morphemes, roots, suffixes and prefixes of Haudenosaunee words through a plethora of methods, strategies and approaches. Learners

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[44] Hinton, L., Huss, L, & Roche, G. Eds. (2018). The Routledge Handbook of Language Revitalization. Green, J. & Maracle, B. Chapter 14. The Root Word Method For Building Proficient Second Language Speakers of Polysynthetic Languages: Onkwawén:na Kentyókhwa Adult Mohawk Language Immersion Program. Routledge: New York.

acquire knowledge of the rules for combining morphemes into lexemes (words), and of combining these lexemes together to form comprehensible utterances (syntax). Learners are taught to manipulate aspect and the morphology of the target language so that they are able to exponentially create and build what they want to say for themselves.

Transformation Exercises

Another of the Rassias Methods, the teacher leads the learners in transformation exercises to build automaticity to master morpohology (specifically aspect, negation and pronominal prefixes) and syntax. This drill is extremely challenging and should only be done after learners are familiar with the verb roots, aspectival forms, pronominal prefixes and morphology (rules) for how the parts and pieces go together. This would be a drill for NOVICE-HIGH and up level learners.

Process
The teacher stands in front of the class. The class must all be facing the teacher.

The teacher models for learners the structure (sentence pattern and vocabulary to be substituted for the drill).

MODEL
1. Say entire line (SNAP fingers & POINT to self):
teacher: "A:se:ʾ gʾadrehdaʾ gohni:nǫʾ neʾ Jane."   *Jane bought a new car.*

2. Repeat

3. teacher: "Ronald"

4. SNAP fingers, POINT at self
teacher: "A:se:ʾ gʾadrehdaʾ hohni:nǫʾ neʾ Ronald."   *Ronald bought a new car.*

DRILL
5. teacher: "A:se:ʾ gʾadrehdaʾ gohni:nǫʾ neʾ Jane."
(wave both ARMS together like a music conductor):

6. students: "A:se:ʾ gʾadrehdaʾ gohni:nǫʾ neʾ Jane."
complete 2 choral reps

7. Test individual students
teacher: "Ronald"
SNAP fingers, POINT at 1 student, LOOK at student #1

8. student 1: "A:se:ʾ gʾadrehdaʾ ho hni:nǫʾ neʾ Ronald ."   *Ronald bought a new car.*

9. teacher: "Ne hadiSmith"
SNAP fingers, POINT at 1 student, LOOK at student #2

10. student 2: "A:se:ʾ gʾadrehdaʾ hodi hni:nǫʾ neʾ hadiSmith ." *The Smiths bought a new car.*

11. teacher: "honǫ:haʾ"   *them (m)*
SNAP fingers, POINT at 1 student, LOOK at student #3

12. student 3: "A:se:ʾ gʾadrehdaʾ hodi hni:nǫʾ neʾ honǫ:haʾ ."   *They bought a new tablet.*

13. Continue on until whole class or at least 7 students have been tested.

14. When you are ready to end the drill:
teacher: "Jane"   return to the word you started with!!
SNAP fingers, POINT at 1 student, LOOK at student #8

15. student: "A:se:ʾ gʾadrehdaʾ gohni:noʾ neʾ Jane."

16. teacher: "A:se:ʾ gʾadrehdaʾ gohni:nǫʾ neʾ Jane."
(wave both ARMS together like a music conductor):

17. students: "A:se:ʾ gʾadrehdaʾ gohni:nǫʾ neʾ Jane."
complete 2 choral reps

18. High five, fist pump, congratulate the class!

PLAN
Example 1
Write the sentence or structure you want students to master.

A:se:ʔ gʔadrehdaʔ gohni:nǫʔ neʔ Jane. Jane bought a new car.

List the words they know that can be substituted for the sentence.

Ronald
hadiSmith   *the Smith's*
honǫ:haʔ   *them(m)*
gonǫ:haʔ   *them (f)*
Fred ne:ʔ hniʔ Jeff   Fred and Jeff
degaeyáhse: *the 2 of them (f)*

Example 2
Gʔadrehdase:ʔ gohni:nǫʔ neʔ Jane. Jane bought a new car.

ogá:yǫh	*old*	oʔdrehdagá:yǫh
-iyo:	*beautiful*	gʔadrehdí:yo:
gahé:tgęʔ	*ugly*	gʔadrehdahé:tgęʔ
otgiʔ	*dirty*	oʔdréhdatgiʔ
osgęʔdro:t	*rusty*	osgęʔdro:t neʔ gʔadrehdaʔ
otgaeʔni:	*loud*	oʔdrehdagaéʔni:

Verb-o
Similar to bingo, this game designed by the Kawenni:io-Gawęni:io Language Preservation Project uses pictures and verbs to play bingo. When learners hear the verbs, they cover them with chips and 'win' prizes. They must say aloud the verbs from the pictures they have covered in order to win.

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Verb of the Day

The teacher says a verb in a particular tense and with a particular pronominal. The teacher then holds up a picture of a learner in the class, an animal, animals, people; says people's names or groups of people's names (etc.) and invites the class to say the word or phrase with the new persons or group's name included. Learners must modify the verb on the spot.

Waves[45]

The teacher stands the students in a line facing the class and gives them either a picture or part of the story in text in sequence. The 1st learner recites their 'line' or part of the story. The 2nd learner then recites the 1st learners line and their line. The 3rd learner then recites the 1st, then the 2nd and then their line. This continues until the entire story has been retold by the last person. The teacher can extend the activity by inviting people in the class to retell the story from their seat. The activity can also be extended by re-positioning the learners or inviting up a new group of learners to come to the front and hold the pictures while the others sit down.

Planning a Wave
First, write the 'story'. This can be sentences, strings of sentences, or a short story. Write each sentence of the wave on a piece of paper. These can be laminated for future use or review.

NOVICE

Sewahyó:wane	*an apple*
Teyotahyá:ktonh	*a banana*
Katshe' káhi'k	*a pear*
Yonen'ó:wa't	*a mango*
Enkahyá:ko'.	*I will eat (fruit)*.
Waké:kas!	I like! (the taste of)

INTERMEDIATE

Tyohtyerénhton sewahyó:wane wa'ká:yake.	First, I ate an apple.
Etho ne ó:nen onenhstóhkwa wa'katshó:ri.	Then I ate corn soup.
Etho káti aonhétsha wá:keke'.	So then I ate a sausage.
Ne tsi ohna'kén:ton, teyona'taratsikhé:tare wá:keke'.	For desert, I ate cake.
Akwé:kon wa'tkatská:hon'.	I ate it all for supper.

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[45] for an example please see: https://www.youtube.com/watch?v=AuJFDdy-6VE

Tip
If a person in the wave cannot remember a person's line preceding them, each person can be given a picture, a prop, or they can perform an action that represents their sentence. It is effective to progress from pictures to actions, and vice-versa.

What's inside of it?
Put something of interest to students, or of relevance to the curriculum inside a bag, a box, under a blanket, in your hands, inside a toy car etc. (be creative!). Learners then ask questions to elicit responses from the teacher to guess and figure out, what is in the bag? This is a great activity to give learners the opportunities to develop their ability to ask increasingly complex questions. Learners can also take a turn answering the questions and it is here that the teacher can join the class and let the students lead. This is also a great activity for expanding learner's knowledge of adjectives.

Where is...?
The teacher hides an object known to learners in the classroom. This object may come from the materials that were used to make the input comprehensible from the central story for the unit, or some other related activity. The learners must ask questions using locatives to locate the object. This is a great way to expand student knowledge of locatives! Try using dolls (people) and objects!

Where Are Your Keys? (WAYK) [46]
"Where Are Your Keys?" is a method used to 'hunt language' (elicitation) through interaction and conversation with native speakers of the target language. Its focus is on building communicative competency in the target language. It mixes sign language with training modules (workshops) to train learners and native speakers to interact using the Where Are Your Keys? strategies for eliciting conversation. You can contact them to have them come to set up a training workshop for your organization, community etc.

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[46] see: https://whereareyourkeys.org/technique-glossary/

Read-Write

Learners read and write the text they heard aloud in Stage 1. The teacher can give additional reading and writing assignments to meet curriculum requirements appropriate to grade level and learner level of speaking proficiency. The focus is on literacy development in the target language to support oral proficiency (speaking). Reading and writing activities should therefore be designed to lead to output (speaking).

> **Key Question:** How do I build speaking proficiency through literacy?
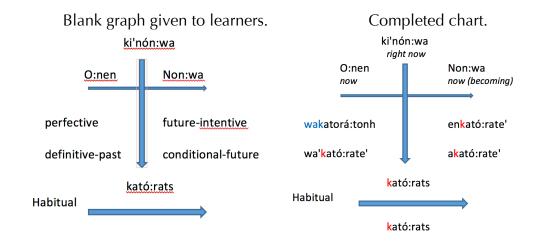
Key Resource: Aspect 101
Learners are presented with a verb written in one of the following aspectival forms. They then fill out the rest of the chart. The chart can be expanded to include other aspectival forms relevant to the target language and target level of proficiency. The pronominal prefix can be changed. The verb can be negated. Instead of writing linguistic terms, particle words indicating time can also be used and sentences can be created instead of just building words. There are many variations to Aspect 101!
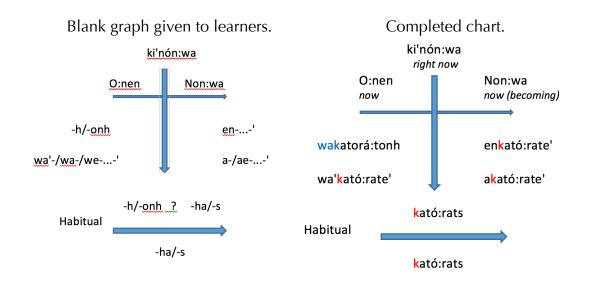
The diagram on the left would be given to learners to fill out. The teacher can change the verb root and pronominal prefixes. Instead of simply writing the prefix, the teacher could show a picture of the number of people and their relationships to learners who then must fill in the Aspect 101 graph.

Example 1: Morphology & Linguistic Terminology - kató:rats.

Blank graph given to learners.

ki'nón:wa

O:nen   Non:wa

perfective   future-intentive

definitive-past   conditional-future

kató:rats

Habitual

Completed chart.

ki'nón:wa
right now

O:nen   Non:wa
now   *now (becoming)*

wakatorá:tonh   enkató:rate'

wa'kató:rate'   akató:rate'

kató:rats

Habitual

kató:rats

134

Example 2: Morphology and Aspectival Prefix/Suffix combinations

Blank graph given to learners.

ki'nón:wa

O:nen   Non:wa

-h/-onh   en-...-'

wa'-/wa-/we-...-'   a-/ae-...-'

-h/-onh ? -ha/-s

Habitual

-ha/-s

Completed chart.

ki'nón:wa
right now

O:nen   Non:wa
now   *now (becoming)*

wakatorá:tonh   enkató:rate'

wa'kató:rate'   akató:rate'

kató:rats

Habitual

kató:rats
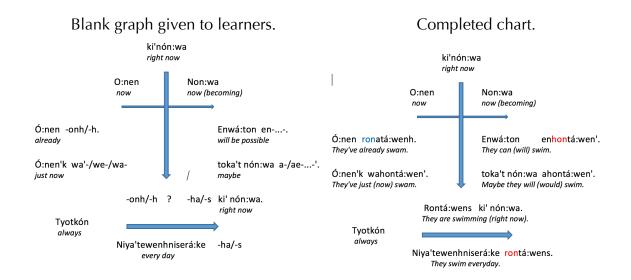
The graph can be made increasingly complex incorporating particle words, time words and intensifiers and quantifiers.

Example 3: Morphology, Aspectival Prefix/Suffix combinations, Particle Words and Syntax

Instructions:

In this graph, students must:
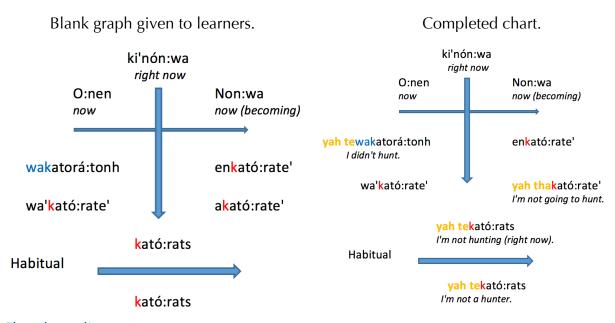
    1) build the word in the right aspectival form;

    2) write the words as a sentence with proper punctuation;

    3) Translate the meaning of the sentence into English below.

Blank graph given to learners.

ki'nón:wa
right now

O:nen
now

Non:wa
now (becoming)

Ó:nen -onh/-h.
already

Enwá:ton en-...-.
will be possible

Ó:nen'k wa'-/we-/wa-
just now

toka't nón:wa a-/ae-...-'.
maybe

-onh/-h   ?   -ha/-s ki' nón:wa.
right now

Tyotkón
always

Niya'tewenhniserá:ke   -ha/-s
every day

Completed chart.

ki'nón:wa
right now

O:nen
now

Non:wa
now (becoming)

Ó:nen ronatá:wenh.
They've already swam.

Enwá:ton   enhontá:wen'.
They can (will) swim.

Ó:nen'k wahontá:wen'.
They've just (now) swam.

toka't nón:wa ahontá:wen'.
Maybe they will (would) swim.

Rontá:wens ki' nón:wa.
They are swimming (right now).

Tyotkón
always

Niya'tewenhniserá:ke rontá:wens.
They swim everyday.

Example 4: Negating the Past & Future

Instructions:

1) Negate the appropriate forms for the verb to swim -atá:wen.
2) Translate the new sentences below into English.

Blank graph given to learners.

ki'nón:wa
right now

O:nen
now

Non:wa
now (becoming)

wakatorá:tonh

en**k**ató:rate'

wa'**k**ató:rate'

a**k**ató:rate'

kató:rats

Habitual

kató:rats

Completed chart.

ki'nón:wa
right now

O:nen
now

Non:wa
now (becoming)

yah tewakatorá:tonh
I didn't hunt.

en**k**ató:rate'

wa'**k**ató:rate'

yah thakató:rate'
I'm not going to hunt.

yah tekató:rats
I'm not hunting (right now).

Habitual

yah tekató:rats
I'm not a hunter.

Choral Reading
The teacher leads the class in reading a text together.

136

Cloze Exercises
Learners fill in the blanks in a text or insert pictures.

Color Coding Pronominal Prefixes
The teacher presents the language in text using the Root Word Method's color coding method for different categories of pronominal prefixes of Mohawk. As students read, the patterns of the structures of the language emerge and become more easily discoverable for learners (more easily 'noticed'). For example:

Possessive Prefixes

akwá:wen	*mine*	aké:sere	*my car*
sá:wen	*your*	sá:sere	*our car*
raoná:wen	*their*	raotí:sere	*their car*

Wahsatkátho' ken nakenhnà:ta?　　　　*Have you seen my wallet?*
Wahatkátho ken nakonhnà:ta?　　　　*Has he seen her wallet?*

Red Prefixes
'Red prefixes' commonly attach to active verbs in certain aspectival forms.

khní:nons	I buy, shop
shní:nons	you buy, shop
wa'khní:non'	I bought
enkhní:non'	I will buy
akhnní:non'	I would buy

Á:se ká:sere wa'khní:non' thetén:re.　　　　*I bought a new car yesterday.*

Blue Prefixes
'Blue prefixes' commonly attach to stative and active verbs in certain aspectival forms.

wakyó'te	I work
rotiyo'te	they work
tewakhwishenhé:yon	I am tired
tehotihwishenhé:yon	they are tired

Wakyo'te nok shé:kon tewakhwishenhé:yon.   *I am working but i'm still tired*.

Transitive Prefixes
'Purple prefixes' commonly attach to active verbs.

khenón:wes	I like her, them, s.o.
shenón:wes	you like her, them, s.o.
ronwanón:wes	she, them, s.o. likes him
yethinón:wes	we (incl.) like her, them, s.o.

Yah tekheyenté:ri ne rotiyo'te.   *I don't know the one's working*.

Conjugation Sheets
Learners change the aspect and pronominal prefixes of a verb. Many forms of conjugation sheets have been used to help learners practice building words to master the morphology of Haudenosaunee languages. For samples of conjugation sheets used by the Onkwawén:na Kentyóhkhwa Adult Kanyen'kéha Immersion Program please see Appendix B.

Creative Writing
Learners are given a creative writing assignment. This may include change the ending, insert another character, change the location, change the time, put yourself in the story as the main character etc.

Cognates
Teachers help learners relate new words to already known words. In terms of Haudenosaunee languages, this involves expanding the lexicon to diversify and expand a learner's vocabulary to build specificity in known language. For example: instead of learners only knowing one word for 'help' enkheyé:nawahse' *I will help her*, *them, s.o.*; learners would also learn enkheya'takénhna *I will support, strengthen her*; enkheya'tahní:rate *I will encourage them,* enkhéhsnye' *I will help them out (pitch in)*, tenkhéhsnye'ne' *I will nurse her*, enkheyaterihwakwaríhsya'te' *I will straighten it out for them* etc. Building knowledge of cognates builds the lexicon.

Comic Strips

Learners are given comic strip templates or write their own. They write the story or text down in a comic book format. Many different student configurations can be used for this activity (not just individually).

Crossword Puzzles

Teachers make custom crossword puzzles wherein they must answer questions and fill in the boxes in order to complete the crossword puzzle.

Customized Readers

Using the same pictures used to make the input comprehensible, the teacher makes a reader to be used by students. The readers can be kept in the classroom, uploaded to class i-pads with included audio, and can be watched, listened to, read throughout the year.

The Directed Reading Thinking Activity (DRTA)[47]

The Directed Reading Thinking Activity (DRTA) is a comprehension strategy that guides students in asking questions about a text, making predictions, and then reading to confirm or refute their predictions. The DRTA process encourages students to be active and thoughtful readers, enhancing their comprehension.

The First Word[48]

Assign students the name of an object, a topic, or key concept to write vertically down the side of a page. Working in small groups or on their own, students should generate a short phrase or sentence that begins with each letter of the vertical work and offers important information or key characteristics about the topic. Students can illustrate their "First Words" for posting around the classroom. Sharing "First Words" will allow students to identify important concepts that may have been left out of their own work.

FieldBook

Students take pictures, drawings, casts, dried samples etc. of flora and fauna. They then craft a 'field-book' to identify trees, plants, animals, birds, medicinal plants, wildflowers

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[47] http://www.readingrockets.org/strategies/drta

[48] source: https://www.bcps.org/offices/lis/researchguide/k-4/documents/Get curious/Strategies for Activating Prior Knowledge[1].pdf

etc. They write descriptions appropriate to their level of speaking proficiency accompanied by sketches, drawings, scrapes, samples etc.

Flashcards

Learners use flashcards in print or digital formats to help them memorize verbs, nouns and sentences. Teachers or learners can create decks in programs like Quizlet and Anki. The flashcard apps come complete with audio, pictures, text, games, activities and tests.

Graphic Organizers

"A graphic organizer, also known as a knowledge map, concept map, story map, cognitive organizer, advance organizer, or concept diagram, is a pedagogical tool that uses visual symbols to express knowledge, concepts, thoughts, or ideas, and the relationships between them.[1] The main purpose of a graphic organizer is to provide a visual aid to facilitate learning and instruction." There are many types of graphic organizers, and many that are effective for demonstrating relationships between morphemes (parts and pieces of the language that are combined together to form words) and syntax (word order and placement) for Haudenosaunee languages.

Guided Reading

The teacher shows the class text with a picture on the screen (from a book if you have them). The teacher reads the book aloud to the class, stopping and pausing to re-iterate key vocabulary while pointing to different parts of the picture as a reference. The teacher then asks students questions about what they have just read, which learners volunteer to answer.

Guided Translation

The teacher leads the learners in a word by word translation of a text into their 1st language. The teacher can draw or focus learner's attention on lexemes (words) or structures of the target language.

How To

Learners write a step by step 'how to' description of a task, subject, process, occurrence, happening etc. as selected by the teacher. It is useful to decide as a class who the audience is for the 'how to'. This could be younger siblings, another class at the school, parents etc.

140

Instructions

Learners write step by step instructions to assemble, make, create something as decided by the teacher.

Logic Game – Personality

Aaron, Jane, Melissa, Rex and Tyler live in the same street. From this game you can find out their age and their personality (positive and negative characteristic features). Look at the clues, fill in the tables, and then write full sentences using the solution. To solve this logic game put an 'X' where there is a relation and '-' where there isn't.

		AGE					POSITIVE					NEGATIVE				
		12	17	19	24	26	cheerful	clever	energetic	helpful	polite	forgetful	intolerant	lazy	talkative	unpunctual
NAME	Aaron															
	Jane															
	Melissa															
	Rex															
	Tyler															
NEGATIVE	forgetful															
	intolerant															
	lazy															
	talkative															
	unpunctual															
POSITIVE	cheerful															
	clever															
	energetic															
	helpful															
	polite															

Clue 1: Melissa is unpunctual.
Clue 2: The 24-year-old man is lazy and he isn't helpful.
Clue 3: Jane is very young. She likes talking.
Clue 4: The energetic boy isn't forgetful. He is 17.
Clue 5: The polite boy forgets things easily.
Clue 6: Aaron is intolerant.
Clue 7: Tyler is cheerful.
Clue 8: The 19-year-old girl isn't clever.

Now summarize your answers.

NAME	AGE	POSITIVE	NEGATIVE
Aaron			
Jane			
Melissa			
Rex			
Tyler			

Now write sentences. Look at the example.
e.g.: Bob is 18 years old. He is very talented but gossipy.
1) Aaron _____
2) Jane _____
3) Melissa _____
4) Rex _____
5) Tyler _____

Created by Susan V Toth

Journal

Teachers and learners have a dialogue through print in the learner's journal. E-journals may also be substituted for print journals. The purpose here is to have conversations privately with students in the target language.

The Language Experience Approach

Students learn a text and its meaning through recitation. They are then able to 'read' the text in print as they already know the meaning.

Logic Games

Logic games or 'analytical reasoning' are games, puzzles, brain teasers and riddles comprised of challenges or questions to be solved. Brainzilla[49] and Brain Gym[50] are examples of logic games. Logic games require reading and deciphering information, reasoning, organizing and writing sentences

to solve the puzzles. For examples of 125 logic games for English Second Language (ESL) learners, please see ISLCollective.[51]

Morphemes (Divided)

From the work of David Kanatawákhon Maracle, the teacher writes text using a dot '•' to separate the morphemes of the target language. Students' attention is further drawn to the morphological patterns of the target language. Students' will be more apt to 'notice' these morphological patterns and may begin to 'pick-up' the rules of the morphology of the target language.

Example

Yah   akwah   te•wak•ateryén:tare   oh   n•on•tyé:ron•'   tsi

í•r•ehr•e'   é:rhar   a•yonkwa•nahskw•a•yén:•t•ake'.

I don't really know why he wants us to get a dog.

In addition to dividing the morphemes of the lexemes (words) of the target language, we can also use color coding of pronominal prefixes to further bring attention to the morphology of the target language.

Yah   akwah   te•wak•ateryén:tare   oh   n•on•tyé:ron•'   tsi

í•r•ehr•e'   é:rhar   a•yonkwa•nahskw•a•yén:•t•ake'.

Number-Ordered Sentence Translations

Students are given sentences in English to translate into the target language. First, they read the entire sentence. Second, they print numbers under the English words for the order that the words will occur in the target language. Once the numbers are written below each word for the entire sentence, the student translates 1., then 2., then 3. and so on and so forth. The student then writes the completed sentence. They then check their work by reading the sentence aloud.

Example 1
Instructions: Translate the following sentence into Ononda'gëga (Onondaga).

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[51] https://en.islcollective.com/resources/search_result?Tags=logic&searchworksheet=GO&type=Printables
142

Step 1   Read the sentence in English.

No, that hunters name is not Fred.

Step 2   Re-write the sentence leaving larger spaces between the words.

No,   that   hunters   name   is   not   Fred.

Step 3   Write numbers under the English words for the order that the words will occur in the target language.

No,   that   hunters   name   is   not   Fred.
1.   5.   6.   4.   2.   3.

Step 4   Translate the words into Ononda'gëga.

Hiya   togę   hado:wäts   hayajih   hiya de'-   Fred
    1.   5.   6.   4.   2.   3.

Step 5   Write the sentence in the proper order.

Hiyah,   hiya   Fred   de'haya:jih   togę   hadó:wäts.

Step 6   Read the sentence aloud to check to see if it's correct.

Step 7   Revise until it 'sounds right'.

Example 2

Same as above minus Step 4.

No, those old women aren't bakers.					
No,	those	old women	are	not	bakers.
1.	4.	5.		2.	3.

Hiyah, hiya deʔ**gǫdi**hähg**ǫ**nyahaʔ tog**ę** o**di**ksd**ę**ʔah.

Phonics

Learners acquire knowledge of the phonology of a Haudenosaunee language. The focus is on the sounds and sound combinations of the language and its relationship to developing literacy. There are a plethora of phonics activities and learning systems from other languages that are available to teachers of Haudenosaunee languages. Experiment to see what fits with who you are as a teacher and what works for your language.

Read Aloud (students)

Learners take turns reading a story aloud.

Read Aloud (by teacher)

The teacher reads the class a story. Before the read aloud, the teacher may ask, what happened to 'the main character' yesterday? The learners recount in the language what was read yesterday. The teacher then proceeds to continue reading them the story. The stories used are generally longer, can be novels or epics, series etc. Find what your class is interested in listening to and tie it to the content of the curriculum your class is working with. As most of these lengthy story books are not translated in your language, simply translate on the fly. If you cannot, ask a native speaker to do so, audio record them and play it for your students.

The Reading Approach (Guided Reading)[52]

The Reading Approach or Guided Reading is a way for teachers to help learners aquire meaning from the texts they are reading in the target language. The goal is not for learners to master the grammar or structures of the target language. The goal is for them to comprehend and understand the meaning of the text and have discussions on the content. The teacher does not have to be a highly proficient speaker as all the information for the lesson comes from the text. The text can be listened to, read, choral read or read by

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[52] http://learning.gov.wales/docs/learningwales/publications/130718-guided-reaching-approach-en.pdf

individually. The teacher then asks a series of questions for learners to demonstrate understanding.

Reading Response

Learners read a text and then give their personal thoughts or feelings on what they have read. This can also be written.

Riddle Me This

In text, the teacher presents a riddle to the class which they must solve by guessing what the answer to the riddle is in the target language. (KIDS LOVE THIS!) They can be put in partners or small groups to make guesses, discuss hypothesis and present their answers. If you are lucky enough to find a book of riddles, the next challenging thing is to see which ones translate into your language and actually make sense.

Scaffolding Translations[53]

The teacher leads the students in a scaffolding and increasingly complex series of translations that build on and expand student's ability to build words (morphology), make meaning (semantics) and string words together in common patterns of the language to make sentences (syntax). The exercise itself is similar to the Grammar-Translation method wherein learners translate back and forth between their L1 and the target language.
One period for adults can last anywhere between 15 - 50 minutes.

Required Resources
Overhead Projector or Smart Board
Note-pad (White board) or Laptop
Pen or Pencil (Dry-Erase Marker/Pen)
Teaching Guide for the lesson, class, unit, block

Process
1.The teacher sits at a desk with a projector turned on and a notepad of paper.
2. The students sit at their desks/tables.
3. The teacher begins with a review of sentences translated from a previous lesson that are the basis or foundation of the new sentence patterns to be mastered.

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[53] I observed this method in Yota Cabral's year 4 Translation class at the Ke Haka 'Ula Ke O liko lani College of Hawaiian Language at the University of Hawaii at Hilo, January, 2016.

4. The teacher gives a demonstration of the new sentence patterns using familiar words or vocabulary all in the target language.
5. The teacher asks the students, "how do you say..." and uses these responses to change parts of speech within the sentence, writing the sentence new each time.
6. The students take turns giving answers.
7. The teacher then adds another lexeme, structure etc. to expand the sentence, asking the students "how would you say...".
8. The students give their answers aloud which the teacher writes in real time on the projector.
9. Throughout the activity students are supposed to be writing the same sentences.

Example NOVICE to INTERMEDIATE

1. The teacher prints the word:
ak•nǫhǫkda:nih

2. teacher: Dęhodę' gę:dǫh, "aknǫhǫkda:nih"?   *What does - mean?*

3. student 1: *I am sick.*

4. *teacher:*   Do: niyoht aeswę' ne', "he is sick?"   *How do you say...*

5. student 2:   "Honǫhǫkda:nih".

6. The teacher prints the word on the line directly below the 1st word:
ho•nǫhǫkda:nih

7. teacher: Do: niyoht aeswę', "John is sick?"

8. student 3: "Honǫhǫkda:nih ne' John".

9. The teacher prints the word on the line directly below the other words:
Honǫhǫkda:nih ne' John.

10. teacher: Do: niyoht aeswę' ne', "John was sick?"

11. Student 4: "Honǫhǫkdanihahk ne' John".

12. teacher writes:
ho•nǫhǫkdanih•ahk ne'   John.

146

Intoduce new material here.

13. teacher writes:
Te:dę' honǫhǫkdanihahk ne' John.

14. teacher says: Dęhodę' gę:dǫh, "Te:dę' honǫhǫkdanihahk ne' John"?
        What does it mean?

15. student5: "doga'".   *I don't know.*

16. teacher: John was sick yesterday.

17. teacher writes:
Te:dę'

18. teacher says: Dęhodę' gę:dǫh, "te:dę'"?   *What does - mean?*

18. student 6: "Yesterday". Ne:' gę:dǫh te:dę', "yesterday".

19. teacher: Do: di' niyoht aeswę', "Jane was sick yesterday?"

20. student 7: "Te:dę' gonǫhǫkdanihahk ne' Jane."

21. teacher writes:
Te:dę' gonǫhǫkdanihahk ne' Jane.

The activity continues on until the curriculum goals for that lesson are achieved.

Example Note-Pad Projection

	ak•nǫhǫkda:nih
	ho•nǫhǫkda:nih
	ho•nǫhǫkda:nih ne' John.
	go•nǫhǫkdanih•ah'k ne' John.
	Te:dę' honǫhǫkdanihahk ne' John.
	Te:dę'
	Te:dę' gonǫhǫkdanihahk ne' Jane.
	Sǫ:de'
	Sǫ:de' gonǫhǫkdanihahk ne' Jane.

Extensions
At this point, the teacher can add more particle words to substitute for thetén:re *yesterday*.

147

The teacher could change the aspect en-...-hake' *will*; a/ae-...-hake' *would, to*; etc.
They can negate the statements.
The can convert the statements to questions.

Sequencing

Learners identify the beginning, middle end; plot line, climax; hypothesis and supporting points of a text. This can be done aloud or in print. The teacher has learners organize the pictures, sentences in text, figures, actions, tableau etc. into into the proper sequence of the story.

Sentence Building Centers

There are many, many ways to organize sentence building centers. Common to each are the idea that students work individually, in pairs or in groups without the teacher's assistance to draft sentences in print, based on materials and prompts provided at the center. For example, the teacher has organized 5 containers with 5 different parts of speech in them. Learners must pick one piece of paper from each container and create a sentence with it.

Sentence Frames

The teacher poses a question to learners which they must answer. This can be done individually, in pairs, in small groups or as a class. Writing on sentence strips the learners draft their sentences. The teacher checks their work. The sentences can be arranged to tell a story, to organize the details of an event, to draft instructions etc. There are many language tasks and functions that can be used to draft sentences using sentence frames.

Sentence Starters

The teacher establishes a topic that is familiar to learners. The teacher gives learners the beginning of a sentence(s) and asks them to complete them. The students share their sentences by reading them aloud. A fun activity is to ask the students to get into small group and organize their sentences into some kind of story. The groups then share these with the class.

Sing Social Dance Songs
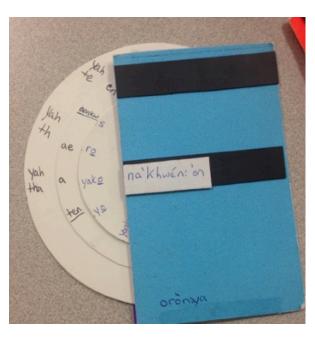
Singing social dances songs improves and sharpens prosody to help students develop a 'native-speaker-like' accent. Social dance songs such as the New Women's Shuffle Dance allow learners to create and invent new songs.

Social Media Language Learning (Pen-pals)

Learners participate in discussion in teacher-monitored, closed-group, on-line chat-rooms with students from other, similar language programs; native speaking elders; other language speakers and or/learners. Learners can also communicate through email, Face Book Messenger, Skype, FaceTime, Google Hangouts in a 'pen-pal' style exchange.

Spelling Dictation

The teacher reads words, phrases, questions etc. aloud while learners write them down.

Story Spinners

Story spinners are a series of overlapping wheels with morphemes or lexemes (words) written on them that learners must 'spin' and spontaneously create a word or sentence with the results of their spin. The accompanying story spinner, compliments of Zoe Karakhwenhá:wih Hopkins is color coded denoting what category of pronominal prefixes are being used with the supplied verb root •na'khwén:on *to be mad.* Onkwawén:na Kentyóhkwa is currently collaborating on the development of a language app for Kanyen'kéha that will 'build words' based on the morphology of Kanyen'kéha. Essentially, a digitized 'story spinner'.

Story Starters

The teacher supplies the first sentence of a story which learners are to complete. This can be done aloud or in print. This activity can also be done as a class, individually, in pairs or in groups.

Story Mapping

Learners use various graphic organizers to 'map' out components of the story appropriate to curriculum requirements.

Story Webs
Learners use graphic organizers to help them pre-plan and draft stories.

Substitutions
The teacher gives the learners different characters and invites them to change the story.

Syllables (Divided Words)
The teacher writes or presents texts to learners written with the syllables of each word seperated by a dash '-'. This makes reading simpler for beginning readers.

Example: Divided Words

The-tén:-re   Tsi T-ka-na-tá-he-re ye-ha-we-nón-h-ne   ne   Tá:-wiˈ-t.
Thetén:re Tsi Tkanatáhere yehawenónhne ne Tá:wiˈt.
Yesterday David went to town.

Syntax Master - Sentences
Learners fill in the blanks to build sentences at the Intermediate and Advanced level of proficiency that TELL and DESCRIBE. This activity was created in this format by Dorothy Karihwénhawe Lazore.

Syntax Master Template - Sentences

Katke: _____   When?   (time expressions, quantifiers):
Kaˈnon:we: _____   Where?   (places, locations,
locatives):
Oh Nahó:ten: _____   What?   (things being 'verbed'):
Oh Niyontyérha: _____   Why?   (actions, verbs):
Onkha: _____   Who?   (person/people/thing doing the
                                                                                    action):

Oh Nontyé:ron: _____   Why?   (aseˈken, neˈ naˈ neˈe, ne aorihwa,
                                                                                    ne karihon:ni, neˈe tsi):

Oh Ní:yoht: _____   How?

_____

150

Example: What I Did Last Night   INTERMEDIATE & ADVANCED

Process:

1. Have learners copy down the template into their notebooks, chalkboards, whiteboards etc.

2. Give them instructions aloud as to what they are to write. For our example:
Teacher: "O:nen nón:wa skawén:na't ensewahyá:ton aesewathró:ri' oh naesewátyere' shiyó:kara's." *"Now you will write 1 sentence telling about what you did last night."*

3. While students are writing, be available and act as a resource for students who want to use new vocabulary.

Student: "Oh ní:yoht tsi ahí:ron... I played x-box with my cousin."
Teacher: "Wa'tyakenitsihkhwarékhon' ne onkyara'sé:a'."
Student: "Nyá:wen."   *"thanks."*
Teacher: "yo:."   *"your welcome"*

4. Learners fill in the template and then write the entire sentence below it.

INTERMEDIATE

Katke: *Shiyó:karas*

Ka'nón:we: *tsi tyonkwanónhsote*

Oh Nahó:ten: *kaya'tárha*

Oh Niyontyérha: *wa'akwateró:roke'*

Ónkha: *nakwá:tsire.*

~~Oh Nontyé:ron:~~
~~Oh Ní:yoht:~~

Shiyó:karas   Tsi Tyonkwanónhsote   kaya'tárha   wa'akwateró:roke'   nakwá:tsire.

Last night at our house my family and I watched t.v.

ADVANCED

Katke: *Shiyó:karas*

Ka'nón:we: *Tsi Tkanatáhere*

Oh Nahó:ten: *thi tká:ra's ne 'Vikings' yena'tónkhwa*

Oh Niyontyérha: *wa'akwateró:rokha'*

Ónkha: *skátne ne wakhtsi:shen*

Oh Nontyé:ron: *ne karihón:ni thi:ken ok yakwakwé:kon yonkyaon'wéhskwanih.*

Oh Ní:yoht: *Wa'tykawathahrónnyon ayakwaya'tó:rehte' oh nayakwátyere'. Yon'wesénhne.*

Shiyó:karas   Tsi Tkanatáhere   thi   tká:ra's   ne   'Vikings'   yena'tónkhwa

wa'akwateró:rokha'   ne   karihón:ni   thi:ken   ok   yakwakwé:kon

yonkyaon'wéhskwanih. Wa'tykawathahrónnyon ayakwaya'tó:rehte' oh nayakwátyere'.

Yon'wesénhne.

Last night in Brantford my siblings and I went to watch that show 'Vikings' because it's the only thing we all enjoy watching. We talked about it and agreed that's what we would do. It was nice!

5. Learners read the sentence aloud to themselves to see if it 'sounds right'. They then edit their sentence.

6. Ask learners to read their sentences aloud to the class, have them write them on the board, have them display them in some way.

7. The other students can make comments, ask the student questions and engage in dialogue with the author of the sentence. The teacher acts as a facilitator of the discussion and as a resource to help correct errors in student speech.

8. The teacher then elicits the sentences from the other students.

Syntax Master - Paragraphs
Follow the same process as Syntax Master - Sentences. String together several sentences to make a paragraph or a 'story'.

Tic-Tac-Toe

The teacher writes a word in the middle box. The teacher then prints other grammatical features to be mastered in the remaining boxes. Learners take turns trying to say or spell the word correctly. If they are able, they win that box and the word is replaced with their X or O.

TPRS (Teaching Proficiency Through Reading and Storytelling)[54]

TPRS consists of several techniques taken from communicative language teaching methods while integrating multi-sensory instruction. For retelling stories, the learners can use cut out characters on pre-made story boards to enact the story while they retell the story aloud.

Circling

"Circling is the instructional practice of asking a series of prescribed questions in the target language about a statement in the target language. Begin by making a statement in the target language. The statement should contain only ONE new target structure (vocabulary term or phrase), and the rest of the statement should be completely comprehensible to students (previously acquired vocabulary, cognates, and proper nouns). Follow it up with yes/no, either/or, and open-ended questions, and restate/recast the original statement after the answer to each question is given".[55]

CIRCLING TEMPLATE
Adapted from Laurie Clarcq

SUBJECT	VERB	OBJECT ETC	EXPLANATION
John	eats	a pizza.	Make a statement.
Does John	eat	a pizza?	Ask a question to which the answer is YES!
Does Bob Does Michael Jordan Does the French teacher	eat	a pizza?	Ask questions to which the answer is NO by substituting other subjects, verbs, and objects (prepositions, etc.).
Does John	throw sell drop	a pizza?	Follow them up with "either/or" questions (ex: Does John drop a pizza or does John eat a pizza?)
Does John	eat	M&M's? basketballs? the coffee?	
WHO eats a pizza?	WHAT does John DO?	WHAT does John eat?	Ask open-ended questions to which students know the answers.
WHEN does John eat a pizza? WHY does John eat a pizza? WITH WHOM does John eat a pizza? HOW does John eat a pizza? HOW OFTEN does John eat a pizza?			Ask open-ended questions to add more details that are not yet known.

Remember to always re-state the original statement correctly after each question. For example, T: "Does John eat M&M's?" S: "NO!" T:"John does not eat M&M's; *John eats pizza!*"

Resource Presented at AFLA 2012 by Martina Bex, Victoria Gellert, and Michele Whaley
www.martinabex.com • www.afla-ak.org

Multi-Sensory Instruction

Multi-sensory instruction engages learners through more than one sense at a time based on the belief that people learn in different ways.

Transcription

Learners listen to a recording or watch a video and write or type down what is said.

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[54] For everything you need to know about TPRS, please visit: http://tprstories.com/methods/

[55] source: https://martinabex.com/teacher-training/essential-strategies-for-tprsci-teachers/how-to-circle/

Translation

Learners translate word for word from the target language into their first language. They do this by writing the translation for each word under each word. They then re-write the sentence in proper English. They then write the entire text in proper English.

Waves

The teacher gives the students a series of verbs or sentences that come together to form a story. The students must re-arrange them in the right order. Please see Waves above.

Whole Language

The teacher focuses learner's attention on deciphering meaning of texts which they express through writing. Texts are read or listened to achieve some real world purpose or goal, or to answer some question posed to the students by the teacher. Learners attention is drawn to pragmatics, prosody, syntax and semantics in order to decipher meaning. The texts are to be of high quality and culturally relevant, accurate and diverse.

Word Bank

A word bank is an organized list of words that is displayed in the classroom. These can be on posters, under headings or simply words written on a poster board or printed off on sheets of paper. The words act as prompts for learners.

Word Building Apps

Onkwawén:na Kentyóhkwa is currently working on a word building app. As of March 2018, a word building app does not exist for any Haudenosaunee language.

Word Building Centers

Independently, in pairs or small groups learners make stops at different stations to complete diverse activities wherein the must build words from the parts and pieces (morphemes) of Kanyen'kéha. Activities could be pen and paper type or letter tiles, 'morpheme' tiles for your particular language (these have yet to be invented).

Word Wall

The letters of the alphabet of your language act as the headings under which words are organized to help learners master the phonology and orthography of your language. Words that start with that letter are placed under those headings

Word Search

Learners must find words or phrases in a jumble of letters.

Apply

Learners bring together the language and forms that they have worked to master in Stage 1 to 4. Learners work to master the language that they need to more appropriately participate in cognitively challenging pedagogical tasks appropriate to their grade level. It is time to participate in cognitively challenging tasks to demonstrate mastery of curriculum expectations. Learners will participate in classroom activities, tasks, experiments etc. to help them demonstrate mastery of curriculum requirements. These activities, tasks, experiments etc. will come from the Can-Do Statements, Summative Performance Tasks and Formative Assessments in the unit plans that you have made with the ACTFL people. They may also come from your school's unique curriculum requirements, curriculum documents and/or scope and sequence for your specific school, language program, or classroom. They may also come from the speaking needs of the students themselves.

In Stage 5, teachers primarily engage learners through Task-Based Language Teaching (TBLT).

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Apply

3 STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
INTERMEDIATE EXPONENTIAL ACQUISITION 900-1800 HOURS	The learner participates in a second language or immersion program. Exponential acquisition is possible because the person acquires the morphology and syntax of the target language. They become able to build and create what they want to say for themselves however do not yet 'sound like' native speakers.

Stage 3: Exponential Acquisition builds the accuracy required to become proficient in our polysynthetic Onkwehón:we languages. The methods, approaches, strategies and activities in Apply build on those in Interact-Speak and are designed to facilitate Exponential Acquisition of the semantics (making meaning), communicative competence (ability to communicative, pragmatics, prosody, culture and structures of Onkwehonwehnéha so that students are able to practice in simulated real-life settings through task-based learning.

Task Based Language Teaching (TBLT)[56]

There are several different variations of what is known as *Task-Based Language Teaching* (Long, 1991; Skehan, 1998a; Ellis, 2003). Task-based language teaching has its roots in second language acquisition (SLA) research. It uses language tasks (which can be of many types) to help learners build communicative competence (Canale & Swain, 1980).

Ideas for tasks can come from the Can-Do Statements, Summative Performance Tasks and Formative Assessments in the unit plans that have been created in concert with ACTFL for Gayogohön:no (Cayuga). They may also come from your curriculum requirements, curriculum documents and/or scope and sequence for your specific school, language program, or classroom.

What is a Language Task?

Language Tasks:
- are functions that people do every day (Long, 1985a) that have clearly defined, non-linguistic outcomes.
- involve authentic (Widdowson, 2003) and meaningful communication and interaction through co-operative language learning (pairs, small groups, class, inter-class etc.).
- enable learners to apply their grammatical knowledge to communicate - as a result of engaging in authentic language use.
- provide a purpose or reason for using the target language (as opposed to simply 'studying the language').
- can integrate all four language skills: reading, writing, listening and speaking (Ellis, 2009: 224)
- have some kind of language 'gap' that requires negotiation. These may be of 3 types: opinion, information and reasoning.
- build communicative competence through real-time interaction in the target language (see communicative competence below).
- use authentic texts to model language use.
- provide opportunities for learners to focus not only on language, but also on the learning process itself.

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[56] see: Nunan,D. 2004. *Task-Based Language Teaching*. Cambridge University Press, New York. retrieved at: https://sites.educ.ualberta.ca/staff/olenka.bilash/Best of Bilash/Task-based Language Teaching.pdf.retrieved on: March 30, 2018.

- learners rely primarily on their own language knowledge and ability or resources to complete the task.
- enhance the learner's own personal experiences as important contributing elements to classroom learning.
- link classroom language learning with language activation outside the classroom (Nunan, 1991).
- learners focus is on conveying accuracy in meaning - ideally both semantic (the notional meanings encoded in a lexis and grammar of a language [Ellis, 2009, 227]) and pragmatic (the way language is used in natural contexts of use [Ellis, 2009: 227]) .

Examples of Language Tasks

NOVICE   Collectively, learners decide what to cook for a class luncheon, make a grocery list and go shopping.

INTERMEDIATE   Learners must create and or translate recipes and a menu for guests.

ADVANCED Learners become 'food critics' and must attend the luncheon and write a review of their dining experience that will be published in an on-line blog-post.

Communicative Competence *(Canale & Swain, 1980)*

Communicative competence refers to learners' knowledge of not only if something is formally possible in a language, but also whether it is feasible, appropriate, or done in a particular speech community.

Communicative competence includes:

1. **grammatical competence** (also **formal competence**) knowledge of the grammar, vocabulary, phonology, and semantics of a language

2. **sociolinguistic competence** (also **sociocultural competence**) knowledge of the relationship between language and its nonlinguistic context, knowing how to use and respond appropriately to different types of speech acts, such as requests, apologies, thanks, and invitations, knowing which address forms should be used with different persons one speaks to and in different situations, and so forth (see also appropriateness, pragmatics, role relationship)

3. **discourse competence** (sometimes considered part of sociolinguistic competence) knowing how to begin and end conversations (see also speech events, cohesion, coherence)

4. **strategic competence** knowledge of communication strategies that can compensate for weakness in other areas.

Planning Language Tasks

   Language tasks are designed to help achieve a particular learning goal. A number of dimensions of tasks influence their use in language teaching. These include:

1. What are the goals for the task?
These are the goals teachers and learners identify for a task. These will come from the 'can-do' statements for your language (ACTFL), your program's curriculum or student needs.

2. What language functions are required to be mastered in order to complete the task?

3. What procedures are necessary in order for students to complete the task?
(i.e./compare, contrast, analyze, confirm etc. Please see ACTFL or Blooms Taxonomy.

4. What is the context where in the task is undertaken? What is the theme, situation, and interactive circumstances? Is it real, simulated or imaginary? Where does the task take place? When? Who is involved? Are the people known to each other? What are the relationships of the people to each other involved in the task?

5. What order is the task in relation to a sequence of other tasks?

6. How much time will be spent on the task?

7. What is the product or outcome of the task? What will students produce? (i.e./a set of questions, an essay, or a summary as the outcome of a reading task)

8. Is the task interpersonal, interpretational or presentational?

9. What language learning strategies need to be used by students when completing the task?

10. Will I assess task performance? How will it be assessed? How will success be determined?

11. Will the task be completed individually, with a partner, or with a group of other learners?

12. What materials and other resources are need to be used with the task?

13. What structures of the language are required to be known in completing a task?

14. Is the task a NOVICE, INTERMEDIATE, ADVANCED, SUPERIOR or DISTINGUISHED level task?

15. What type of language task is it?

Types of Language Tasks

Input-Providing Tasks
Engage learners through listening or reading (Ellis, 2009: 221)

Output-Prompting Tasks
Engage learners through speaking or writing (Ellis, 2009: 221).

Rehearsal Tasks (Unfocused Tasks)
Rehearsal tasks help learners to practice language functions that they are highly likely to use outside of the classroom. For Haudenosaunee languages, these would need to be researched and documented.

Example: There has been a death in the family of a respected speaker of your language. You attend the wake and see them in the kitchen. You must speak to them respectfully in the situation and offer your condolences respectfully.

Activation Tasks (Unfocused Tasks)
Activation tasks are not connected to real-world tasks. They are imaginary, make-believe or made-up situations or scenarios wherein learners activate and apply all of their language skills.

Example: You are in a boat with 2 other people fishing 4 miles off of shore for perch in June on Lake Erie. A storm quickly arises. Your boat capsizes. Negotiate with the other 2 what you will do.

Communicative Tasks & Language Exercises (Focused Tasks)
Communicative tasks provide practice with controlled linguistic elements and focus on form, structure and specific grammatical features of the language. These would commonly be the first sort of language tasks engaged in by learners to prepare them for the larger, more complex language tasks. These may include role plays, dialogues and plays or skits.

Pedagogical Tasks (Unfocused Tasks)
Pedagogical tasks have a beginning, a middle and an end. They are a rehearsal of real-world tasks. Learners must use all language skills to communicate to negotiate meaning. There is an outcome that requires learners to make correct choices to get an end product. Pedagogical tasks may be comprised of activation and rehearsal tasks.

Real World Tasks (Unfocused Tasks)
Real world tasks are actual tasks undertaken by classmates, the teacher, the program, institution, families or community. These may be seasonal, cultural, contemporary etc. and have some real world outcome that may be more important than mastery of the structures of the language itself.

The Language Task Cycle
In making use of tasks in the language classroom teachers often make use of a cycle of activities:

Preparation For a Task
Learners watch videos, listen to audio of native speakers, read texts etc. that model communicative competence for the task. They may practice the structures of the language that they are required to know to participate in the task. Input-based tasks (listening & reading) and focus on form instruction are effective ways to give learners the language they need to participate in the task.

Task Performance
Learners engage in language tasks that require the use of the target language that was modelled for them in the preparation stage.

Post-Task Activities
The teacher leads learners in reflections and supplemental activities that may involve a focus on language form. One method originates in Ellis' version of TBLT (1991, 1993) called *consciousness raising tasks* (CR). Based on focus on form instruction (Long, 1991), only those grammar structures or forms necessary to communicate effectively in the task are covered. Ellis (2009) advocates for the use of many and varied methods to focus on form. For Haudenosaunee languages, the most effective method is the Root-Word Method.

The Reggio Emilia Approach

The Reggio Emilia Approach is an approach to teaching, learning and nurturing young learners in pre-school and the primary grades. Reggio Emilia classrooms place the child at the center - curious, aware and connected to the world around them. The children, their families and the teacher are the subject of education and through collaboration and cooperation are interconnected and interdependent. Learning occurs through project-based inquiry generated from student interests. Through careful observation and documentation on the part of the teacher, the curriculum 'emerges' from the learners themselves. Findings are generated through the '100 languages of children' or a myriad of ways of expressing themselves and their knowledge. The learning environment or classroom itself is considered the third teacher (the family, the teacher).

Transfer

Learners apply their language and knowledge, skills and abilities in additional activities, functions and tasks in new or varied contexts that require the same skills, knowledge, abilities and language as the tasks in Stage 5. You will have to be creative to design tasks that are at the appropriate level of speaking proficiency for your class that are cognitively challenging, use language the children are familiar with and give them opportunities to be successful! Transferring knowledge to new contexts solidifies this knowledge and prepares learners to interact in communities of speakers in meaningful ways.

The goals from Stage 6 will come from the Supporting Functions from the Unit plans that you developed with the ACTFL people. These may also come from the skills, knowledge and abilities from your curriculum documents.

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Transfer

3	STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
	INTERMEDIATE	The learner participates in a second language or immersion program. Exponential acquisition is possible because the person acquires the morphology and syntax of the target language. They become able to build and create what they want to say for themselves however do not yet 'sound like' native speakers.
	EXPONENTIAL ACQUISITION	
	900-1800 HOURS	

Stage 3: Exponential Acquisition builds the accuracy required to become proficient in our polysynthetic Onkwehón:we languages. The methods, approaches, strategies and activities in Transfer build on those in Apply and are designed to facilitate Exponential Acquisition of the semantics (making meaning), communicative competence (ability to communicative, pragmatics, prosody, culture and structures of Onkwehonwehnéha so that students are able to practice in simulated real-life settings through task-based learning.

What learning activities can my students engage in to transfer knowledge to similar contexts?

This will come from the Supporting Functions from the Unit plans that were developed with ACTFL. These may also come from the skills, knowledge and abilities from your curriculum documents.

You will have to be creative to design tasks that are at the appropriate level of speaking proficiency for your class that are cognitively challenging, use language the children are familiar with and give them opportunities to be successful!

Action Research
"Action research is either research initiated to solve an immediate problem or a reflective process of progressive problem solving led by individuals working with others in teams or as part of a "community of practice" to improve the way they address issues and solve problems."[57]

Community Language Learning (CLL)
Community language learning (CLL) is a language-teaching method in which students work together to develop what aspects of a language they would like to learn. It is based on the *Counselling-approach* in which the teacher acts as a counsellor and a paraphraser, while the learner is seen as a client and collaborator. CLL emphasizes the sense of community in the learning group, encourages interaction as a vehicle of learning, and considers as a priority the students' feelings and the recognition of struggles in language acquisition. There is no syllabus or textbook to follow, and it is the students themselves who determine the content of the lesson by means of meaningful conversations in which they discuss real messages. CLL occurs in Haudenosaunee communities primarily in the form of language nests, language camps and language houses.

Dialogues
Learners read, recite and perform dialogues on topics using similar or related language.

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[57] T., Stringer, Ernest. *Action research* (Fourth ed.). Thousand Oaks, California.

Functional-Notational Approach

Through the Functional-Notational Approach, learners recognize and express the communicative functions (inferring, disagreeing, questioning etc.) of the target language, the concepts and ideas it expresses, and focus on understanding and conveying meaning in simulated real-life contexts.

Language Functions

There are 8 categories of language functions.

Informative/Referential**:** the communication of information to affirm or deny facts; cause and effect or making true or false types of statements.

Expressive**:** report feelings, thoughts, opinions and attitudes.

Directive**:** language used for the purpose of causing or preventing overt action: commands & requests and declarative requests.

Interactional**:** is the language of informal speech that has a social function and purpose to develop relationships. For example: introducing someone to someone else, congratulating, condoling, apologizing, consoling and comforting.

Transactional**:** acquiring information or satisfying needs and wants. Goal of interaction is to clarify information and hear information correctly. For example: conducting a transaction, accepting a job offer, making a pledge, arranging rides (pick-up & drop-off, paying bills, getting a loan, negotiating etc.

Ceremonial**:** the language used when addressing people, assemblies, forces, nature. This may include beseeching, thanking, acknowledging, renewing, paying etc.

Phatic**:** used for social purposes. Small talk. Informal.

Imaginative**:** figures of speech such as metaphor (directly refers to one thing by mentioning another); simile (a figure of speech that compares two things, use connecting words), hyperbole etc.

The Three Stages of Teaching Language Functions
Language functions are presented, practiced and produced (P-P-P).

Presenting Language Functions
There are two approaches to presenting language functions:

i) inductively: where learners are given input-based language tasks (listening to recordings of native speakers; reading transcripts or texts) where they 'find' the function

ii) deductively: learners are engaged in a language task where they are required to use the function. They attempt to deduce its use. Questions are asked following task completion by the teacher to confirm comprehension.

Practicing Language Functions
There are two approaches to practicing language functions:

i) receptive practice: familiarizing students with a range of examples of the function in print, audio, video formats etc. (i.e./find the function in a text; classify sentences that demonstrate correct or incorrect use of the function etc.)

ii) productive practice: controlled practice of application of the function through language tasks (see above). Teacher-led discussions on proper use of the function etc.

Production
Students apply the function in new or varied contexts in real-life or contrived settings.

Parallel Learning (Communities of Practice)
When applied to second language acquisition, parallel learning refers to the practice of everyone in the group, organization, program or community acquiring the language together through shared goals, shared outcomes and in a shared environment or setting. This often takes the form of 'language houses', language nests, play-groups, work gangs, craft groups and structured and un-structured interactions of communities of language learners and speakers in diverse locations. For Haudenosaunee people, parallel learning occurs through longhouse ceremonies and feasts, and other community functions that requires use of Onkwehonwehnéha.

Performing Arts and Media Based Language Learning
Learners perform dialogues, skits, plays, movies in front of an audience in the target language. This may include: brainstorming, script writing, character development, plot development, editing, set design, concept design, sound engineering, lighting, video and audio recording, video and audio editing, movie and film creation, website design, promotion, acting and other.

Project-Based Learning

Students investigate real-world problems through proposing hypothesis and explanations. Through collaborative inquiry, they prove or disprove these hypotheses and find answers to their questions through research. The teachers job is to provide learning environments where:

> 1. there is a driving question or problem to be solved.
> 2. there is opportunity for student-led inquiry.
> 3. students, teachers and community are engaged in answering the question.
> 4. students are engaged in scaffolding inquiry strategies throughout the research process.
> 5. students create an end product that is representative of the answer to the question or their findings. They present these findings in some form. (Krajcik, J. S., & Blumenfeld, P. C.)

Role play

Learners are given role play cards to transfer language to similar or related contexts.

Self-Directed Study

Students select topics of interest that they would like to research in order to expand their ability to talk about and interact in topics of their choice. This would include topic selection and approval, research design, research process, conducting the research, writing up results, presenting results to the class or community and creating a shareable, useable resource in the target language.

Task Based Language Teaching[58]

Learners engage in real, purposeful communicative tasks through contrived 'real-life' scenarios to use language that has been learned and practiced in the instructional setting, and is within familiar contexts and content areas. (ACTFL, 2012, p.3) Task-based learning focuses on performance based assessments to build expressive language skills so that learners are able to transfer their language abilities to new or varied contexts (i.e./outside the classroom setting). Please see above.

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[58] see: https://cdn.auckland.ac.nz/assets/education/about/centres/lipis/docs/readings/plenary05-nunan-slides.pdf

Thematic Approach

Curriculum is delivered through an integrated approach organized around a single topic. This is a common approach long used in Haudenosaunee language immersion and second language programs. Themes commonly follow our traditional cycle of ceremonies or the Thanksgiving Address.

Extend

Learners participate in real-community to extend the use of the language into their real-lives. They build relationships with others working to acquire their target (or related) language(s). Learners contribute to broader community through their participation while interacting with community members in the target language. By Stage 7, learners are better prepared in terms of language and communication skills to interact meaningfully proficient speakers.

Haudenosaunee Stages of Language Acquisition & The Oral Literacy Approach: Extend

STAGES OF ACQUISITION	STAGE OF LANGUAGE ACQUISITION DESCRIPTION
ADVANCED REFINING POLISHING SHARPENING 1800-3600 HOURS	The person acquires extended knowledge of syntax, semantics, functions, task-based language, content, thematic language, pragmatics and prosodics so that they can communicate effectively with native speakers across many and varied domains. Learners can go anywhere and survive in any situation in context with native speakers.

Learners use the language they have acquired in the unit, lesson or activity in real world contexts with other speakers of the target language. They refine, polish and sharpen their language to progress towards sounding like a 'native-speaker' for that particular theme, function, task, notation and their accompanying structures.

What learning experiences can I provide for my students so that they link in-class learning with the community?

Celebrations, Occasions & Community Customs

Learners participate in community celebrations, occasions and customs. This may include community awareness week events, community clean-ups, local holidays, fall fairs etc.

Creative Writing

Learners engage in creative writing assignments to create a body of literature for the target language. This may include traditional and contemporary narrative forms.

Ethno-mathematics ('Ethno-Math')

The teacher engages learners in culturally relevant activities that require the mastery of Mathematical skills, knowledge and abilities. This may include: cooking, gardening, hunting, beading, weaving, tracking, basket-making, astrology, astronomy, hydrology etc.

Example: Bake a Hickory Nut Cake

Term: Fall

NOVICE	follow simple instructions to identify, gather Hickory Nuts, dry them, store them, crack them, eat them, indicate a hickory tree, list the ingredients in the hickory nut cake recipe
INTERMEDIATE	Tell or write a description of the NOVICE level activities (above); Read or listen to a recipe, work with a partner/small group and bake a cake Make comparisons to other cake recipes Describe a hickory tree so that someone else can identify one
ADVANCED	All the Above and; Hypothesize about more efficient ways to gather hickory nuts;

> invent a recipe that substitutes white-corn flour for wheat flour through dialogue, discussion (Deal with a complication); Discuss the effects of GMO cash crop sprays and neonicotinoids on hickory trees, hickory nuts and edibility for humans.

Experiential Learning

Teachers use the learner's personal experiences to create the need for communication in the target language. The role of the teacher is to put the learners in positions to experience in order to learn. Experiential learning can occur through any number of real-world circumstances from field trips to work bees; attending workshops to participating in student exchanges.

Independent Reading

Learners read literary works appropriate to their grade level in the target language.

Interactive Learning

Learners 'interact' with recordings, videos, radio shows etc. of native speakers. This means that they listen to decipher meaning. They may take notes, record unfamiliar vocabulary, expressions or phrases. They may be instructed by the teacher to listen for certain structures, vocabulary or information.

Land-Based Inquiry

The teacher acts as a facilitator working collaboratively with learners to help them pose questions and design investigative processes to provide answers to their research questions. Common processes include: field-work, case studies, investigations, individual and group projects and research projects. For examples of different types of inquiry, please see *'The Process of Science Inquiry'*. [59]

Land Based Pedagogy

The land shapes and informs our cultures, ways of living, knowledge and language. Land based pedagogy places great importance on outdoor education, a place and problem

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[59] National Institute for Health. (2005). Doing Science: The Process of Science Inquiry. http://science.education.nih.gov/supplements/nih6/inquiry/guide/info_process-a.htm

based structure, and the inclusion of indigenous knowledge in instruction.[60] Please see Alfred (2014) for an example of how Akwesasne has used land-based pedagogy to revitalize their land, ways and language.

Local Events

Learners participate in events in the local area.

Longitudinal Experiential Learning

Learners participate in Haudenosaunee lifestyle activities following the natural cycles of nature. These include food (planting, gathering, hunting, fishing, preparing, preserving), medicinal (plant & tree medicines), heat (cutting wood), ceremonial (longhouse ceremonies & feasts) and entertainment (harvesting wood for making snow-snakes; making a snow-snake track) producing activities that link to ceremonial practices, material culture and everyday life. These activities are the foundation of our unique identities as Haudenosaunee people. This knowledge is mastered over one's lifetime through sustained, consistent, annual efforts in concert with other people and in harmony with nature. We learn by doing.

Example: Gather O'nyonhskwáyen (Wild Ginger)
Term: Fall

NOVICE	follow simple instructions to gather O'nyónhskwayen, wash it, sort it, dry it, put it away Answer questions with 1-2 word answers about where to find it List the verbs in 1st person singular: I found, I picked, I washed, I sorted, I dried, I stored List possible uses of o'nyónhnskwayen
INTERMEDIATE	Tell or write a description of the NOVICE level activities (above); Make salve following written instructions, or follow instructions given aloud and record these in some form
ADVANCED	All the Above and;

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[60] Riggs, M.E. Field-based education and indigenous knowledge: Essential components of geoscience education for native American communities. In: Science Education. Volume 89, Issue 2, March 2005, pp 296-313.

Hypothesize about more efficient ways to gather O'nyonhskwáyen;
Discuss the differences between o'nyonhskwayen and yellow ginger
Create a guidebook to identify o'nyonhskwayen that also explains its uses.

Master-Apprentice Program (Mentor-Apprentice Program)

The Master-Apprentice Program (MAP) is based on language immersion between a "Master" and an "Apprentice". The master usually is a fluent speaker of the language, while the apprentice may start at varying levels of language proficiency. Master-Apprentice 'teams' are encouraged to spend up to 20 hours together conversing on whatever topics arise. Each 'session' is audio recorded. Apprentices spend an equal amount of time studying the recording alone to document any unknown words or structures. In the next session, the apprentice asks the master for clarification. Master-Apprentice Programs have been run in the past at Six Nations of the Grand River with great results and positive feedback from learners who were already at the INTERMEDIATE-MID to ADVANCED-MID levels of speaking proficiency when they began the MAP for the Cayuga and Mohawk languages (Green, 2017).

Material Culture Production

Learners produce Haudenosaunee material culture while interacting in the language.

Example: Make a Black Ash Splint Hickory Nut Basket

Mentorship

Learners interact with native speakers or highly proficient second language speakers in real-life, real-world activities that necessitate use and interaction in the target language.

Problem-Based Learning (PBL)[61]

Wood (2003) defines problem-based learning as a process that uses identified issues within a scenario to increase knowledge and understanding. The principles of this process are listed below:

- Learner-driven self-identified goals and outcome

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[61] https://en.wikipedia.org/wiki/Problem-based_learning

- Students do independent, self-directed study before returning to larger group
- Learning is done in small groups of 8–10 people, with a tutor to facilitate discussion
- Trigger materials such as paper-based clinical scenarios, lab data, photographs, articles or videos or patients (real or simulated) can be used
- The Maastricht 7 jump process[62] helps to guide the PBL tutorial process
- Based on principles of adult learning theory
- All members of the group have a role to play
- Allows for knowledge acquisition through combined work and intellect
- Enhances teamwork and communication, problem-solving and encourages independent responsibility for shared learning - all essential skills for future practice
- Anyone can do it as long it is right depending on the given causes and scenario
- We can be champions and holder of a vocational degrees
- It depends upon the cases and the scenario the building of curriculum lesson

Seasonal & Cultural Activities
Learners attend longhouse ceremonies or the nature-based activities that comprise the reason for people gathering to give thanks (i.e./tap trees, collect sap etc.).

Social Media Language Learning
Learners converse and interact with learners in other locales in similar programs through various social media and email platforms. Social Media Language Learning is similar to having 'pen-pals'.

Songwriting
Students write original songs in the target language. Learners translate contemporary songs into the target language.

Transcription
Transcribing oral texts, audio recordings, live-interviews, videos and songs on familiar topics can be used to extend student learning and create learning resources for other learners.

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[62] see: https://www.ies.be/handbooks/tempus/Seven-steps-Logic-potential-shortcomings.pdf

Translation

Students translate contemporary stories screenplays, fairytales, poems, songs, plays, newspaper, journal or magazine articles, birth, death, marriage notices; commentaries, play-by-play scripts etc. into the target language and present these in some format to their classmates, family or community. This can be in person or on-line.

Translation: Sub-Titling

Students translate videos, tv shows, movies, soap operas etc. into the target language and add subtitles. The students then upload these to YouTube

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Appendix A

The Most Efficient Teaching and Learning Methods For Haudenosaunee Languages

Second Language Instruction Embedded Within Immersion Frameworks

I herein present the most effect teaching and learning methods. There are many, many second, foreign and indigenous language teaching and learning methods available to us here at Six Nations. The most effective teaching and learning methods transcend the many and varied methods and can be reduced in simplest terms, to approaches that meet the unique and specific needs of teaching and learning our polysynthetic Haudenosaunee languages that we have worked to develop at Six Nations for the past 46 years. Within the 5 stages of language acquisition, one stage in particular is unique to Rotinonsyón:nih (and other polysynthetic languages). Stage 3 focuses on exponential language acquisition facilitated through achieving mastery of the morphology and syntax of Rotinonsyón:nih languages. We have adopted, incorporated and developed approaches to teaching and learning to target this complex and multi-faceted characteristic of Rotinonhsón:nih languages that is difficult for learners AND TEACHERS to master because of its distance in form and structure from the grammatical forms and structures of English - all of our learner's and most of our teacher's first language.

The Structural Approach

The Structural Approach is based on the idea that language consists of structures and that the mastery of these structures is more important than learning vocabulary. The goal of the structural approach is to allow learners to build mastery of grammatical structures one-by-one through developing language habits orally. Grammar is not taught. The structures of the language are taught through real-life language use. The structures of a language are its syntactic patterns (sentence patterns). The role of the teacher is to know the structures of the language well enough to create a syllabus and to teach them by providing learners with opportunities through oral language for learners to master these structures. The role of the learner is to actively listen and deduce the use of the structure in speech and too actively engage in speaking activities and language tasks to work to master the structure. Key resource materials required for use of the Structural Approach would be a complete list of all syntactic (sentence) structures of a language with examples for use and their various meanings. The Structural Approach builds listening comprehension, semantics, syntax, morphology, phonology and communicative competence.

The Root-Word Method[63]

The Root-Word Method was created to expedite the language acquisition process for learners of Haudenosaunee languages in the 1970's and is built on the work of respected Rotinonsyón:nih speakers: Reg & Marg Henry (Cayuga), Nora Deering & H. Delisle (Mohawk) and David Kanatawákhon Maracle (Mohawk) and linguists (Boas, 1909; Sapir, 1911; Lounsbury, 1949; Chafe, 1967; Michelson, 1973; Fisiak, 1984; Mithun, 1986).

The Root-Word Method is a way of: 1) organizing the documentation, classification and categorization of the lexicon, syntax and morphology of a polysynthetic language; and 2) the teaching and learning of polysynthetic languages wherein learners acquire the morphology and syntax of the target language in a predictable order. The main goal of RWM is to organize the structures and morphemes of a polysynthetic indigenous language to reduce it to a simplified form in order to more efficiently teach it to willing learners in second language or immersion programs. Learners increase their ability to independently produce and generate words and sentences exponentially by learning morphological and syntactic patterns instead of memorizing hundreds of thousands of solitary words and word combinations. Learners acquire fluency quickly and are able to communicate effectively across all domains.

RWM utilizes cognitive, bottom-up approaches to language acquisition that progressively build meta-linguistic awareness. The root-word method is predicated on Corder's (1967) theory that learners are guided by internal linguistic processes, Krashen's (1982) Input Hypothesis, Selinker's (1972) theory of Interlanguage and Pienemann's (1998) Processability Theory. RWM utilizes the Lexical-Functional Grammar approach (Bresnan,1982) wherein learners acquire knowledge of grammatical features in an order from grammatically simple to increasingly complex. Learners first acquire knowledge of: 1) constituent morphological structures (forming words); 2) syntactic and lexical knowledge to generate sentences and 3) "a functional component which compiles for every sentence all the grammatical information needed to interpret the sentence semantically that leads to the process of feature unification ensuring that the different parts constitute a sentence that actually fits together" (Pienemann, p.16). Lexical knowledge is built through learning roots that can be compounded into millions of words as opposed to memorizing a plethora of tens of thousands of vocabulary items. Stand-alone nouns, adjectives, adverbs, prepositions and particle words are learned through simulated, real-life contexts, applications, exercises and games delivered through a plethora of second and foreign language teaching methods.

The morphology of Haudenosaunee languages is taught to learners through a combination of common second and foreign language teaching methods mainly the Grammar Translation Method and the Audio-lingual Method delivered within an immersion framework. The Root-Word Method builds listening comprehension,

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[63] (Maracle, D.K.,2002; Green & Maracle, O.B., 2017)

morphology, phonology, syntax, pragmatics and the communicative competence of learners.

The Interactionist Approach

As the structure of Haudenosaunee languages is drastically different from English (the 1st language of all current language learners); then the most effective teaching and learning processes will be different than those used in English language instruction. The acquisition of a Haudenosaunee language requires mastery of the morphology of the language itself. Therefore, the use of a structural syllabus organized through the root-word method, delivered through interactionist approaches to second language acquisition, designed for learners to master the morphology of Onkwehonwehnéhathe allows for exponential growth in the development of speaking proficiency in the target language. Curriculum content, goals and learner outcomes are delivered and achieved through a contrived, or unnatural series of learning processes delivered in immersion frameworks for both adults and children. The interactionist approach teaches grammar inductively placing great importance on the acquisition of grammatical forms and features of the language through authentic communicative language tasks that are designed to imitate real-life scenarios. Grammatical features and the morphology of the language are first presented to learners through real, contextualized language that is designed to be comprehensible, or at, or just above their level of proficiency. This may take the form of simplified dialogues, macrologues, micrologues, monologues, narrations, short videos and is usually delivered 'in-person' by real life speakers.

This approach does not focus solely on teaching grammar; nor does it focus solely on teaching communicative competence to understand meaning. It actually combines the two. This approach also allows for the integration of many other second, foreign and indigneous language teaching methods such as: The Rassias Method, the Audio-Lingual Method, The Grammar-Translation Method, The Natural Approach etc.

The role of the teacher is to provide a scope-and-sequence of scaffolding grammatical features from the morphology of Haudenosaunee languages and create real-life communicative tasks or speaking activities that demonstrate and necessitate use of the specific grammatical features of the target language. The role of the teacher is also to recognize student's form-based errors and/or break-downs in communication in spontaneous speech. The teacher is then to correct and/or provide support to learners through feedback. Additionally, teachers provide learning experiences wherein learners use the target language in a way that emulates realistic communicative scenarios. The interactionist approach is similar to a pilot learning on a flight simulator before actually getting into an airplane; learners are able to experiment and hone their language skills particular to a specific structure within specific language tasks before transferring these skills to real-life interactions with speakers.

The interactionist approach is comprised of four main components: 1) interactions in the target language where input is modified for comprehensibility; 2) the learner's

182

attention is drawn to their interlanguage and to the formal features of the target language (focus on form): 3) learners are provided opportunity for output; and 4) teachers provide feedback to learners.

1) Interactions in the target language where input is modified for comprehensibility:

- **Input Hypothesis** (Krashen, 1977, 1980) Input that was comprehensible was the driving force behind language acquisition and if learners had a 'low affective filter' (low levels of anxiety and negative feelings associated with learning the L2) acquisition of the non-native language would automatically take place.
- must study and understand the relationship between language and communication in order to understand the learning process (Warner, Gough & Hatch, 1975)
- interaction between speakers is a site of second language learning. (Hatch 1978 a/b)
- **Interaction Hypothesis** (Long, 1980, 1981). Interactional adjustments are modifications that occur when native and non-native speakers work to resolve communication difficulties (breakdown) that promote comprehensible input and L2 acquisition.

2) the learner's attention is drawn to their interlanguage and to the formal features of the target language:

- **Noticing Hypothesis** (Schmidt 1990, 1993). Learners must notice features of input for converting input to uptake.
- **Interlanguage** (Selinker, 1972). Focuses on all components of proficiency. Is the language spoken by language learners as they progress from beginner to 'native-speaker-like' proficiency.
- language learners benefit from having their attention drawn to features of the target language (VanPatten, 1989)
- **Focus on Form Instruction**. (Long, 1991; Long & Robinson, 1998) Is designed to facilitate spontaneous, communicative interactions between learners.
- **The Root-Word Method** (Maracle, D.K. 1991; Green, J. & Maracle, B.O. 2017)
- **The Garden Path Technique** (Tomasello and Herron, 1998, 1999). Learners are presented with examples wherein the must generalize and induce rules and forms of the language.

3) learners are provided opportunities for output:

- **Output Hypothesis** (Swain, 1985). Producing output plays a crucial role in the development of speaking proficiency in the target language. It gives learners the opportunity to: a) practice the L2 to work to build **automaticity;** b) test hypothesis, experiment and re-formulate hypothesis in the target language; c) forces learners to

focus on structure of the language; and d) draws learners attention to gaps in their 'interlanguage' (Selinker, 1972).

- White (1991, 2003) argues that comprehensible input alone is not enough for acquisition stating that learners won't notice the absence of some structures of the language or errors in the components of speaking proficiency if no points it out to them through feedback.

4) teachers provide feedback (error correction) to learners:
- Feedback is: "Any indication to the learners that their use of the target language is incorrect." (Lightbrown and Spada, 1999, p.171)
- Feedback can be either implicit or explicit.
- implicit feedback consists of: confirmation checks, repetitions, recasts, clarification requests, silence, and facial expressions.
  i. Confirmation Checks: one of the speakers in an interaction says what the first speaker said in order to understand what the original speaker said. A change in intonation may be used to highlight the error in speech.
  ii. Repetitions:
  iii. Recasts: Long (1996) defines recasts as "utterances which rephrase a child's utterance by changing one or more sentence components (subject, verb, or object) while still referring to its central meanings" (p. 434).
  iv. Clarification Requests: the teacher may ask the learner questions or make simple statements to get the learner to clarify the meaning of an utterance. Questions may include: What did you say? What do you mean? I don't understand. Can you repeat. Which person? The one who...?
  v. Silence: The teacher remains silent, waiting until the learner self-corrects.
  vi. Facial Expressions: The teacher may look surprised, raise an eyebrow, and wait for the learner to self-correct.
- Positive evidence: providing learners with models of what is grammatical and acceptable; (Long, 1996)
- Negative evidence: providing learners with direct or indirect information about what is unacceptable (Long, 1996).
- allows learners to compare their hypothesis about language use in real communicative settings with those of others (Ohta, 2001);
- stimulates hypothesis making by learners (Chaudron, 1988).
- Corrective techniques, such as clarification requests, elicitation, and confirmation checks, that lead to modified output and self-repair are more likely to improve learners' ability to monitor their output and lead to IL development. (Tatawy,2002)

With its focus on students' abilities to actively engage in authentic communication using the forms they have learned in class, the interactionist approach is a good fit with the polysynthetic nature of Rotinonhsón:nih languages and the use of ACTFL as an assessment

and evaluation tool for creating speakers at the ADVANCED-MID level as both are designed to focus on increasing speaking proficiency through developing both fluency and accuracy simultaneously. The use of the interactionist approach alone is insufficient however to create speakers of Onkwe'honwehnéha.

A common critique of the interactionist approach for learners of English has been that "the interactionist approach has strong empirical support with a clear, sustained link between interaction, corrective feedback and the development of lexis and grammar. It remains an open question as to whether interaction promotes L2 development in other areas such as phonology and pragmatics." (Mackey et. al, 2012) The same holds true for learners of Haudenosaunee languages. After having mastered the morphology and syntax of Haudenosaunee languages at Stage 3, our emerging speakers require a different approach to increase their speaking proficiency at Stage 4.

Task-Based Approach

Learners engage in real, purposeful communicative tasks through contrived 'real-life' scenarios to use language that has been learned and practiced in the instructional setting, and is within familiar contexts and content areas. (ACTFL, 2012, p.3) Task-based learning focuses on performance based assessments to build expressive language skills so that learners are able to transfer their language abilities to new or varied contexts (i.e./outside the classroom setting). To prepare for an assessment of performance, language learners need to practice the language functions, structures (grammar, morphology), and vocabulary they will apply on the assessment tasks, rather than practicing and memorizing exactly what will be on the assessment. The role of the teacher is to provide language learners with practice of a variety of tasks related to the curriculum. In this way, learners will be ready to apply these elements in the context of the new tasks they will face on the performance assessment and in real-life. (ACTFL, 2012, p.4) A task-based approach builds communicative competence and pragmatics through extension and transfer of the structures and grammatical forms learned in lessons into simulated real-life contexts.

Functional-Notational Approach

Through the Functional-Notational Approach, learners recognize and express the communicative functions (inferring, disagreeing, questioning etc.) of the target language, the concepts and ideas it expresses, and focus on understanding and conveying meaning in simulated real-life contexts.[64] The Functional-Notational Approach provides the framework for the design of communicative language tasks (task-based approach) meant to create interactions (interactionist approach) so that teachers can observe learner ability to perform at a level demonstrating mastery of grammatical forms, morphology and syntax of Haudenosaunee languages (the root-word method) within the classroom environment.

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[64] http://www-01.sil.org/lingualinks/languagelearning/mangngyrlngglrnngprgrm/HowToDesignAFunctionalNotional.htm

The functional-notational approach builds listening comprehension, communicative competence, pragmatics and semantics.

Floor to Ceiling Approach

Based on the structure of the ACTFL Oral Proficiency Interview which seeks to establish a 'floor' and a 'ceiling' (ACTFL, 2012), an effective method for building the speaking proficiency of both adult and child learners of Haudenosaunee languages in both NSL and immersion settings has developed at Six Nations: what I call - the "Floor to Ceiling Approach". The "Floor to Ceiling Approach" is dependent upon learners being allotted time to converse on topics of their interest and choosing. The role of the teacher is to create opportunities for learners to engage in 'happen-stance' conversations wherein they share personal stories, thoughts, feelings, happenings, occurrences, make announcements to the class etc. Times ideal for these types of conversations are at snack time, breaks, lunch and in opening and closing routines. The teacher can also engage learners in guided conversations wherein the teacher first models how to talk about a certain subject and speaks at a level of proficiency slightly higher than that of most of the learners in the class and the topic or content is relevant to the curriculum currently under study. In this initial monologue, the teacher puts the learners at ease by taking the focus off of the learners, they may amuse them while at the same time activating their schema preparing them to engage in a conversation on topic 'x' and modeling the structures, vocabulary, expressions etc. for them how to do it. Then, the teacher invites the learners to join the conversation. With each learner, the teacher establishes the *floor* - or what the learner can talk about comfortably within that specific topic and expands the conversation targeting that specific learners sustained level of performance. While remaining within the content area of discussion, the teacher changes the function and probes the learner, speaking to them using language one level above their level of speaking proficiency in order to establish the *ceiling* - or the point at which the learner's language begins to breakdown (increased errors, silence, use of another language, change in body position, failure to sustain criteria of a level). Once the ceiling is established, the teacher 'backs off' and finishes the conversation at that learner's floor and leaves the learner with a sense of accomplishment. All the other learners (depending on class size) can take a turn (even if they aren't willing). Learners have a chance to formulate hypothesis about their language and to test them. They also get to watch others engage in this process. Eventually, this floor to ceiling method characterizes all teacher-student, student-student, and teacher-teacher interactions within both classroom, program, institution and community settings. It allows for differentiated instruction to continue to meet individual learner needs and builds speaking proficiency through performance based speaking tasks. Topics of discussion generally come from mainstream media, popular culture, sports, community events, traditional subsistence activities, and topics of interest to learners or that relate to their personal lives (i.e./keeping a pet). A good way to start at lunch is to simply ask, "What's new with you folks?" Children are especially eager to share their news with their

friends in class, in Onkwe'honwehnéha. Subsequently, the more often a particular topic arises, the more learners are able to talk about it in ever-expanding ways. The 'Floor-to-ceiling' method builds communicative competence.

Longitudinal Experiential Learning

Rotinonsyón:nih knowledge, customs, lifestyle and traditional subsistence activities and the ceremonies, feasts and customs that arise from the interaction with the natural environment have continued at Six Nations in an unbroken chain through deep time and continue on today. Such activities as tapping maple trees, gathering sap, making maple syrup, gathering medicines, picking berries, gathering nuts, planting, harvesting, seed saving, hunting, fishing, traditional arts and the ceremonies and the practices that arise from these activities are vital and critical components of language revitalization at Six Nations. The maintenance and revitalization of these practices maintains places and spaces within the language ecosystem that promotes language use, links learners with speakers and supports the development of proficiency in Haudenosaunee languages by providing real, community contexts for the creation of speakers.

What comes from these processes and lifestyles is a uniquely Rotinonsyón:nih way of maintaining, perpetuating and expanding Haudenosaunee knowledge. Year after year, people follow the same cycles of nature. Year after year, learners of different ages participate together in the same sorts of activities and by hearing and seeing the same language used annually acquire this knowledge and integrate it into their identities as Onkwehón:we people. Longitudinal experiential learning builds communicative competence, pragmatics and cultural knowledge while supporting the development of a healthy Onkwehón:we identity set within community accepted norms, values, customs and practices.

Mentorship

The goal of the community at Six Nations is for learners to eventually 'sound-like' a native speaker to maintain the richness and vitality of our Haudenosaunee languages. Learners mentor and interact with speakers to build their communicative competence in real-life settings and use the language for real-life communicative purposes with language modelled by native speakers. The role of the teacher in a language program is to prepare learners with language learner strategy training for extended learning through interactions with native speakers. The role of the learner is to find language mentors and speakers and to make the time to interact with them. The Master Apprentice Model (Hinton, 1991) is most often used for this approach however our people have processes where in younger people interact with older people to acquire knowledge, to work together, and to put through ceremonies and feasts within the Six Nations community and these are contexts where in mentoring naturally occurs. Mentorship builds pragmatics, prosodics, lexical knowledge, syntax, semantics and communicative competence while providing opportunities for cross-generational interaction, relationship building, sustainable

language development and language learning.

Interactive Learning Approach

With so few speakers of our languages at Six Nations, language learners can continue to build their speaking proficiency through interactive listening of documented or archived materials of native speakers. Learners listen to audio recordings or watch video recordings of speakers. They listen actively and document the structures, functions, words etc. that they may not understand. They then ask other speakers for clarification, rules of use etc. The role of the teacher in the interactive learning approach is to provide resources from the documentation of speakers for learners to interact with that are easily accessible through current media and technology. The role of the learner is to listen actively to the documentation of native speakers and to record notes. Learners also require a language mentor who they can ask for clarification of meaning. Resources required for this approach are the documentation of speakers in audio and video formats. The interactive approach builds lexical knowledge, pragmatics, syntax, semantics, phonology and prosody.

Social Media Language Learning

Learners need opportunities to build expressive skills in the language to extend learning and transfer knowledge of the language and language skills to new contexts to solidify curriculum content and classroom learning. Close to 100% of learners interact with other learners and speakers over social media platforms. Through social-media language learning, learners interact with learners and speakers through conversations on Facebook, Twitter, Skype, Facetime and other social media sites where in language use and context is modeled for them. The role of the teacher is to provide language learners with the time, skills, knowledge and abilities to use social media to extend language learning and to incorporate use of social media into classroom teaching and learning. The role of the learner is to engage in interactive conversations and dialogue through social media. Learners will require devices capable of an internet connection that can be used to communicate through social media including lap-tops, tablets, i-pads and smart phones. Learner use of social media creates opportunities for interaction, provides opportunities for collaboration, as well as allows students to engage in content creation and communication using social media platforms and devices with learners and speakers in other locations.

Performing Arts and Media Based Language Learning

Through performing and media based arts learners are provided opportunities to build expressive skills in the language to extend learning and transfer knowledge of the language and language skills to new contexts to solidify curriculum content and classroom learning. Learners engage in role plays, skits, dialogues, monologues, puppet shows or other performance based activities that allow them to be creative with the language, to

188

extend the use of the language into new domains and registers, and to share these creations with other learners and speakers to build a repository of language learning materials. The role of the teacher is to provide language learners with opportunities to engage in performance-based classroom activities,
tasks and projects. The role of the Learner is to 'get over their shyness' in speaking the language, to collaborate with other learners and to participate and interact in performance based classroom activities. Resources that are required to support performance and media-based language learning are video and audio recording devices, editing software, written scripts, locations for filming, and websites to share video and audio files with others.

Transcription

Audio or video recordings in the target language are first listened to, then transcribed by language learners to improve overall communicative competence and can serve a variety of instructional purposes in the language classroom. First, transcription can be a form of positive feedback, modeling for learners 'what is correct' in terms of prosody, lexical knowledge, syntax, semantics, listening comprehension, morphology and build meta-linguistic awareness. Second, audio recordings can be created and tailored to target certain levels of speaking proficiency. Third, recordings can be used to draw learners' attention to one, two or several structures or grammatical features introduced in classroom learning that are to be mastered to build specific components of speaking proficiency. Fourth, transcription can be used to model text type and narrative structure and form (i.e./explanations, storytelling, instructions etc.). Fifth, transcription of video recordings of groups of speakers can be used to build pragmatic knowledge through observation of co-occurrence rules, turn-taking, levels of formality, informality etc. Audio and video recordings also present theme, function or task-based domain and register specific language for learners of higher levels of proficiency to continue their progress towards becoming distinguished level speakers (ACTFL, 2012). Translation of transcriptions allows learners to hypothesis about the meanings of what it is that they think they are hearing and in this way transcription supports structural and interactionist approaches to language learning through writing. Teachers then provide learners through various types of feedback in order for learners to check their hypothesis.

Appendix B   Conjugation Sheets

Active Verbs - Kanyenˈkéha

	Nátsyer!	**Nikyérha**	**Niwakyé:ren**
iːˈi			
iːse			
raónha			
akaónha			
aónha			
teteniyáhsen			
teyakeniyáhsen			
teseniyáhsen			
tehniyáhsen			
tekeniyáhsen			
tewakwéːkon			
yakwakwéːkon			
sewakwéːkon			
ratikwéːkon			
kontikwéːkon			
	Nà:kyere'	**Nákyere'**	**Nénkyere'**
iːˈi			
iːse			
raónha			
akaónha			
aónha			
teteniyáhsen			
teyakeniyáhsen			
teseniyáhsen			
tehniyáhsen			
tekeniyáhsen			
tewakwéːkon			
yakwakwéːkon			
sewakwéːkon			
ratikwéːkon			
kontikwéːkon			

Active Verbs - English

	command (Do it!)	habitual (I do it/ I'm a doer/ I'm doing it)	perfective (I've done it / am doing it)
I			
you			
he			
she			
it			
you & I			
s.o. & I			
you two			
two Ms /M&F			
two Fs			
you all & I			
they & I			
you all			
they Ms/Ms&Fs			
they Fs			

	definite (I did it)	indefinite (I would / could / might do it)	future (I will do it)
I			
you			
he			
she			
it			
you & I			
s.o. & I			
you two			
two Ms /M&F			
two Fs			
you all & I			
they & I			
you all			
they Ms/Ms&Fs			
they Fs			

Stative Verbs - Kanyen'kéha

	Tsi niyohtónhak!	Tsi ní:yoht	Tsi niyohtòn:ne
i:'i			
i:se			
raónha			
akaónha			
aónha			
teteniyáhsen			
teyakeniyáhsen			
teseniyáhsen			
tehniyáhsen			
tekeniyáhsen			
tewakwé:kon			
yakwakwé:kon			
sewakwé:kon			
ratikwé:kon			
kontikwé:kon			

	Tsi Nayohtónhake	Tsi nenyohtónhake
i:'i		
i:se		
raónha		
akaónha		
aónha		
teteniyáhsen		
teyakeniyáhsen		
teseniyáhsen		
tehniyáhsen		
tekeniyáhsen		
tewakwé:kon		
yakwakwé:kon		
sewakwé:kon		
ratikwé:kon		
kontikwé:kon		

Stative Verbs - English

	present (the way it is now)	**past** (the way it used to be)	**command** (Let it be that way!)
I			
you			
he			
she			
it			
you & I			
s.o. & I			
you two			
two Ms /M&F			
two Fs			
you all & I			
they & I			
you all			
they Ms/Ms&Fs			
they Fs			

	conditional (the way it could, should be)	**future** (the way it will be)
I		
you		
he		
she		
it		
you & I		
s.o. & I		
you two		
two Ms /M&F		
two Fs		
you all & I		
they & I		
you all		
they Ms/Ms&Fs		
they Fs		