THE ORAL LITERACY APPROACH

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAI‘I AT HILO IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

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HAWAIIAN AND INDIGENOUS LANGUAGE AND CULTURE REVITALIZATION

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By

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ABSTRACT

Since 1998 reversal of language shift efforts (Fishman, 1991) at Six Nations of the Grand River Country (Ohsweken, Ontario, Canada) have steadily been transitioning from a focus on domain reclamation through culture-based immersion education programs for school age children to second language learning and proficiency development of adults in full-time adult language immersion programs (Green & Maracle, 2018).

This shift in focus has placed emphasis on exploring and determining the relationship between language typology and structure, culture, language learners, second language acquisition and second language teaching and learning. A theory and model of second language teaching and learning and second language acquisition for the Mohawk language is emerging that is premised on the unique language structures of Mohawk as a polysynthetic language and the contexts and settings within the language is taught, learned and used. This model is called the Oral Literacy Approach.

Encouragingly, through research, experimentation, practice, application and reflection we are coming to understand what teaching methods and approaches best fit to teach and learn Mohawk based on a 'right-method-for-the-right-time-for-the-right-learner-for-the-right-level of speaking proficiency' approach. This dissertation presents these second language teaching methods and approaches in a manual format designed for ease of use by Mohawk language teachers. The second language teaching methods and approaches are organized through the Oral Literacy Approach.
I wish to first thank my parents Ronwarhá:re Jack Green, lontkéhtats Dorothy Green and my siblings Ta'nó:tawaks Ben Green and Kanerahtaiéhshon Amy Green who supported me when I was a young person to pursue my goal of becoming a speaker of Mohawk at a time when it wasn't popular to want to learn our language and culture.

To my wife Leanna - niá:wen for seeing in me what I could not see in myself. You are the one who pushed me out into the world to pursue this work. Konnorónkhwa‘.


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Tohsa nonhwén:ton á:re' Kanien'kéha' entsitewawennón:ti'.

Tsi nienhén:we' entewatatí:hseke'.

Tehota'kerá:tonh
Jeremy D. Green
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CHAPTER 1 INTRODUCTION

In this dissertation I answer the following question: what teaching methods and approaches did I find most useful to increasing the speaking proficiency of second language learners of Mohawk in Mohawk second language and immersion classrooms? I provide the answer in two parts. Part I defines the Oral Literacy Approach. Part II presents the most effective Mohawk teaching methods and approaches organized through the Oral Literacy Approach.

Part I of this dissertation defines the Oral Literacy Approach as both a theory of, and model for organizing and planning the teaching and learning of Mohawk in second language and immersion settings. Chapter 2 of Part I presents my research methodology. Chapter 3 of Part I presents my key life experiences and the main theories that have shaped my creation of the Oral Literacy Approach. Chapter 4 of Part I defines the Oral Literacy Approach. Chapter 5 of Part I describes suggested areas of application or use of this dissertation and areas for future research.

Part II is meant to inform the teaching practice of Mohawk second language and immersion teachers. Part II contains what I have found to be the most effective second language teaching and learning methods and approaches for teaching the Mohawk language in both immersion and second language settings for children to adults. This bevy of second language teaching and learning methods and approaches is organized according to the seven stages of my new conceptual model called the Oral Literacy Approach. The seven stages of the Oral Literacy Approach are: 1) Watch/Listen; 2) Move/Do; 3) Speak/Interact; 4) Read/Write; 5) Apply; 6) Transfer and 7) Extend.
CHAPTER 2 METHODOLOGY

CONCEPTUAL FRAMEWORK

Critical Theory

This dissertation seeks to empower teachers of Mohawk to diversify their teaching practice in Mohawk language programs using mixed-methods approaches from diverse fields of practice and research through Habermas' (1987) idea of a unifying, pluralistic approach to language education. Combined with reflective practice (Schön, 1983), this idea of mixed-methods social inquiry (Green, 2008) as praxis (Friere, 1970) seeks to lead teachers to the development of informed teaching practice through 'social science with practical intent' (Habermas, 1971) and is based on current best practices in diverse fields of research such as: linguistics (applied, social, anthropological), the behavioral sciences, computer assisted learning (CAL), technology assisted language learning (TELL), 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 (Fishman, 1991; 2001), indigenous language education, language normalization, mainstream education (Ontario Ministry of Education: Growing Success, 2010), bilingual education, multilingual education, immersion education, indigenous culture-based (community-based) education (Demmert, 2003; May, 1999) and Waldorf education.

This critical approach to second language teaching of Mohawk represents the two aims of critical theory - to provide both a description of the practice of Mohawk second
language teaching methods and approaches; and as a catalyst for social change to influence the way that Mohawk is currently taught as a second language. This dissertation seeks to improve the teaching practice of teachers in Mohawk language programs and also the learning outcomes for students through reflective practice (Kuhn, 2005), conscientization (Freire: 40, 1970) de-colonizing methodologies (Tuhiwai-Smith, 1999) and what I have found to be the most effective teaching methods and approaches for creating second language speakers of Mohawk (Green, 2017).

Transformative Research

This dissertation utilized a transformative research approach. Transformative research seeks to revolutionize or interrupt the normal process of ideas, practices, technologies and knowledge (Kuhn, 1962). Transformative research is defined as:

"Transformative research involves ideas, discoveries or tools that radically change our understanding of an important existing scientific or engineering concept or educational practice or leads to the creation of a new paradigm or field of science, engineering, or education. Such research challenges current understanding or provides pathways to new frontiers." (National Science Board, 2007)

A transformative research approach allows for ingenuity, experimentation and the emergence of teaching methods and approaches organically that come from the actual interactions of teachers and students in Mohawk language classrooms. This has led to the creation of original second language teaching and learning methods within Mohawk second language teaching and learning contexts (see: Green & Maracle, 2017). These contributions stem from the unique language structures of Mohawk as a polysynthetic language and the inability of mainstream teaching methods and approaches designed for
world languages to provide learners with the experiences, knowledge, skills and abilities they require to master the specific structures of Mohawk to become proficient speakers (Green, 2017). In this dissertation I document and present these methods and approaches.

**KEY DISSERTATION QUESTIONS**

This dissertation is a qualitative study and was guided by one central question:

1. What teaching methods and approaches did I find most useful to increasing the speaking proficiency of second language learners of Mohawk in Mohawk second language and immersion classrooms?

**DATA COLLECTION**

Reflective Practice

Reflective practice is the key data collection method I used for this dissertation. Through reflective practice I sought to integrate theory and practice to 'reflect on one's actions so as to engage in a process of continuous learning' (Schön, 1983). The data for this dissertation is a collection, presentation and description of my own diverse teaching, learning and experiences in research in Mohawk second language and immersion education from September, 1982 to April, 2018.

**DATA ANALYSIS**

Coding

Data was analyzed using qualitative methods. First, I created a list of all of the
teaching and learning methods and approaches that I have used (or have heard or seen used for Mohawk) in my own teaching practice. Second, I used the process of focused coding (Charmaz, 2006) to sort, code, organize and present the various teaching and learning methods and approaches through an inductive analysis of the data wherein emergent codes were generated from within the data itself. Codes that emerged were based on related groups of teaching methods and approaches. The codes were: 1) watch-listen; 2) move-do; 3) speak-interact; 4) read-write; 5) apply; 6) transfer; and 7) extend. These codes formed the foundation of the Oral Literacy Approach.

Grounded Theory

Through a grounded theory approach (Charmaz, 2006) data was collected and analyzed at the same time (see critical theory above). Codes emerged from within the data itself and not from pre-conceived codes. Through this grounded theory approach a theory of the order in which to scaffold the seven codes and their teaching methods and approaches to best teach second language learners of Mohawk to become proficient speakers emerged.

Literature Review

Constant Comparative Method

The relationships between the teaching methods and approaches within each of the seven codes were then cross-referenced through a literature review. First, the literature review examined the background, theories, purposes and practice of the plurality of teaching and learning methods and approaches from diverse fields of research and
practice. This information helped to identify the specific processes (Charmaz, 1996) for each code and to more precisely differentiate and sort the second language teaching methods and approaches into its most appropriate code through 'constant comparative methods' (Glaser and Strauss, 1967).

Theoretical Sampling

Second, through theoretical sampling (Charmaz, 1996) the literature review focused on establishing relationships between the seven codes and their patterns and processes to inform the creation of the theory and model of the Oral Literacy Approach. The Oral Literacy Approach is based on current best-practices in Mohawk, and indigenous second language education.

The key sources for theoretical sampling for this literature review were: "Pathways to Creating Speakers of Onkwehonwehnéha" at Six Nations of the Grand River Territory" (Green, 2017). The Green (2017) study polled over 106 respondents who are language teachers, language program administrators, native speakers or second language learners of Six Nations languages (Mohawk, Oneida, Onondaga, Cayuga, Seneca or Tuscarora). The study uncovered the most efficient pathways to becoming and creating second language speakers of Mohawk. It uncovered the most effective instructional frameworks and second language teaching and learning methods to target developing specific levels of speaking proficiency of second language learners and is based on the past six decades of second language education at Six Nations of the Grand River Territory. The second source was

1 'Original People' or Six Nations people.
"Teaching Haudenosaunee Languages" (Green, 2018) which was a manual of the teaching methods and approaches used by teachers of the Six Nations languages at Six Nations.

Memo-Writing

Subsequently, through the process of memo-writing (Charmaz, 1996) this dissertation identified the key processes for creating second language speakers from the Pathways study (Green, 2017) and the Teaching Haudenosaunee Languages manual (Green, 2018) and compared these with the processes data collected for this dissertation.

METHODODOLOGY SUMMARY

The qualitative research methodologies used in this dissertation were effective for:

1) Providing a detailed description of the ways that reflective practice and experience have informed the development of this teaching manual;

2) presenting the second language teaching methods and approaches that I have found effective for creating second language speakers of Mohawk; and,

3) informing the creation of a model for how these methods and approaches can be organized and put into practice in a systematized, scaffolding, organized way to benefit teachers in Mohawk language programs.

Part II of this dissertation is organized according to the seven codes: 1) watch-listen; 2) move-do; 3) speak-interact; 4) read-write; 5) apply; 6) transfer; and 7) extend. Each code contains the teaching methods and approaches that support the processes specific to that
code. The teaching methods and approaches are alphabetized for ease of use of Mohawk language teachers.

A NOTE ON MOHAWK STANDARDIZED WRITING USED FOR THIS DISSERTATION

Examples of the various methods and approaches are provided in Kanien’kéha (the Mohawk language) in both the eastern Mohawk dialect (consonant 'i') and the western Mohawk dialect (consonant 'y'). The Eastern dialect is used predominantly, however personal and proper names and exemplars where they originate in the western dialect have been left in the western dialect.

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2 See: Mohawk Language Standardization Conference Guidelines, 1993
CHAPTER 3 TSI NONWÉHSHERONS NITIWEHTÁHKHWA NE ORAL LITERACY APPROACH: ORIGIN OF THE ORAL LITERACY APPROACH

In this chapter I use critical theory (Habermas, 1971, 1987; Friere, 1970, 1973; Tuhiwai-Smith, 1999; Kuhn, 2005; Green, 2008), transformative research (Kuhn, 1962; National Science Board, 2007) and reflective practice (Schon, 1983) to describe my Mohawk language teaching and learning experiences that have informed my creation of the Oral Literacy Approach and provide for the formation of several of the methods in this manual.

My reflections are organized under 5 key categories:

1) Wa'katéweienhste' Wakahronkhà:’onh: **Studying to Become a Speaker of Mohawk** (1982-2019);

2) Wakatokèn:seh Kanien'kéha’ Akerihwaienterìhake’: **Experiential Learning to Master Mohawk** (1986-2019);

3) Wakaterihwaiénhston lakorihonnién:nis Aonkwàton:’onh: **Studying to Become a Teacher** (1995-2019);

4) Wake'nikonhraientahstén:nis Tsi Wakerihonnién:nih: **Learning to Teach by Teaching** (1992-2019);
and,


Each category below begins with a key question that frames the ways in which each series of related experiences has shaped my teaching practice and the formation of the Oral Literacy Approach. Following the key question, I outline the key themes for each category. I then write a series of stories that encapsulate my experiences and findings that have shaped my pedagogical approach within that specific category. Lastly, for each category I provide a list of methods from the manual that originated from that categories experiences.
A **WA’KATÉWEIENSTE’ WAKAHRONKHÀ:ONH: STUDYING TO BECOME A SPEAKER OF MOHAWK**

I have been a conscientious language learner of Mohawk since around 1991. My experiences as a learner have informed my teaching practice by providing initial impressions and ideas on what it means to teach and learn Mohawk in classroom settings. I have observed the growth of Mohawk pedagogy over time. Below, I highlight the key trends and developments in the history of Mohawk second language acquisition, teaching and learning that have informed the creation of this teaching manual and the Oral Literacy Approach.

**Key Question:** How has my experience learning to speak Mohawk as a second language informed my teaching practice?

A1. Iorihowá:nen Nonkwahronkhà:tshera’: Our Language is Important

I grew up on the Tyendinaga Mohawk Territory in the 1980's and early 1990's. The last person to speak Mohawk in my family was my maternal great-grandfather. He passed away when I was 5 years old. He used to speak to me in Mohawk when we would visit him at my grandma Loft's house. I remember this. My grandmother and her sisters were Mohawk hymn singers at the All-Saints Anglican church located on the reserve. My grandmother's uncle, Clifford John, was still alive at the time that I attended the Onkwawén:na Kentyóhkwa Adult Mohawk Language Immersion Program (2001) and was a speaker of Mohawk. He was one of the last native speakers to pass away at Tyendinaga. My mother's family was always proud that there were speakers in their family. My parents
encouraged my siblings and me to learn as much Mohawk as we could (as they never had the opportunity). Sadly, by the year 2003 all of the native speakers of Mohawk at Tyendinaga had passed on. Kenhte'kéha (Mohawk language of the people of the Bay of Quinte [Tyendinaga]) had become the first extinct community-based dialect of Mohawk.

During the time that the last few speakers were passing away, I attended the Quinte Mohawk Indian Day School located on the reserve from grades K-8. From grades one to eight we had a daily, forty minute Mohawk language class. We learned word by word, picture by picture. We learned the same words every year. I was able to acquire a base for pronunciation, became somewhat literate in Mohawk and learned colors, numbers, animals etc. What this experience taught me was that institutional, mainstream school settings could become a place where it is possible to reclaim Mohawk. The early years of Mohawk classroom based pedagogy were focused on traditional approaches to second language teaching (i.e./the audio-lingual method) that produced minimal communicative ability in Mohawk. This indicated to me the need for these traditional approaches to evolve into something more interesting and challenging to second language learners.

A2. Kahretsiarónhsera’: Encouraging Words

After graduating from the Quinte Mohawk Indian Day School in the spring of 1990 I attended Moira Secondary School in Belleville, Ontario. There were approximately 90 Mohawk students attending at the time. Both of my parents graduated from that high-school. The school year commenced just after the Oka Crisis subsided where the mayor of the Quebec town of Oka sought to expand his municipal golf course over top of a
Mohawk burial ground and cemetery. This led to a tense, armed stand-off between Mohawks and the Sureté du Québec and the Canadian Armed Forces. This established a climate of resistance and resurgence for all Mohawk people as all of our communities provided support to the efforts of our people at Kanehsatà:ke (near Oka, PQ) who were leading the Oka struggle.

In the fall of 1990 I started highschool at Moira Secondary School in Belleville, Ontario. In Ontario it was compulsory to have one French language credit in order to graduate with an Ontario Secondary School Diploma. As I had no previous French language learning experience, I was placed into Grade 9 Basic French with twenty-five other Mohawk students from the reserve and one non-native student. All of my other courses were at the advanced level. There was no Native Second Language course for Mohawk at Moira at that time.

Our class was entirely resistant to learning French. The teacher would enter the classroom and say, "Salut!", and we would reply "Shé:kon" (hello in Mohawk). He would proceed to ask, "Comment ça va?" We would reply, "hen, skennen'kó:wa" (yes, we are at peace...in Mohawk). I eventually passed with an 89% mark and I enjoyed the class. The teacher was dynamic: he engaged us in real conversations; we studied some grammar, we worked with dialogues and short stories, we learned songs, we used listening stations to hear native French speakers. This showed me what was possible in classroom settings for learners of Mohawk. Our classroom behavior and our organized protest march from Moira to the elected band council office wherein we demanded our own high-school also showed the Moira Secondary School administration, the Hastings County School Board
and the Mohawks of the Bay of Quinte Elected Band-Council that we (the students) wanted to learn in our community, in our language and through our own knowledge, culture and ways.

In the fall of 1991 I was able to enroll in the first ever Mohawk Second language class at Moira Secondary School and acquired 5 credits in Mohawk language from grade 9-OAC (Ontario Academic Credits [formerly known as Grade 13]). The teacher that was hired was Karihwénhawe Dorothy Lazore. 'Karihwénhawe' was a native speaker of Mohawk from our sister community of Ahkwesáhsne. She was instrumental in helping the people of Kahnawake and Ahkwesáhsne establish elementary Mohawk language immersion schools in the late 1970's and early 1980's. In the summer of 1989 she spoke before the State of Hawai'i Board of Education to advocate on behalf of the Aha Pūnana Leo Board's efforts to move the Papa Kaiapuni Hawai'i kindergarten originated by the non-profit 'Aha Pūnana Leo into the Hawaiian school system as a K-1 class. The goal of the 'Aha Pūnana Leo was to establish an elementary Hawaiian language immersion program into which Hawaiian speaking Punana Leo language nest graduates could matriculate.

Karihwénhawe left her home community of Ahkwesáhsne and moved to Tyendinaga to become our high-school Mohawk teacher. Through her instruction I became inspired to become a speaker of Mohawk. Not only did she teach us to speak Mohawk, but she encouraged us to pass the language on to others so that it may live for future generations. She was the first one I had ever heard say that we had the power to bring Mohawk back to Tyendinaga. She was the first one I heard say, if you learn to speak
Mohawk, you can speak it with your children. With few to no speakers at Tyendinaga, and with a predominantly negative community attitude towards our language and traditional culture, this was inspiring.

On several occasions, she took several students and me with her to visit her family in Ahkwesähne. We stayed at her mother's house. All of the conversations and interactions were in Mohawk. She took some of us to various events in Kahnawà:ke where we interacted with Mohawk speakers. She went above and beyond the confines of the classroom and of the school to show us that Mohawk lives because it is used by real human beings for everyday activities, interactions and needs. She showed us a Mohawk speaking world. She encouraged me to become a speaker and teacher of Mohawk. I became both. I am forever grateful for Karihwénhawe's efforts and encouragement. I would not be who I am today without her, and for that I am ever grateful.

In my grade thirteen year there were only four of us in Karihwénhawe's Mohawk class. Karihwénhawe interacted with us, encouraged us, supported us and provided for us beyond what is expected of a teacher in an Ontario high-school. Every day she would buy us a snack from the school cafeteria. She showed me that a Mohawk teacher can be much more than just a professional standing at the front of a room having us recite words from wrote memory. She taught me that teaching Mohawk is a support and strengthening for our young people - that the act of teaching our language is empowering and uplifting. It creates community. It establishes relationships. It supports a person's life on earth to become a good human-being.
Karihwénhawe's tutelage highlighted for me the need to establish motivation for learning to speak Mohawk in my students and that motivation is central to success. She also showed me that one's motivation for learning to speak Mohawk can shape one's attitude towards learning and using the language, even in family and community settings where the language and culture may not be valued as was the case in Tyendinaga in the 1980s and 1990s. She showed me that developing positive attitudes towards the language itself can shape our language learning behaviors. In my own teaching practice, I seek first to establish the relationship between motivation, attitude and behavior for language learners in my classes. I have not forgotten this critical foundation to learning demonstrated to my classmates and I by Karihwénhawe.

In terms of the actual nuts and bolts of classroom interactions to acquire the target language, Karihwénhawe used the teaching text, *Mohawk: A Teaching Grammar* (Deering & Delisle: 1970) to guide our studies for the five-year program. This book came with a set of cassette tapes. We did a lot of translation exercises between Mohawk and English. We studied morphological and syntactic patterns of the language in print. We interacted using the Natural Approach and Direct Method. We memorized ceremonial speeches and recited them. We read aloud chorally, individually and guided by Karihwénhawe. We memorized dialogues to practice conversational language. We memorized word lists, songs and short stories. We used graphic organizers and question prompts to write short stories and sentences.

At the time, the teaching methods and approaches that Karihwénhawe was using with us in our Mohawk classes were considered innovative and ground-breaking. It was
innovative and ground-breaking in the sense that an indigenous language was being taught in a mainstream high-school to Mohawk students in a non-indigenous setting. This was a new development in our region. As a second language teacher, Karihwénhawé was simply a product of her time - she was using second language teaching methods and approaches that were common to classroom instruction in mainstream Canadian schools, and in French and Mohawk elementary immersion schools.

On several occasions I remember feeling completely overwhelmed. I remember thinking, how am I supposed to remember all of this? How do I memorize every single word, every single sentence pattern, for every single topic? What I found was that in interactions with Mohawk speakers from other communities, I could converse with them in situations on familiar topics. As soon as the conversation turned to topics, themes and content that I had not formally studied or memorized, I was completely lost. Learning to speak the language seemed like such an enormous task to me. I asked myself whether there was an easier way to do this while still persevering because of Karihwénhawé's encouraging words and the effort and energy that she put into delivering her lessons. She was willing us to learn. In my own teaching, I mirrored Karihwénhawé's efforts and willed the students in my care to learn and speak Mohawk.

We students of Karihwénhawé were mainly engaged through teacher-led methods and approaches: the direct method, the natural approach, choral reading, guided reading, the audio-lingual method, the grammar translation method and immersion. Those were the generally accepted methods for second language teaching and learning at that time. Language specific teaching and learning methods were just beginning to emerge. For
example, Karihwénhawe had designed one graphic organizer that was specific to Mohawk. I have included it in the manual and called it the, 'Syntax Master'. It was a way to teach learners how to write descriptive sentences. These stories as she called them were created by providing place holders to ensure proper word order. She would use pictures of various activities and themes common to our people to teach us thematic language and syntax. Although this and other features of her teaching were faint glimpses and whispers, we students were unaware at the time, that the structure of Mohawk itself held the key to its effective instruction and acquisition as a second language.

A3. Teiewennakhánnions: Putting the Words Together

In the spring of 1996 I heard about a proposed six-month adult Mohawk immersion program that was to be held in the Mohawk community of Wáhta’. I submitted my name for admission. I was not selected because at nineteen, I was considered to be too young. One of the successful applicants and participants of this program was Brian Owennatékha' Maracle from Six Nations of the Grand River. Owennatékha became frustrated with his own learning process having to memorize hundreds of solitary words, phrases and sentences that were topic or context specific. Owennatékha became puzzled with the question of how to make his language learning process of Mohawk more efficient. Owennatékha began to notice the morphological patterns in the words of Mohawk and that each word was comprised of several parts and pieces that were interchangeable. He became determined to learn these patterns to simplify his Mohawk learning process. He created a study group outside of the regular course of learning for he and his fellow
students who were interested in learning these morphological patterns. While participating in the program Owennatékha met Audrey Bomberry, his future wife. Owennatékha and Audrey returned to Six Nations with an increased level of fluency in Mohawk. He visited his elder family members who still spoke Mohawk to further his proficiency. Owennatékha sought to establish a Mohawk adult language immersion program at Six Nations that focused on teaching students how to build the language for themselves through mastery of the morphological patterns of Mohawk. It was in this time that he met David 'Kanatawákhon' Maracle while taking a summer Mohawk course at the University of Western Ontario.

Kanatawákhon is a Mohawk linguist and second language speaker from the Tyendinaga Mohawk Territory who was then employed at the Centre for Research and Teaching of Native Canadian Languages, University of Western Ontario, where he remains employed today.\(^3\) Influenced by the works of Michelson (1973), Bonvillain (1973), Deering & Delisle (1976), Mithun (1974) and Mithun & Henry (1978), Kanatawákhon created the Root-Word Method. The Root Word Method is a method of organizing: 1) the documentation, classification and categorization of the lexicon, syntax and morphology of Mohawk; and 2) the teaching and learning of other polysynthetic languages wherein learners acquire the morphology and syntax of the target language in a predictable order. 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, morphologically complex words.

\(^3\) http://firstnationsstudies.uwo.ca/resources/facilities.html
and word combinations. Learners acquire proficiency quickly and are able to communicate effectively across all domains. Kanatawákhon has authored several lexicons, dictionaries, grammars, and teaching and learning resources organized using the Root Word Method. Since 1989, Kanatawákhon has used his systematized grammar to teach Mohawk second language courses at the University of Western Ontario. He has also used the Root Word Method to assist in the creation of the Onkwawén:na Kentyóhkwa Adult Mohawk Language Immersion Program in Ohsweken, Ontario in 1998.

In 1998, the husband and wife team Audrey Bomberry (Ohnekiyóhstha) and Brian 'Owennatékha' Maracle established Onkwawén:na Kentyóhkwa (Our Language Society), a community-based adult immersion program intended to create “fluent” Kanien’kehá:ka speakers at Six Nations. Onkwawen:na’s mission is: “To speak the Mohawk language of Ohswe:ken the way our grandparents used to.” After reflecting on their language learning experiences in the 1996 Wáhta’ Adult Mohawk program, Owennatékha hired Kanatawákhon to work with him to create the syllabus, curriculum and teaching and learning resources for the Onkwawén:na Kentyóhkwa program. Owennatékha believed that Kanatawákhon’s Root Word Method approach held the key to achieving proficiency in a more expedient manner than the traditional word-by-word approach that had been common place in most Mohawk language programs up until this point.

During this time in 1997 and 1998 I was living in Vancouver, British Columbia where I graduated with a two-year Associate of Arts Degree from the now defunct Institute of Indigenous Government that was operated by the Union of British Columbia Indian Chiefs. In 1999-2000 Institute of Indigenous Government hired me to travel throughout
the province of British Columbia to promote the school. I visited many reserves and indigenous communities. While in British Columbia I visited the Secwepmec Chief Atáhm School in Adams Lake, the only developed First Nations language immersion school in the province at the time.

While in British Columbia I maintained my Mohawk by listening to audio-cassette tapes of speakers. I used the Nora Deering book from Kahnawá:ke and I spoke over the telephone with speakers in various Mohawk communities. In May of 2000 I returned home to Tyendinaga. When I arrived home I was informed of a new, Mohawk adult immersion program located at Six Nations. I was encouraged to attend the program. I applied for admission in the summer of 2001 and was accepted. I made arrangements to move to Six Nations. I boarded at my friend Katsi’tsiáwaks’ house. She supported my language learning efforts by letting me stay there rent free, saying that she believed in what I wanted to do and she believed that I would become a speaker and help our people reclaim Mohawk.

I participated in the Onkwawén:na Kentyóhkwa program from September 2001 to May 20024. We were in class each week Monday to Friday, 8:30 a.m. to 3:00 p.m. daily. There were fourteen students in my cohort initially but only six of us completed and graduated from the program. I participated in the program at the same time as two of my childhood friends from Tyendinaga. We rode to the program together. We rode home together. We socialized together in the evenings. We always tried to speak Mohawk.

supported and helped each other. This was of great benefit. We forced ourselves to use the language.

The program was taught similar to a mainstream university or college course. Tuesday and Thursday mornings from 9 a.m. - 12 p.m. was a grammar lecture for target structures for the week delivered by Kanatawákhon. We sat, listened, took notes and recorded examples. The rest of the week was spent with Owennatékha in a seminar or lab style class. He lead us through drills and paper and pen exercises to help us master the material presented by Kanatawákhon. We had to pass unit tests which were paper and pen style translation assessments that elicited samples of our ability to create words and sentences based on the morphological and syntactic patterns under study for the unit.

The pedagogical focus of the program was on the morphology and syntax of Mohawk. We learned the morphology of the language including verb roots, pronominal and aspect prefixes and suffixes and the rules for how they fit together to create words. This was what had been missing from my previous learning. We also learned which particle words accompanied which aspect forms and what the meanings were for these combinations. I no longer had to think back to a memorized phrase that I may or may not have heard a speaker say exactly in a specific context in order to express myself. I used my new found knowledge of the morphology and syntax of Mohawk to build what I wanted to say for myself and I applied this ability in many and varied contexts. This was both exhilarating and liberating. With my previous massive Mohawk vocabulary and language learning experience, my speaking proficiency grew exponentially.
For me personally, the Root Word Method proved beneficial to increasing my ability to speak Mohawk. Even though the syllabus and learning outcomes were organized according to the unique, polysynthetic language structures of Mohawk through the Root-Word Method, the teaching methods and approaches were not.

Key teaching methods included: lectures, the audio-lingual method, the grammar-translation method and immersion. The program was delivered largely through teacher-centered approaches by two individuals who were not trained teachers and who had not had any formal training in teaching second or foreign languages. Both men were second language learners of Mohawk. Regardless of the limitations of the classroom teaching methods and approaches, the root-word methods usefulness and effectiveness in organizing the morphology and syntax of Mohawk in a predictable order of acquisition, and the way in which it simplified and quantified specific learning outcomes for certain grammar features of Mohawk gave students hope in that our language learning process could be broken down into manageable chunks.

The morphology of Mohawk is finite, so the base of knowledge to be acquired was perceivable and tangible. We didn't have to learn it all. We could learn a, b then c and say a x b x c. This had important implications for my understanding of how Mohawk could be taught and what the content of instruction needed to be. I came to understand that language typology and structure can inform pedagogy; that is that the structure of a language indicates the ways that it can be most expediently taught, and that traditional second language and classroom modes of instruction designed for world languages such as English or French may not be the best fit for the classroom instruction of Mohawk.
Concomitantly, I had been exposed to my first real experience with a language program that focused specifically on creating speakers of Mohawk. The goal of Onkwawén:na Kentyóhkwa was not to simply offer an alternative to state imposed French language courses, or to offer an alternative to legally mandated compulsory state education. The goal was to create speakers. At the time, this challenged the hard-fought status-quo in Mohawk language education that was founded on the rights-based movement to simply establish and maintain language programs taught through the medium of Mohawk as resistance to state-imposed English or French medium education. This set the stage for future years in which the goal of creating speakers was to become the norm in Mohawk language programs and has influenced and inspired the goals of numerous other indigenous language programs throughout Canada and the United States.

In terms of my own teaching practice, I came to understand that teaching learners to speak Mohawk can be a much more efficient process if learners can master the morphology and syntax at some point in their language learning process. Upon graduating from Onkwawén:na Kentyóhkwa, I was immediately hired as the elementary Mohawk immersion teacher at the Oliver M. Smith-Kawenní:io School as the grades four-five-six fifty-fifty Mohawk-English teacher.

My teaching assistant was Vina Loft, an elderly native speaker of the Six Nation's dialect of Mohawk who has since passed away. After completing Onkwawén:na's program, I spent a year working, talking, discussing and learning from 'Ako' Loft or Grandma Loft as she was called. Vina was quite pleased that I was able to converse with her on a very wide range of topics. It seemed unimportant to her how I learned to speak
Mohawk, only that I was able to speak it. She would politely correct me if my attempts at creating what I wanted to say for myself did not quite 'sound right'. I was able to mimic and imitate her lexical, morphological, pragmatic, prosodic, semantic and syntactic patterns. This experience with Ako Loft indicated to me another direction to further the effectiveness of the Root Word Method in my teaching practice. That is, that once a learner has mastered the bulk of the morphology and syntax of Mohawk, acquiring the patterns of speech of native speakers would be required including the finer points of Mohawk semantics and pragmatics. This was to have lasting effects on my teaching practice as it challenged current popular trends in education at that time (2001-2002) that whole language was the best approach to teaching children language arts in elementary school settings.

What administrators did not take into account in promoting whole language or the direct method was that whole language and the direct method were designed to be used with students whose first language was the language of instruction. Comparatively, none of my student's first language was Mohawk, however, I was teaching them using methods designed for native speakers of the language of instruction. No one thought to challenge this assumption at that time. At that time, I began to realize that my elementary immersion students needed a different way to learn; one that reflected their unique needs as second language learners and that reflected the unique language typology and structure of Mohawk, which was very different from student's first language - English. I began to use the Root Word Method in my teaching at the elementary school.
What I found out later though, was that native speakers and senior teachers of Mohawk alike looked down on the Root Word Method of instruction saying things like: ‘It isn't our way’. ‘That's not how speakers talk’. ‘That's not how I learned and I'm a native speaker’. ‘Those people can't really speak.’ ‘Their language isn't right’. 'You can't cut the language up like that' etc. What this taught me is that even though learners can use the Root Word Method to create what they want to say for themselves, speakers hold the key for what can be said and in what contexts. There was and still is an expectation that our second language learners will sound like native speakers. I immediately realized that this would pose considerable challenges and impediments to learning in communities like Tyendinaga (0 native speakers), Six Nations (2 native speakers) and Wáhta (5 native speakers). How could learners sound like native speakers when there were few to no native speakers? This added another layer of complexity to Onkwawén:na Kentyóhkwa's efforts of creating speakers of Mohawk when there were very few speakers of Mohawk left at Six Nations.

Onkwawén:na Kentyóhkwa effectively raised the bar across the Mohawk nation in demonstrating that we have the right to establish language programs in which our people can be instructed to become speakers of Mohawk - and that this was possible. The walking, living proof were the Onkwawén:na Kentyóhkwa graduates who were using Mohawk as their preferred language of communication with one another and with native speakers from other communities.

The common question regarding Onkwawén:na Kentyóhkwa's graduates' speaking proficiency has been: "How did they do that?" "How do they speak so well?" This rattled
and shook the long established elementary Mohawk immersion schools to the core. Hard questions were raised such as: how could a nine-month long Mohawk immersion program produce people who could speak when elementary immersion schools had been in existence since the late 1970’s, provided eight to ten years of instruction in the language, yet have produced few to no children with comparative levels of speaking proficiency as to the graduates of Onkwawén:na Kentyóhkwa?

Rather than simply copying the French immersion model for Euro-Canadian Anglophones using Mohawk as the medium of instruction, Onkwawén:na Kentyóhkwa established the priority to teach students how to speak the language as a second language as its primary goal. The success of Onkawén:na Kentyóhkwa in producing speakers furthered the collective effort to revitalize Mohawk and shifted the focus from simply starting Mohawk language programs to starting Mohawk language programs that create speakers. This epiphany informed my creation of the ordering and scaffolding of the Oral Literacy Approach: that the goal is to create speakers who are both accurate in their use of the structure of the language, and fluent sounding like native speakers.

A4. Enshontatísheke’: They Will Speak Again, Forever

If the expectation for our second language learners is to sound-like native speakers, and there are already few to no native speakers in most of our communities and those currently with more native speakers who are destined to lose them in the future, how do we provide examples of native speaker talk without any native speakers?
There seems to be much confusion throughout Kanièn:ke (land of the Mohawks) as to the differences between language acquisition and language learning. Language acquisition assumes that simply by being surrounded by or in the language that a person will eventually be able to speak it. This is the way that infants commonly acquire their first language. This is problematic for second language learners of Mohawk when there are no speakers of that language to interact with.

Comparatively, language learning is an intentional, focused, concentrated, guided effort to learn to speak a particular language. With one speaker remaining at Six Nations, we must understand that the learners in our language programs are second language learners and need to be taught how to speak in Mohawk. As discussed previously, even though we don’t have any native speaking examples we are still expected to sound like native speakers. How do we make concessions and accommodations for our lack of speakers? How do we ensure that we maintain the richness and vitality of Mohawk? This is where particular types of language documentation are useful for learners of different levels of proficiency to compensate for lack of access to local, community speakers.

When I was first learning to speak Mohawk, I had print materials that were given to me by my high-school teacher, Karihwénhawe. The print materials were either text books, worksheets, dictionaries or word-lists. I had no books to read for enjoyment. I relied on talking with Karihwénhawe and listening to speakers at the longhouse when I would travel to other Mohawk communities to further my speaking abilities. In the mid-90's I was able to make friends with some people my age from Ahkwesáhsne who shared some tapes of native speakers with me. These were ceremonial speeches and seemed to be the only
form of documented Mohawk in audio formats available to me. The language in the tapes was not everyday conversation and was only used in very specific circumstances. I acquired audio recordings of the Mohawk Language Standardization Conference Project 1993 on cassette tape. I listened to these extensively however the level of language of most of the speakers was beyond my level of comprehension. I acquired cassette tapes of Jake Thomas' version of the Kaianere'kó:wa (the Great Law of Peace) however this also was beyond my level of comprehension. It seemed the only forms of documented language available were ceremonial speeches and rites. Many of the recordings of native speakers reciting speeches were private and required permission to access. I was fortunate enough to be able to acquire many of these. I became a 'speecher', local slang for a person who can recite lengthy, complex and wordy formal ceremonial speeches but who cannot engage in conversations on everyday topics common to people in the late 20th century.

After I had graduated from Onkwawén:na Kentóhkwa in 2002, I worked with native speaker Vina Loft until she passed away in 2004. Whenever I was stuck for a word, or how to say something I would ask her and she would promptly tell me. After she passed, I no longer had a native speaker to converse with daily. I had no one to give me words. I began to use the dictionaries and word lists I had, however these types of resources did not contain information of how to use the words in context. I would keep a list of words in a diary-type notebook and whenever I would travel out east and would come across a speaker I would get out the notebook and ask them for the translations. Sometimes I would use the telephone. At that time, it was established practice to go and
visit someone when discussing things that had to do with the language and culture. With few to no speakers in Tyendinaga or Six Nations, this proved to be a challenging endeavor. My learning stalled.

I began to seek out various, other forms of language documentation. The elementary school I was working at had a series of storybooks that they purchased from Kanehsatá:ke (Oka, Quebec) that I would use in my classroom teaching. I noticed immediately that my grade four-five-six students could barely read the lengthy words aloud correctly. They could not answer simple comprehension questions about what they read. I read the story. I realized that the story was written at a level that was beyond both that of my student's and my own level of comprehension. Even though the stories were our traditional stories, I knew that they were of no use to my class - the students couldn't speak at a high enough level of proficiency in order to read, let alone understand them.

All of the materials that we had at the school that we had acquired from the eastern communities of Kahnawà:ke, Kanehsatá:ke or Ahkwesáhsne were written in such grammatically complex language that I found them to be of no use in my immersion teaching. I used the pictures and told the stories using simplified language. What I realized is that I needed different forms of documented language for different purposes that were geared towards the level of proficiency of my students. I stopped trying to find what it was that I was looking for and I began to create my own texts and stories that used whole, yet simplified Mohawk. I noticed my students were better able to complete their work independently, often demonstrating greater levels of mastery.
In terms of my own proficiency, I found no forms of language documentation that modeled language use in context for subjects, topics and themes for activities that interested me such as lacrosse, hockey, hunting, fishing or travel. What I did find were word lists. Single, solitary words with nouns and verbs often in the imperative. I also noticed that my immersion students often spoke in single, solitary words using simple nouns and verbs in the imperative. I began to think about the ways that language documentation can be used to inform pedagogy and to enrich student learning and quality of language.

If the story books with the full language as used by native speakers was too much for my students, and the word lists were not enough, I had to find a happy medium somewhere in between. This changed the way I taught my classes. I simplified my language of instruction. I simplified the language I used in their assignments. Far from baby talk, I simply used fewer contractions and complex morphological constructions when interacting with my students. I began to understand that my students had to learn to speak Mohawk as I had. The difference though between their experience and mine was that they were in a program that demanded that they be taught state imposed curriculum through a language that they didn't speak. I had recently graduated from a program that demanded that I be taught how to actually speak that language. I realized that the current forms of language documentation that I had access to did not support either process.

There was a considerable lull in the availability of language documentation resources during the first decade of the twenty-first century. Around this time a series of television programs on the Aboriginal people's television network had been translated and
voiced over in Mohawk. The weekly Mohawk radio talk show 'Sose & Leo' became available over internet radio on the K103 Kahnawá:ke website. Episodes of the puppet show 'Tóta & Ohkwá:ri became available on dvd. I began to order these episodes and they came in the mail. I realized that I could build my proficiency by learning what I could from the content that was offered. These types of resources modeled more conversational language - a form of language documentation for Mohawk that had been missing. With the birth of my eldest son in 2003, I used these resources to create a Mohawk speaking environment. My son and I would watch Tóta & Ohkwá:ri. He loved the shows and the language from the show would come out of him from time to time.

What changed everything for me in terms of language documentation was the onset of affordable internet access in concert with handheld communicative devices. Free, web-based email was followed by the onset of cellular telephones with real-time two-way talk and text capabilities. This was followed by social media, video-calling apps and handheld devices with audio and video-recording capability. Free, web-based video platforms and organization web-sites provided platforms to house the large audio and video files of any type of language documentation of Mohawk. At any time, on any device where I can connect to the internet I can access videos in Mohawk on diverse topics. Anywhere I had a signal I could email, text, two-way or video-app call a speaker to ask how to say something. I was able to acquire the language I needed in real-time. These types of communication required interaction in the target language - a requirement to build various types of communicative competence (Swain, 1985). I was able to watch and listen to videos, television shows and talk shows in Mohawk.
As I became more proficient I was able to understand more. I designed ways to listen to learn from the documentation of native speakers. I began to incorporate some of these practices into my teaching. I realized that instead of simply watching or listening to various forms of documented language, that learning activities must be focused and directed - I as the teacher must create conditions for interaction with the documented language. These contrived interactions need to mirror or mimic the forms of interaction that occur between speakers and learners in natural settings to put learners in positions to have to think, theorize, hypothesize, test and re-formulate their utterances as they would when interacting in real time with native speakers. This was a major epiphany for me in terms of teaching my students how to speak Mohawk in communities with few to no native speakers. This is included in the manual as Interactive Language Learning and forms the foundation of the Oral Literacy Approach.

Additionally, with no native speaker community to interact with at Six nations, that we, as second language learners need to re-establish a Mohawk speech community. I realized that a Mohawk speech community needs to be based on positive interpersonal relationships that support and promote Mohawk language use. I also realized that the teaching methods and approaches that I chose to use with my students could model these types of relationships for my learners. In addition to selecting the most appropriate teaching and learning methods and approaches for creating speakers of the language, I began to select the most appropriate teaching and learning methods and approaches that could build learner's capacities to form the types of relationships that are required to establish, maintain and grow a Mohawk language speech community.
In 2001 I met Six Nations Mohawk speaker Ima Johnson. We met at a community event and a mutual friend introduced me to her. I told her that I was a student and she gave me some encouraging words. I saw her again in 2006 when I was interviewing her to acquire data for my Master's thesis. We had talked for a while and she looked at me and said, "Tehotakerá:tonh...sewenní:io. Ó:nen thò:ha ahsewennà:nahne", "Jeremy, You have good words. Your language is almost full." I took this as a huge compliment. What she meant was that I almost sounded like a native speaker, that I was using full language. I then began to think about what she meant by full-language. What was full-language for a second language learner of Mohawk to Ima Johnson?

When I was first considering what full-language was I did not know about the American Council For the Teaching of Foreign Languages (ACTFL) Oral Proficiency level Descriptors or the Common European Framework of Reference for Languages proficiency scale. All I knew was that I am supposed to sound like Ima Johnson. I wondered how I was to achieve that goal.

The buzz-word at the time was fluent. I never considered myself fluent. I thought that Ima was fluent. I did not believe I would ever speak Mohawk to the level that she could.

At the time, the only way to know how fluent you were was to interact with native speakers. If they knew I was a learner they always encouraged me but never said anything about the quality of my language other than that it was different. On several occasions when meeting an unknown native speaker they would ask me who my parents or
grandparents were, and asked which one of them was a speaker. I said none of them.

That's how I knew I was getting close - when native speakers who didn't know I was a language learner had a hard time deciphering if I was raised by a native speaker. Of course this was a very imprecise science.

I began to think that there must be a way to determine how far a person is in progressing towards being fluent like a native speaker. This information would come later. I was in no man's land. I knew very few second language speakers who had become proficient to the point of approaching full-language in Mohawk. Those who had approached such a level were known to one another and were scattered throughout the various Kanien'kehá:ka communities. We were anomalies at that time.

The need to measure or determine a person's level of fluency was becoming necessary because our language learning efforts were beginning to bear fruit - that we were creating an ever-growing body of emerging speakers. We must never forget this. This was a good thing.

In 2003 I was teaching at the Oliver M. Smith - Kawenní:io school. That fall we had a professional development day session with the Cayuga language immersion teachers over at the I.L. Thomas School. Cayuga language teacher Chester Gibson grouped us all together and gave a presentation on the Master Apprentice Program designed by Leanne Hinton (1999). The elder speakers, who were also Cayuga immersion teachers asked Chester "What the hell he was even talking about?" and said that "We know how to teach our languages to our own people" telling him, "We don't need this nonsense!"
I took the hand-out on the Master Apprentice Program with me when I left. I read it. I realized that in order to have full-language I would need to spend time with various native speakers in different contexts to talk about and do things that were of interest to me. I came to understand that the interactions between a master and an apprentice were essential so that the master modeled the language for the apprentice thereby maintaining the inherent richness and vitality of the language as passed down from generation to generation.

I also realized that none of the current language programs in existence could provide me with opportunities to acquire all of the language that I needed to achieve full-language. Most importantly, the Master Apprentice Program indicated that learners need to track and monitor their own learning process and to build the depth of language across registers within specific domains.

With only a handful of speakers at Six Nations and none at Tyendinaga, I began to seek out native speakers to act as masters. I found one at Six Nations, however he was too busy with several jobs and raising his family to set aside weekly times to meet. I used my interactions with the other Mohawk language teachers at Oliver M. Smith-Kawen:nío as my learning time. I learned much from Tehahén:te Frank Miller, Vina Loft and Sandra Loft. I am forever grateful. This indicated to me that teachers need to act as supports for one another to constantly collaborate to increase their speaking proficiency. They model this process for their students.

I also realized that I, as the teacher needed to provide my students with models of the language as passed down from generation to generation in order to maintain the
inherent richness and vitality of the language. As I was not a first language Mohawk speaker, I began to look to the documentation of native speakers as a way to substitute for my deficiencies. This formed the basis for stage 1 of the Oral Literacy Approach - Watch/Listen where examples of the full language to be mastered are presented to students at the start of a unit/block/lesson. I decided it was critical to student success to give them the language for the unit/block/topic/theme first (an examplar), and to then communicate to master curriculum content, goals and expectations second. The real trick to all this is to figure out how to put students into positions to experience in order to achieve both goals simultaneously.

B    WAKATOKÈN:SEH KANIEH‘KÉHÁ’ AHERIHWAIENTHIHAKÉ: EXPERIENTIAL

LEARNING TO MASTER MOHAWK

Key Question: What is Mohawk pedagogy?

There are two words in Mohawk that describe the process of teaching. The first is kherihonnién:nis, literally ‘I teach them/her/someone about some matter/way/business’. The second word is kheiateweienhstén:nis, literally ‘I teach them/her/someone how to do something’. I have learned to speak Mohawk being instructed through both processes; both providing different types of knowledge and experiences. If I were to choose which course of action defines Mohawk pedagogy, I would say - both.

I often look to the words and thoughts of older people to guide me in shaping my teaching practice based on indigenous ways of being and knowing. As a part of my
Master's Thesis research I posed the question: 'What is Mohawk pedagogy?', in 2007 I interviewed Mohawk faithkeeper, language immersion teacher and founding member of the Kawenní:io/Gawení:yo Private School Ima Johnson who described Mohawk pedagogy as:

"When we talk about our existence as indigenous people...I would say...now I understand it...now I realize what this means - how we as people are related. We are related to the trees and the plants...everything that is growing along the ground...when we walk about it...it is possible then for many things to inform your thoughts, now I am enlightened...but I am still learning as I go along through it (places where things are growing)...still I will come against this path... maybe I won't be able to say that there is anyone left who understands this..." (Ima Johnson, translated from Mohawk by Green, 2007)

She indicates that learning is a process of experience that leads to enlightenment - that the culmination of one's life experiences are the process of learning. She indicates that the earth carries knowledge and that by understanding and acknowledging our relationships to various forces on earth that they can inform our thoughts.

I had recently graduated from the Queen's University Aboriginal Teacher Education Program in 2001 with primary/junior certification. I had been trained to teach as a 'kherihonnién:nis', I was teaching them about matters, ways of doing things. I was simply a product of my environment at the time.

When I began my teaching career in the fall of 2002 I was largely unaware of my own language learning experiences wherein I had experienced both learning about the language and of learning how to speak the language. I did become aware that the inspiration for pedagogy can come from anywhere. As an Ontario trained and certified teacher, my students’ and my anywhere was restricted to the institutionalized classroom setting and school building and grounds that were the Oliver M. Smith - Kawenní:io
School. I immediately thought of Ima's words, how can experiences on the earth inform my students’ thoughts and lead to enlightenment if we are stuck inside a sterile, institutional building with my students seated in individual chairs behind individual desks with stacks of books and papers being constantly exchanged between us? As I had never heard a book or paper speak, I remembered Ima Johnson's words and sought to teach in a different way.

I began to ask the question: How do I put my students in positions to learn to speak Mohawk at a level of proficiency where in they can engage with the content of instruction to meet curriculum expectations in culturally appropriate ways? This question has shaped the scaffolding stages of the Oral Literacy Approach - that students first master the language that they need in order to interact (communicate) effectively in order to engage with the content of instruction in order to demonstrate mastery of it.

B1. Kheiatahónhsatats Táhnon Kheiaterò:roks Akeweientéhta'ne': Listening to Learn

When I was a boy there wasn't a longhouse in Tyendinaga, and traditional Mohawk ceremonies were not conducted there. We had to travel to our sister communities of Ahkwesáhsne (near Cornwall, Ontario) and Ganiën:keh (near Altona, New York) to attend. All of the speaking in these longhouses was in Mohawk. There were no English translations. As a person who could not yet understand the language I was often wondering what it was that they were saying. I had to wait until the ceremonies were over to ask questions. At lunch or in the evening I would visit with the speakers and ask questions. They would explain to me what they had been saying and why. I learned to
ask the right sorts of questions to acquire the information that I sought to understand. I spent time with native speakers. I continued to watch and listen. I made hypotheses about what it was that I thought that they were saying. I checked my guesses with them after the ceremonies were over. The next time I heard them give the same or similar speeches, I knew what they were saying. Over time, their language became comprehensible to me.

My experience of learning this way continued on for a decade or so. One day a speaker was absent on our side of the longhouse. The speaker on the other side of the longhouse stood up to start the ceremony and passed a responsibility across to our side to recite the words of the Ohén:ton Karihwatékhwen (Thanksgiving Address). One of the elder women looked down our bench in the men's end of the longhouse and the man who usually says the speeches was absent that day. She looked at me and gave a nod. I stood up and recited the speech. I knew the words because I had heard them repeatedly from a variety of speakers for over a decade. I watched how they stood, how they positioned their hands, where they looked. I listened to their pace, tone, accent and pitch. I noted where they paused, where they spoke more quickly, more slowly, louder or softer. I listened to the words they used and their patterns of speech. I had also been given a paper and cassette tape copy of one version of the speech and had studied and practiced it extensively. My high-school Mohawk teacher Karihwénhawe helped me practice. I recited the speech at home, at school and at less formal community gatherings in my home community of Tyendinaga. I was ready.

The opportunity arose and I was given the responsibility. I spoke. When I was finished with the speech I sat down. The speaker on the other side rose, spoke, and
received the words for the people on that side of the longhouse. As is customary, he told the assembly that we were all fortunate that there was still a person who could say these words and that it was done correctly. He looked across the longhouse at me and smiled. I was very proud. He was proud. I felt a strong sense of achievement. The achievement was that my effort was a culmination of all of their efforts and that our natural, culturally-appropriate way of transmitting our knowledge and language was continuing.

I had learned that watching and listening, and then comprehending lead to speaking or doing. This practice was supported by reading and writing. These processes were comprised of both learning about a matter or way of doing things (kherihonnién:nis) and of learning how to do something in real-life (kheiateweisíhnién:nis). Finally, when deemed ready or prepared, there was a point where I applied my knowledge in a real-life situation or community context.

In this dissertation I based the sequencing and scaffolding of the seven stages of the Oral Literacy Approach after my culturally relevant Mohawk learning process. The stages of the Oral Literacy Approach that reflect this process are: Watch/Listen, Move/Do, Speak/Interact, Read/Write, Apply, Transfer and Extend.

B2. Iakotokén:ses Aieweientéhta’ne’: Experiential Learning

Experiencing to learn is the foundation of Mohawk pedagogy. The quality of an experience is determined by the level that it lets a student's thinking be informed by the experience and leads to enlightenment or knowledge that has a real-life use or application. Quality experiences need to be set in contexts that reflect a student's home
life and culture and let a student demonstrate his or her personal strengths and abilities. Those quality experiences must also reflect community practices and require the need for relationship building and communication in the target language to achieve a common goal. This is what it means to 'kheiateweienhstén:nis' - to teach someone how to do something.

When I was five years old my father took me on my first rabbit hunt. I didn't carry a gun or slingshot. I walked behind my father. I watched. I listened. We passed through a hardwood bush and arrived at a hillside where there were various sorts of low growing conifers, brush piles and whips. There was snow on the ground.

He pointed to rabbit tracks and said, "Look, there is a rabbit track. You see...there are four parts to the track. These long tracks are from his hind-legs, these dots are from the fronts. He isn't running."

He then said, "Stay here. I'm going toward that juniper bush". He then walked toward the juniper bush and as he got close to it a rabbit ran out the other side. He pulled up quickly with his shotgun and squeezed the trigger. The gun was loud. The rabbit tumbled then came to a stop.

He looked back at me and said, "See...these rabbits will hide in these junipers. When you get close they will run out the other side. You have to be ready."

He picked up the rabbit and said, "This is a cotton-tail." He then pulled off the hide, took out the guts, broke off the feet and cut off the head. Then he put the meat in a bag he carried on his side. It was one of those old World Famous canvas bags with the single strap.
We continued on. We came to a thick patch of whips. He said, "See these thorns? They'll cut you up. That's why I wear jeans and a canvas coat. Those won't cut through that." He said, "Rabbits like to hide in the middle of these prickly ash bushes. If you want to get rabbits, that's where you have to go. They'll just sit there and let you walk right by them."

He said, "Stay here." I stood there. He went through the prickly ash thicket. All of a sudden I saw a rabbit take two hops ahead of him. Then came the loud, "bang" of his shotgun. He picked up the rabbit, pulled the hide off of it and took the guts out.

He said, "Come here. Look. This is the rabbit’s heart. Here are its kidneys. Those are its guts. We don't eat any of that. You leave that in the bush and other animals will come and eat it."

We continued on. We came to a brush pile. There were more rabbit tracks in the snow.

He said, "Stay here. They like to hide in these red willow thickets."

He then disappeared into the clumps of red willow thickets. After a short while I heard two shots. He called to me and said, "Come here. Follow my tracks." So I followed his tracks in the snow.

He said, "Look. That's a snowshoe hare. He's all white. He changed color. The other is a cotton-tail. They don't change colors when it gets cold." He then gutted them and put them in his game bag. We returned home.

He also taught my brother and me how to jump shoot ducks and geese in the coves in the Bay of Quinte when we were young boys.
He said, "We'll scout the bay first. We'll sneak out under those oak trees then use the binoculars to check the coves." So out we went. He looked through the binoculars.

He said, "Here, look through these into the first cove. See...there are blacks. They are the big dark ones. Then there's some mallards. They look like blacks when they are swimming in the water but are smaller."

I said, "what's that big grey bird with the long legs?"

He said, "that's a blue heron." He said, "Let's go back to the car and get ready, then we'll sneak up on those blacks. They are rare and hard to get."

Once we were ready we snuck through the bush making a wide circle out and around the ducks. As we got closer we began crawling on our hands and knees.

He said, "Stay low. We'll go through those bull rushes over there on the other side of that elm tree." He then pointed to a green plant growing in with the bull rushes.

He said, "Watch out for that green plant. Don't touch it with your hands. It's stinging nettle."

We then proceeded to keep crawling. We passed by the elm tree. After a while my hands started to sting and burn. It felt like someone was poking them with a pin. I didn't say anything however I knew that I had somehow touched stinging nettle.

We approached the shore behind a red willow thicket. My dad whispered, "They are just behind those pencil reeds. Wait till they come out the other side then we'll get them. Don't try and shoot through those."

They came around the other side of the pencil reeds. He counted to three and we popped up and blasted 6 black ducks and 3 mallards.
He said, "Go out there and get them!" My brother and I waded out into the bay to retrieve the ducks.

When we approached the shore there was some green gunk floating on top of the water.

My brother said, "What's that?"

My dad said, "Duck weed." We laid the ducks out in a row on some flat rocks along the shoreline.

My dad said, "See that one with the green head? That's a mallard drake. It's the male. These brown ones are the hens. See how dark the blacks are?" We collected the ducks and returned to the car and went home.

Years later around 2001 when I first met my wife she was a student in the environmental monitoring program at Niagara College. She was living in Beamsville, Ontario at the time, and I was living in Six Nations. She had an assignment due where she had to map part of a wetland. She asked me if I wanted to come along and go out for supper after. I said yes.

I picked her up at her apartment and we proceeded to the bog. I sat on a park bench as she began to draw a map of the area. After a while she began to examine individual plants and trees. She got out a stack of field guides and started searching through them.

After a while she became frustrated and said, "Oh man...it's going to take me forever to identify all of these plants and trees."

I said, "Which ones do you need to identify?"
She said, "All of them in this fifty foot square."

I said, "Ok. Well...this one is red willow. That one is stinging nettle. That's a bull rush. That's a cattail. That's arrowroot. Those ones there are called water lilies."

She cut me off and said, "Hang on a minute...do them one by one."

I looked at her map and began telling her the name of all of the plants and trees. As she looked in her book she said, "What did you say the red one is called again?"

I said, "Red willow."

She said, "Is it red-dogwood osier?"

I said, "I don't know. I know it as red willow or red whip."

She said, "Yes, It's red-dogwood osier...also known as red willow." She pointed to various types of reeds that I didn't know and said the scientific names and the type of water conditions they grow in. She wrote these down.

Then I looked at her map. I said, "Oh look, here you could add this one - blue flag. Here you could add this one - duck-weed...and that one's water plantain..."

She wrote down all the names and checked her field guides. She looked at me and said, "How do you know all this?"

I said, "My dad. He told me when we used to go hunting when I was a kid. You need to know the different kinds of plants and trees because that's where you'll find certain kinds of animals to shoot."

She just had this puzzled look on her face.
She said, "That's crazy that you know all of that. I'm learning it in school out of a book, and you learned it from your dad. Thanks for helping me." She finished her map and then we went out for supper.

She said, "We make a good team." I agreed. We now have six children.

There are many ways to learn the same thing. There are many ways to teach the same thing. I realized that there are many ways to put my students into learning experiences in order to become enlightened, or to acquire knowledge. I learned that mentorship, demonstration, explanation, context, setting, purpose, collaboration and establishing real-life or pragmatic purposes for learning or knowing about something or how to do something were critical to student retention of knowledge. I also realized that mastery is a process that occurs over time wherein my students can be put into the same sorts of learning experiences in order to achieve mastery. To this day I remember everything my father showed me. I have not forgotten. I sought to provide that level of richness and quality of experience for my students wherein the situation required interaction to achieve common goals. Knowledge came from the experience of having to know specific details in order to achieve the goal. This included knowing specific terminology and language.

Methods included in the manual portion of this dissertation for creating quality experiences include: Longitudinal Experiential Learning, Land-Based Inquiry, Land-Based Pedagogy, Inquiry-Based Learning, Project-Based Learning and Student-Guided Learning.
B3. Skátne lakwaweientéhta's: We Learn Together

If any of us were the only person on earth, we would not require a language to communicate with other human beings; but we are not alone. We exist in relationship to other human-beings with whom we interact with for many purposes. Interaction necessitates communication. Language, to live and grow must have a use and purpose that helps a person survive at the most basic, fundamental human level. Our language of choice must give us the freedom and capacity to express our most inner thoughts, feelings and desires. When we must interact in a language that we do not speak at a sufficient enough level in order to communicate all of our ideas, thoughts, needs and wants, indeed one that is not required for us to survive at the most basic, fundamental human level, we relegate that particular language to the periphery of our existence and our relationship to that language becomes compromised. In thinking about speaking Mohawk, this means that we must establish relationships with others who wish to take up the struggle to speak a lesser spoken language which we are still acquiring and to interact in that language for communicative purposes. Stemming from these relationships, we must establish a new community based on Mohawk language use.

As an adolescent still in high-school, when I used to travel to Ganièn:geh or Ahkwesáhsne to attend longhouse ceremonies there was always a group of us around the same age from Tyendinaga who would travel together. We didn't sit together at longhouse as we were of different clans; however after longhouse we would visit the speakers and ask questions. We would spend many nights discussing what the speakers told us. We practiced ceremonial songs and speeches together. We hunted together. We fished
together. We cut wood together. We played lacrosse together. We boiled sap together. As none of us were native speakers of Mohawk, our language of normal peer group interaction at the time was English. In our high-school language courses with Karihwénhawe Dorothy Lazore we focused on the grammar and vocabulary of the language. At this time, we talked about the language: how the parts and pieces fit together, what certain words meant, why the grammar functioned this way or that way. Up until that point, we had been taught about the language - ionkhirihonnien:nih, 'she taught us about a matter or way of doing things.'

This began to change in my last year of high-school in 1994. In our high-school Ontario Academic Credit year (Grade 13) Mohawk class, Karihwénhawe encouraged us to begin to use the language every day. It was our fifth year of study of the language with her. She began to take a more communicative teaching approach and immersed us in Mohawk. We had to force ourselves to stop, think, and use Mohawk. This carried over into our other activities outside of school. We went spearing walleye together and tried to only speak Mohawk. We hunted deer together and spoke Mohawk on the 2-way radios. We found we would get stuck for words. We would get back to school on Monday and ask Karihwénhawe for how to say this, how to say that. The next time we went hunting we would try out the new words. In class Karihwénhawe began telling us more stories. We began to learn how to use the language.

Our communicative abilities were minimal. She took us on trips to various Mohawk communities where we were immersed in the language morning, noon and night. In the classroom she adapted her teaching style to meet our needs as language users.
not just as language learners. She changed her teaching approach from teaching us about the language to teaching us how to speak the language. We changed our learning approach from talking about the language to talking in the language.

She had never taught that way before. We had never learned that way before. It was extremely challenging. Throughout this process I had a group of friends and we relied on each other. We encouraged and helped one another. Our teacher supported us. After we graduated high-school we went off to our separate colleges or universities. Our interactions in Mohawk then stopped, but only for a time.

I was accepted to the Native Studies program at Trent University in Peterborough, Ontario for the fall of 1995. Simultaneously, I was enrolled in the part-time Aboriginal Teacher Education Program at Queen's University to acquire my teacher's certificate in the primary and junior divisions (Grades K-6) to become a Mohawk teacher. I made life-long friends at Trent in my first year. They were from the Six Nations communities of Oneida, Akwesãhsne, Six Nations and Kahnawà:ke. I attended the lectures and learned about stereotypes and how we native people were perceived by Canadians.

I was able to take a Mohawk language course that was taught by Karihwénhawé. I would catch rides home with her on Wednesday evenings back to Tyendinaga. We would speak in Mohawk. This kept me going through my first year of university. Once I acquired a car, I found myself skipping class to drive to Akwesãhsne, Kahnawà:ke, Ganién:geh or Onondaga to attend meetings and ceremonies and to visit elders or speakers.

In my second year there was no Mohawk class for me to take. I missed even more classes. I eventually withdrew without academic penalty in January of 1996 from both
programs. I returned to Tyendinaga and rented a room at Karihwénhawe's house in order to become a speaker, which was my goal at the time. We made a deal. If I could become 'fluent' by January of 1997, Karihwénhawe would give me her car.

Karihwénhawe was teaching Mohawk at the Quinte Mohawk School in the mornings, at Moira Secondary School in the afternoons, at Trent University one evening a week, and was an elected band-councillor at Ahkwesáhsne, her home community. She would leave at 7:30 a.m. each morning. The only time she had available to converse with me was between 6:45 a.m. and 7:30 a.m. each morning. I got out of bed to speak with her. If I slept in she would leave me notes in Mohawk explaining chores and things to do.

She travelled quite a bit to help other indigenous nations with their immersion programs and schools. She went to the east coast to help the Mi'gmaq. She called me from New Brunswick and asked me to go out and buy some groceries as she was bringing home lobsters. When she got back we cooked them and ate them. That's how I learned the word for lobster. She went to Blackfoot country and returned with buffalo jerky. That's when I learned the words for the plains and buffalo. She went to Hawai’i and brought me back a Hawaiian shirt. She travelled to British Columbia and came back with a salmon wrapped in newspaper in her suitcase. That's when I learned how to say salmon. She was gone quite a bit. We didn't have that many opportunities to speak with each other as she simply wasn't at the house.

In her absence my friends would come over and we used to sing social dance songs in the basement. We'd practice ceremony songs as well. I hosted dinners and my friends would come over. Friends from different communities would come and stay at the
house. This was all right with Karihwénhawe. Sadly, my friends and I spoke very little Mohawk with one another.

In the early summer of 1997, at the start of lacrosse season I moved to Ganiën:geh (near Altona, New York) to play lacrosse for their Senior B team. I was able to visit with some older people there who spoke Mohawk however my priorities at that time had changed. My language learning stalled again. In the fall of 1997 I moved to Vancouver to return to post-secondary education. I learned that my peer group influenced my priorities at different stages of my own personal growth and development. My peer group played a critical role in my use and retention of Mohawk.

When I returned home to Tyendinaga after my three-year hiatus to Vancouver in 2000 I lived with my good friend Thoná:waien and his young son Karon'tátie. Thoná:waien and I made a pact that each evening we would speak as much Mohawk as we could with one another. He wanted his son to be able to speak. We tried our best and encouraged one another. In the evenings we used to drive to Tim Horton's in Napanee and we would converse about various topics and subjects. This was a great benefit to my language learning. In the fall of 2001 I moved to Six Nations to attend the Onkwawén:na Kentyóhkwa Adult Mohawk language immersion program.

I realized that I could have different groups of peers and interact with them in different languages. I also learned that certain topics or subjects were more easily communicated about in Mohawk, and others in English. This greatly influenced my teaching in that sometimes, I would use English terminology where the concept or item did not exist in Mohawk. Years later I would learn that the use of language a or b for
domain $x$, $y$ or $z$ is called domain theory or the linguistic theory of semantic domains (Ottenheimer, 2006).

The crucial question relative to language revitalization then is: who uses what language for what situation and circumstance and with whom? Most importantly, in terms of my teaching I learned that it is essential to establish conditions for language use of the target language in a classroom by creating a sense of use or purpose for the language itself and that this use or purpose for speaking the target language is predicated on the students having positive relationships with one another.

As a teacher, I was to not only provide the model for the language, I was also to provide the model for these positive relationships that the conditions for language use are founded on. I have Karihwénhawe to thank for this realization, as she was my example to follow. In terms of the actual language itself, it was my job as the teacher to provide language imbedded in themes, functions, domains and registers that reflect the real lives of the actual age and developmental stage of my students. This meant that I had to find out who my students were. As teachers we must not forget that even though we are the teachers and others are our students, we are a part of their speech community - and they are a part of ours. The language will live because we will use and develop it together.

Methods that focus on language learning and relationship building include: Micrologue, Longitudinal Experiential Learning, Land-Based Inquiry, Land-Based Pedagogy, Inquiry-Based Learning, Project-Based Learning, Student-Guided Learning, Parallel-Learning and Social Media Language Learning.
I have gardened independently for many years. I learned to plant various types of corn, beans, and squash as is my people's custom. I learned these skills from my mother and local elderly neighbors who inherited the tradition of planting our food from their parents. I always ate what I grew but there was another reason that I planted our foods.

When I was a boy and my mom wanted to make corn-soup she would send my dad over to Earl Hill's place. Earl was the elected chief of the reserve and he was a farmer. He raised cattle and he planted Mohawk food plants. He was one of the people who sold lyed corn for corn soup. I remember going into the store and my dad asking for two quarts of white corn.

Earl handed my dad a plastic bag and said, "Here, pick out what beans you need."

He went in the back room where the freezer was and Dad said, "Ok guys. We need potato beans. This one here. See. They are the biggest and they are white. These are the ones your mother needs to make corn soup."

So he filled the bag. I looked at all of the other types of beans. There were close to two dozen kinds, all dried and sitting in bins. When we got home my mother told my brother and me that we always use shell beans, that is dried beans, for soup. Her grandmother said for her to not ever use canned beans because that was 'cheaping out' and 'not respectful to your food'.

When I moved to Six Nations I wanted to make corn soup. I lyed my own corn. I did not have enough beans to make soup so I asked where to buy potato beans.
The reply was, "What is a potato bean? Everyone here uses kidney beans. Just run to the store and buy a can." I was aghast. No one even knew what a potato bean was. I went to the grocery store and bought a bag of navy beans. I used these to make my corn soup.

I came to realize that using shell beans in corn soup was part of the dynamic culture of the community of Tyendinaga specifically. I sought to maintain this practice at Six Nations so I began to plant the types of beans I would need for my cooking. This peaked interest from some people in Six Nations, as it was not a common practice to use potato beans for corn soup at the beginning of the 21st century.

I noticed however, that speaking Gayogohön:no (Cayuga Language) was a dynamic cultural practice at Six Nations for many and various types of medicine dances, feasts and ceremonies. I came to understand that each of our communities maintains different components of our traditional, dynamic cultural practices. I began to think about the way that we maintain our language, Mohawk. Have we, at Six Nations or Tyendinaga maintained it as a dynamic cultural practice, or are we making it new again? Are we keeping it on life support? Are we bringing it back to life?

In May of 2005 my wife and I purchased an older bungalow style home from a home owner in an affluent neighborhood in the town of Ancaster, Ontario. Movers brought the house out to our property on the Six Nations Reserve. We renovated and recycled the house. The former owners erected a 3500 square foot home where the old house once stood.
The property that we currently own is approximately five acres. It is hilly and has a black-walnut grove in the front yard and a hardwood bush in the backyard. Two barns had once stood where our house now stands. Our yard used to be the cow yard. It had heavy clay soil and patches of dark, composted manure. We put in conventional style row gardens and a more traditional style Mohawk garden consisting of corn, beans, squash, pumpkins, sunflowers and indian tobacco. We continue to plant in diverse ways inspired by the practices of hugelkulture, permaculture, biodynamic gardening and forest gardening. We are learning to work with our site to maximize our output.

Over the years I realized that we weren't harvesting very many fruits or vegetables. I began to try to find out why by observing the impact of various environmental and human variables. I made improvements to the soil. I dug swales and planted my gardens on grade in order to retain and direct water to the plants. I tried companion planting and crop rotation. Still I harvested little to no produce. Throughout the summer when the various plants flowered I noticed that there weren't any bees, butterflies or other pollinators on the flowers. That fall there was some produce, but not an abundance like I had been used to at Tyendinaga.

I looked around our property. Mono-cultural planting surrounded our property: soy beans, wheat and corn. Vast, dry, wind-swept empty fields planted with one species surrounded our property and was the norm throughout our entire region. There were some forests in the area, however, I noticed very little biodiversity in the plants and trees that grew there. I came to the conclusion that there was no reason for pollinators to be in the area.
My wife and I created a strategy where we would add certain inputs to the ecosystem to re-establish the natural bio-diversity of the region in the hopes that this would induce the return of native pollinators. We also decided to add pollinators.

That spring we acquired honey-bees and planted a food forest of non-invasive native and non-native plants. We used permaculture principals and design with the help of our friend Ka'nenharí:io. Throughout that summer I noticed the bees on the flowers in our gardens. We harvested an abundance of produce. Over the past ten years we have seen various species of rare and endangered birds, insects and animals on our property. We have re-introduced certain species of fruit trees to our region. Our gardens flourish. We did this through trial and error, observation, sampling, research, and experimentation.

Before altering our property, various species of invasive flora and fauna flourished and had pushed out the native species. Starlings raided robin nests and pushed them away. Purple loose-strife dominated the low-lying wet areas. Manitoba maple pushed out the black walnut trees. Bed-straw pushed out the various native grasses and medicine plants. And so it is the same process with our language. English pushed out Mohawk. The community had not maintained our language in the same way that they had not maintained the natural biodiversity of the region. In the same manner that the barren farm fields with one plant row upon row pushed out the diversity of native plants of the region and kept them away, English at Six Nations was pushing our languages away. Biodiversity had became mono-culture. Multilingualism was becoming monolingualism.

In as many ways as we could, my wife and I sought to re-establish diversity in all aspects of our life to show our children the process of re-establishment and revitalization
of bringing something back to life in the hopes that this would aid us in our efforts to re-establish the linguistic diversity of our home and community allowing us to push-back against the power of English through diverse ways.

One way to push back against English was to only speak Mohawk with our children. We spoke English with my wife's English monolingual family members. We sought to shift the monolingual to pluralilingual or multilingual. This included acknowledging English as useful when conversing with people who could not speak our language.

The process of diversification was modeled for us through our apiary and food forest. Honey bees are a non-native species, however they became useful to pollinate our plants. Comfrey is a non-native species, however it became useful as a living mulch. It mined nutrients from the soil and redistributed them. It aerated the soil. It provided a wind break and frost shield. It provided medicine and the young leaves are edible.

English is a non-native language, however is useful in our community, the surrounding country of Canada, and throughout the world. It is critical to participate in other processes that mimic the efforts to establish a multilingual speech-community as the interactions of all the parts and pieces create a unified whole - much the same that learners who become speakers come together to create a speech community.

At this same time I had been translating documents for Six Nations Polytechnic's Indigenous Knowledge Center from Mohawk to English. These documents had been collected by various ethnologists in the late 19th century and were housed in the Smithsonian Institute's archives. I found many words in our traditional stories for flora and
fauna that I had never seen before in the wild in spite of growing up a hunter and fisherman spending much time in the wild. In the documents were the names of key food plants that we do not commonly eat anymore. We use to have words in daily conversation for these in our language and they were prominent in many of our stories. Orhá:ton was a juneberry. I had never eaten nor seen a juneberry. The word in Mohawk actually translates to 'covered itself over in forest or it shields the forest'. Teioterenhà:kton was a gooseberry. I had never eaten nor seen a gooseberry. This term means 'crooked or bent crown of branches'. Ohnenna.ta’ón:we was a ground nut or 'indian potato'. I had never eaten an indian potato. This word means 'original potato'. Awenhakén:ra was a chestnut. The word means 'white blossoms'. I had never seen a chestnut tree.

Also included in the documents were references to Ohswen'tó:kon⁵, the spirit of the great forests whose power came from the large expanses of forest where the large hardwood trees stand. I had never seen a great forest with large hardwood trees.

With a little research, what I did learn was that the reason that I didn't know what a juneberry, gooseberry, indian potato or chestnut was, was through no fault of my own. Clear-cutting and the timber industry of the 19th century insured that neither my children nor I would never see these plants growing in the wild. European settlers, who were after the money that timber would bring, clear cut our forests and replaced them with tilled fields of mono-cultural planting of European grains such as: hay, straw, wheat, barley, hops and oats. Today, it's soy, wheat and seed corn. A foreign, invasive disease brought from Asia called chestnut blight eradicated the chestnut trees. The power to heal people

⁵ Also referred to as the 'black hatowi' as represented by the 'black false-face mask'.

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from Ohswen'tó:kon was replaced by the power of Jesus to save people. Our beautiful language was replaced with English.

I realized that I was never going to see these things in the wild again in our region unless I planted them myself. I realized that I would not hear my people speak Mohawk again unless I and my family were to speak it ourselves. How were my children and I ever going to understand the old stories and the knowledge they carry if there wasn’t anywhere to gather gooseberries, juneberries or indian potatoes? How would Ohswen'tó:kon ever have power if there were no great forests of hardwood trees?

We began to encourage everyone to stop cutting live hardwood trees for firewood and to only cut dead-standing or fallen trees. We planted what we sought to understand and to bring back to life. We planted gooseberry bushes. We observed that their branches grew up, then down towards the ground. Where the tips of their branches hit the ground, they grew another gooseberry bush. That's what their name means in Mohawk: teioterenhà:kton - 'crooked or bent crown of branches'. And it was true.

Ohnennata’ón:we indian potatoe required undisturbed soil in order to proliferate to the point of harvest. This is not possible in a 100 acre farmers field that is turned over twice a year. We planted ken'tohkwanóhstha’ or 'it cuts the fever' called wild bergamot in English. We harvested the dried seed pods and made medicine for our children with it. It did ‘cut the fever’. We planted helen’s flower, gold seal, ginseng, blueberries and many other species of medicinal and food plants. These did not proliferate in our soil type. The collective value of these experiences informed my thinking to the point that I became enlightened on several aspects of teaching Mohawk.
First, in order to foster linguistic diversity including bilingualism, multilingualism and pluralilingualism, we must use diverse teaching methods and approaches with our students. There is no one penultimate method for the teaching and learning of Mohawk. The methods and approaches I included in this manual come from everywhere and anywhere; they are not just based on traditional or dynamic Mohawk cultural practices. They are influenced by diverse fields of study including the fields of linguistics as well as second or foreign language education but not limited to those.

Second, in order to produce proficiency in the endangered indigenous language specific methods and approaches need to be altered or adapted to target mastery of specific aspects of the target language and culture under study. These can be uncovered by the actual people who speak and teach that language based on informed experience.

Third, input must be based on real need and context. Baseline data, assessments and evaluations will indicate the teaching methods and approaches most useful to target specific learning goals or outcomes that support student learning and success that are culturally relevant to learners.

Fourth, inspiration for teaching and learning can come from anywhere. Learners must be engaged in learning experiences that mimic, model or imitate for them the learning processes that the teacher would like them to adopt to help them learn the target language. Teachers cannot simply tell their students about these ways to learn. Teachers must lead their students to and through these experiences using the communities living, current dynamic cultural practices to support the establishment of culturally relevant processes for learning the language.
Fifth, carve out a space for the target language and push-back in order to create conditions that necessitate the use of the target language parallel to the English language.

Sixth, teach with intent. Intend to put students in positions for them to master specific learning expectations or outcomes.

Seventh, understand that not all learning environments will support the growth of all learners. Different learners have different needs.

Eighth, understand that learners will move through various stages of development of learning to speak the target language. Watch and observe to find what these stages are. Match teaching methods and approaches to these stages of growth.

Ninth, certain types of learners with differing learning styles can benefit one another when paired together. This is language specific. Watch, observe, experiment, assess and evaluate to determine what types of learner's pair best together, and for what sorts of teaching and learning methods and approaches.

Tenth, collaborate. Each community is diverse and has maintained distinct aspects of the dynamic culture of the target language under study. Expand and diversify teaching and learning methods and approaches in the target language by providing experiences for learners from different communities to interact in the target language.

Lastly, experiment. Try new teaching and learning methods and approaches. Watch, observe, hypothesize, experiment, assess, evaluate, re-formulate, make adjustments and try again.
C WAKATERIHWAİÉNSTON IAKORIHONNIÉN:NIS AONKWATÔN:’ONH: STUDYING TO BECOME A TEACHER

Key Question: How has teacher training transformed the way I teach Mohawk and contributed to the writing of this dissertation?

In this section I describe the ways I learned to teach in institutional settings for a wide range of learners from infants to adults. These ways include diverse approaches to teaching and learning from diverse schools of thought and action. I describe key experiences of my transformation from being a ministry trained Ontario teacher to becoming an indigenous language and culture educator.

This section indicates that the content of instruction in state-sponsored education as provided through state-imposed curriculum documents for state-certified teachers does not adequately prepare indigenous language teachers to increase student's proficiency in the indigenous language and culture. The content of instruction in indigenous language education programs is commonly comprised of much more than the benchmarks in state-imposed curriculum documents. Determining content for indigenous language teaching and learning requires extensive thought as to the real purpose and goals of the movement to revitalize the indigenous language and culture. Movements to revitalize the indigenous language and culture often have much broader geo-political, economic, spiritual and social goals that state imposed curriculum documents nor state-sponsored teacher training programs take into account.

Political, economic and social inequality and inequity in state-sponsored teacher education programs indicate the need for teachers in indigenous language education
programs to explore the theories of language allocation (Arviso & Holm, 2001; Genesee, 2008; Kipp, 2000; May, 2009; Lindholm-Leary, 2011; Wilson & Kamana, 2001 & 2011; Marian, Shook & Schroeder, 2013; McCarty, 2014); multilingualism (Snow & Kang, 2007; Brisk & Harrington, 2007; European Commission, 2008; Fortune & Tedick, 2008; McCabe, A. et al., 2013); bilingualism (Romaine, 2000), monolingualism, content and language integrated learning (CLIL) (Cummins, 1999, 2008; Wolff & Marsh, 2007; Maljers et. al, 2010; Lyster & Zarobe, 2017); diglossia (Ferguson, 1959; Fishman, 1967); code-switching (Romaine, 1992), and translanguaging (Garcia, 2014) to inform the teaching of indigenous languages as minority or lesser known and used languages within the local and global context that is commonly dominated by the English language.

C1. Tekhena’ké:rons Tsi Nihotirihó:tens: Teaching Inside the Box

I always wanted to be a teacher. In my grade thirteen year of high-school I applied to several universities for concurrent education, to acquire my Bachelor of Education and Bachelor of Arts simultaneously. I was denied admission at Trent University & Queen's University. I was accepted at Lakehead University. I declined the offer of admission as it was too far away from home.

After high-school I enrolled at Trent University in the Native Studies program in the fall of 1995. Simultaneously I enrolled in the part-time Aboriginal Teacher Education Program (A.T.E.P.) at Queen's University that was offered through weekend sessions at the Kenjgewin Teg Educational Institute at M'Chigeeng (West Bay, Manitoulan Island) and through summer sessions at Queen's University. I participated in courses common to
teacher education programs at mainstream Ontario universities. Those courses included education law, theory of education, curriculum, subject courses, professionalism and a series of practicums etc. I endured the seven-hour drive to and from M’Chigeeng to Tyendinaga or Peterborough twice a month.

The Aboriginal Teacher Education Program courses had absolutely nothing to do with teaching or learning in or through indigenous languages or cultures. The program was simply taught by indigenous instructors and delivered largely in indigenous communities. During the mid-1990’s, the operation of an aboriginal teacher education program by a Canadian university was a large step toward the inclusion of indigenous people into mainstream academia and professional associations.

At the time, I found the program at Queen’s University to be shallow in terms of the inclusion of indigenous languages and knowledge in meaningful ways. I became disillusioned and disappointed. In January of 1996 I withdrew without academic penalty from Trent University. I did not attend Aboriginal Teacher Education Program courses of Queen’s University in the spring of 1996 nor did I attend the summer session of that year. I simultaneously dropped out of two universities and two separate university programs.

After a three-year hiatus to Vancouver, British Columbia, I returned home to Tyendinaga in the spring of 2000. Through distance education while still in Vancouver, and one year of full-time study I completed my Bachelor of Arts in Political Studies from Queen’s University in Spring, 2000. I also completed at Queen’s University my Bachelor of Education from which I had previously withdrew without academic penalty in 2001.
My grandparents were in attendance at my convocation at Grant Hall. They were both university graduates. My Grandma Green had also been a lawyer [L.L.B.]. She had previously told me that she wanted to see one of her grandchildren graduate from university. This was motivating for me. After convocation, I travelled to Toronto and wrote the Ontario College of Teachers Qualification Test. I passed. I was admitted to the Ontario College of Teachers. I remain a member to this day. I became and remain a professional - an Ontario teacher.

The real strength of the Aboriginal Teacher Education Program was that it taught me about what I can and can't do legally as a teacher in and outside of the school; how to take curriculum documents and link overall expectations with specific expectations through long range, unit and lesson plans; how to keep a day book; how to design assessments; how to evaluate assessments; how to report on student learning to represent degree of student mastery with various reporting formats such as letter or number grades, and how to interact with parents. Regardless of how I learned it, this information is absolutely critical to establishing objectives and goals, planning to realize the objectives and goals, and assessing and evaluating the objectives and goals to determine student success and achievement. For years, the language programs that I had participated in and the people who taught them lacked these skills and abilities. Through personal experience, these capacities are critical to the success of any of our Mohawk language and culture programs.

Being a trained, Ontario teacher provided me with the knowledge to include an additional stage to the Oral Literacy Approach: Stage 6 Transfer. Stage 6: Transfer requires
learners to demonstrate learning in varied contexts. This elicits a sample of student learning for evaluation that is invaluable in indicating student strength and areas for improvement and growth.

C2. Enthontáthewe’tsi Enhón:ronke’: Language Education for Liberation and Empowerment

In the mid-90's the term de-colonization was not common to the Six Nations English language vernacular in Canada. Terminology such as sovereign, independent, self-determining, liberation, nationhood and free were used to describe the process of re-establishing indigenous nations, governments, economies and social structures by indigenous nations. In terms of global politics at the time, the term de-colonization was used to refer to the process of re-establishing self-governing nation states (Hargreaves, 1996b: 244) that had been colonized by foreign nations.

By the turn of the 21st century, there was a change in focus by many Canadian Indians from creating independent indigenous nations to healing the individual trauma of Canadian Indians. This transformation occurred after the results of the release of the Royal Commission on Aboriginal Peoples Report in the fall of 1996. The results of the report allowed the Canadian government to control and direct the shift in emphasis away from establishing sovereign, independent, liberated, self-determining indigenous nations to healing traumatized and abused individuals as a result of the colonization of the Americas by Europeans settlers. Part of this healing required what has become known today as de-colonization. The rhetoric changed.
The Canadian Government through various Federal departments begin directing money towards healing individuals through various funding agencies such as the Aboriginal Healing Fund. A large part of the funding was directed toward culture-based programs that were made accessible to diverse indigenous and non-indigenous organizations for delivery.

A cornucopia of programs was created to deliver and administer the healing. Mainstream Canadian universities, Indian band departments, second service providers and independent contractors jumped on the opportunity and began espousing de-colonization and healing. Channels of funding were established and opened for access by non-conventional institutions and organizations.

Up until this time, community-based language classes were offered in all Mohawk communities. In future years, these established funding channels paired with community-based language classes paved the way for the establishment, operation and funding of comprehensive Mohawk language programs.

In the late 1990’s, there was one educational institution in particular that was designed for the exact, specific purpose in the traditional sense of de-colonization - the Union of BC Indian Chief’s Institute of Indigenous Government (IIG). The focus of the Institute of Indigenous Government was on liberating the nation, not necessarily on the individual.

In the spring of 1997 my aunt Kanonhsí:ni called me and invited me over for tea. When I arrived, she told me to sit down at the table. She told me that I needed to be in school - that our people needed me to be in school and to finish a program to get a
degree. She then placed a course calendar for the Institute of Indigenous Government in front me. I had never heard of it.

She said, "This school is in Vancouver. Its run by the Union of British Columbia Indian Chiefs. I know some of the people who started this school. Its goal is to liberate and empower our people to take control of our own lives, politics, communities, economies and systems of education. Take a look. If this interests you, you should go."

I thanked her and I took the calendar home. I read the course outlines. A couple of weeks went by and I enrolled in the program for the fall of 1997. I attended the Institute of Indigenous Government from 1997-1999 graduating with an Associate of Arts Degree in Indigenous Political Development and Leadership. It was in the program at the Institute of Indigenous Government that I was introduced to the works of Paulo Friere and the ideas of conscientizing education. I learned how problem-posing education differed from the banking concept of education. I learned about transformational research methodologies, indigenous economies, independent indigenous governments and both the history of what really happened to Indians in Canada, and what was actually happening to Indians in Canada at that time.

I learned about land-claims, court cases, settlements, modern treaties and the continuing efforts of Canada to extinguish aboriginal title and rights. I learned about the United Nations, Non-Governmental Organizations, the World Bank and the International Monetary Fund. I also learned about education.

It was at the Institute of Indigenous Government that I became more aware of the role that education plays in either maintaining or negating the status quo. I observed that
the Ontario government wrote the curriculum guidelines that we use in our immersion schools. I observed that the expectations and goals of their curriculum are designed to perpetuate their people and their society through their English and French language. This prepared me well to teach in an Ontario school in future years as I became aware of the level of severity of assimilation of my own people and myself. It was in this time that I decided I would become an educator for the liberation of my nation and people. My goal became to create conscientized individuals who were aware of how we came to exist in our present reality in order to transform it.

C3. Ratirihwatokéntha tsi Enhón:roke‘: Proficiency Development is Planned

In 2005 my wife encouraged me to begin a Master’s degree. I applied at York University and was accepted into the Master of Education Program in Language, Culture & Teaching. I began the program in the fall of 2005. I was able to take four courses in second language education. I learned to differentiate between first language acquisition (Brown, 1973) second language acquisition (Ellis, 1991; 1997) and second language learning (Nunan, 1999). This was absolutely critical for my perceptions of what Mohawk elementary immersion education was at that time.

At that time, our teachers and I were still primarily using the Direct Method and the Natural Approach (Richards & Rogers, 1986). These approaches were modelled after French Immersion Schools in Quebec and were achieving similar results. Students could speak enough to facilitate education delivered in French however could not use the French language at a high enough level of proficiency to engage in learning tasks that were cognitively challenging at grade level comparative to students going to school in
their first languages (Krashen, 1983 & Cummins, 1992). These approaches focused on second language acquisition and rarely offered opportunities for second language learning.

I learned that there are myriad approaches for the teaching and learning of second or foreign languages. Successful programs for diverse languages integrated the four learning skills (listening, speaking, reading and writing) with content-based and culture-based instruction (European Commission, 2014). Methods used to teach were meant to prepare language learners for interaction in the target language in the country where the language is spoken, rather than to support localized indigenous language and culture revitalization. Language learning strategy training (Rubin, 1975; Oxford 1990) taught and prepared learners to become more efficient language learners. There were standards for evaluating teacher's performance. I discovered that meta-cognitive awareness (Abhakhorn, 2014) or one's ability to monitor, track, assess, evaluate and plan for one's own learning is absolutely critical for second language learning success. I discovered that building meta-linguistic awareness (Long, 1991; Ellis, 2009); or knowledge of how a language is structured and functions is critical to second language learning success. I learned about the theories of comprehensible input (Krashen, 1982), output (Swain, 1985), uptake (Schmidt, 1990; 1993) task-based language teaching ((Long, 1991; Skehan, 1998a; Ellis, 2003; Nunan, 2004); and focus-on-form instruction (Long, 1991; Long & Robinson, 1998).

Up until this time few Mohawk educators were targeting all four learning skills in their instruction. Even fewer were integrating language learner strategy training, meta-cognitive awareness or meta-linguistic awareness into student's experiences in the myriad
of language classes and programs that existed at that time. Few to none were using any sort of leveled or tiered system to determine level of ability in the target language.

What I discovered was that there were a great many people teaching and learning second, third and fourth languages all over the world and that they were studying these languages for a wide variety of very specific purposes. For example: immigration, emigration, finance, economics, politics, social, interest's sake and travel. I learned that there are various types of competence or proficiency to target and develop for each purpose. I learned that national governments funded these second language programs to develop specific types of communicative ability in the target language to meet their nation's needs and that these language programs and courses were overseen by national, accredited and recognized bodies. I learned that language learning is planned and has a very specific purpose that supports the goals and objectives of nation states and peoples.

I began to question our methods in our immersion schools and language classes and programs. I began to ask, "What are we doing?" "Why are we doing it this way? "What is the purpose for our children to learn to speak Mohawk?" "For what purposes were our children going to learn to read and write in Mohawk?" "How do we know how much they can speak?" At the time, the term fluent was being applied by everyone to describe the speaking ability in Mohawk of our learners.

Individuals from various well established elementary immersion schools were saying, "Our kids are fluent." It was difficult for me to hear such a statement as I knew that they weren't fluent. One could tell that the children were not fluent just by talking with them in the language.
As I was travelling around to my mentors and asking these sorts of questions, I was invited to give several talks at various Mohawk schools and programs both at Six Nations and in other indigenous communities. I began to ask these questions publicly and I tried to frame them in the most respectful way possible. I received little to no negative feedback. My people were ready for growth and change.

Most were aware that what we were doing could be taken to another level of efficiency. It was time to put our pride aside and try new ideas. As a whole, our people began to think about how we could teach and learn our languages more efficiently. Discussions centered on evaluation, assessments and performance. Our people began to think about planning to build communicative competence and to create real, fluent speakers.

In the summer of 2006 I was hired to co-evaluate the Onkwawén:na Kentayóhkwa Adult Mohawk Language Immersion Program. Karenní:io (Caroline VanEvery-Albert) and I evaluated the program based on what we had been learning in our Masters Programs. I was at York University in the Master of Education program in Language, Culture and Teaching and she had been in the Native Studies Master of Arts program at Trent University. Recommendations from our evaluation decried that Onkwawén:na Kentayóhkwa Adult Mohawk Language Immersion Program needed to incorporate communicative and task-based teaching methods in addition to focusing on building communicative competence. Our recommendations were ground breaking at the time in 2006 as Onkwawén:na Kentayóhkwa Adult Mohawk Language Immersion Program was
using very traditional grammar-translation and audio-lingual pencil and paper writing and translation exercises to build student ability to master content of instruction.

Another one of our recommendations advocated for approaches to teacher-student interaction that required students to be speaking more than instructors - that language use would necessitate language learning. The caveat was that papers and books do not speak.

In addition, the evaluation advocated for a plan and a scope and sequence to organize the structures of Mohawk that students were learning. At a 2017 presentation at the Indigenous Languages Fluency Symposium in Kelowna, British Columbia, Canada, Owennatékha (Brian Maracle), Director of Onwkawén:na Kentyóhkwa cited six key reasons for their success in creating speakers. Several relate to some of the recommendations from the 2006 evaluation.

One key was to have a plan. Another key was to assess, evaluate and communicate success and achievement to learners. A third key focused on language use - that if we want our learners to speak, then they must talk. They must use the language. A fourth key was to differentiate teaching methods and approaches. It is apparent that planning is critical to success in Mohawk language revitalization. Proficiency development is planned.

Some of the specific methods and approaches in the manual are based off of considerations taken from the recommendations and the implementation of the 2006 evaluation report in addition to my experiences since 1992 in teaching, learning, evaluating and planning for second language acquisition at many and diverse locations and settings. These methods are specific to the teaching of Mohawk and were born as a
result of teacher action, reflection, experimentation and teacher-student interactions in Mohawk language classrooms and programs.

C4. To: Rontá:ti Nahón:ronke`: Let Them Talk to Become Speakers

As a result of the movement towards communicative language teaching methods in the mid to late 2000's, various Mohawk communities invited John and Helene Rassias to conduct their Rassias Method Training Level 1 in Mohawk communities. The Rassias Method puts the participant at center stage and seeks to replicate the stresses relevant to life-like situations and interactions 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, role-plays, song, games and language tasks. I was unable to attend any of the community-based trainings at that time as I was employed by the Department of Indian and Northern Affairs as an immersion teacher at the Oliver M. Smith - Kawenni:io School. We Federal school employees were not invited to the training.

In the summer of 2006 I was hired to co-teach the inaugural second year program at the Onkwawén:na Kentyóhkwa Adult Mohawk Language Immersion Program. Owennatékha Brian Maracle paid for me to attend the Rassias Method Training Level 1 on site at the Rassias Center at Dartmouth College in Hanover, New Hampshire.
I observed the ways that John Rassias lead learners to interact in the target language immediately that required active negotiation of meaning. He did this through various world languages that I did not speak including Mandarin, French and Spanish.

In this program I was made to listen and watch. I had to hypothesize about what it was that I thought I was hearing and seeing. John provided gestures, actions, movements and pictures to make what we were hearing comprehensible. I had to experiment - to take risks to demonstrate comprehension and to negotiate meaning to complete tasks in the language of instruction that I did not speak. I became self-determining in my language learning. I saw how input that was made comprehensible can lead to output.

I saw how John corrected learners through providing feedback that lead to uptake. I witnessed how he taught small, manageable chunks of language organized around specific real-world tasks and activities to develop proficiency quickly in the target language. I watched him teach with passion and enthusiasm through the arts and in particular, drama. We became actors and actresses. It was wonderful.

John said that if we want learners to speak then they must be given opportunities to talk. Attending this training transformed the way I perceived teaching through or in Mohawk. I used John's Rassias Method in my teaching practice since that time.

On this inaugural visit, I was introduced to the American Council for the Teaching of Foreign Languages (ACTFL). John told us how he used the American Council for the Teaching of Foreign Languages (ACTFL) Oral Proficiency Interview (OPI) and level descriptors to determine each individual learners level of speaking proficiency. There were four levels of speaking proficiency at that time: Novice, Intermediate, Advanced and
Superior⁶. John informed me that the Rassias Center offered Accelerated Language Programs (ALPS) in Mandarin, French, Spanish and English for learners from age 8 and up from all around the Globe. He encouraged me to come back to observe these Accelerated Language Programs. Learners were placed into either a Novice, Intermediate or Advanced level Accelerated Language Programs class in their target language based on an initial ACTFL Oral Proficiency Interview for adults and a modified ACTFL Oral Proficiency Interview for children. I was immediately intrigued and wanted to observe this process.

In the spring of 2009, The Six Nations Language Commission funded and offered ACTFL Oral Proficiency Interview training at the Grand River Employment and Training (GREAT) building in Ohsweken, Ontario. I attended. I immediately understood the benefit of the oral proficiency interview assessment process and evaluation tools. As these tools were designed for adults, I asked the facilitator if they had an ACTFL Oral Proficiency Interview for children. She said no. I remembered that John Rassias at the Rassias Level I training had said that when placing children into the appropriately leveled Accelerated Language Program for their target language, oral proficiency interview raters use a modified ACTFL Oral Proficiency Interview with children. I wanted to observe the Accelerated Language Programs adult and child classes in addition to the initial ACTFL Oral Proficiency Interviews for both.

In the fall of 2008 until the spring of 2009 I worked as a language resource person at Six Nation's Mohawk Language Nest called Kentiohkhwa’ón:we ‘Original Group’. My co-language resource person Skatsénhati Lazare had previously attended the ACTFL OPI

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⁶ ACTFL has since added Distinguished as another level of proficiency beyond the Superior level.
training that had been offered in Kahnawá:ke, Quebec. I observed him as he conducted ACTFL OPI's for program participants including mothers with their infant or toddler aged children at both the start and end of the language nest program. A group of parent participants at the language nest and myself then worked together to establish a new Mohawk language medium school - Skaronhesehkó:wa Tsiohtakenra'kó:wa Tsi Yontaweya'táhkwa - The Everlasting Tree School (ETS). As the grades teacher of the new school I sought ways to evaluate student speaking proficiency, one of the key goals of the Everlasting Tree School at that time.

I asked Skatsénhati if he had ever witnessed a child ACTFL Oral Proficiency Interview. He said, "No. The OPI is designed for adults." I was determined to create an Oral Proficiency Interview type assessment of speaking proficiency for children learning to speak Mohawk as a second language.

With the help of the private funders of Everlasting Tree School, in the summer of 2009 I was able to return to Dartmouth College and the Rassias Center. I was able to spend three days at the Kimball Union Academy where I observed three ACTFL English language Oral Proficiency Interviews with children.

I wrote down the process of the modified ACTFL Oral Proficiency Interview. In addition, I was able to acquire a copy of the modified child ACTFL Oral Proficiency Interview interview schedule for both French speakers learning English, and English speakers learning French, Mandarin and Spanish. When I returned home, I translated these interview guides into Mohawk. I then conducted modified ACTFL Oral Proficiency Interview's for twelve students in my grade 1 class. Eleven of the twelve were native
speakers of English learning Mohawk as a second language. Learner levels ranged from Novice Beginner to Advanced-Low. The Advanced-Low student was my oldest son who was raised as a Mohawk-English bilingual. The modified ACTFL Oral Proficiency Interview process for Mohawk worked to determine the proficiency level of the children in my class.

While at the Kimball Union Academy observing the Rassias Center’s Accelerated Language Programs, I was able to observe parts of two separate Accelerated Language Program classes. One class was at the Novice level for Spanish speaking second language learners of English. The other class was at the Intermediate level for English speaking second language learners of Mandarin.

The Novice level English language class students were primarily native Spanish speakers from Spain and Central and South America. The Intermediate level students in the Mandarin class were English language speakers from the United States. I observed how the target language and target culture were integrated into a language program that built grammatical, communicative and cultural knowledge of the target language and culture. I watched the various teachers use the Rassias methods in action that were geared towards specific levels of proficiency.

I learned that it is important to differentiate instruction to learners of different levels of speaking proficiency. I learned that it is important to focus on real, useful language through language learning tasks that have real world outcomes. I learned that leading students to master small, manageable chunks of language built learner confidence and ability. I learned that it is critical to give students time to talk about things that interest
them. My experiences at the Rassias Center and Kimball Union Academy truly transformed my teaching practice.

The Oral Literacy Approach incorporates many of the processes as modelled in several of John Rassias's methods: input (Stage 1: watching/listening); demonstrating comprehension (Stage 2: move/do); output (Stage 3: Speak/Interact; Stage 4: Read/Write) and interact/communicate (Stage 3 Speak/Interact, Stage 4 Read/Write and Stage 5: Apply). In addition, within my own teaching practice for Mohawk the Oral Literacy Approach contains several of John Rassias's methods that provide the cornerstone for establishing a culture of interaction and communication in the classroom. These methods are listed in the manual portion of the dissertation and include: micrologue, macrologue, ideograms, guided visualizations; many of the methods in Stage 2 Move-Do and many of the methods in Stage 3: Speak/Interact.

C5. Tekanaktatokénhton Tahatiweiaien:ta'ne' Nahón:ronke: Planning to Build Proficiency

One of the main game-changers in terms of the diversification of teaching methods and approaches used in Mohawk language classes and programs has been the influence of the American Council for the Teaching of Foreign Languages (ACTFL) Oral Proficiency Level Descriptors. The ACTFL Oral Proficiency Interview Level Descriptors provide benchmarks to identify a learner's level of speaking proficiency when participating in an Oral Proficiency Interview.

Through assessing, evaluating and tracking our language learners level of speaking proficiency we have become much more efficient in our acquisition planning to teach to
build specific levels of speaking proficiency as outlined by the ACTFL Oral Proficiency Interview level descriptors. We delegate our human resources and capitol in much more efficient ways. We are much more precise in our delivery and actions.

Since the mid-2000's a transformation has been occurring through Six Nations territories in terms of language revitalization. We are building from the rights-based approach to language revitalization that sought to simply establish Mohawk language programs because we had to the right to do so to now focus on teaching to create speakers through teaching to build speaking proficiency.

As a result of this transformation, several of our Mohawk communities are witnessing a significant increase in Mohawk language use throughout the communities of Kahnawá:ke, Quebec; Tyendinaga, Ontario and Six Nations, Ontario specifically.

The ACTFL OPI and its level descriptors have provided us a way to differentiate instruction for our language learners. I attended the American Council for the Teaching of Foreign Languages (ACTFL) Oral Proficiency Interview Training, 2009, 2013 and 2017. Proficiency levels are much more specific and easily defined and quantifiable than the term fluent.

The level descriptors provide a way for learners to track their own language learning process and to focus on specific types of resources and language learning experiences specific to building their level of speaking proficiency.

The annual ACTFL conference provides professional development opportunities for our teachers and language program staff. The level descriptors provide a common frame of
reference for establishing baseline data to determine program and community success in creating speakers and reversing language shift over time.

The level descriptors also provide a frame of reference to organize and scaffold the various structures of Mohawk in a predictable order of acquisition for syllabus creation and delivery in the many and varied Mohawk language programs. The tens of thousands of verb and noun roots of Mohawk are more easily categorized into specific domains and specific registers within these levels of proficiency progressing upward from least to increasingly complex and specific.

Research provided by ACTFL informs us that world languages are acquired at different rates according to language typology and distance typologically from learners first language. The concept of rate of acquisition was introduced and its relationship to aptitude was defined. ACTFL has validated the thinking of some Mohawk teachers such as myself in that our language programs need to focus solely on developing language proficiency in order to create speakers.

The level descriptors have further validated our thinking that teaching to build proficiency by engaging learners through topics of conversation in the domains and registers that are relevant and familiar to them helps learners to expand their ability to talk about multiple registers within the same domain.

Finally, we realized that the ACTFL Oral Proficiency Interview process was actually a method of interacting with learners that could be used to provide a structure for interaction between teacher and students to build proficiency that targeted their specific level of speaking proficiency.
C6. Tehonate'nikonhraká:ron Ahshakonateweínhstonh: Teaching With Imagination

By 2008, a sizeable group of graduates from the Onkwawén:na Kentyóhkwa Adult Mohawk Language Immersion Program had young children approaching school age who could interact all day through Mohawk that had been acquired in the home from birth. This group of parents was disillusioned with the current Mohawk elementary immersion programs which they perceived as focused solely on delivering curriculum content with a focus on the memorization of ancient ceremonial speeches through mainstream approaches to teaching and learning. This group of parents sought an alternative that would maintain and grow their children and families as communities of speakers to protect their hard fought Mohawk language gains.

This group contained my oldest son Tehanenhrákhas Green, who was the first, first language speaking child in over 60 years at Six Nations. In the summer of 2009 this group of parent's established a new elementary, Mohawk language medium school - Skaronhesehkó:wa Tsiohterakenra'kó:wa Tsi ıontaweia'táhkwa - The Everlasting Tree School.

This group of parents was comprised of two distinct bodies of people. One, had homeschooled their older children and sought to teach through Mohawk ways of creating, maintaining and perpetuating Mohawk knowledge and ways of being. The second group of parents had older children that they had enrolled in English medium Waldorf schools in the nearby cities of Burlington and Toronto. Both groups sought to blend Waldorf and Mohawk approaches to education and Everlasting Tree School became a ‘Waldorf-inspired Mohawk immersion school’. 
As an Ontario trained teacher, I was supported financially by the private funders of the Everlasting Tree School to take Waldorf teacher training that were offered through courses at various summer institutes the Rudolph Steiner Center at the Toronto Waldorf School and through the Sunbridge Institute at the Three-Fold Community in Chestnut Ridge, New York.

In the summers of 2009 and 2010 I attended the following six week long courses at the Toronto Waldorf School: Foundations of Waldorf Education, Preparing for Grade 1, Preparing for Grade 2, Waldorf Art, The Magic of Numbers, Second language Learning in Waldorf Schools; and the following four one day courses: Wet Felting, Form Drawing, Needle-Felted Nome, and Water-Color Painting (Wet-on-Wet Painting). During the summer of 2011 I attended the Preparing for Grade 3 week-long course at the Sunbridge Institute. These courses expanded my ideas of what it meant to be a teacher, the teacher's role in the lives of children and enriched my teaching experience by providing me with the skills, knowledge, abilities and capacity to focus on not only language proficiency development, but on the development of the whole child emotionally, physically, mentally, spiritually.

While attending these courses I learned that as a teacher, students were emulating and mimicking my example. I was resolved to provide an example for them that was worth following. I learned to teach through imagination and beauty as exemplified through the arts. I learned that curriculum expectations can be taught in a myriad of ways and that capacities for learning and communicating could be modelled to students through the arts, cultural activities, games and everyday life. I learned to teach by leading
students to uncover the secrets of knowledge as used in the Garden Path Technique described in Tomasello and Herron, 1989.

I learned that observation, listening, recitation, practice and writing can lead to reading. In the Grade 1 class I would first recite a short story, speech, riddle, puzzle, parable or verse. I would then have my students put movements to the text to demonstrate their comprehension. Then, we would represent its meaning through various art forms. Eventually, I would write the text down, or portions of the text and the students would copy this down in their main lesson books. I would then ask the students to tell me what they copied said.

They would look at it, attempting to decipher the groups of characters. Eventually, one of them would begin reading it. The looks of amazement, astonishment and wonder on their faces was priceless! They would exclaim, "I can read! I can read! Try it, you can read too!" They could read without even knowing that they were learning to read.

I learned to teach with intent: that is that a learning experience could have multiple purposes and that the main, overall intent was to help each student become self-determining to find their own path to be a good person to acquire skén:nen or 'peace' as it is called in Mohawk.

I learned that in much the same way that certain teaching and learning experiences, methods and approaches were appropriate for learners of differing levels of speaking proficiency, I realized that learners of different ages require specific teaching and learning experiences and content of instruction designed to meet their needs for their stage of physical, emotional, mental, spiritual, intellectual and proficiency development.
I learned that awareness determined attitude and that motivation informed learning behavior and that all of these processes were interrelated.

I learned how to meet students where they are, to link them with the content of instruction through creative ways that inspired and motivated them to want to learn what it was that we were doing.

I learned to model a love for work for my students and the enjoyment in building capacity to overcome challenges.

I learned how the arts can be used to make input comprehensible so that students could express themselves and get something out and how this process mimicked for them the process of speaking in Mohawk.

I became even more aware of how real-life activities can provide powerful learning environments by collaborating with my students to pose and solve real-world problems and challenges.

I learned to divide my day - not according to curriculum subject, but according to the natural daily rhythms of a child of a specific age, and of human beings in general. This was accomplished through teaching using different sorts of learning activities and experiences at different times of day: head (brain), in the morning, heart, at midday and hands in the afternoon.

I learned another way to draft my long range plans. Instead of organizing curriculum by unitary subject based units for learning I began to use integrated blocks of two to four weeks in length so that students could become thoroughly engaged in what we were learning.
I learned how to deliver a truly integrated and scaffolding curriculum that addressed the vertical curriculum: state imposed curriculum-based knowledge, skills and abilities by subject; and the horizontal curriculum: the development of the person, relationship building, contributing to community and culture.

I learned that by recognizing where my learners were in terms of ability allowed me to provide them with learning experiences that would lead them to where I would like them to be. I stopped imposing my ideas of where I thought they should be by a certain age and grade and instead recognized them for who they are and where they were at in that exact moment in time.

I learned alternative methods to assessment, evaluation and reporting.

I learned to focus on each individual learner and their individual needs while maintaining a sense of oneness within the classroom, the school, their families and the community.

I learned to cultivate a love of learning through creating a sense of wonder and an understanding that all experiences in life have something to offer.

My Oral Literacy Approach is based largely on Rudolf Steiner's seven imaginative teaching methods, that is: drama, exploration, storytelling, routine, arts, discussion and empathy (Nielson, 2003). Storytelling is the foundational component of the Oral Literacy Approach. The intent is to build oral literacy to improve overall literacy and communicative ability. Storytelling provides a means for linking student's prior knowledge and life experience with introduced curriculum content that is imbedded in a real-life sample of speech that also models the structures of Mohawk that are to be mastered.
I found this dual intent and purpose for storytelling to interest and motivate my learners. They had fun listening to the stories to figure out what the story was saying, to act out and retell the story in their own words. To represent the plot, characters, settings, main ideas, climax, beginning, middle end through various media we used the other six of Steiner's imaginative teaching methods of drama, exploration, routine, arts, discussion and empathy.

What I established was a parallel process for language learning that gave my students the capacities to learn both curriculum content and Mohawk simultaneously. It was the most fun I’ve ever had teaching! To see all of the "a-ha!" moments and the looks of joy and sense of accomplishment on those little people’s faces that were self-sourced and did not require outside teacher validation, check marks or gold stars. These experiences provided me with many precious memories and fueled my will to continue as an elementary school classroom teacher.

From 2008 to 2017 I transferred the methods I used at the Ever Lasting Tree School over to my teaching of adults at both the Onkwawén:na Kentyóhkwa Adult Mohawk Language Immersion Program and Six Nations Polytechnic's Ongwehon:we Language Diploma Program. While working with adults using these same approaches the difference in learning styles between adults and children became quite apparent.

Adult learners expected me to just tell them and show them everything that they were supposed to know in order to pass the course. Instead, I used my quasi-Waldorf-Ontario-Mohawk teaching approach to put them into positions to experience to learn wherein they had to become self-determining learners. This was challenging for most of
them. In the end, they thanked me greatly for leading them to the place where they themselves uncovered what it was that they were supposed to know.

After much pain and agony, they were pleased that they themselves uncovered what it was that they were to learn for a specific lesson, block or class. I was often asked, "Teho...what is it I am supposed to be learning here?" or, "Just tell me what I am supposed to know!" This was followed later in the lesson or course with a, "A-ha...now I get it. I get what I am supposed to know. Sheesh...Oh you sly dog Teho!". The adult learners became empowered to learn because they themselves uncovered what it was that they were to know or be able to do. They became self-determining learners and for many this greatly aided them in their own language learning processes.

This method of teaching based on my Waldorf teacher training brought an element of beauty, imagination, purpose, intent and a sense of magic or wonder to uncovering knowledge that is contained in both the process of learning to speak Mohawk and in the culture and knowledge that is carried inherently within Mohawk itself.

Methods in the manual that come from these experiences are contained in Stage 1 (Watch/Listen), Stage 2 (Move/Do), Stage 3 (Speak/Interact), Stage 4 (Read/Write) and Stage 5 (Apply). The unit planner is contingent on starting each lesson, unit or block with a central story that contains the target structures to mastered. These target structures are imbedded within the story itself and are waiting to be uncovered by learners. The role of the teacher is to provide learners with learning tasks and experiences wherein they master and uncover these structures. Generally, observant learners will find that the year outline and course syllabus will contain these objectives and goals. Teachers can draw learner's
attention to these structures. These sorts of methods and approaches are contained primarily in Stage 1 Watch/Listen of the manual.

D WAKE'NIKONHRAIENTAHSTÉN:nis TSI WAKERIHONNÍÉN:NIH: LEARNING TO TEACH BY TEACHING

Key Question: How has critical analysis through reflective practice while teaching learners of various ages in multiple settings with different pedagogical approaches transformed the way I teach Mohawk and wrote this manual?

There is no single perfect method for teaching and learning Mohawk. When I hear people say, "I use this method..., created by such and such a person, who I met at such and such a conference and who signed my book", I reply with, "I use any and all methods and approaches at the time that will help my students master whatever it is that we are trying to master." If I don't know a method or approach, I invent one. I theorize. I hypothesize. I create. I try things out. I self-evaluate. I re-formulate and I try again. This approach to teaching is organic. It is liberating and empowering.

I see the use or insistence on the use of one main method for second language acquisition or learning as extremely limiting and constrictive. Based on my own teaching experiences, I believe that there must be room for growth, change, adaptation, experimentation and integration. The Oral Literacy Approach is therefore an organic approach to delivering units and blocks of curriculum. It is designed for second language learners in indigenous immersion, medium and second language programs and classrooms. The Oral Literacy Approach is designed to become what the teachers and
students in a specific classroom, in a specific community, at a specific time for a specific language need it to become for them to build the speaking proficiency of learners.

The Oral Literacy Approach incorporates any and all teaching and learning methods, strategies, activities, tasks, games etc. that originate from any field of education merging second language acquisition and second language learning. These methods, strategies, activities, tasks, games etc. are categorized according to each of the seven stages of the Oral Literacy Approach. Each of the seven 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, 2016) to learners of differing levels of speaking proficiency, diverse learning styles and multiple intelligences (Gardner, 2010) in a format that is culturally relevant (Demmert & Towner, 2003).

In this section I discuss how the structure and contexts of the language programs where I have worked have shaped my teaching practice. I describe how personality, learning style, multiple intelligences, aptitude, personal interests and age necessitate appropriate methods and programs to target student's specific level and type of proficiency development.

I describe the ways that my teaching practice is constantly transforming through a continual program of reflective practice, self-care and critical analysis. I also discuss how raising bilingual children with Mohawk as the principal language of the home between parents and child, and between the children themselves has shaped my perceptions of what it takes to teach in second language settings.
Wakhsnié:non Wa'khe'nìkòñ:n:ì`re‘: I helped to Watch Over Them

I was a teacher's assistant at the first ever Tyendinaga Mohawk Immersion Summer Day Camp in 1992 and then at the Tyendinaga Mohawk Immersion Summer Day Camp in 1994 and 1995. In 1996 I was the lead teacher of the Tyendinaga Mohawk Immersion Summer Day camp. I observed native speakers and teachers Dorothy Karihwé:nha:we Lazore, Fred and Anne Deer and Grace Mitchell interacting with children aged two to five years of age in a structured, classroom environment. This was my introduction to teaching through Mohawk. Teaching consisted of a teacher lead circle where students played games, sang songs and learning short nursery rhymes. Teachers engaged students in outdoor play where the speakers simply repeated simple words and phrases while engaging the children in real-life activities, play and field trips. The day camp also included story time with reading to the student in Mohawk.

A considerable amount of time was spent creating culturally-relevant teaching and learning resources as resources in Mohawk were then extremely limited. This took a considerable amount of time. There was a focus on developing print materials as opposed to using real life objects. The types of language exchanges consisted of one-way communication from teachers to students mostly in the form of commands.

The success of this program was determined based on simply initiating it and maintaining it all summer long with positive experiences for the students. What I learned from these experiences was that my main goal as a teacher was to provide a safe, nurturing environment for my students.
I left my home community of the Tyendinaga Mohawk Territory to move to Six Nations to attend the Onkawewén:na Kentóhkwa Adult Mohawk Language Immersion Program in September of 2001. I graduated from that adult immersion program in May of 2002.

One day in August, 2002 the phone rang. I picked it up. It was Frank Miller, a teacher at the Oliver M. Smith-Kawenni:io School (OMSK). He asked me if I was interested in teaching grade 4/5/6 in the 50/50 English/Mohawk Immersion program there. He told me that my teacher's assistant was going to be Vina Loft. Vina Loft was a native speaker of Ohswek’enː’a, the Six Nations’ dialect of Mohawk. I immediately accepted the offer and took the position. I became a Department of Indian and Northern Affairs Canada employee and taught at Oliver M. Smith-Kawenni:io School from 2002 to 2009.

I delivered the Ontario Curriculum through classroom instruction in both Mohawk and English. There was little to no differentiation in instructional techniques between the two languages. I attended professional development sessions with the Grand Erie & District School Board of Education and with Six Nations School District teachers designed to build our capacity to deliver the Ontario Curriculum. This did not meet my needs as a Mohawk immersion teacher as my students could not speak in Mohawk at a sufficient enough level of proficiency to engage with the content in grade appropriate ways. I translated math problems from English into Mohawk. My students could not decode them nor comprehend them. I gave them a journal to write in daily. They drew pictures. I
translated a complete science text into Mohawk. They could not conduct the experiments unless I lead them through demonstration step-by-step. Some of my sixth grade students had been in the immersion program for seven years. Their Mohawk language abilities were very low in the four language skills of reading, writing, speaking and listening. It became my goal to solve this problem. I asked, "What is it that we are doing here with these students?" The Oral Literacy Approach and this manual are focused on solving this problem.

D3. Tha'tehonatonhwentsiön:nih Ahòn:ronke’: They Really Want to Be Speakers

When my eldest son was born in 2004 I took parental leave from work after only 2 full years of teaching in the 50/50 program. When I returned from my parental leave, I taught half day in the Mohawk language in the 50/50 program and the other half of the day teaching Mohawk in the Native Second Language Program Teacher (Junior-Intermediate). I provided the standard and ministry mandated forty minutes of prep coverage per day for classroom teachers in grades four to eight. In my first year as a teacher in the Native Second language program I did not have my own classroom. I was 'on the cart' and went from class to class to deliver the Mohawk second language program. Results were below expectation. Student interest was minimal. My interest in teaching the class was minimal. The Mohawk Native Second language program had very low status in the school and in the eyes of students, teachers and administration. I sought to change this immediately.
The 2007-2008 school year was my second to last year teaching at Oliver M. Smith Kawen:ní:io. The 50/50 Mohawk/English program had been scrapped the previous year by a new administrator and was not replaced with any other Mohawk immersion program. I taught Mohawk culture classes from kindergarten to grade three in the morning and Mohawk Native Second language courses from grades four to eight in the afternoon.

I challenged myself to teach using some of the communicative second language teaching methods I had been exposed to. I did away with desks, pencils and papers. I requested my own classroom. I was given one. The first day that students entered the room they said, "It's Mohawk time. Where are our coloring sheets?" I replied, "You're not going to get any this year. Not one." And they didn't. I engaged students through storytelling, drama, the arts and interactive approaches to second language teaching. I used current media and celebrities to peak interest. I put them in situations through task-based language teaching wherein they had to communicate to complete tasks. They wanted more.

Students who had not been in the immersion program expressed interest and aptitude for learning to speak Mohawk as a second language after participating in my Native Second language courses for forty minutes per day for three months. Based on student interest and parent lobbying, I was given permission to begin a Mohawk enrichment class for students who opted out of the final period of the school's grade four to eight rotation schedule. We met daily for forty-five minutes from 2:15-3:00 p.m. We continued on with developing their conversational ability using topics that I elicited from them. We raised money and travelled to Kahnawà:ke (that is a seven-hour drive from Six
Nations) to attend the Tsi Titewatierónnions all-Mohawk talent and variety show. We visited Kahnawà:ke's Mohawk immersion elementary school and adult immersion program. I gave each student a certificate at the end of the year. Overall the Mohawk Language Enrichment Program had fourteen participants. The next year over thirty students applied to participate. These students wanted to become speakers of Mohawk.

What I learned from these experiences is that students are engaged when the content of instruction is relevant, interesting, challenging and fun. Also, that these students are motivated when their teacher sets high expectations for them, believes that they can meet these expectations, establishes relationships based on mutual respect and interacts with them in ways that build their confidence.

D4. To: I: Akataterihónnion' Tahnon Akhiá:ton’: Let Me Read and Write It!

Six Nations Polytechnic is an independent, indigenous owned and operated post-secondary institution located on Six Nations. Through a consortium agreement with McMaster University, Six Nations Polytechnic sought to design the Ongwehón:we Language Diploma Program. Work to develop the diploma program began in 2006. I was interviewed to provide input for the structure of the diploma program. I taught in the Six Nations Polytechnic Ongwehón:we Language Diploma Program from 2009-2016. I taught two evenings a week, from 5:30-8:30 p.m. while teaching elementary aged students full-time through the day at the Oliver M. Smith-Kawenní:io elementary school and at the Everlasting Tree School. When the diploma program became a degree program in 2016 (B.A.), I continued to teach one course per semester.
Coming off of the success in motivating and engaging my learners in the Native Second Language program at Oliver M. Smith-Kawenní:io, I attempted to replicate the same results in the same way with the adult learners in the Six Nations Polytechnic program. I discovered that similar to the Native Second Language program at Oliver M. Smith-Kawenní:io, limited contact time organized according to the hours common to mainstream post-secondary courses was insufficient to build any sort of proficiency and to keep it going. Time constraints dictated that I needed to set course goals and learning outcomes that I could deliver in manageable chunks and that learners could master in a relatively short period of time. This set me up in future years to realize that in full immersion teaching environments, I needed to focus on delivering manageable chunks of language for my students to master to give them the language that they would need to engage with the content of the curriculum in meaningful ways. In my years teaching at Oliver M. Smith Kawenní:io and Six Nations Polytechnic in the Mohawk second language programs I became quite efficient at planning and delivering units through what has now become known as the Oral Literacy Approach.

I also found out that adults are also engaged when the content of instruction is relevant, interesting, challenging and fun. I found out that adults and children at or around similar levels of proficiency in Mohawk responded similarly when put into the same sorts of learning experiences. What was different between the two groups was that the adults requested to see and use print materials at some point in order to fully grasp and understand the content of instruction. I had switched from the pen and paper approach I had used at the Oliver M. Smith-Kawenní:io school and sought to replicate results at Six
Nations Polytechnic using the same approaches. Some adults needed to see the language in print in order to solidify learning. In my teaching at the time I acquiesced and went to writing only after: 1) my students had watched and listened to a speech sample that was of manageable size and that contained target structures for the unit that were outlined in the syllabus; 2) students demonstrated comprehension in some way; 3) students could recite the speech sample ('story') aloud; and 4) students had practiced the structures and language in the story through drills. After all of this, I had them write the story down and read it. Then I gave them tasks that involved both speaking and listening and writing in order for them to apply and to expand their abilities. I learned that print materials and reading and writing are critically important supports to language learning at the right time.

D5. To: Nihonhronkhatsherí:io? What is The Quality of Their Language?

When my eldest son was born in June of 2004 I took three years of parental leave from my position as an elementary Mohawk immersion teacher to stay home with him. He became the first, first language Mohawk speaking child at Six Nations in approximately sixty years. I have spoken nothing but Mohawk to all six of my children since they've been born, however their levels of communicative functionality in Mohawk differ significantly.

This is related to the amount of time I spent with each of them from birth to age four. During these formative years there was no support system or speech community at Six Nations. There were few other families like ours in the entire Mohawk Nation. Such families were very spread out. We had to travel to visit. We had to create opportunities to hear and use the language in our lives. Lack of native speaker contact and daily
interaction in a speech community of Mohawk speakers impacted heavily the children's quality of language and the depth and breadth of domains and registers that they could communicate in.

Part of the conundrum of attempting to raise new mother-tongue speakers in a geographical location with few to no traditional native speakers necessitates accommodations to our lifestyle to substitute for a lack of such speakers. In attempting to raise my children so that they would acquire Mohawk as their first language in a natural environment I came to realize that there is only so much that I could do on my own. I realized that without a community of speakers for us to interact with, we could only proceed so far in our proficiency development and that our quality of language, although sufficient to conduct day to day business was absolutely insufficient for children to tell and share their innermost thoughts, dreams, emotions, feelings or interact in situations common to the various stages of growth for both boys and girls.

The big question became: how do I maintain the richness and vitality of Mohawk when there are no longer any traditional native speakers to model this for us? In my teaching practice, I resolved that the central story for a unit needed to be simplified speech of traditional native speakers to provide a sample of speech to model acceptable traditional native speaker talk to students.

Methods contained in the manual portion of this dissertation that contain speech samples to maintain the richness and vitality of Mohawk include: Social Media Language Learning, Interactive Language Learning, Master Apprentice Program, Mentorship and Media Assisted Language Learning.
D6. Thiwakatahsawátie’ Wa’kerihwahseronniánnion’ ne Oral Literacy Approach: Where I Started With the Oral Literacy Approach

In the summer of 2006 I was hired to co-teach and co-develop the inaugural second-year program at Onkwawén:na Kentyóhkwa Adult Mohawk Immersion School. Prior to the 2006/07 school year teachers at Onkwawén:na Kentyóhkwa primarily taught from written materials and books and used dated, grammar-based and audio-lingual style translation exercises as key pedagogical approaches. I challenged myself to use more communicative teaching methods based on the Rassias Method training that I had attended at Dartmouth College's Rassias Center. My previous teaching and learning experiences indicated the need to:

- model the language and structures to be mastered through a carefully crafted text;
- present the text to learners aloud;
- provide learners with opportunities to listen and observe context in order to negotiate meaning;
- give learners time to hypothesize about what they were hearing and observing;
- provide visual aids to convey meaning and to make the text comprehensible;
- use Total Physical Response and Teaching Proficiency through Reading and Storytelling type activities to let them demonstrate comprehension;
- incorporate interactive drills, games that necessitated oral communication;
- initiate interactions and tasks that necessitate communication and the negotiation of meaning;
• conduct breakout sessions to practice discrete-point skills of specific structures of Mohawk through oral drills and exercises;
• conduct breakout sessions to practice discrete-point skills of specific structures of Mohawk through reading and writing tasks, assignments, drills and activities;
• have students perform some sort of language task to demonstrate mastery of practiced structures;
• change the context of rehearsed language tasks slightly so that students had to apply known structures in slightly altered contexts;
• engage learners through learning tasks that had non-linguistic outcomes but that required use of the target structures for the lesson or unit;
• provide opportunities to go out into the community or to create some new product to transfer and extend learning into similar contexts.

Assessment was difficult using these procedures and the only reporting requirement was a number grade elicited through written unit tests. These written unit tests did not assess or evaluate communicative ability in real-life or simulated contexts. This indicated the need to create or source assessments and evaluations geared to first eliciting a sample of student learning and second, a tool to evaluate student level of mastery of the target structures. These did not yet exist so I created them during that school year. In future years of the Onkwawén:na Kentyóhkwa Adult Mohawk Immersion Program, what was created and established was a much higher standard for quality of instruction.
After having raised my then four-year old son to be a first language Mohawk speaker, I sought to create a place where he and I could go to interact with other families trying to do the same thing. Together with a group of parents with bilingual or emerging Mohawk speaking children we formed the Six Nations Mohawk Language Nest, or what come to be known as Kentiohkhwa'ón:we: The ‘Real’ or ‘Original’ Group. The goal was to do everyday activities of interest to program participants with two language resource people to help demonstrate language use in context. We met daily Monday to Friday, from 8:30 a.m. to 3:00 p.m. in a drop-in style format.

Parent participants were tasked with acquiring the language they needed to interact with their children in home and community environments. I, along with a very proficient second language speaker from Kahnawà:ke were hired as the language resource people in the fall of 2008. Using a community language learning approach (Richards, 1986) the first year ran smoothly with all participants meeting weekly to decide on and discuss next week's goals and to plan activities and outings to meet the week's goals. At the beginning and ending of each year's program participant's speaking proficiency was assessed using ACTFL Oral Proficiency Interviews. Every participant in the program increased their level of speaking proficiency after the first year. Optimism and anticipation for the second year was high.

In the summer of 2009, I left the language nest to teach in another position and onewoman became the lead administrator of the language nest. She changed the focus of
the program from meeting participants’ needs for speaking Mohawk with their children to enforcing her vision of how Mohawks should live, eating indigenous foods and being a spiritual person, downplaying language acquisition as overly emphasized in the first year.

Subsequent administrative decisions included admitting participants with little to no language background or experience; forced work duties for program participants; imposed meal plans and dietary restrictions; hours of unsupervised free-play time for the children aged four and below and having the group meditate while listening to English language recordings.

A couple of the original participants from the first year reported financial mismanagement of the program at the end of the third year. The funding was pulled by the Six Nations Language Commission and there has not been a Mohawk language nest since 2011 at Six Nations.

There were several lessons to be learned from that program that have influenced the development of the manual:

1) Keep the focus on the language and culture and the specific dynamic cultural needs of language learners today. This has had great implications on understanding how content of study in language programs is just as important as its pedagogical methods and approach.

2) In year one, participants had asked to have some instruction in domain and register specific language before participating in activities. This indicated the need to first assess prior knowledge through diagnostic assessments and activating schema before participating in real-life interactive activities. This indicated that
natural approaches to second language acquisition still require some form of acquisition planning for second language learning.

3) A group of people must take ownership over the language revitalization movement and language planning. This must not be left to one person.

4) Some people at Six Nations feel it is more important to create good-people rather than just people who also happen to speak Mohawk, who may or may not be good-people. Why not do both? Language revitalization must not be placed in opposition to various value systems be they traditional or otherwise; but must be broad enough to allow living within a variety of value systems within a context where the language is relevant and useful to all.

5) Proficiency can be measured and assessed through more than just discrete-point testing of skills.

D8. Wa'tkeweia‘en:ta'ne' Skén:nen Wahonnonhtónnion’ tsi la'teiorì:wake'

Wa'tkerihwanhonterónnion': Planning For Well-Being Through an Integrated Curriculum Approach

During 2008-09 while I was working at and attending Kentiohkhwa'ón:we there were several children of similar age who would need to attend elementary school and that who had at least one second-language speaking parent to communicate with in the home. This new stage of Mohawk language revitalization was a result of the effectiveness of the Onkwawén:na' Kentyókhwa Adult Mohawk Immersion program in creating speakers of Mohawk.
Inspired by the few children who were full Mohawk/English bilinguals at the language nest who had at least one parent to speak Mohawk with at home, I made the decision to visit the already established K-12 Kawenní:io-Gawení:yo Private School (Kawenní:io). Upon visiting I found that my then four-year old son was already more proficient in Mohawk than all of the elementary school teachers. All of the children at the school were English monolinguals. I had concerns that he would lose the Mohawk language that we had fought so hard for him to acquire. I then drafted a plan to add to the program at Kawenní:io-Gawení:yo Private School to shift the focus from simply delivering the Ontario Curriculum with cultural adaptations in the Mohawk language to actually including ways and means of teaching the students there to speak Mohawk first in the kindergarten classes and primary grades.

I presented my plan to the Kawenní:io-Gawení:yo Private School Board of Directors where I was told that the goal of Kawenní:io-Gawení:yo Private School was to matriculate kids through their K-12 program of education delivered through the Mohawk language and culture, to graduate to attend post-secondary schools. I was also told to begin implementing my plan and that perhaps someday the two programs could become integrated.

The next day, a group of proficient second language parents, philanthropist supporters of our language and culture, and community members established the Board of Directors for Skaronhyasehkó:wa Tsiohterakenra'kó:wa Tsi lontaweia'táhkwa or ‘The Everlasting Tree School’. I was a board member (from 2009 to 11), lead-teacher grades one to three (from 2009 to 12), Mohawk resource person (from 2009 to 12), curriculum
designer (from 2009 to 12), outdoor education consultant (from 2009 to 12) and teacher mentor (from 2011 to 12).

I learned much in my time at the Everlasting Tree School that had implications on this manual. First, we need to be aware of the ever-changing linguistic climate in our communities and we need to be responsive to the needs of our community and families to best support the overall language revitalization movement. We must remember that we are part of a much larger movement and not become islands unto ourselves.

I learned to combine second language instruction with curriculum content delivery. I gave my students the language they needed first and then put them into positions to use it while mastering curriculum content. Speaking proficiency was built gradually as learners were constantly put into positions where the need to communicate to achieve common goals (i.e./baking a cake) facilitated the will to struggle to use their second language to complete learning tasks. This approach was very, very effective.

Waldorf education and the work of Rudolph Steiner allowed me to combine delivery of curriculum content and increasing speaking proficiency of both first and second language learners of Mohawk in elementary school settings. I combined Steiner's ideas of teaching with imagination; the nature of work; the story-telling approach; the story-telling rhythm; writing to read; using the arts and movement to let students express themselves; interaction with the earth and natural environment and use of natural materials brought the Mohawk language to life. The relationship between identity, curriculum, culture and language became apparent and real.
It was in this time that I expanded my repertoire of means to make input comprehensible to learners (Krashen, 1982) through drama and the arts. I came to understand that the Ontario curriculum could be delivered through Waldorf pedagogy focusing on building capacities to learn. I was able to match specific curriculum requirements from multiple strands to learning experiences both before and after unit participation. The Waldorf approach to story-telling and the arts facilitated growth in use of Mohawk. It provided context through which students were able to work with both curriculum content and the language of instruction in diverse ways through a variety of the multiple intelligences as described by Gardner (2010).

Students were given time to demonstrate their will to overcome challenges. They worked cooperatively to support one another to achieve common goals. Some examples of activities used to do this were: stacking wood for the winter, hauling water, doing the class laundry, prepping the class garden for planting, harvesting and putting away corn and skinning, quartering and butchering a deer.

Learning experiences and curriculum content delivery were linked with specific times of year. Some examples are: attending local events, following cultural calendars, observing natural occurrences, participating in mainstream society events, discussing mass media, popular culture, sporting events and news. Linking content delivery to specific events allowed students to see and experience the content of instruction both at school, at home and in the community. The true meaning of experiential learning, culture-based learning and land-based pedagogy emerged by simply planning to put my students in positions to experience cultural activities on the land and in the community. The earth
became our classroom. This approach to teaching let the language live in the community where it is best able to survive.

D9. Í:satst tsi Nahoten'shòn:’a Roti'nikonhró:ris Ahsherihónnien': Use What Interests Learners As the Content of Instruction

In the summer of 2015-16 I was hired to co-teach in Onkwawén:na Kentióhkwa's inaugural third-year program. I did not have any input into the mission, learning goals or objectives for the program. I was simply asked to teach traditional, longhouse ceremonial speeches to four young-adults in their early twenties who were at or around the Advanced-Low level of speaking proficiency.

One out of the four participants had attended longhouse ceremonies prior to participation in Onkwawén:na's Kentyóhkwa's two year program. The other three had no such prior experiences in the longhouse. My counterpart was to teach them the language and practices of a traditional Mohawk lifestyle that centered on ancient political texts, our cosmology and land-based practices such as growing & harvesting corn, hunting, fishing and gathering traditional plant medicines. None of them were hunters. None of them planted. None of them gathered traditional medicine. Three out of four of them were raised off-reserve in the neighboring cities of Hamilton, Ontario and Buffalo, New York.

One day I was teaching them to recite a mid-winter speech of encouragement. At the end of the speech there was a line that said,

"Ó:nen akwé:kon ensewérheke’ ensewa'nikonhratokenhátie'ne' ne ní:ioht tsi rotirihwtokenhstonhátie’ ne ionkhisothshera'shon’kénha’.

None of them could explain what it meant in Mohawk. It means,
"Now you all will think that you will be going along with an informed mind of the ways that our grandparents of old times arranged the matters."

To help them understand what it meant and what it's purpose was, I stayed in the language and told them a story of the origin of another ceremony, then said part of the speech for that ceremony, then recited the same line as written above. They still didn't understand the line given above. Then I translated the line into every day, common Mohawk using simplified wording and terminology. They still didn't understand what it meant. I then explained the purpose and function of the statement in everyday, basic Mohawk. They said that they knew what the individual words meant however they still didn't understand what the saying was referring to, or why the speaker was saying it. I then translated it for them into English. They still didn't know what it meant. I then told them in English why the speaker was saying it to the crowd. At that point they indicated that they roughly understood it.

What I realized is that the language and practices that I had been tasked with to teach the students was way over their heads both linguistically and culturally. It was absolutely outside of the realm of their lifestyles and experience. I asked myself honest questions: "Who are my students? What do they talk about? What interests and motivates them? What do they want to learn how to talk about and how do they want to learn it?"

I began to listen to their conversations when they were on break. They spoke in Mohawk with one another. They were talking about working out, going on hikes, eating Phô, skateboarding, mixing music, new technology, apps, cell phones, taking the GO-Train to Toronto, concerts, sporting events, dating and travel. I instantly realized that what
I had been tasked to offer them did not reflect their own individual personal identities nor their linguistic needs to increase their speaking proficiency as second language learners of Mohawk. I began incorporating some of their interests as the content of instruction in my teaching.

The third-year program indicated the need to be responsive to the identity and culture of the participants of the language program. Instead of imposing an idea of what culture is, I found it important to provide learning experiences of what our traditional culture is while at the same time recognizing and embracing the dynamic cultural-practices of our learners right now today. They listen to and make rap music. They eat pho with chopsticks. They go to concerts. They go to the gym to work out etc.

I learned that program success cannot always be measured based on proficiency-gain based outcomes. Some programs are successful because they indicate or necessitate the need to move in another direction. They facilitate transformation and growth. The third-year program indicated to everyone involved that an additional year of study was required to assist second language learner graduates of Onkwawén:na Kentyóhkwa's two-year program to progress to the Advanced-Mid and to the Advanced-High level of speaking proficiency through content of instruction that was of relevance and of interest to the real lives of the programs participants.

D10. Ó:nen Thò:ha Ahatiwenná:nahne’: Their Language is Almost Full

In the late spring of 2016 I was contracted by Onkwawén:na Kentyóhkwa to conduct ACTFL Oral Proficiency Interviews for recent graduates of their second-year
program. I conducted the Oral Proficiency Interviews and submitted my ratings and the videos of the Oral Proficiency Interviews to Owennatékha Brian Maracle who was the program director. I was able to ascertain quite quickly what these graduates could do, what they couldn't do, and what they needed to do to become more proficient.

In terms of their quality of language these graduates were between the Intermediate-High and Advanced-Mid level of speaking proficiency. Their areas of strength were in being able to transcend many and various domains with their general, overall communicative abilities. They could combine the morphemes of Mohawk together to form what they wanted to say for themselves. They used circumlocution to describe what it was they were referring to. They could communicate to tell simple stories in varying time frames to express their interests and facilitate meeting basic human needs and day to day communication common in a school setting. Their syntax and semantic accuracy was sufficient to complete communicative language tasks at the Intermediate and Advanced levels of proficiency.

They were yet deficient in their use of register specific language within these domains. This included lack of knowledge of specific vocabulary, colloquial expressions, contractions, idioms, metaphors and slang. Instead of using specific vocabulary they used circumlocution to describe what it was the they were referring to.

They lacked knowledge of stylistic, denotational, expressive, pragmatic and structural variation when attempting to use language functions. Language functions are not commonly taught in current Mohawk language programs. Language functions are purposeful, communicative acts expressed by or between individuals to achieve a
communicative goal. There are eight categories of functions: informative, referential, expressive, directive, interactional, transactional, phatic and imaginative. The learners did not know how to congratulate someone of different ages and orientations. They did not know how to offer condolences to someone. They did not know register specific ways of saying things to acquire information in various settings. They did not know how to give directions politely to an elder. When attempting to use words and sentences they had built for themselves using their knowledge of the morphology of Mohawk, they would inadvertently appear rude or impolite when communicating with native speakers. I shared my observations with Brian Owennatékha Maracle, the director of the Onkwawén:na Kentyóhkwa Mohawk Adult Immersion Program.

In the Winter of 2018 I was contracted by Onkwawén:na Kentyóhkwa to co-develop the curriculum, syllabus and instructional framework for a new, re-vamped third year program. Using my experiences from having taught in both the inaugural second and third year programs, I based the third year program curriculum document on student mastery of functions and the domain and register specific language that was identified as being of relevance by perspective third-year program students. With a highlight on the functions of Mohawk, task-based language teaching (Nunan, 2003) became a critical approach and necessitated Stages 5 (Apply) and Stage 6 (Transfer) of the Oral Literacy Approach. Our learners need to know how to apply the manageable chunks of language that we are teaching them in familiar and varied contexts in a way that is acceptable to native speakers.
In the Summer of 2015 I was contracted to be the instructor for the Ontario College of Teachers, Additional Qualifications Course: Teacher of Mohawk. In thinking about a course syllabus and course content I had to consider what knowledge and skills teachers need to effectively deliver the Ontario Native Second Language Curriculum for grades K-12. The goal of the K-12 Ontario Native Second Language Program did not include teaching students how to speak Mohawk at a sufficient enough level for them to become speakers. Native Second Language Programs have been critical to the success of creating speakers by building a base in learners of Mohawk (see Green, 2017). I then thought about what I needed in order to achieve native-speaker like proficiency. I identified three key components: grammatical, cultural and pragmatic accuracy.

I realized that teaching Mohawk is about much more than simply teaching morphemes, words, sentences, syntax, grammar or semantics. Teaching and learning Mohawk also requires teaching about who Mohawk people are - both past and present. It requires teaching about the dynamic culture of Mohawk people today.

Informed by my past experiences as a Mohawk language learner wherein I was commonly taught about cultural practices that reflected the ceremonial and material culture of Mohawk people and not the culture and customs of speaking to other people through the Mohawk language. For example, I learned about drums, songs, dances, rattles, leather clothes, foods, masks, implements, ribbon shirts, ceremonial speeches etc. These cultural teachings did not include tutelage on the culture and customs of speaking in
Mohawk to speakers of varying orientations in different social settings. I was thus able to identify a third component that I needed to master if my goal was to achieve native-speaker like proficiency. This third component is called pragmatics.

Pragmatics refers to the use of language in social contexts and the ways people produce and comprehend meaning (Nordquist, 2019). Pragmatics are observable through communicative interactions in specific contexts and settings when two or more people converse or interact through the target language. Pragmatics also refers to social interactions between speakers and the contexts within which these interactions occur. Pragmatics focuses on both social cues and language use in context to express meaning. According to Mey (1993):

"Pragmatics is a subfield of linguistics and semiotics that studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behavior in philosophy, sociology, linguistics and anthropology."

At Six Nations, there is no speech community for second language learners to interact in to learn the pragmatics of speaking in Mohawk inductively.

Onkwawén:na Kentyóhkwa focuses on delivering their two-year program through building grammatical accuracy and semantics. It needs to adapt to include instruction of the pragmatics of Mohawk. This is not a purposeful omission as the teachers are all second language learners who have become speakers who did not have a community of native speakers to interact with to learn the pragmatics of Mohawk inductively. It is apparent why second language learners who graduate from Onkwawén:na Kentyóhkwa commonly lack knowledge of the pragmatics of Mohawk. When I designed the Teacher of
Mohawk AQ course syllabus, I included the three components of proficiency that I identified: grammar, culture and pragmatics.

Key findings from my experience teaching the Mohawk AQ course included:

1) Mohawk is about more than just words.

2) Mohawk is not a subject - it is the current life of a people.

3) One can express a contemporary Mohawk identity through the Mohawk language.

4) Teachers with low and beginner proficiency can teach Mohawk effectively through the Novice level. The teacher can learn with their students.

5) Training teachers to deliver a standardized curriculum is about connecting people to ways of doing things, to other people, to ideas and to resources that will be useful for them in their places of employment.

6) Learning from one another and sharing our collective experiences are valuable teaching tools for both teachers and learners.

The manual portion of this dissertation has been written with teachers of various levels of speaking proficiency in mind. The Oral Literacy Approach is adjustable - it can be amped up for Advanced level learners or simplified for Novice level learners. It begins with the selection of a central story that models the target language and structures for the lesson or unit to students. This provides a story script that is teacher friendly that also provides a blueprint of the target language and structures for the teacher.
In the spring of 2017 I was contracted by the Six Nations Language Commission to teach Gayogohó:no (Cayuga) elementary immersion teachers to deliver a unique proficiency-based curriculum for grades Junior Kindergarten to Grade Eight. This original proficiency-based curriculum was created by local Six Nations language teachers through a three-year partnership with ACTFL. A series of two to three day long meetings were facilitated by ACTFL where in participants identified culturally relevant functions, structures and lexemes of Cayuga. These were then categorized by subject and grade. Further, the functions, structures and lexemes were differentiated by ACTFL's three modes of communication: interpersonal, presentational and interpretational.

Over my teaching career I have established a reputation for using and creating inventive teaching methods and approaches that respond to student identities, learning styles and needs. I have been considered to having been successful in combining the delivery of curriculum content with the building of speaking proficiency in elementary school learners at the Everlasting Tree School (the Waldorf-inspired, Mohawk grades 1-8 immersion school).

As a teacher I could integrate content and proficiency instruction, but found it more of a challenge to train others to implement that methodology with their students. My contract was to facilitate a two-day session for over forty-five teachers from eight different Six Nations (Haudenosaunee or Iroquois Confederacy) communities from Canada and the United States. I thought, "What tools can I give these teachers and what capacities can I
build in them so that when they return home they can continue this work on their own?" I created a draft version of the appended manual. I drafted the Oral Literacy Approach with its seven stages. I created the unit planner in the manual linking ACTFL's three modes of communication, i.e./interpersonal, interpretational, presentational with the curriculum expectations, can-do statements and level descriptors created for each strand of the curriculum by the Cayuga teachers. I provided an example unit plan and day book. I listed some key methods for each stage that were most relevant to teaching and learning Six Nations languages. I then created objectives, goals and indicators for the two-day session. I also created a 'How to Use This Manual' section of the manual to facilitate ease of use to show the way that the stages and methods scaffold and layer to build proficiency gradually according to current best practices and theory in second language learning.

On the morning of the first day I went over the impetus and theory behind the Oral Literacy Approach. This was somewhat well received. I did receive positive feedback from the seasoned, trained teachers in the room.

In the afternoon of the first day I demonstrated the first three stages of the Oral Literacy Approach with non-Mohawk speaking volunteers that I pulled out of the audience. I demonstrated the presentation of the central story. I had my volunteers act it out to demonstrate comprehension. I lead them in drills, games and exercises to master the structures and language for the unit. I used the methods and approaches that have emerged from my own experiences of teaching in and through Mohawk.

Non-Mohawk speaking participants were successfully able to speak and interact in Mohawk with minimal training within very specific parameters. They were also able to
identify the target structures for the unit and lesson without having seen a syllabus or lesson plan. They were able to link these with specific curriculum expectations.

The second-day I demonstrated an alternative way to use stages one to four of the Oral Literacy Approach to deliver an entire lesson through one particular teaching method called a Micrologue (John Rassias, 2008). I then proceeded to use random Mohawk second language learners and speakers pulled from the crowd to demonstrate several methods and approaches from stages five and six designed for learners with Intermediate or Advanced proficiency. I received positive feedback from the group and many are using a draft of the manual to this day to inspire their teaching.

What I learned from this whole process was that:

1. Teaching in and through Mohawk necessitated the invention of teaching methods, approaches, learning activities and tasks that facilitate the mastery of the structures of Mohawk itself. These form the foundation and the real contribution of the teaching manual portion of this dissertation.

2. Less information is more. Practical experience, invention, hypothesizing, application, assessment and re-formulation are much more useful capacities to build in teachers then simply sharing information with them.

3. If curriculum, assessment and reporting etc. are supposed to be culturally specific, then pedagogy must also be language and culture specific.

4. I took an action research approach to create the initial draft of the teaching manual that formed the foundation of my dissertation research.
Key Question: How has conducting research transformed my teaching practice?

In Section E, I discuss the sorts of research that I have undertaken that have been most influential in crafting this manual as a unique form of pedagogy conducive to creating speakers of Mohawk. Research can be used as a powerful tool to unite people working and striving towards common goals. I learned that research does not have to be a large-scale activity in order for it to be effective. It does not require grants, university or colleges, or a team of consultants. Engaging learners as researchers through working together to solve problems is motivating, increases positive attitudes towards learning and empowers learners to further their own learning process. Additionally, engaging employees as co-researchers through working to solve problems collectively is motivating, increases positive attitudes towards learning and empowers staff to further their professional expertise. I learned that self-reflective practice to improve professional practice benefits personal, local and global efforts to revitalize indigenous and minority languages.

E1. Enierá:ko' Oh Nenhatiwennoténhake' Ahontewennón:tahkwe': They Choose What Language They Will Communicate In

In 2009 I successfully defended my Masters of Education thesis in the Master of Education in Language, Culture and Teaching Program at York University, Toronto,
Ontario. My thesis was called, "Indigenous Emancipatory Pedagogy, Step 1: Understanding the Process of Mohawk Language Shift." I sought to uncover and present the reasons that people at Six Nations stopped speaking Mohawk. I hypothesized that understanding the myriad of reasons why my people choose to use a language other than their own was the key to understanding how to reverse Mohawk language shift to English. My research uncovered several key findings that have implications for this manual:

1. People choose which language they speak.

   For Mohawk people, the choice to speak Mohawk is pragmatic - it must be useful at the most fundamental, basic level that helps a person to survive and to communicate their innermost thoughts, feelings, needs and desires. The teaching methods and approaches that we use with our students must put them into positions where they need to speak Mohawk. External motivation such as telling them that the reasons why they should speak Mohawk are because it is who they are supposed to be, or to keep the language alive are not good enough reasons to motivate a group of children to struggle to complete complex curriculum-based tasks in a language that they barely speak. We must build intrinsic motivation that comes from within the learner so that they choose for themselves to speak in Mohawk.

2. Language shift occurs as a series of individual choices that taken together, bring about large scale language shift. Language revitalization follows the same process - individuals will choose to speak the indigenous language instead of the dominant language. We must apply teaching methods and approaches that motivate our
learners to develop positive attitudes towards Mohawk language use and in turn, positive language learning behaviors.

3. It is important for a person to understand their agency within the language shift process. Agency can be constrained by a myriad of factors. Context provides the reasons for language shift, and concomitantly - for language revitalization. In much the same way that our students and people were placed in contexts wherein they had to use English instead of Mohawk, we must choose and apply teaching methods and approaches that put our learners into contexts that necessitate the use of Mohawk over English.

4. Context dictates language choice. We may not fully be able to understand the context of past choices that facilitated language shift. Focus on contexts and tasks that necessitate use of Mohawk and that facilitate reversal of language shift. Find out what interests and motivates your learners. Create capacities for language learning. Teach pragmatics overtly.

5. Each language carries within it inherently the key to its own revitalization: the structure of the language can inform pedagogy. Modify or invent your own teaching methods and approaches to teach specific structures or functions of your language and culture. Be creative - the process of teaching is an organic process. It lives and grows. It adapts and changes.

6. Mohawk language education is the key to de-colonization, conscientization (Freire, 1970), empowerment and self-determination.

7. Experience can inform pedagogy if you apply the principals of self-reflective
practice. Let your experiences as a teacher transform your teaching practice.

In the mid-2000’s Six Nations Polytechnic sought to establish a Six Nations Language Teacher Education Program. I was contracted on several different occasions to help design this program between 2007-2017. I sat in on planning meetings and contributed to discussions. I drafted a proposed program outline, schedule for course delivery, program goals and professional learning outcomes. I identified delivery formats for each course, wrote course descriptions, course outlines, syllabi, identified perspective instructors for each course and matched professional learning outcomes to provincial standards.

In completing this work I had to think about the overall mission and purpose of the language teacher education program. One of the main goals of the teacher education program was to train teachers how to plan, teach, assess and report to combine content-based instruction with second language instruction in classroom environments. This lead me in those years to think about what skills and capacities our teachers need to master in order to create speakers and move our students along through the Ontario Curriculum. This also lead to me thinking about what sort of resource materials teachers would need to support program and course delivery. It was during this time that the idea of a Six Nation's languages teaching manual surfaced that could be used by course instructors and participants.

With the real success of the various Six Nations adult immersion programs
beginning to bear fruit across Six Nation's communities, we began to shift the focus from simply having the right to establish language programs to determining what effective pedagogy was for our languages to increase language proficiency and use for our learners.

E3. Tóhsa’ Sá:ti ne Teiakowennatierénhto ne Ionterihwaiénhsta’: Don't Discard Student's First Language

In the winter of 2010 I was contracted by the Indigenous Knowledge Center at Six Nations Polytechnic to provide English translations of repatriated documents from the Smithsonian Institute's Archives that were hand-written in Mohawk. These documents were recorded by ethnologist J.N.B. Hewitt from the 1880s to the 1920s on the Six Nations Reserve. I also translated several documents in the Hewitt collection from the Onondaga and Cayuga languages into Mohawk and then into English.

I was also hired to record, document, transcribe, translate and audio-record ceremonial speeches in Mohawk. By 2014 my work was recognized through an award called, The Six Nations Community Scholar Award for Excellence in Community-Based Research.

Throughout this work I increased my speaking proficiency simply by thinking about the interplay between Mohawk and English, Onondaga and Mohawk, Cayuga and Mohawk. Transcription and translation between my first language, second language, third language and fourth languages helped increase my meta-linguistic awareness which in turn increased my language proficiency.

In my own teaching I had my adult second language students use the processes of
transcription and translation. This provided some time for them to carefully observe for themselves the patterns of speech, use of structures and domain and register specific lexemes of Mohawk. I wasn’t only putting my learners in positions to acquire the target structures of Mohawk, I was teaching them to extract these structures from the speech samples of native speakers for themselves.

I was building their capacity to learn in second language acquisition environments through second language learning and language learning strategy training. I came to realize this was occurring not solely in Mohawk, but was being facilitated through use of my student's first language - English.

I hypothesized that first and second language literacy are critical to increasing a student's level of speaking proficiency in the additional or target language. Until this time, the role that cultivating Mohawk literacy and the role of student's first language in the teaching and learning of Six Nations languages had been largely unexplored due to the antiquated adage that we don’t write our language down, and that our languages are learned by ear; not off of paper and that speaking or using English in the Mohawk immersion school settings was equated with failure.

I began to realize the importance of going back and forth between my first and second languages. I also became aware of the benefits of engaging my students through teaching methods and approaches based on comparative linguistics of related and unrelated languages.

In 2017 I was contracted by the Kahnawá:ke Education Council to conduct an extensive evaluation of Karonhianónhnha Tsi lonterihwaienhtáhkwa - a late exit, one-
hundred percent immersion nursery to Grade 4 Mohawk immersion school located on the Kahnawà:ke Mohawk Territory.

Part of the evaluation required me to establish criteria for determining what an assessment of immersion school performance could be based on. One of the key findings of this search for criteria was the theory that initial literacy was best developed through a student's first language and that this would in turn lead to transfer of skills to acquiring not only second language literacy but also second language speaking proficiency (Hornberger, 2005; Genesee & Jared, 2008).

If a student's first language is Mohawk, then they would be better prepared to acquire an additional language such as English if they were to develop initial literacy through the medium of Mohawk. If a student's first language was English, then the student will better acquire additional languages if initial literacy was learned through English. This indicates the need for medium education programs similar to those in Hawai'i where Hawaiian speaking children attend school through the medium of the Hawaiian language. Initial literacy is learned through student's first language, Hawaiian.

In various parts of the world, the process of students attending school and acquiring initial literacy in their first language is called Mother Tongue Based-Multilingual Education or MTB-MLE (UNESCO, 2014). Mother Tongue Based-Multilingual Education posits that students need to develop strong oral language and literacy skills in their first language at school initially before learning to speak or read/write additional languages. This is problematic for Mohawk immersion schools at Six Nations as most learners first language is English, not Mohawk.
In the Mohawk immersion schools at Six Nations, most students acquire initial literacy skills in their second language, Mohawk. Very few students come to school as first language or bilingual Mohawk speakers. There is no research to indicate that acquiring initial literacy skills in a second language leads to increased literacy in the first language. In fact, the reverse is true. The cultivation of initial literacy in student's first language better prepares them for transfer of literacy skills when learning additional languages.

Finland is an example of a country that has been successful in using Mother Tongue Based-Multilingual Education to create students with multilingual proficiency in several languages for various purposes upon graduating from Finland's Basic Comprehensive Education. If students' first language is Swedish, they go to school and learn through the medium of Swedish to grade three. They develop initial literacy in their first language, Swedish. In Grade Three an additional language is learned as a second language. This is commonly Finnish. In Grade 6 a third language is added. When students graduate, they are commonly multilingual. Saami speaking children in Saami regions attend school and develop initial literacy in Saami. Finnish is added in Grade Three and Swedish in Grade Six. Saami is a minority and indigenous language. It is the type of language that UNESCO's Mother Tongue Based-Multilingual Education program is designed to protect.

Currently at Six Nations in our Mohawk immersion programs, the idea that initial literacy should be developed in a student's first language, even if it is English, is an idea that would not be entertained regardless of the large body of research supporting it. Contrastively, any Mohawk speaking children of the new second language speakers
would go to school and develop initial literacy in Mohawk. This is in-line with current best practices in research on the development of initial literacy and its relationship to learning and becoming literate in additional languages. This indicates the need for two separate Mohawk literacy programs of education for children: one for Mohawk speaking children and one for English speaking children. This is a discussion for another paper.

It is for these reasons that I included various methods in this manual that have to do with going back and forth between learner's first and additional languages at Stage 4 Reading/Writing. These methods include: Transcription, Translation, Logic Games, Ideograms, Aspect 101, Syntax Master, Guided Translations, Numbered-Ordered Sentences.

E4. Satste'niá:ren, Tahseweiaièn:ta'n Tahnon Tesewatatia'tó:reht Ahshakonahrónkhahste':
Work Hard, Plan and Evaluate to Create Speakers

In 2014 my wife walked up to me and said, "I have something to tell you."
I replied, "Ok. What is it?"
She said, "I'm pregnant." This was to be our fifth child.

After a couple of months, she came back and said, "You know...I can go on maternity leave for a year starting in September. If there was ever a time to do your Ph.D...now would be that time."
I said, "No. I don't need a Ph.D to do what it is that I'm doing right now."
She said, "I know it's one of your life goals. You should do it. Our people need you to do it. You're going to learn things that will help everyone."
I said, "Ok. Well...the only way I'm signing up for a Ph.D program is if it's in the field of indigenous language revitalization." I secretly snickered inside as I was doubtful that a Ph.D program in indigenous language revitalization even existed.

She said, "Ok. Whatever. You decide."

So I did a quick internet search. I typed in 'indigenous language revitalization Ph.D program' and hit enter. There was one program. One program in the entire world.

My wife shouted to me from the kitchen, "Well...where are we going?"

I said, "The University of Hawai‘i at Hilo. The only program in the entire world is in Hawai‘i."

She said, "Ooooh Hawai‘i. Let's go!" I applied and was accepted into the program. I was one of four of the first ever non-Hawaiian speaking students admitted to the Indigenous and Hawaiian Language and Culture Revitalization Ph.D Program.

I completed my coursework from September 2015 to July 2017. I was required to learn to speak basic Hawaiian. I was surrounded daily by Hawaiian speakers who interacted with me through the medium of the Hawaiian language. I was quickly able to communicate with them. I rented a room at Dr. Larry Kimura's residence where I spent many days and evenings over the course of eight months listening to Larry's stories of the struggles and successes of the Hawaiian language and culture revitalization movement since the 1970s. I met several of Larry's friends and family who had all been involved in various aspects of Hawaiian cultural revitalization. My flat-mate was Hawaiian speaker Amy Kalili who worked for 'ŌIWI TV, the Hawaiian language television network. I was able to spend several weeks observing the Hawaiian medium programs at the Ke Kula ‘o
Nāwahīokalaniʻōpuʻu (a Hawaiian language medium school from grades K-12); the Punana Leo O'Hilo language nest; the two undergraduate streams of university courses and the Hawaiian language teacher education program offered at the Ke Haka Ula' Ke'elikōlani, College of Hawaiian Language of the University of Hilo on Hawai'i's Big Island.

My main instructors for our English speaking cohort of the program were Dr. Scott Saft and Dr. William Wilson. They and my cohort of three non-Hawaiians spent every day together discussing the many and varied aspects of language revitalization. In the evenings after class we would all go directly to a local restaurant where we would be joined by Dr. Kauanoe Kamanā and we would have dinner and further discussions on language and culture revitalization. Taken together, the in-class learning, distance-learning, research projects and informal learning and visiting expanded my thinking on what it means to revitalize a language and culture. It also showed me that it takes a lot of hard work and commitment. Aside from establishing lifelong relationships I learned many valuable lessons while in Hawai'i:

1. Acquisition and status planning are critically important to create speakers.

2. Establish a core-group or team to push the language revitalization movement effort forward.

3. Positive language framing (Wilson & Kamanā, 2011) in all aspects of the language revitalization movement helps to keep the focus on the language and culture.

4. The goal of language revitalization is not to create language programs; but to contribute to a greater societal movement to revitalize your language and culture.
5. It is possible to create proficient second languages speakers in a complete P-20 system of education.

6. Start early with the home and then pre-school.

7. The efforts of language programs need to be linked with real-community practices and people. This lead to the addition of Stage 7 of the Oral Literacy Approach manual, Extend.

8. Assess the quality of language of your second language learners.

9. Pedagogy and assessment need to be culturally-relevant and maintain positive indigenous language framing.


11. Integrate the goals for language and culture revitalization with the living culture of the people who are working to revitalize the language and culture.

12. Proficient adult speakers are the first requirement in order to establish families who then provide the impetus for the creation of language programs and efforts designed to help them protect and maintain their language gains.

13. Focus on quality, not quantity. Protect the proficiency gains of your speakers first. Create other speakers second.

14. Use specific teaching methods and approaches for learners at different stages of development or proficiency.

15. Stick with the teaching methods and approaches that are successful for your language.
16. Create teaching methods and approaches that are designed specifically to facilitate ease of acquisition of your language and culture.

17. Provide ongoing, focused and directed professional development for teachers of your language.

18. Literacy in the target language is critical to achieving higher-levels of proficiency.

19. The farther away the target language is typologically from the students first language, the longer and more laborious it will be for a person to become a proficient speaker of that language. This means that languages highly distinct from English such as Mohawk require extra work to acquire for first language speakers of English.

20. Modernize the language and culture so that it is relevant and useful to the dynamic culture of your people today.

The relationships and lessons that came from my experiences in University of Hawai‘i at Hilo’s Ph.D program provided a platform for me to finalize the teaching manual portion of this dissertation and the Oral Literacy Approach.


One requirement of my coursework for my Ph.D studies was to come up with a project wherein I took a specific approach to increase the quality of my indigenous language. This caused me to think about the quality of my own language and where I have experienced gaps in my knowledge. What I thought about was the premise that a
person doesn't have to become an applied linguist to become a proficient speaker of a language however they do need to know the critical structures of the target language in order to master it when the language is learned as a second language.

The grammar of Mohawk is finite. Its bounds are known and its rules and structures are clearly understood. Mohawk is a verb-based language. This requires the memorization of tens of thousands of verb roots. These verb roots belong to one of five stems. There are five types of pronominal prefixes that can be added to these roots organized under each of the five stems. These pronominal prefixes are accompanied by eighteen currently identified classes of aspect prefixes and suffixes. The parameters for joining these morphemes together are defined, generalizable and predictable with few exceptions. These are the main structures of Mohawk. Mastering these structures allows me to create what I want to say for myself without having to memorize hundreds of thousands of context-specific word & sentence combinations. Problematically, just because I can create words does not mean that they are pragmatically, culturally, semantically or syntactically acceptable to native speakers. This was a problem.

Lexical choice in Kanien'kéha is crucial to the ability of a speaker to fully express themselves and to be understood by other speakers. The intensity, specificity, attitude, formality, perception, description and illocutionary force of an utterance are all contained in the words of Kanien'kéha’ and are chosen by, and expressed by the speaker. The richness and diversity of Kanien'kéha’ is expressed by a first language speaker’s ability to draw from a large repository of lexical items and to apply this very specific vocabulary in context. This richness and diversity of lexical choice helps to maintain the vitality of
Kanien’kéha’. A vital language is a living language. Proper lexical choice is an acquired skill for second language learners and one which native speakers and others have observed as mastered by very few second language speakers.

First language speakers are fluent and accurate and therefore proficient. They demonstrate an extended lexicon and are able to apply the correct word in the correct context in ways that are consistent with the inherent nature of the language itself. According to Mithun (2016), first language speakers are capable of transmitting Kanien’kéha’ and are able to maintain and also modify it. Native speakers know what words exist, and what words could exist.

Commonly, many second language learners of Kanien’kéha’ who are achieving the advanced level of proficiency still lack grammatical, semantic, pragmatic and cultural accuracy. At Six Nations we are commonly using ACTFL level descriptors to rate our second language learners’ levels of speaking proficiency. The ACTFL level descriptors do not take into account a second language speaker of Mohawk’s ability to demonstrate grammatical, semantic, pragmatic or cultural accuracy in varying contexts and social situations. This is a limitation of using ACTFL’s level descriptors and needs to be modified.

From my experiences interacting with these learners, they tend to rely on a set of simple, all-encompassing words to express their views of the world in simple language. With only a handful of first language speakers remaining at Six Nations, I observed that there is a lack of resources to allow second language learners of Kanien’kéha’ to increase their speaking proficiency effectively through direct interaction with first language speakers.
In order to build their lexical knowledge, second language learners consult the many lexicons and dictionaries of Mohawk whose lexical entries are organized by verb or noun stems and roots. They often attempt to apply the words they've found in the books to real world situations, only to be told by native speakers that they have chosen the wrong word. These available lexicons lack examples of how to use the entries in social contexts. Such entries do not give sufficient information on words, that is whether or not a word has a positive or negative connotation; is a formal or informal way of saying something; is a general term or is context specific and is a contraction or shortened form of a lengthier word etc. They also lack an explanation of how the entries differ from one another where the English translations seem synonymous. In fact, many of these dictionaries and lexicons provide English translations of Mohawk words using a series of synonyms in English.

Also, these lexicons tend to focus on proper or grammatically correct ways of saying things that often do not reflect the real-world word choice of first language speakers in spontaneous conversation. This is confusing, problematic and discouraging for second language learners of Mohawk at Six Nations in that they are constantly corrected by the first language speakers who they are attempting to emulate.

A common refrain from second language learners is that the many dictionaries and lexicons are essentially useless as they do not include examples of how to use the words in context or explanations of what they mean for real. Second language learners say that they want to sound like real speakers. They want to use real words.

Certain combinations of morphemes make old, established words that are known and used across dialects and are easily understood by first language speakers.
Problematically, when lacking vocabulary, second language speakers attempt to create their own words through circumlocution to express themselves by putting the morphemes together into patterns that they think will express what it is that they are trying to say. When they use these words that they have created themselves in the company of first language speakers, they are often corrected and given the actual established word for how to say what it is that they are trying to express even though they may have combined the morphemes together in a grammatically correct way. There are few resources for this focused, specific and complex language, and as elderly first language speakers pass away, this type of traditional language is disappearing forever. Second language learners need resources to help them increase their speaking proficiency using the appropriate lexicon.

To become a good speaker, I knew that I needed to be able to select and apply specific verbs to describe what it is that I wanted to say. Specificity of word choice and granularity (Edmonds and Hirst, 2002:116) indicates vitality. As a second language learner it takes considerable amounts of time to increase one's knowledge of verbs to speak with the proficiency of a native speaker.

The problem I chose to address in my own speaking was to improve my quality of language by diversifying and expanding my lexicon. Specifically, to diversify my range of verb roots and to understand the ways to correctly use them in real time speech in diverse social situations and contexts.

Verb roots are the foundational morphological pieces of Mohawk. Speakers of Mohawk attach various aspect prefixes and suffixes and pronominal prefixes to verb roots to provide descriptions of the world around them. Mohawk people view everything in the
world as having agency, of being equal and in relationship. This includes both animate and inanimate objects. Thus Verbs are of two types: active and stative. Active verbs describe the movement of animate objects and stative verbs describe the state of both animate and inanimate objects.

Active verbs describe the movements, purpose or intent of animates that are constantly in motion or have the possibility for movement such as ḡe’ ‘I am moving, I am here at a location moving, I am expressing that I am alive’; or kéroks ‘I am chopping, I am a chopper’; ḡe’ ‘I think, I think to want’ etc.

Stative verbs describe the condition or states of both animates and in-animates such as: wakata’karí:te ‘I am well, I am healthy’ or tiwaké:non ‘I have come here (and I'm still here, presently’). In describing a house, we don't simply say kanónhsa (a house). We say tkanónhso’té ‘a house (that is standing)’.

Relatedly, noun roots are often constructed from verb roots as the description of the person, place or thing is based on its purpose, use or physical characteristics. Wild bergamot for example is called, ken’tohkwanóhstha’ ‘it cuts/stops the fever’. Ancaster, Ontario is called Anononhwaroretsherakai’on:ne ‘place of the old hat’. gà:sere or car translates to ‘it drags’. This is a major cultural difference from the English language which is a noun-based language with speakers essentially labeling and naming objects, people, places and things in order to assert ownership or hierarchy over them.

I looked to existing print resources of Mohawk to build my lexicon. Existing dictionaries, lexicons and resource materials did not take into account the complexity and enormity of the variation and specificity of Mohawk verbs. Thousands of verb roots were
listed, however the definitions did not include pragmatic, syntactic, semantic nor the lexical knowledge required to accurately use one of these words appropriately in diverse social contexts.

It was then that I became interested in finding out what a lexicon that contained information on how to use a word in varying social contexts was called. I conducted a quick internet search to find out. These were called lexicon-grammars. I then looked at several of these lexicon-grammars and noticed that they were organized around letters and that the entries in English did not take into account the polysynthetic nature of Mohawk. I began to search for alternative ways to organize a lexicon-grammar based on the unique language typology of Mohawk as a polysynthetic language that would be useful to second language learners. This led me to plesionymy.

Simplistically, plesionyms are words which appear synonymous, however are not synonyms because the lexical terms are not interchangeable in most social contexts (Dimarco, Hirst and Stede, 1993). For example: if I wanted to say, "I said something to her" in Mohawk, I would have several verb roots to choose from. I could say: "wa'ki:ron", "I said". This word refers to the act of saying anything. It is extremely vague and non-specific. It is neither formal nor informal. I could also say, "wa'tiakenihthá:ren", "She and I spoke". This word is also vague. It is neutral. I could be more specific and say, "wa'khewén:naren", "I said something specific to her." This word is polite. It is general. I could also say, "wa'khewénnháhse", "I spoke to her about something important/formal/serious". This word is more specific and indicates confidentiality or expediency and that the person speaking to the other is in either a greater position of
authority or has information that the listener does not have. I could also say, "wa'kheiatewenaién:tenhwe", "I spoke to her loudly or shouted to or at her". This word is strong and has a negative connotation. These verbs could all be translated into English as "I said". In English these words are synonymous; however they are not synonymous in Mohawk. They are plesionyms.

Words that are near synonyms that demonstrate stylistic and communicative variation are called plesionyms. A lexicon-grammar of the plesionyms of Mohawk would allow me to expand my lexicon and increase the specificity of my language. Also, by creating a model for a lexicon-grammar of the plesionyms of Mohawk, I would be able to better organize a print resource for more advanced learners that could aid them to become more proficient speakers independently through self-study without requiring access to the traditional first language speaker community.

To organize my Lexicon-Grammar of the Plesionyms of Mohawk, I looked to Lakoff’s (1987) Prototype Theory Approach for the lexical organization of synonyms. According to Lakoff, plesionyms are lexical items that can be organized and presented according to categories by means of individualized cognitive models that take a schema-like propositional structure; in that membership in a category is based on similarity to a prototype. Therefore, any contrasts between un-substitutable words are contrasts between individualized cognitive models. In English ‘look’, ‘take’ and ‘said’ are individualized cognitive models.

The content for my lexicon-grammar came from a personal dictionary of words and phrases in Kanien’kéha’ that I have kept since 2001. Until recently, I was unaware of
plesionyms even though I have been recording lists of near-synonymous words of Mohawk for years. Once, I asked a first language speaker how I would say, “he went to pick her up”. After which I was given nine context specific ways for expressing that broad idea. When I would ask first language speakers how to say ‘x’ I would often be given numerous different ways to say it, depending on who was speaking, who was listening, what we were doing, where it was happening, the relationship and power dynamics between the speaker and listeners and other factors.

This indicated to me that resources need to be created to support our language learning efforts for learners with differing levels of speaking proficiency in Mohawk. Additionally, that these different types of resources needed to be geared towards helping learners to master different sorts of structures including lexemes, morphemes, phonemes, syntax and context.

Finally, there needs to be a differentiation in stages of language learning, or order of acquisition for Mohawk that was predicated on a scaffold pedagogical approach that would align language program structures and teaching and learning methods with each of the separate stages of Mohawk language learning. The big idea here is that language typology or language structure informs language learning. Languages and languages-in-culture hold the key to their own revitalization.

Implications for the manual portion of this dissertation highlight the need for more advanced, creative forms of language documentation that align with different teaching methods to support the development of varying levels and types of speaking proficiency.
E6. Oh Naho:ten’ Ne:’e Aonhà’:at Karihwa:hshta’ Aiethiiahrónkhahste’? What is the most efficient way to create speakers?

In January of 2016 I was hired by Six Nations Polytechnic to conduct a study that sought to uncover the most efficient pathways to creating speakers of Six Nations’ language (2016-2017). This included finding the most effective program models, teaching and learning methods, language learning strategies and learning habits, behaviors and attitudes. There were several key findings of the Pathways to Creating Speakers of Onkwehonwehneha at Six Nations of The Grand River Territory that provided impetus for the creation of the appended manual.

Key Study Findings:

Who is a speaker?

1. Speakers can be second language learners.

2. Learners become speakers when they can speak at the advanced-mid level of proficiency (ACTFL, 2012).

3. Our native speakers expect our learners to achieve native-speaker like proficiency.

4. Language use and ability to interact effectively in a community of speakers is an indicator of a speaker.

5. Learners become speakers because they use the language to communicate for a variety of purposes that have non-linguistic outcomes.

6. At Six Nations specifically, multi-lingual interaction is an indicator of language vitality and success in language revitalization at Six Nations.

7. It takes approximately 3600 hours of direct, focused language study to achieve the
Advanced-Mid level of proficiency in a Six Nations language (Green, 2017). This is the equivalent of:

- 5 or more full years of full day, focused elementary immersion school instruction on how to speak the Mohawk language with no engagement with the content of other curriculum strands;
- four consecutive years in a full-time, ten-month adult immersion program;
- twenty-eight years in a Native Second Language Program comprised of 40 minutes a day, for 190 instructional days per annum; or
- nine years of full-time study with five full-credit courses of 80 hours per credit, per-year in a mainstream Canadian university program.

8. Full-immersion environments with direct language instruction are the most effective program models for creating proficient speakers.

9. A functional-structural syllabus is most effective for helping learners master the structures of Mohawk including its phonemes, morphemes, lexemes, syntax and context.

10. Mastering the grammar of Mohawk is insufficient for acquiring native speaker like proficiency. There is a process of expanding the depth and breadth of the domains and registers that a person can speak about. This requires different approaches to teaching and learning in addition to interaction with native speakers or the documentation of native speakers and interaction with a speech community of Mohawk language learners and speakers.
11. Interactive approaches and task-based language teaching are effective methods for getting learners to use the target language.

12. There are three paths to becoming a speaker of a Six Nations language:
   
   1) learning from native speakers which takes 15-20 years; 2) Native Second Language program participation in elementary or high-school, followed by participation in adult immersion and then working or spending time with native speakers which takes 10-15 years; and 3) full-time attendance in adult immersion programs for a of minimum 3 to 5 years. Path 3 is the most expedient path.

13. All second language learners who have become speakers have followed a similar path and progressed through five specific yet interrelated stages of second language learning of a Six Nations language. These stages have correlating appropriate program structures, teaching and learning methods, and goals to be achieved for each stage (Green, 2017).

14. Mainstream second language learning and proficiency assessment guidelines designed for world languages are not fully applicable to Mohawk. For example ACTFL's level descriptors, can-do statements, language domains, functions, text types, average hours for acquisition and contexts for language learning do not include the unique parameters for the acquisition and learning of Mohawk as a polysynthetic language, as a minority language, or as a
critically endangered language.

15. ACTFL identifies seven domains for 'world-languages'. The Six Nations Polytechnic Pathways study identified twenty-three domains for the Mohawk language which it refers to as components of speaking proficiency.

16. Benchmarks need to be created for each level of proficiency for each of the twenty-three components of speaking proficiency.

17. There is a 'right-program' for the 'right-time' for the 'right-learner' at the 'right-level-of-proficiency' with 'right-teaching-and-learning-methods, approaches and resources' which is described in the manual portion of this dissertation and its appendices.

18. Successful Mohawk language learners demonstrate similar language learning habits, behaviors and strategies.

19. Teaching and learning methods designed for world languages alone are insufficient for teaching & learning the Mohawk language. This is because of the distance structurally between the Mohawk language and most Mohawk second language learners' first language, English. We must create our own.

20. There are certain teaching and learning methods that are most effective for helping learners master the key structures of Mohawk. These structures align with varying levels of speaking proficiency. For example the Novice level of proficiency is comprised of primarily phonemes and lexemes. The Intermediate level of proficiency is focused on mastering morphology and syntax. The Advanced level of proficiency is concerned primarily with mastery of morphology, syntax, lexemes,
context, pragmatics and semantics. The superior level of proficiency is focused on context, pragmatics, lexemes and semantics.

The idea that there are proficiency-appropriate-language-structures to be mastered to progress through a series of predictable stages of second language learning that originate from the language typology and structures of Mohawk spawned the birth of several of the methods in this manual including the Root Word Method (Green & Maracle, 2018), Aspect 101, Divided Phonemes, Divided Morphemes, Color-Coded Morphemes, Syntax Master, Longitudinal Experiential Learning and The Floor to Ceiling Method.

E7. Oh Nentewá:iere’ Aetewawenná:nahne’ Nó:nen láh Teiethionkwë:taien’ Ronhrónkha’? What will we do to complete our language when we no longer have native speakers?

What will our Mohawk language learners do to maintain the vitality of Mohawk when all of our native speakers are gone? The Tyendinaga Mohawk Territory has no native speakers, Wahta has four, and Six Nations has one. Who will be our models for native speaker-like proficiency if we don’t have any native speakers? To come up with solutions to this problem, the question has become: how can we use language documentation to substitute for our lack of native speakers in our communities? What sorts of language documentation are required?

In 2015, the Tyendinga Mohawk Territories’ language board - Tsi Tionnheht Onkwawén:na acquired funding to facilitate a series of weekend speaker’s meetings to elicit speech samples from native speakers of Mohawk from six communities in order to
document their language. Thohtharatye Joe Brant became the facilitator with me acting in
an advisory capacity to support the gatherings. I supported Thohtharatye in his work as the
facilitator by directing him to best-practices in current research to help establish a purpose
and usage to inform the types of language documentation and speech samples for
elicitation.

The Ratiwennókwas Project Sessions one through five collected stories, colloquial
sayings and rare or interesting words. The momentum, focus and direction for subsequent
gatherings became unclear. It was at this point that we raised the question of the types of
language documentation that we need to become more proficient speakers ourselves as
second language speakers of Mohawk. We concluded that in order to increase our
speaking proficiency further, that we need native speakers to demonstrate language
functions in context for us.

To guide the selection of language functions for elicitation, I drafted a list of
perspective functions, with varying levels of formality. I created a google doc and invited
various adult immersion teachers and administrators to provide input into which functions
they saw as vital for each of the Novice, Intermediate and Advanced levels of proficiency.
Thohtharátye used the google doc to help provide the functions for elicitation that would
be useful to language teachers and second language learners from several different
Mohawk communities.

Functions were to be elicited through role plays. Thohtharátye drafted the role play
cards to elicit demonstration of the functions from the google doc. He established
relationships with groups of speakers in three Mohawk communities who agreed to
participate in the role-plays.

Role play cards were given to groups of speakers to act out. These role-plays were video recorded. Thohtharâtye was successful in eliciting short one to two minute long role-plays and vignettes with rich, context-based realistic language that provided exemplars for Mohawk second language learners as used by native speakers. Thohtharâtye then edited these videos and added options to view both English or Mohawk subtitles. He hosted a one-day professional development session wherein he used the draft version of the Oral Literacy Approach used in the appended manual to demonstrate how the Ratiwennókwas Project vignettes and role plays could be used in second language and immersion classrooms as the speech sample around which lessons could be developed. I was able to attend the PD day. It was found that samples of speech as used by native speakers can be targeted for elicitation using this role-play method to provide exemplars for language learners performance to target specific benchmarks.

The Ratiwennókwas videos provided manageable chunks of native speaker speech for teachers to use with second language learners through the Oral Literacy Approach. The entire process of elicitation itself expanded the purpose of language documentation from simply preserving the language to eliciting specific types of language to meet specific learning objectives, goals and outcomes for learners. These short videos will be critical to showing language learners language use in context.

This shift in the types of language documentation is in alignment with the current trend to shift the focus of pedagogy from structures to functions of the language. This type of digital language documentation supports task-based language teaching and other
teaching methods and approaches that are more appropriate for learners with higher levels of proficiency. It also helps to offer a solution to the problem that students who learn primarily through grammar-based methods tend not to achieve native speaker like proficiency.


Language typology and structure informs second language learning. Language teaching methods and approaches arise from building understanding of the structures and culture of a specific language especially when the target language and culture differ dramatically from learner's first language and the majority or dominant language and culture. The Root-Word Method arose from the need for learners to master the complex morphology of Mohawk. English does not have a complex morphology. Mohawk does.

According to Green & Maracle (2018), The Root Word Method is a method of organizing: 1) the documentation, classification and categorization of the lexicon, syntax and morphology of a Mohawk; and 2) the teaching and learning of Mohawk wherein learners acquire the morphology and syntax of the target language in a predictable order. 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 inflected words and inflected word combinations. Learners acquire fluency quickly and are able to communicate effectively across all domains.
The Root Word Method 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 necessary to produce inflected verbs; 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, 1998:16).

The Root Word Method was developed by Mohawk linguist and speaker David ‘Kanatawakhon’ Maracle in the 1980’s at the Centre for Research and Teaching of Native Canadian Languages, University of Western Ontario. In 1998, Brian ‘Owennatékha’ Maracle started the Onkwawén:na Kentókhwa Adult Mohawk Language Immersion Program. With initial guidance, support and materials from Kanatawákhon, through his work as program director and lead instructor Owennatékha has developed, refined and expanded the array of teaching methods and learning experiences for delivery of courses and programs organized through the Root Word Method for adult second language learners of Mohawk.

The Root Word Method uses a systematized, simplified, student-friendly series of dictionaries, lexicons, teaching grammars, workbooks, readers and other supplemental works designed for ease of use of learners of the root-word method.

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7 http://firstnationsstudies.uwo.ca/resources/facilities.html
The Root Word Method print and on-line resources use color coding to denote classes of pronominal prefixes and utilize other markings to differentiate the morphemes within whole words. The names of morphemes and their functions in the tables of contents are referred to using terminology common to the field of applied linguistics, however the goal of the Root Word Method is for students not to become applied linguistics majors, but to build speaking proficiency in the target language.

The Root Word Method is dependent upon a learner’s ability to acquire, apply and manipulate specific morphological and syntactic rules and patterns of the target language.

In order to bolster support and to stimulate thinking worldwide to support efforts to revitalize, teach and learn Mohawk as a polysynthetic language I developed a plan. My intent was to bring Dr. Leanne Hinton, Dr. Marianne Mithun and Dr. Larry Kimura to Six Nations to present at a language conference in order for them to speak about their current research interests and current trends worldwide in indigenous language revitalization. The goal was to provide direction to strengthen and stimulate our thinking around local Six Nations’ language revitalization practices.

At the conclusion of the first day of the conference I approached Dr. Hinton. I invited her to dinner. Marianne and Larry also agreed to join us. I then went to Brian Owennatékha Maracle and invited him to the dinner. I told him that this would be our chance to find out from Dr. Hinton, Dr. Mithun and Dr. Kimura if any other indigenous people throughout the world were teaching using approaches that reflect the unique nature of polysynthetic languages.

That evening at the dinner outside of the conference, Dr. Hinton asked
Owennatékha about his work using the Root Word Method to teach his program. Dr. Hinton asked me to tell about my dissertation studies and teaching experiences at Onkwawén:na. Brian and I asked Dr. Hinton, Dr. Mithun and Dr. Kimura questions about their familiarity with the revitalization of indigenous languages as polysynthetic languages. Leanne then told us about how she is editing the Routledge Handbook of Language Revitalization and that that was a very interesting question. Marianne informed us that she was working on a new publication called, "The Handbook of Polysynthesis." Having previously listened to my presentation at the Six Nations Polytechnic conference on defining success in indigenous language revitalization, Dr. Hinton invited Owennatékha and I to co-author a chapter for the Routledge Handbook of Language Revitalization on how the Root Word Method at Six Nations was being used to create second language speakers of Mohawk, a polysynthetic language. The chapter was published in 2018. This was a fortuitous and unexpected outcome of the conference and dinner.

Owennatékha and I used the opportunity to promote our efforts here at Six Nations, to gain international attention, to raise the status of the Onkwawén:na Kentyohkwa Adult Mohawk Immersion Program and to contribute to the developing field of indigenous language revitalization. The attention that the article garnered has brought increased exposure and attention for Onkwawén:na Kentyóhkwa as a world leader in adult, indigenous second language education. The article also strengthened many other indigenous nations and communities' proposals and applications for funding to start or to expand their full-time, adult language immersion programs.

The process of writing the article also indicated the need to incorporate teaching
methods and approaches that give students contextual accuracy to build social communicative competence in ways acceptable to native speakers. This prompted me to think about the ways that language documentation could be used to provide exemplars for second language learners of Mohawk in immersion and second language programs organized according to the Root Word Method. It became apparent that the exemplar should be the first thing that students watch or listen to for a lesson or unit; that the exemplar should contain the target structures to be mastered; that the exemplar should be realistic but brief, that is it should be limited to two minutes or less, and that the exemplar should be real time speech of native speakers. This provided the foundation for the structure of the seven stages of the Oral Literacy Approach.

F. Ne Ní:ioht Tsi Kanakerahsérá:ke Wa'onke'nikonhraientáhsten'í
Kanien'kéha’ Iakorihonnién:nis: How Context Has Promoted Diversity In Mohawk Pedagogy

F1. Ia'tetewattihánnion Ne Ní:ioht Tsi Enionkhiiahónkhahte': We Are All Different in the Ways That We Will Create Speakers

In 2020 at Six Nations there is no one authority overseeing, guiding or governing the Mohawk language revitalization movement. All Mohawk people at Six Nations are free to choose the ways that they will contribute to this movement. We are free to choose to participate in Mohawk language programs. We are free to choose what language programs (if at all) our children will participate in. Each person is free and independent.
All Mohawk second language and immersion programs are independent of each other. No one language program has power over another. There is no central authority that oversees the operation of all of the Mohawk second language and immersion programs. All of our Mohawk second language and immersion programs have been started by individuals or by groups of individuals. All of our Mohawk second language and immersion programs are guided by independent advisory or governance boards and are overseen by independent administrators. No local, regional or national government has power over any of our language programs. Each of these programs is free and independent.

The idea of a free individual is foundational to Mohawk culture. Each individual is a free person. This includes infants and elders, children, adults and the future generations yet to come. No one person has power to command another. Consent is freely given from one individual to combine their power with that of another. This acquiescence is earned through respect and given through free will. Acquiescence is demonstrated through participation. Consensual participation maintains successful Mohawk language programs. In this way, programs that benefit free individuals continue to exist because the people participating in them make it so. Programs that continually pass this quality control test maintain participation and flourish and grow.

This pluralistic approach to Mohawk second language and immersion education invites and promotes individual initiative. Individual initiative provides motivation for invention, originality, creativity and ingenuity through embracing diversity. This diversity is both our greatest strength, and our greatest challenge.
One of our key challenges is the duplication of programs. Currently there are two Mohawk K-8 elementary immersion schools at Six Nations. The elder Kawenní:io-Gawêni:yo Private School (established in 1986) follows the Ontario Curriculum and delivers it through culturally-relevant content and teaching and learning methods. The Everlasting Tree School (established in 2009) follows the Waldorf Curriculum and delivers it through both Waldorf and Mohawk pedagogical methods.

The duplication of programs poses one specific, formidable challenge - staffing. With no resident native speakers at Six Nations, and with few second language speaking professionally trained teachers who demonstrate a high enough level of proficiency to speak Mohawk all day, we are spreading our human resources thin. It is a constant challenge to fully staff both programs with proficient speaking teachers and educational assistants. Proficient speaking supply-teachers and support staff do not yet exist. Staffing issues are further exacerbated with competition from second language and immersion programs in the broader Six Nations community, from other Mohawk communities, from local area secondary schools and Canadian colleges and universities.

The benefits of having two elementary Mohawk K-8 immersion schools are many. First, two elementary Mohawk K-8 immersion schools have opened more classroom spaces for current and perspective learners of Mohawk. Second, competition between the two programs promotes ingenuity, invention, originality and creativity to differentiate one from the other. Third, this push for innovation in Mohawk pedagogy leads to the two programs influencing each other, initiating and promoting further growth. Fourth, the second elementary Mohawk K-8 immersion school provides another site for interaction
and use of the Mohawk language. Fifth, the second site has created additional employment opportunities for learners of Mohawk and graduates of other Mohawk language programs. Sixth, shared professional development opportunities have contributed to the working definition of Mohawk pedagogy. Seventh, there are more users of the Mohawk language at Six Nations than previously. Eighth, each school provides a distinct form of Mohawk language education that appeals to a broader range of individuals and families from diverse cultural demographics at Six Nations. Finally, two schools using two distinct approaches to pedagogy provides fertile ground from which to grow and expand the teaching methods and approaches available to our Mohawk language teachers in any program.

The plurality established by embracing diversity to Mohawk second language and immersion education at Six Nations informs Part II of this dissertation - The Teaching Kanien'kéha’ Manual. Part II is my presentation of the wide variety of teaching methods and approaches that have been useful to myself and those others teaching Mohawk. Mohawk teachers and instructors are free and independent. They may choose for themselves the teaching methods and approaches that resonate with them, or that they deem appropriate to their teaching and learning context.

CONCLUSION

In Mohawk tradition, knowledge is a product of the layering of people's diverse experiences and reflections on these experiences over time. In this chapter I sought to describe how my experiences initiated reflections over time that layered to provide the impetus for drafting the Oral Literacy Approach.
In this chapter I used critical theory (Habermas, 1971, 1987; Friere, 1970, 1973; Tuhiwai-Smith, 1999; Kuhn, 2005; Green, 2008), transformative research (Kuhn, 1962; National Science Board, 2007) and reflective practice (Schon, 1983) to describe my Mohawk language teaching and learning experiences that have informed this dissertation and my creation of the Oral Literacy Approach.
CHAPTER 4 THE ORAL LITERACY APPROACH

Watch
Listen
Move
Do
Speak
Interact
Read
Write
Apply
Transfer
Extend

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.
THE ORAL LITERACY APPROACH

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.

The Oral Literacy Approach 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 and culture-based education frameworks (May, 1999).

The Oral Literacy Approach is a seven 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) (Cummins, 1979, 1981, 1982), and proficiency through the four modes of communication: listening, speaking, reading and writing (World Readiness Standards, ACTFL, 2012).

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 Mohawk people. The Oral Literacy Approach is also based on the Storytelling Approach (Lucarevschi, 2016) and Rudolf Steiner's seven imaginative teaching methods: drama, exploration, storytelling, routine, arts, discussion and empathy (Nielson, 2003).

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 learning (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 (Green, 2017: 51-53) in learners of all ages. Therefore, a language learner's speaking proficiency is gradually developed through mastery of specific performance-based tasks and skills (ACTFL, 2012).

The Oral Literacy Approach is based on the experiences of Mohawk teachers and learners and the most effective and efficient practices in teaching and learning Mohawk languages (Green, 2017). Structured 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 Mohawk 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 seven stages of the Oral Literacy Approach. Each of the seven 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 (World Readiness Standards, ACTFL, 2012), diverse learning styles and multiple intelligences (Howard, 2010).

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 or 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: 66) and structural-functional (Bresnan, 1982) approaches that focus-on-form (Long, 1991; Long & Robinson, 1998). Task-based approaches (ACTFL, 2012: 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 linking classroom learning with community life.

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.
PLANNING FOR THE IMPLEMENTATION OF THE 7 STAGES OF THE ORAL LITERACY

APPROACH

The 7 stage process can be delivered over a:
- 5 to 20 day period. See Days 1-7 below.
- 1-day or 1 period. See Periods 1-7 below.
- 1 lesson. See Stages 1-7 below.

Table 1 Sample Time Frame For Implementation of the Oral Literacy Approach

<table>
<thead>
<tr>
<th>Time Frame</th>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
<th>Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage</td>
<td>Period 1</td>
<td>Period 2</td>
<td>Period 3</td>
<td>Period 4</td>
<td>Period 5</td>
<td>Period 6</td>
</tr>
<tr>
<td>Stage Goal</td>
<td>Stage 1</td>
<td>Stage 2</td>
<td>Stage 3</td>
<td>Stage 4</td>
<td>Stage 5</td>
<td>Stage 6</td>
</tr>
<tr>
<td>Evaluation &amp; Assessment</td>
<td>Formative Interpretive</td>
<td>Formative Interpersonal Presentational</td>
<td>Formative Interpersonal Presentational</td>
<td>Formative Interpersonal Presentational</td>
<td>Summative Interpretive Interpersonal Presentational</td>
<td>Summative Interpretive Performance-Based</td>
</tr>
<tr>
<td>What to Plan For</td>
<td>Provide authentic or contrived texts 1 level of proficiency above class average.</td>
<td>Provide experiences for learners to demonstrate their comprehension of the text.</td>
<td>Provide opportunities for learners to perform tasks appropriate to their level of proficiency (i.e./recite, discuss, explain, list etc.)</td>
<td>Provide stimulating tasks on familiar topics that give learners the opportunity to master the structures and curriculum content for the unit.</td>
<td>Provide opportunities for learners to transfer the use of their language, knowledge, skills and abilities to new (yet similar) contexts to reinforce learning.</td>
<td>Provide opportunities for participation in real community functions. Link learners with their families, clans, speech community and nation.</td>
</tr>
<tr>
<td>Key Resource</td>
<td>Central Story Script Props</td>
<td>Props Manipulatives Art Supplies</td>
<td>Teacher-Student Interaction Story Script Print Resources</td>
<td>Language Tasks</td>
<td>Language Tasks</td>
<td>Community People Earth</td>
</tr>
<tr>
<td>Role of the Teacher</td>
<td>Provide comprehensible input.</td>
<td>Ensure that learners comprehend the input.</td>
<td>Provide opportunities for output.</td>
<td>Provide interesting, relevant, stimulating language tasks.</td>
<td>Provide interesting, relevant stimulating language tasks.</td>
<td>Link in-school learning with real world outcomes and community.</td>
</tr>
</tbody>
</table>

To see what teaching methods, approaches, strategies etc. fit with each stage, please look in that stage’s chapter below.
CHAPTER 5 CONCLUSION

The following are suggestions for areas of possible future use, application and research for this dissertation.

BEST-PRACTICES IN MOHAWK LANGUAGE TEACHING (GREEN, 2017)

The manual portion of this dissertation is based on current best practices for Mohawk second language and immersion instruction of teachers at Six Nations of the Grand River. Green (2017) polled over 106 of Six Nation's past and present language teachers, administrators, native speakers and language learners. In this way, this dissertation acknowledges the people undertaking the Mohawk revitalization effort as making real, meaningful contributions to both the revitalization of Mohawk as a language and also the development of a theory and practice of transmitting and maintaining Mohawk itself. Taken together, Part I and II of this dissertation demonstrate the ways that theory informs action, action becomes practice and practice then again informs theory. The emergence of a unique form of second language pedagogy based on Mohawk language and knowledge, teaching and learning, experience, and dynamic culture is the real contribution of this manual. Our language, culture and people hold the key to their own language and culture revitalization.

This dissertation is meant to be a useful resource for Mohawk language teachers. Many current teachers and teacher's assistants in Mohawk adult and child second language and immersion learning environments are not professionally trained teachers or educational linguists. They are those who love the language and culture enough to
dedicate their lives to teaching it to others. This dissertation organizes the variety of
language teaching methods and approaches from diverse fields of study and origin in a
culturally-relevant format for ease of use of both trained and untrained, experienced and
inexperienced teachers of Mohawk.

MOHAWK LANGUAGE TEACHER TRAINING & PROFESSIONAL DEVELOPMENT

A future application of this dissertation might be its use as a base from which to
develop a Mohawk Language Teacher Education Program. At present, a Mohawk
language teacher education program does not exist. A widely accepted definition of
Mohawk pedagogy also does not exist. In addition to supporting development of a
Mohawk language teacher education program, this dissertation can also provide
information to guide discussions and action to establish a working definition of Mohawk
pedagogy.

As a starting point to reach the above goals, this manual has been used to facilitate
professional development training for a total of eight work days servicing over one-
hundred and ninety different second language and immersion teachers of Six Nation's
languages. Delivery took place on site at Kahnawà:ke Mohawk Territory, Quebec;
Tyendinaga Mohawk Territory, Ontario; Six Nations of the Grand River Country and in
Brantford, Ontario. Requests to provide teacher training using the draft version of the
manual have also come from: Oneida Nation of the Thames, Ontario; Allegheny, New
York; Cattaraugus, New York; Tuscarora, New York; Onondaga, New York and from the
MOHAWK LANGUAGE TEACHER ASSESSMENT

Mohawk language program administrators can use this manual to assess teacher performance and effectiveness by first determining what language skills a particular teacher's methods and approaches target. Administrators can also use it to identify what modes of communication that teachers' students are using. By combining both assessments administrators can then determine if the methods and approaches being applied align with the goals of the program.

Administrators and teachers can also improve teaching practice using the manual. The manual can provide direction for professional development, training, annual learning plans, teacher self-assessment, peer assessment, professional learning communities, student language learning strategy training and other forms of teacher and student development to target specific areas for school improvement and to achieve language and culture learning objectives.

MERGING LANGUAGE ACQUISITION AND SECOND LANGUAGE LEARNING

Presently, in Mohawk communities there exists a polarization of two theories of effective Mohawk second language education. The first theory is a top-down, whole-language, natural or direct method approach based on language acquisition theories that assume that if a learner is immersed in the language, he or she will acquire it. Language is
acquired naturally within the social contexts within which it is used. This theory is generally supported by elderly native speakers based on their own experiences of having grown up at a time when the language was used by speakers of all ages within their families and communities.

The second theory is a bottom-up, parts-to-the-whole, grammar-based approach to second language learning. Learners can build what they want to say for themselves based on their mastery of grammatical features of the language. This theory is generally supported by younger, second language learners. The Oral Literacy Approach and the manual portion of this dissertation attempt to bridge the interlanguage of second language learners to the standard of language used by native speakers with the intent to insure the quality and vitality of the language as carried by native speakers.

Future research can compare success factors of Mohawk language learners in language programs delivered through natural language acquisition, second language learning and The Oral Literacy Approach to continue to discover the most effective and efficient ways to create speakers of Mohawk. Research could be conducted as to the effectiveness of the Oral Literacy Approach in bridging native speaker talk with the interlanguage of second language learners with the intent to insure the quality and vitality of the language as carried by native speakers.

INTERNATIONAL INFLUENCE & SCOPE

Drafts of the manual and the Oral Literacy Approach have been viewed by teachers, administrators and language learners of North American Indigenous languages in
a wide variety of local and international contexts from Alaska to New Brunswick. A draft of the manual portion of this dissertation on academia.com has been viewed on-line by academics in the United States, Canada, India, Sri-Lanka, Pakistan, China, Russia, Norway, South Africa and Australia.

**Does context and language structure influence pedagogy?**

By basing the Oral Literacy Approach on the real, lived, localized experiences of Mohawk people through self-reflective practice, critical theory and transformative research, the process itself of uncovering the most efficient ways to teach and learn the Mohawk language may indicate that each language and culture and the community that strives to revitalize it holds the key to its own revitalization.

This organic theory of second language pedagogy for minority and/or indigenous languages suggests that it may be helpful for these groups to undertake programs of collaborative research to identify, define, create and establish the most efficient ways to teach and learn their languages. This organic theory of second language pedagogy challenges the assumption that what works for world languages will also work for minority and/or indigenous languages. This challenges the theory of the universality of second language pedagogy and language revitalization choosing instead a pluralistic approach. This assumption would require more, specific research across a broader range of languages and contexts for it to become a theory of second language pedagogy and learning.
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 teachers teaching Mohawk 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 Mohawk 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. Some methods and approaches are more effective for specific levels of speaking proficiency (Green, 2017).

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 learning through the
Oral Literacy Approach. Organized into seven 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 Mohawk 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 Mohawk and this may be one of the manual's limitations. I can only include that what I personally am familiar with. I hope you find this manual useful in your teaching practice.

HOW TO USE THIS MANUAL

Use the Unit/Lesson planner to organize the text (story), methods, approaches and activities for each of the seven stages to create unit, day and lesson plans. Select any method or combination of methods that meet your instructional and classroom needs or add your own.

STAGE (CHAPTER) OVERVIEW

Each of the seven codes that emerged from the research for this dissertation have been organized according to stages. Each stage contains the teaching methods, approaches, strategies, techniques and activities that best facilitate language acquisition and language 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 providing comprehensible input.

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 through re-telling, building proficiency through performance and building overall speaking proficiency.

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

Stage 5 Apply contains 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 contains 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 contains methods, approaches and activities to link in class-learning with real-life practice within the local and national community.

Unit Planning

For each unit to be taught, create a central story that contains the structures^{8},

^{8} language structures (def^\text{n}): lexemes (words), morphemes (parts & pieces that make meaning), phonemes (sounds of the language), syntax (word order), context (pragmatics, semantics, culture).
information, knowledge and language to best deliver your curriculum. Then choose the 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 two weeks using many of the methods in this manual have been included.

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 of communication 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 Mohawk (Mohawk),

EVALUATION, ASSESSMENT & REPORTING

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

SAMPLE DAY PLANS

Week 1

I used the following day plans in a Grade 1 Mohawk immersion classroom in the fall of 2009. The class consisted of 12 pupils. Only one student was a first-language Mohawk speaking child whose parent had become a second language speaker. The other students were English monolingual second language learners of Mohawk. These sample day plans demonstrate how the teaching methods and approaches in the manual portion of this dissertation can be layered and scaffolded through the Oral Literacy Approach to deliver content and language instruction.
### Table 2 Sample Unit and Day Plans Organized Using the Oral Literacy Approach

<table>
<thead>
<tr>
<th>Date</th>
<th>06/09/09</th>
<th>07/09/09</th>
<th>08/09/09</th>
<th>09/09/09</th>
<th>10/09/09</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Morning</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00-8:25</td>
<td>Arrivals</td>
<td>Arrivals</td>
<td>Arrivals</td>
<td>Arrivals</td>
<td>Arrivals</td>
</tr>
</tbody>
</table>
| 8:30-10:10 | 1) Oral Story Telling: The Story Telling Stone  
2) Movement Games  
3) Recitation | 1) Puppet Show Retelling: The Story Telling Stone  
2) Teacher Led Block Crayon Drawing in Main Lesson Books | 1) Act It Out  
The Storytelling Stone  
The teacher re-tells the story, the students act it out  
2) Guided Re-Telling  
The students re-tell the story as a class. | 1) Class Re-Tell  
Using the puppets that were used to tell the story on 08/09/09, groups of students re-tell the Story Telling Stone.  
2) Kassaas Method/Realla/TPR  
Oh Nahid:ten thensch' classroom objects. | |
| 10:20-10:45 | Snack | Snack | Snack | Snack | Snack |
| 10:45-11:30 | Outdoor Free Play | Outdoor Free Play | Outdoor Free Play | Outdoor Free Play | Outdoor Free Play |
| **Afternoon**|          |          |          |          |          |
| 11:30-12:10 | Labor Day | No School |          |          |          |
| 12:15-1:30 | Lunch | Lunch | Lunch | Lunch | Lunch |
| 1:30-2:15 | 1) Recitation & Movement: The Story Telling Stone excerpt  
2) Water Colour Painting  
Green, grey, black, stone, blue, sky | Land Based Learning  
Guided Nature Walk: Find the Story Telling Stone | Handwork  
Finger knitting. | Six Nations Fall Fair | |
| 2:15-2:55 | Social Songs & Dances  
Round Dance | Bez Kosovo Modeling  
The Story Telling Stone  
The teacher makes the stone, the students make themselves and place around the stone. |  | Afternoon off. | |
| 2:55-3:10 | Closing routines/dismissal | Closing routines/dismissal | Closing routines/dismissal | Closing routines/dismissal | Closing routines/dismissal |
| 3:15-4:00 | Outdoor Free Play/Pick up | Outdoor Free Play/Pick up | Outdoor Free Play/Pick up | Outdoor Free Play/Pick up | Outdoor Free Play/Pick up |

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### HOW TO USE THE UNIT PLANNER

Use the seven sections of the manual portion of this dissertation 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 seven stages and its corresponding methods, approaches activities etc. for that section.

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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
add additional lines as necessary

**First Telling of the Story**

Date:  
Time:  
Period:  

Classroom Configuration:  

Process:  

**Pre-listening Activity:**  

Curriculum Goals:  

Resources Required:  

Process:  

Assessment/Evaluation:  

**Listening Activity:**  

Curriculum Goals:  

Resources Required:  

Process:  

Assessment/Evaluation:  

**Post-Listening Activity**  

Curriculum Goals:  

175
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:

Assessment/Evaluation:

**Activity 2 Interpersonal:**

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

**Activity 3 Presentational:**

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

Interact-Speak

**Activity 1 Interpretive:**

Curriculum Goals:

Resources Required:

Date: Time: Period:
Process:

Assessment/Evaluation:

**Activity 2 Interpersonal:**

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

**Activity 3 Presentational:**

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

Read-Write

**Activity 1 Interpretive:**

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:
Assessment/Evaluation:

Activity 2 Interpersonal:
Curriculum Goals:
Resources Required:
Date:    Time:    Period:
Process:
Assessment/Evaluation:

Activity 3 Presentational:
Curriculum Goals:
Resources Required:
Date:    Time:    Period:
Process:
Assessment/Evaluation:

Apply

Language Task 1 Interpretive:
Curriculum Goals:
Resources Required:
Date:    Time:    Period:
Process:
Assessment/Evaluation:
Language Task 2 Interpersonal:
Curriculum Goals:
Resources Required:
Date: Time: Period:
Process:
Assessment/Evaluation:

Language Task 3 Presentational:
Curriculum Goals:
Resources Required:
Date: Time: Period:
Process:
Assessment/Evaluation:

Transfer

Language Task 1 Interpretive:
Curriculum Goals:
Resources Required:
Date: Time: Period:
Process:
Assessment/Evaluation:
Language Task 2  Interpersonal:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

Language Task 3 Presentational:

Curriculum Goals:

Resources Required:

Date: Time: Period:

Process:

Assessment/Evaluation:

Extend

Activity 1 Interpretive:

Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Assessment/Evaluation:

Activity 2 Interpersonal:
Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Assessment/Evaluation:

**Activity 3 Presentational:**

Curriculum Goals:

Resources Required:

Date: Time: Period: Location:

Process:

Assessment/Evaluation:
WATCH-LISTEN

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 (Green, 2017).

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 three 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.

Step 1 Select a Story

**Key Question:** What is the central story that models curriculum goals for the unit?

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 language structures
- demonstrate and model grammatical patterns
- reflect unit and curriculum goals
- just above the student's stage of language acquisition (Green, 2017)
- 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; Tharonhiawá:kon Creates Game Animals; Tharonhiawá:kon Meets Ható:wi etc.

When breaking down a story, it is acceptable to tailor the story to your audience, or 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, pragmatics 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 Descriptors*
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.

What structures do I want learners to master?
These structures will come from can-do statements, curriculum.

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-MID  
Level of Proficiency of Story: INTERMEDIATE-LOW

<table>
<thead>
<tr>
<th>Line</th>
<th>Mohawk Expression</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kannena'ke:ne nikahá:wi.</td>
<td>It is fall time.</td>
</tr>
<tr>
<td>2</td>
<td>Teiotiweienhará:on ne onkwe'tá:kon.</td>
<td>The squirrels are busy.</td>
</tr>
<tr>
<td>3</td>
<td>Ohsò:kwa’ kontirò:roks.</td>
<td>They are gathering nuts.</td>
</tr>
<tr>
<td>4</td>
<td>Onhwentsió:kon tánhnon</td>
<td>In the ground and</td>
</tr>
<tr>
<td>5</td>
<td>karontakòn:shon.</td>
<td>in the trees</td>
</tr>
<tr>
<td>6</td>
<td>tkonteweién:tons,</td>
<td>they store them.</td>
</tr>
</tbody>
</table>

**Step 5 Prepare Learners to Listen**

**Key Question:** 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 - Activating Schema (Socorra et. al, 2011)*
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

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**

Oh Nahô:ten' thî:ken?  *What is that?*

Ônkha’ akó:wen thî:ken?  *Whose is that?* It would be very
INTERRMEDIATE  Oh niwa'therò:ten' ne thé:ken?  What kind of basket is that?

ADVANCED  Oh nentewá:iere' thé:ken à:there'?  What are we going to do with that basket?

Kátke nentewahsohkwarò:roke'?  When are we going to gather nuts?

The teacher could also ask the students questions such as:

NOVICE  Oh nahò:ten' kí:ken?  What is this?  (naming the object)

INTERMEDIATE  Oh nahò:ten' ionstáhhwa' kí:ken?  What is this used for?

(telling what it is used for)

ADVANCED  Oh ní:iioht wa'onta'theróni' kí:ken à:there’?

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**

In this activity, students will activate prior knowledge by creating a graphic representation of a topic before the lesson. This allows the teacher to gauge 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 drawings say to them about what they learned.

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. The example provided is in the western dialect of Mohawk (consonant 'y').

**Examples: Template, NOVICE, INTERMEDIATE & ADVANCED**

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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 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.
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.

*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.

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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 Mohawk 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 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

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.

Story Maps

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

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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.

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 Mohawk) 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 Kahretsiarónhsa’ or 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 the ceremony to hear that particular story.
Can-8

Designed for Mohawk initially in Ahkwesáhsne, the Kawenní:io/Gawęnní:io Language Preservation Project offers the Can-8 computer program on-site at Kawenní:io/Gawęnní: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/Gawęnní: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.

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.
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 Mohawk stories, customs, ceremonies and ways.

*Finger Plays*¹⁴

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*

![Hand-Drawn Pictures: How the Chipmunk Got His Stripes (J. Green, 2010)](image)

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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.

**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.

**Improvisational 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.

The following story matches up with the micrologue picture below:

2. Tsi tiwahsonhtakà:ronte tkèn:teron. It lived in a hole in the wall.

3. Thiia'tewahsón:take Tsi lekhonnià:tha' iewéhtha'. Each night it went into the kitchen.

4. Tsíts tákhnun kanà:tarok iewákhes. It went to eat cheese and bread.

5. Wa'akoia'ton'nék'ten'ne' iakón:kwe saié:ken'. A woman saw it and it made her jump!

6. Kanonhsanónhnha' ne takò:s A cat watches over the house.

7. Onte'nién:ton' akonwaié:na' ne tsinó:wen. It tried to catch the mouse.

This story is at the INTERMEDIATE HIGH LEVEL.

*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.

Paintings

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

Example: Tionnhékhwen (Our Sustenance)
Pictures and Photographs

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.

Figure 6 Pictures & Photographs: Four Animal Habitats

Story (INTERMEDIATE)


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


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

3) The fish lives in the water. It swims.

4) Kerhi’tà:ke tkanákere’ ne tsi’tèn’a. Kéntie’s.


**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**

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 Mohawk 'Tóta Tahnon

15 https://www.youtube.com/watch?v=f-P7CFSps0U
Ohkwá:ri' puppet show are available for purchase from the MohawkOnkwawén:na Raotitióhkwa Cultural Center in Kahnawà:ke'.

**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

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16 for short video clips of the show see: http://korkahnawake.org/multimedia/
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!

*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: Tharonhiawá:kon 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.

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

Moving and doing is particularly effective for building a base for units, lessons, classroom activities and introducing new material to learners (Green, 2017). 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?

**DEMONSTRATING COMPREHENSION**

**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: Kaianere'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. \(^{17}\) Forms can come from traditional bead or quill work patterns, pictographs, or representations of the teachers

\(^{17}\) http://teachingfromatacklebox.blogspot.ca/2012/06/preparation-for-handwriting-form.html
design. Form drawing proceeds from left to right to prepare learners for printing and writing.

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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18 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.

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. Use repetition of target structures. 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

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.

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19 https://www.youtube.com/watch?v=f-P7CFSps0U
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.

Example: Oneida Sign Language

Sing!

The teacher performs the story as a song.

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20 see: http://oneidalanguage.ca/learn-our-language/speak-oneidalanguage-now/oneida-sign-language/
Social Songs & Dances

The class sings and dances Mohawk 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 Thoιó’te’ ne Sawátıś Where John Works

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.

TPR (Total Physical Response)\textsuperscript{21}

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 (Total Physical Response- Storytelling)\textsuperscript{22}

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 according to themes. A series of lessons for each theme comprise a unit and move from

\textsuperscript{21} for a TPR demo please see: https://www.youtube.com/watch?v=bkMQXFOqyQA
\textsuperscript{22} for online TPRS training pls see: https://www.youtube.com/watch?v=2awT9r-lmGg
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.

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

TPR lessons using TPR kits generally begin with simple vocabulary, specifically lexemes. As TPR lessons progress vocabulary and structures become increasingly complex. An additional section that is not included in the English language TPR kits, and one that is particular to polysynthetic languages such as Mohawk are the sections on Paradigms. Paradigms model the morphology required to be comprehended for a lesson. The structure of Mohawk is influencing teaching and learning methods at Six Nations.
Stage 3 is a transitional stage from direct or natural methods that focus on language acquisition to ‘focus on form’ approaches and method that focus on language learning.

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.

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

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:

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23 Depending on your curriculum and approach to pedagogy, Stage 3 is inter-changeable with Stage 4: Read-Write.
Exponential Acquisition. It is this stage that builds the accuracy required to become proficient in Mohawk. 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 Mohawk so that students are able to build the language they need to communicate for themselves.

**Key Question:** How will learners re-tell the story aloud?

**RE-TELL**

Any of the activities, strategies and methods from Move-Do can be used to have students re-tell 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:io. (Nice Flowers)

Q: Where did ___ go?
A: Karhá:konh. (in the woods)

Q: What did she see there?

INTERMEDIATE

What happened first?

What happened next?

So how did the story end?

ADVANCED

Why did Katsi'tsí:io do the first thing that she did?

What happened because of her in-action?

How does Okaráhtsi get his revenge on Katsi’tsí:io?

Why does Katsi'tsí:io not forgive Okaráhtsi?

Key Resource: Blooms Taxonomy

Bloom’s 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

<table>
<thead>
<tr>
<th>Remembering</th>
<th>Understanding</th>
<th>Applying</th>
<th>Analyzing</th>
<th>Evaluating</th>
<th>Creating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell, list, describe, relate, locate, write, find, state name, identify, label, recall, define, recognize, match, reproduce, memorize, draw, select, write, recite</td>
<td>Explain, interpret, outline, discuss, distinguish, predict, restate, translate, compare, describe, relate, generalize, summarize, paraphrase, convert, demonstrate, visualize, find out more information</td>
<td>Solve, show, use, illustrate, construct, complete, examine, classify, choose, interpret, make, change, apply, produce, translate, advertise, take apart, differentiate, subdivide, deduce</td>
<td>Analyze, distinguish, examine, compare, contrast, investigate, categorize, identify, explain, separate, weigh, critique, evaluate, recommend</td>
<td>Judge, select, choose, decide, justify, debate, verify, argue, recommend, assess, discuss, rate, prioritize, determine, weigh, critique, evaluate, defend</td>
<td>Create, invent, compose, predict, plan, construct, design, imagine, propose, devise, formulate, combine, hypothesize, originate, add to, foreclose</td>
</tr>
</tbody>
</table>

### SAMPLE QUESTION STEMS

<table>
<thead>
<tr>
<th>What happened after...?</th>
<th>Can you write in your own words...?</th>
<th>Do you know another instance where...?</th>
<th>Is there a better solution to...?</th>
<th>Can you design a ... to ...?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How many...?</td>
<td>Can you write a brief outline...?</td>
<td>Can this have happened in...?</td>
<td>Judge the value of...</td>
<td>Why not compose a song about...?</td>
</tr>
<tr>
<td>Can you name the...?</td>
<td>What do you think could have happened next...?</td>
<td>Can you group by characteristics such as...?</td>
<td>Can you defend your position about...?</td>
<td>Can you see a possible solution to...?</td>
</tr>
<tr>
<td>Describe what happened at...?</td>
<td>Who do you think...?</td>
<td>What factors would you change if...?</td>
<td>Do you think ... is a good or a bad thing?</td>
<td>If you had access to all resources how would you deal with...?</td>
</tr>
<tr>
<td>Who spoke to...?</td>
<td>What was the main idea...?</td>
<td>Can you apply the method used to some experience of your own...?</td>
<td>How would you have handled...?</td>
<td>Why don’t you devise your own way to deal with...?</td>
</tr>
<tr>
<td>Can you tell why...?</td>
<td>Can you distinguish between...?</td>
<td>What questions would you ask of...?</td>
<td>What changes to ... would you recommend?</td>
<td>What would happen if...?</td>
</tr>
<tr>
<td>Find the meaning of...?</td>
<td>What differences exist between...?</td>
<td>From the information given, can you develop a set of instructions about...?</td>
<td>Can you believe ...?</td>
<td>How many ways can you...?</td>
</tr>
<tr>
<td>What is...?</td>
<td>Can you provide an example of what you mean...?</td>
<td>Would this information be useful if you had...?</td>
<td>Are you a ... person?</td>
<td>Can you create new and unusual uses for...?</td>
</tr>
<tr>
<td>Which is true or false...?</td>
<td>Can you provide a definition for...?</td>
<td>If ... happened, what might the ending have been?</td>
<td>How would you feel if...?</td>
<td>Can you write a new recipe for a tasty dish?</td>
</tr>
</tbody>
</table>

### VERBS

- **Verbs**: Tell, list, describe, relate, locate, write, find, state name, identify, label, recall, define, recognize, match, reproduce, memorize, draw, select, write, recite.

- **Sample Question Stems**:
  - What happened after...?
  - How many...?
  - 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...?

- **Sample Question Stems**:
  - 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...? 

- **Sample Question Stems**:
  - Do you know another instance where...? 
  - Can this have happened in...? 
  - 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...? 

- **Sample Question Stems**:
  - If ... happened, what might the ending have been? 
  - How was this similar to...? 
  - 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...? 

- **Sample Question Stems**:
  - 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? 
  - Can you believe ...? 
  - Are you a ... person? 
  - How would you feel if...? 
  - How effective are...? 
  - What do you think about...? 

- **Sample Question Stems**:
  - 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...? 

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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.

Understanding-Comprehension

Understand the main idea of material heard, viewed, or read. Interpret or summarize the ideas in your 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 ________________?

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 (Total Physical Response Storytelling)\textsuperscript{24}

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.

\textsuperscript{24} for online TPRS training pls see: https://www.youtube.com/watch?v=2awT9r-lmGg
Key Question: What cross-curricular activities can I use to reinforce the language structures that I want my students to acquire in this unit?

BUILD PROFICIENCY

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.

The Berlitz Method

With the Berlitz Method, all conversation during class takes place in the target language. Whether teaching beginner or advanced levels, instructors use a conversational approach based on listening and speaking versus rote memorization to ensure that the target language is spoken right from the beginning without the need of translations. The Berlitz Method is being used as the key approach by native speakers to teach small groups of learners at Kanehsatá:ke in their three-year adult Mohawk Immersion program.

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.
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".25

Cooperative Games26

Learners participate in cooperative games that require interaction or use of the target language.

Cooperative Games: Montessori Style27

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'i28 use Montessori cooperative games and activities to build kindergarten readiness in Hawaiian medium and immersion schools.

26 for examples of cooperative language games see: https://www.fluentu.com/blog/educator-english/esl-games-for-the-classroom/
27 https://www.montessoriservices.com/classroom-activity-sets
28 http://www.ahapunanaleo.org/index.php/programs/youth_programs_-_punana_leo/
Community Language Learning

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.

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

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

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29 for a CLL demo see: https://www.youtube.com/watch?v=a4G9uY8Vq2Y
30 See: Feedback and Error Correction for Teaching Rotinonhsi:ón:nih Languages. https://www.youtube.com/channel/UCOrfWcqN2hCxFhX2NySzYY6w/videos
"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.

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 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
Examples of Negative Feedback are:


iáh tetkái:ri’.  *That’s not correct.*


láh tesawennái:ri.  *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 Mohawk 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*
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: Kátsheta. Output X

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

Student: Katshéta
Teacher: Katshèta
Student: Katshèta

Output  X
Feedback  2
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 wa'tionkhiià:tahkwe' nonkietenron'shón:a' Output X X táhnon kaná:takon ietewéhskwe'.

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 wahsheatitá ne tsietenron'shón:a' Feedback táhnon kaná:takon iesewenónhne?

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

Student: Hen, wa'kheatitá' nonkietenron'shón:a' táhnon Uptake ✓ ✓
kaná:tonkionkwenónhne'.

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: Etho ne Teioiak’s iiónkwenónhne. Output X

So then we went to a movie.

Teacher: Teioiaks’ ken wesewatérə:roke’? Feedback

So you watched a movie?

Student: Hen, Teioiak’s wa’akwaterə:roke’. Uptake✓

Yes, we watched a movie.

Silence

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

Student: Ohnennà:ta’ kenon:we’s. Output X

I like potatoes.

Teacher: Silence... Feedback

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

Teacher: Ni: ò:ni’.  

Me too.

Facial Expressions

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

Student: Etho ne: istá wa'a'i:ron', "saio'tenhserna kati”  

Output X

Then, MOM, she said, “finish up your work then”.

T: Raised eyebrow...silence...  

Feedback

S: Oh...wa'a'i:ron’ ne ake'nisténha.  

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: Wakaon’wéhskwani aktsinehtará:ren'.  

Output X
Bracelet wa'kheionnion' nake'nisténha.

So I like to bead. I made a BRACELET for my mother.

Teacher: Oh... atenentshánhna ken wahsheiónnion' ne sa'nisténha?  
Feedback

Oh... you made a BRACELET for your mother?

S: Hen, atenentshánhna wa'kheiónnion'.  
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:ŧkehkwe' ne otsíkhwa.

Etho ne ó:nen ni:i...um...shoted it... Output X

I picked up the ball. So then I...um shot it.

Teacher: makes throwing motion pretending to use lacrosse stick. Feedback

Student: wa'karón:tate'. Output X

I shot (at it with a gun).

Teacher: makes motion with arm to throw something at something. Feedback

Student: wa'tkóia'ke'... etho ne ó:nen wa'tkóia'ke'. Wà:kienhte! Uptake ✓

I took a shot...So then I took a shot. I scored a goal!

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...ummm... Output X

Did you ever...Call of Duty....

Teacher: wa’- te- -k- tsi-.... Feedback

teacher says syllables slowly.

Student: wa'teksikhwarékhon! 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...ummm... Output X

Did you ever...Call of Duty....

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

Student: wa'tektsihkhwarékhon! Uptake ✓

I played a video game!

Nonhwén:ton ken Call of Duty wa'tehtsikhhwarékhon?

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. The teacher's role is to demonstrate meaning and model structures in context that are register specific to the topic elicited from the learners. Then, to give learners opportunity to engage in interactive conversations on the topic.

Process

The teacher first tells a short, brief story that models the language for the topic.
Example: Watching a Lacrosse Game


"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 ieionkeninónhne ne rake’níha...

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

Teacher: Oh...ka’ kati non: nontitsiatien’?

"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.

Neuro-linguistic Approach (NLA)\textsuperscript{31}

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

\textsuperscript{31} see: http://francaisintensif.ca/media/acc-01a-a-new-paradigm-2012.pdf
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. Instead of just blurting out answers, the class must answer the math problem with a question. The math problems can reflect the central story for the unit content and structures. It should be one level above the level of speaking proficiency of the class. The Mohawk Owén:na Otyóhkwa curriculum center at Karonhianónhna Tsi Ionterihwaienståhkwa in Kahnawà:ke have many math stories and problems translated into Mohawk.

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 the 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.

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 North American indigenous 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 Awenhíhson [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 such as attitudes, behaviors, habits, manners etc.).

The classroom mascot substitutes as a second speaker of the target language in the classroom modelling dialogue and 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?

BUILD PROFICIENCY THROUGH PERFORMANCE

Accelerated Second Language Acquisition (ASLA)\textsuperscript{32}

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\textsuperscript{33}

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

\textsuperscript{32} for a demonstration of ASLA in action, see: https://www.youtube.com/watch?v=Bhsw9b6OiJc
\textsuperscript{33} https://www.youtube.com/watch?v=QjbewExPM_Q
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 Mohawk initially in Ahkwesáhsne, the Kawenní:io/Gawęni:yo Language Preservation Project offers the Can-8 computer program on-site at Kawenní:io/Gawęni:yo. The Can-8 program has many local, personal and traditional stories and histories as told 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

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.

34 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 Owenatékha Maracle, David Kanatawákhon Maracle, Frank Tehahén:te Miller and The Rassias Method.
Example: -atorat- to hunt

Process

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, "ní:i...(slight pause)...k•ató:rat•s". Repeat. "me...I hunt."

4. Look at one student and ask them:

   teacher: "Sató:rat•s ken?"  
   Student: "Hén:, k•ató:rat•s." or "Yes, I hunt." NOVICE
   Student: "Iáh te•kató:rat•s." "No, I don't hunt."

5. Look at the class, point or indicate the student who just answered and ask the class:

   Teacher: "R•ató:rat•s ken?"  
   Students: "Hén:, r•ató:rat•s." or "Yes, he's a hunter." NOVICE
   Students: "Iáh te•ható:rat•s." "No, he's not a hunter."

See: Interactionist Approaches for Teaching Rotinonhsión:nih Languages. 
https://www.youtube.com/channel/UCOrFWcqN2hCxFX2NySzYY6w/videos
or, if the student identifies as female:

Teacher: "Iôn•tó:rat•s ken?"  "Is she a hunter?"

Students: "Hén:, iôn•tó:rat•s."  or  "Yes, she's a hunter."

Students: "Iâh te•iôn•tó:rat•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: "Tsi•ató:rat•s ken?"  "Do you (2) hunt?"

Student: "Hén:, iaki•ató:rat•s."  or  "Yes, we (s.o. & I)(excl.) hunt."

Student: "Iâh te•iaki•ató:rat•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: "I•ató:rat•s ken?"  "Are they (2) hunters?"

Students: "Hén:, i•ató:rat•s."  or  "Yes, they (2) are hunters."

Students: "Iâh te•hi•ató:rat•s."  "No, they (2) are not hunters."

or, if the student identifies as female:

Teacher: "Ki•ató:rat•s ken?"  "Are they (2f) hunters?"

Students: "Hén:, ki•ató:rat•s."  or  "Yes, they (2f) are hunters."

Students: "Iâh te•ki•ató:rat•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'
Teacher to class: "R•ató:rat•s ken ne Jeff?"  "Is Jeff a hunter?"
Students: "Hén: , r•ató:rat•s ne Jeff?"  "Yes, Jeff is a hunter?"
Students: "lâh te•h•ató:rat•s ne Jeff?"  "No, Jeff is not a hunter?"

B  Ónka' Who?
Teacher to class: "Ónhka' ion•tó:rat•s?"  "Who is a hunter?"
Students: "Jeff r•ató:rat•s."  "Jeff hunts."
Students: "R•ató:rat•s ne Jeff."  "Jeff is a hunter."

C  Oh Nahô:ten' What?
Teacher to class: "Oh nahô:ten’ r•ató:rat•s ne Jeff?"  "What does Jeff hunt?"
Students: "Tó:ka."  "I don't know."
Teacher to class: "Etsherihwanón:tonhs’."  "Ask him."
Students to Jeff: "Oh nahô:ten’ s•ató:rat•s?"  "What do you hunt?"
Jeff: "Oskennón:ton táhnon ska'niónhsa."  "Deer and moose."
Teacher to class: "Oh nahô:ten’ r•ató:rat•s ne Jeff?"  "What does Jeff hunt?"
Students: "Oskennón:ton táhnon s•ka•niónhsa r•ató:rat•s ne Jeff."  "Jeff hunts deer and moose."

D  Ka' nón:we Where?  INTERMEDIATE
Proceed as above.

E  Kátke When?  INTERMEDIATE
Proceed as above.

F  Oh N•on•tié:ron   Why?   ADVANCED
Proceed as above.

G  Oh Ni:ioht   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)\textsuperscript{36}

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. Students 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.

Floor to Ceiling Approach\textsuperscript{37}

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).

\textsuperscript{36} see: https://www.youtube.com/watch?v=XiQvG-fvzLM

\textsuperscript{37} See: The Floor to Ceiling Method Demonstration. https://www.youtube.com/channel/UCOrFWcqN2hCxhr2NySzYY6w/videos
The Warm-Up

The role of the teacher is to create opportunities for learners to engage in happenstance 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.
Level Checks, Probes, Linguistic Breakdown & Wind Down

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 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 Mohawk. 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)\(^{38}\)

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).

\(^{38}\) https://www.youtube.com/watch?v=g6q5vH7F8Eg
The Garden Path Technique (Tomasello and Herron, 1988, 1989) 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 Mohawk languages. The drill is also designed to help learners master aspect 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.

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 "nːiː" (pause...) "kehrōnːnis", then they wave their arms like a music conductor and the class replies together "kehrōnːnis". The teacher says a second time "kehrōnːnis" and repeats the action with their arms and the class replies together "kehrōnːnis". The teacher then immediately says, "nːiː" and points to one of the students who immediately says, "kehrōnːnis". Then the teacher immediately says "nːiː" and points to another random student who says, "kehrōnːnis" 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 "nːiː" (slight pause...) "kehrōnːnis", then they wave their arms like a music conductor and the class replies together "kehrōnːnis". The teacher says a second time "kehrōnːnis" and repeats the action with their arms and the class replies together "kehrōnːnis".

The teacher immediately says, "nːse" (you) - "skhrōnːnis" - you cook something/it. Then they repeat. They then immediately wave their arms like a music conductor and the teacher then immediately says, "nːse" and points to one of the students who immediately says, "skhrōnːnis". Then the teacher immediately says "nːse" and points to another random student who says, "skhrōnːnis" 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, "nːiː" and points to one student who says, "kehrōnːnis". Then the teacher immediately says, "nːse" and points to one student who says, "skhrōnːnis". Then the teacher closes by saying "nːse" (pause...) "kehrōnːnis", then they wave their arms like a music conductor and the class replies together "kehrōnːnis". 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...) "iekhón: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, "iekhón:nis". Then the teacher immediately says "nakáonha" and points to another random student who says, "iekhón: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, "ni: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 "iekhón:nis". The teacher then says, "nakáonha" (slight pause...), then they say "iekhón:nis". They then wave their arms like a music conductor and the class replies together "iekhón:nis". The teacher says a second time "iekhón:nis" and repeats the action with their arms and the class replies together "iekhón: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 "iekhón: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

<table>
<thead>
<tr>
<th>Free Pronoun or Indicator Words</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ní:i</td>
<td>i, me</td>
<td>ke•khón:ni•s</td>
<td>I am cooking</td>
</tr>
<tr>
<td>ní:se’</td>
<td>you</td>
<td>se•khón:ni•s</td>
<td>you are cooking</td>
</tr>
<tr>
<td>ráonha</td>
<td>he/him</td>
<td>ra•khón:ni•s</td>
<td>he is cooking</td>
</tr>
<tr>
<td>nákáonha</td>
<td>she/her</td>
<td>iè•khón:ni•s</td>
<td>she is cooking</td>
</tr>
<tr>
<td>áonha</td>
<td>it</td>
<td>ka•khón:ni•s</td>
<td>it is cooking</td>
</tr>
</tbody>
</table>

Group 2

<table>
<thead>
<tr>
<th>Dual (2)</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>te•teni•iáhsen</td>
<td>you &amp; I (inclus.)</td>
<td>teni•khón:ni•s</td>
<td>you &amp; I are cooking</td>
</tr>
<tr>
<td>te•iakeni•iáhsen</td>
<td>someone &amp; I (exclus.)</td>
<td>iakeni•khón:ni•s</td>
<td>s.o. &amp; I are cooking</td>
</tr>
<tr>
<td>te•seni•iáhsen</td>
<td>the two of you</td>
<td>seni•khón:ni•s</td>
<td>you 2 are cooking</td>
</tr>
<tr>
<td>te•hni•iáhsen</td>
<td>the 2 of them</td>
<td>ni•khón:ni•s</td>
<td>they 2 (m) are cooking</td>
</tr>
<tr>
<td>te•keni•iáhsen</td>
<td>the two females</td>
<td>keni•khón:ni•s</td>
<td>they 2 (f) are cooking</td>
</tr>
</tbody>
</table>

Group 3

<table>
<thead>
<tr>
<th>Plural (3+)</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
</table>
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 on 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 aspect form you choose. Use this guide to practice and perform the drill with your class.

<table>
<thead>
<tr>
<th>tewa•kwé:kon</th>
<th>you all &amp; I (inclus.)</th>
<th>tewa•khón:ni•s</th>
<th>you all &amp; I are cooking</th>
</tr>
</thead>
<tbody>
<tr>
<td>iakwa•kwé:kon</td>
<td>they all &amp; I (exclus.)</td>
<td>iakwa•khón:ni•s</td>
<td>they all &amp; I are cooking</td>
</tr>
<tr>
<td>sewa•kwé:kon</td>
<td>all of you</td>
<td>sewa•khón:ni•s</td>
<td>you all are cooking</td>
</tr>
<tr>
<td>rati•kwé:kon</td>
<td>they all (m's, m's &amp; f's)</td>
<td>rati•khón:ni•s</td>
<td>they (m) are cooking</td>
</tr>
<tr>
<td>konti•kwé:kon</td>
<td>they all (f's only)</td>
<td>konti•khón:ni•s</td>
<td>they (f) are cooking</td>
</tr>
</tbody>
</table>

Group 1
<table>
<thead>
<tr>
<th>Free Pronoun or Indicator Words</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ni:i</td>
<td>i, me</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ni:se′</td>
<td>you</td>
<td></td>
<td></td>
</tr>
<tr>
<td>râonha</td>
<td>he</td>
<td></td>
<td></td>
</tr>
<tr>
<td>nakâonha</td>
<td>she</td>
<td></td>
<td></td>
</tr>
<tr>
<td>âonha</td>
<td>it</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Group 2

<table>
<thead>
<tr>
<th><strong>Dual</strong> (2)</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>te•teni•iâhsen</td>
<td>you &amp; I (inclus.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>te•iakeni•iâhsen</td>
<td>someone &amp; I (exclus.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>te•seni•iâhsen</td>
<td>the two of you</td>
<td></td>
<td></td>
</tr>
<tr>
<td>te•hni•iâhsen</td>
<td>the 2 of them 2m or 1m &amp; 1f</td>
<td></td>
<td></td>
</tr>
<tr>
<td>te•keni•iâhsen</td>
<td>the two females</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Group 3

<table>
<thead>
<tr>
<th><strong>Plural</strong> (3+)</th>
<th>English Translation</th>
<th>Bound Pronominal, Aspect, &amp; Verb Root</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>tewa•kwé:kon</td>
<td>you all &amp; I (inclus.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iakwa•kwé:kon</td>
<td>they all &amp; I (exclus.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sewa•kwé:kon</td>
<td>all of you</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rati•kwé:kon</td>
<td>they all (m’s, m’s &amp; f’s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>konti•kwé:kon</td>
<td>they all (f’s only)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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
The Grammar Translation Method\textsuperscript{39}

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 Mohawk 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 second language.

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.

\textsuperscript{39}https://www.youtube.com/watch?v=BGkCVB2reYQ
Guess What?

There are many, many variations of this game. The teacher conceals an object, a picture of an object(s) or a card with the name of an object(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 1: Kenòn:we’s, Waké:ka’s & Wakaon’wéhskwani

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: kenòn:we’s (I like [something]), waké:ka’s (I like [the taste]) and wakaonwéhskwani (I like [I enjoy it]).

**Curriculum goal 1:** Learners will be able to demonstrate the proper use in oral language of the synonyms: -non:we’s, -é:ka’s & -aon'wéhskwani.

**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 aspect 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 nahò:ten’ senòn:we’s? 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: Ka’sere’shn:’a kenòn:we’s. I like cars.

Step 5: Fill in the ideogram.

Step 6: Ask the class probing questions: Oh nahò:ten’ ienòn:we’s ne Teie? (What does Teie like?); Oh nahò:ten’ raonwéhskwani ne Rakhas? What does Rakhas 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 Aspect 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.

<table>
<thead>
<tr>
<th></th>
<th>lah te-....'-s/ha</th>
<th>lah tha-....'</th>
<th>lah te-....'on</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
<td><img src="image3" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td><img src="image4" alt="Image" /></td>
<td><img src="image5" alt="Image" /></td>
<td><img src="image6" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td><img src="image7" alt="Image" /></td>
<td><img src="image8" alt="Image" /></td>
<td><img src="image9" alt="Image" /></td>
</tr>
</tbody>
</table>

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 Aspect Forms With Text

Create the sentences below by combining the morphemes to complete the Ideogram.

Translate your sentences into English.

<table>
<thead>
<tr>
<th></th>
<th>lah te-...'-s/ha</th>
<th>lah tha-...'-i</th>
<th>lah te-...'-on</th>
</tr>
</thead>
<tbody>
<tr>
<td>teni-</td>
<td>-hiá:ton'</td>
<td>-i:ron'</td>
<td>-hsa'</td>
</tr>
<tr>
<td>tewa-</td>
<td>-á:ton (-i:ron)</td>
<td>-hsa'</td>
<td>-hiá:ton</td>
</tr>
<tr>
<td>sewa-</td>
<td>-hsa'</td>
<td>-hiá:ton'</td>
<td>-en (-i:ron)</td>
</tr>
</tbody>
</table>

**Variation:** Substitute the parts and pieces for each aspect in the top row with time words instead. For example: **lah te-...'-s/ha** = Tiótkon always, lotká:te often etc.; **lah tha-...'-i** = Aón:ton it would be possible, tóka't nón:wa maybe etc.; **lah te-...'-on** = thetén:re yesterday, arékho yet, nonwén:ton never, shiió: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**

<table>
<thead>
<tr>
<th></th>
<th>iah te-...-'s/ha</th>
<th>iah tha-...-'</th>
<th>iah te-...'onh/h</th>
</tr>
</thead>
</table>
| ![Owl Image] | iah tetenihiá:tons  
*you and I aren't writers*  
*you and I aren't writing* | iah thaetenì:ron'  
*you and I won't say it* | iah teionkení'hson  
*you and I have (are) finished/done/completed* |
| ![Owl Family Image] | iah tetewá:ton  
*you all & I don't say it* | iah thaetewáhsa'  
*you all & I won't finish, complete it* | iah teionkwahiá:ton  
*you all & I didn't write it* |
| ![Owl Family Image] | iah tesewáhsa's  
*you all don't finish or complete things* | iah thaseewahiá:ton  
*you all won't write it* | iah tesewá:wen  
*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 Mohawk.

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 Seat⁴⁰

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 online. 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.

**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.

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).

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 Mohawk, 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.

Plesionyms

Plesionyms are words which appear synonymous, however are not synonyms because the lexical terms are not interchangeable in most social contexts (Dimarco, Hirst and Stede, 1993). Words that are near synonyms that demonstrate stylistic and communicative variation are called plesionyms. The teacher may extend a lesson by demonstrating for learners in context plesionyms of high-frequency words in order to expand learner's lexicon. This may include providing examples of stylistic variation of roots or lexemes.

Pyramid

The teacher asks one 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 second student describes
each noun while the other has their back to the board. A third student must name the words based on the descriptions.

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\textsuperscript{41} Rassias Method training workshops\textsuperscript{42} 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-

\textsuperscript{41} see: http://rassias.dartmouth.edu/
\textsuperscript{42} http://rassias.dartmouth.edu/workshops/index.html
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*  
-šon:‘a and -okon:‘a

**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.

**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: ohné:ka.

5. Repeat.
6. POINT to all the drinks and say: ohneka'shòn:a'.

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: kahiatonhsera'.

3. Repeat.

4. POINT to all the books and say: kahiatonhsera'shòn:a.

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: ká:iare'.

3. Repeat.

4. POINT to all the books and say: kaiare'shòn:a.

5. Repeat.

Step 4
1. Choose a student to come up and stand where the tables are.

2. MODEL. SAY "ohné:ka" (water/drink). THINK. POINT to 1 of the drinks.
3. Look at the student and say, "ní:se né:n:wa" (now you).

4. Teacher says: "ohné:ka".

5. Student POINTS to a drink.

6. Teacher says: "kahiatónhsera".

7. Student POINTS to a book or paper.

8. Teacher says: "ohnéka'shòn:’a".

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.

   skahné:kat  
   tekahné:kake  
   áhsen nikahné:kake

   one drink  
   two drinks  
   three drinks

   skaiá:rat  
   tekaiá:rake  
   áhsen nikaiá:rake

   one bag  
   two bags  
   three bags

   _____ nikahné:kake  
   _____ nikaiá:rake

   _____ drinks  
   _____ bags

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

   kahnekákon   pop, juice
   kahnekón:nih  juice box
   kahnekinekénhton  squeezed juice/smoothie
   osahe’tákeri   coffee
   onòn:ta       milk

3. Express possession -ien to have s.t.

   ohné:ka’ wákien’  I have a drink
   ká:iare’ wákien’  I have a bag
   kahiatónhsera’ wákien’  I have a book, paper
Questions:

Onhka’ _____ iakó:ien’? Who has a _____?
Onhka’ iakó:ien’ ne ____? Who has the ___?
Oh naho:te’n ____ien’? What does _someone_ 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, "Onhka’ (Onhka’) akó:wen kí:ken osahe’tákeri" Whose coffee is this?
3. SNAP fingers, POINT at yourself and SAY, "akwá:wen" mine.
4. Hand the coffee to one of the students.
5. SAY, "Onhka’ akó:wen kí:ken osahe’tákeri?"
6. SNAP fingers, POINT at student and SAY, "sá:wen" 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

lah ohné:ka’ tewákien’. I don’t have a drink.
lah ká:iare’ tewákien’. I don’t have a bag.
Yah kahiatónhsera’ tewákien’ I don’t have a book, paper.
6. Conjugations

<table>
<thead>
<tr>
<th>Konversion</th>
<th>Translation</th>
<th>My Konversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>wakiá:rai'en'</td>
<td>I have a bag</td>
<td>ákiare'</td>
</tr>
<tr>
<td>wakhné:kai'en'</td>
<td>I have a drink</td>
<td>akhné:ka'</td>
</tr>
<tr>
<td>wakhiatonhserá:i'en'</td>
<td>I have a book</td>
<td>akhiatónhsera'</td>
</tr>
</tbody>
</table>

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: "lah othé:nen tehotsteríhston ne Bill."  
   *Bill didn't do anything to it.*

2. Repeat

3. Say "tehotsteríhston ne Bill." (make conductor motion with both ARMS towards students)

   students: "tehotsteríhston ne Bill."

   complete 2 choral reps

4. Test 7 individual students  
   SNAP fingers, POINT at 1 student, LOOK

   test students 1 through 7 alternately: "tehotsteríhston ne Bill."

5. teacher: "tehotsteríhston ne Bill." (ARMS)

   students: "tehotsteríhston 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: "lah othé:nen tehotsteríhston ne Bill." (ARMS)

   students: "lah othé:nen tehotsteríhston 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: "lah othé:nen tehhotsteríhston ne Bill."

5. teacher: "lah othé:nen tehhotsteríhston ne Bill." (ARMS)

students: "lah othé:nen tehhotsteríhston ne Bill."

complete 2 choral reps

Tip 1

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

Tip 2

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•ia•te•w•enhniser•á•ke•'t siá•ta'k ni•io•hwihst•à•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.

The Root Word Method

The teacher draws student’s attention to the morphemes, roots, suffixes and prefixes of Mohawk words through a plethora of methods, strategies and approaches. Learners 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.

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 MohawkOnkwawenna Roatitiohkhwa Cultural Center in Kahnawà:ke, PQ. This is the
same Rosetta stone software as used for many other world languages but developed for Mohawk.

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 pneumatic devices. Sequencing cards can help learners master language tasks, functions, notations and manipulating pronominal prefixes and the morphemes of Mohawk. 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 App

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

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.

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’ kà:sere iakohní:non ne Jane.”  
Jane bought a new car.

2. Repeat

3. teacher: "atià:tawi"  
*shirt*

4. SNAP fingers, POINT at self

teacher: “Á:se’ atìà:tawi iakohní:non ne Jane.”

DRILL

5. teacher: “Á:se’ kà:sere iakohní:non ne Jane.”

(wave both ARMS together like a music conductor):

6. students: "Á:se’ ka:sere iakohní:non ne Jane.”

complete 2 choral reps

7. Test individual students

teacher: "atià:tawi"  
a *shirt*

SNAP fingers, POINT at 1 student, LOOK at student #1

8. student 1: “Á:se’ atìà:tawi iakohní:non ne Jane.”  
*Jane bought a new shirt.*
9. teacher: "iontewennata'áhsta'"  
   cell-phone  
SNAP fingers, POINT at 1 student, LOOK at student #2

10. student 2: "Á:se' iontewennata'áhsta' iakohní: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' iakohní: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: "kà:sere"  
   car  
   return to the word you started with!!
SNAP fingers, POINT at 1 student, LOOK at student #8

15. student: "Á:se' kà:sere iakohní:non ne Jane."

   (wave both ARMS together like a music conductor):

17. students: "Á:se' kà:sere iakohní: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.


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

<table>
<thead>
<tr>
<th>atià:tawí</th>
<th>shirt</th>
</tr>
</thead>
<tbody>
<tr>
<td>iontewennata’áhstha’</td>
<td>cell phone</td>
</tr>
<tr>
<td>oià:kara</td>
<td>blouse</td>
</tr>
<tr>
<td>kenhnáta’</td>
<td>purse/wallet</td>
</tr>
<tr>
<td>atháhsteren</td>
<td>pants</td>
</tr>
<tr>
<td>kawennárha’</td>
<td>tablet/computer</td>
</tr>
</tbody>
</table>

Example 2


<table>
<thead>
<tr>
<th>ioká:ion</th>
<th>old</th>
</tr>
</thead>
<tbody>
<tr>
<td>iorá:se’</td>
<td>beautiful</td>
</tr>
</tbody>
</table>
 Transformation Exercises

Another of the Rassias Methods, the teacher leads the learners in transformation exercises to build automaticity to master morphology (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, aspect 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):


   Jane bought a new car.

2. Repeat
3. teacher: "Ronald"

4. SNAP fingers, POINT at self


DRILL

5. teacher: “Á:se’ kà:sere iakohní:non ne Jane.”

(wave both ARMS together like a music conductor):

6. students: " Á:se’ kà:sere iakohní:non ne Jane."

complete 2 choral reps

7. Test individual students

teacher: "Ronald"

SNAP fingers, POINT at 1 student, LOOK at student #1


9. teacher: "Ne Smiths"

SNAP fingers, POINT at 1 student, LOOK at student #2


11. teacher: "ronónha" them (m)

SNAP fingers, POINT at 1 student, LOOK at student #3


kà:sere?

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: "Á:se' kà:sere iakohní:non ne Jane."


(wave both ARMS together like a music conductor):

17. students: "Á:se’ kà:sere iakohní: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.


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

Ronald ne Smiths the Smiths
ronónha
onónha
Fred tâhnon Jeff
tekeniáhsen

Example 2


ioká::ion old Kasere’tsherá:se
iorá:se beautiful Kasere’tsherá:se
wahétken ugly Kasere’tsherahétken
teionón:nianihkt dirty teiosere’tsheranon:nianihkt
ioskénrhonte’ rusty Kasere’tsherahskénrhonte
iorakaré:ní loud Kasere’tsherakaré:ní
Verb-o

Similar to bingo, this game designed by the Kawenii:iio-Gawëni:yö 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.

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

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 first learner recites their line or part of the story. The second learner then recites the first learners line and their line. The third learner then recites the first, then the second 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

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43 for an example please see: https://www.youtube.com/watch?v=AUJFDdy-6VE
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

Sewahió:wane’  an apple
Teiotahià:kton  a banana
Katshe’ káhik  a pear
Ionen'ó:wa't  a mango
Enkahía:ko’.  I will eat (fruit).
Waké:ka’s!  I like! (the taste of)

INTERMEDIATE

Tiohtierénhton, sewahió:wane’ wa'kà:iake’.  First, I ate an apple.
Etho ne ó:nen onenhstóhkwa’ wa'katshó:ri’.  Then I ate corn soup.
Etho káti aonhétsha’ wa:keke’.  So then I ate a sausage.
Ne tsi ohna'kén:ton, teiona'taratsikhè:tare’ wà:keke’.  For dessert, I ate cake.
Akwé:kon wa'tkatskà:hon’.  I ate it all for supper.
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 it?

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) 44

"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, group and/or community.

44 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). One-hundred percent of second language learners who have become speakers of a Six Nation's language are literate in that language (Green, 2017).

Key Question: How do I build speaking proficiency through literacy?

Aspect 101

Learners are presented with a verb written in one of the following aspect forms. They then fill out the rest of the chart. The chart can be expanded to include other aspect 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 Chart

Completed Chart

Example 2: Morphology and Aspect Prefix/Suffix combinations
The graph can be made increasingly complex incorporating particle words, time words and intensifiers and quantifiers.

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

**Instructions:**

In this graph, students must:

1) build the word in the right aspect form;

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

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

Choral Reading

The teacher leads the class in reading a text together.

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 (Green)**

Possessive prefixes indicate ownership.

- **akwá:wen** mine
- **akè:sere** my car
- **sá:wen** your
- **sà:sere** our car
- **raoná:wen** their
- **raotì:sere** their car

Wahsatkátho’ ken nakenhnáta’? *Have you seen my wallet?*

Wahatkátho’ ken nakonhnáta’? *Has he seen her wallet?*

**Red Prefixes**

'Red prefixes' or agent prefixes attach to verb roots and describe controlled or purposive action or movement; also to indicate inherent states.

- **khní:nons** I buy, shop
- **shní:nons** you buy, shop
- **wa’khní:non’** I bought
- **enkhní:non’** I will buy
akhní:non'  I would buy
Á:se' kà:sere wa'khní:non' thétén:re.  I bought a new car yesterday.

Blue Prefixes

'Blue prefixes' attach to verb roots and describe something having happened to someone or something.

- **wakió'te**  I work
- **rotiio'te**  they work
- **tewakhwishenhé:iion**  I am tired
- **tehotihwishenhé:iion**  They are tired.
- **wákien**  I have it (it has been set down to me)

Wakio'te nok shé:kon tewakhwishenhé:iion.  I am working but i’m still tired.

Transitive Prefixes ('Purple Prefixes')

'Purple prefixes' commonly attach to verbs roots and indicate the expression of a thought or action as passing over to and having an effect on some person.

- **khenòn:we's**  I like her, them, s.o.
- **shenòn:we's**  you like her, them, s.o.
- **ronwanòn:we's**  she, them, s.o. likes him
- **iethinòn:we's**  we (incl.) like her, them, s.o.
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 Mohawk languages.

Cognates

Teachers help learners relate new words to already known words. In terms of Mohawk 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' enkheié:nawahse' I will help her, them, s.o.; learners would also learn enkheia'takénhna’ I will support, strengthen her; enkheia'tahni:rate' I will encourage them, enkhéhsnie' I will help them out (pitch in), tenkhéhsnie'ne' I will nurse her, enkheiterihwakwaríhsia’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).
Creative Writing

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

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)\textsuperscript{45}

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.

\textsuperscript{45} http://www.readingrockets.org/strategies/drta
The First Word

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 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 Mohawk 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 reiterate 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.

Instructions

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

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\(^{47}\) and Brain Gym\(^{48}\) 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.\(^{49}\)

\(^{47}\) https://www.brainzilla.com/logic/
\(^{48}\) http://www.braingym.org/
\(^{49}\) https://en.islcollective.com/resources/search_result?Tags=logic&searchworksheet=GO&type=Printables
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

Iah akwah te•wak•aterièn:tare' oh n•on•tiè:ron• tsi ì•r•ehr•e' è:rhär a•ionkwa•nahskw•a•ién• 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.

Iah akwáh te•wak•aterièn:tare' oh n•on•tiè:ron• tsi ì•r•ehr•e' è:rhär a•ionkwa•nahskw•a•ién• t•ake'.

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

Step 1 Read the sentence in English.

No, that hunter’s 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 hunter’s name is not Fred.

1. 5. 6. 4. 2. 3.
Step 4  Translate the words into Mohawk.

lah  thi:ken  rató:rats  ronwá:iats  iah  te-  Fred
1.  5.  6.  4.  2.  3.

Step 5  Write the sentence in the proper order.

lah, iah  Fred  tehonwá:iats  thi:ken  rató:rats.

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.

<table>
<thead>
<tr>
<th>No, those old women aren't bakers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No,  those  old women  are  not  bakers.</td>
</tr>
<tr>
<td>1.  4.  5.  2.  3.</td>
</tr>
</tbody>
</table>

| lah,  lah  tekontina'tarón:ni  thi:ken  iotikste'okon:á. |

Phonics

Learners acquire knowledge of the phonology of Mohawk. 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 Mohawk. 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)50

The Reading Approach or Guided Reading is a way for teachers to help learners
acquire 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 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 Translations51

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

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51 I observed this method in Iota 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.
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.

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:

    wake\nonhwáktani•

2. teacher: Oh nahó:ten kén:ton, "wakenonhwáktanih".  What does - mean?

3. student 1:  I am sick.

4. teacher: Oh ní:i oht tsi aes ën:ron, "he is sick?"            How do you say...

5. student 2:  "rononhwáktani".

6. The teacher prints the word on the line directly below the 1st word:

    ro\nonhwáktani•h

7. teacher: Oh ní:i oht tsi aes ën:ron, "John is sick?"

8. student 3:  "rononhwáktani ne John".

9. The teacher prints the word on the line directly below the other words:

    ro\nonhwáktani ne John.

10. teacher: Oh ní:i oht tsi aes ën:ron, "John was sick?"

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

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12. teacher writes:

ro•nonhwaktaní•hahkwe’ ne John.

Introduce new material here.

13. teacher writes:

**Thetén:re** rononhwaktaníhahkwe’ ne John.


*What does it mean?*

15. student: "tó:ka". *I don’t know.*

16. teacher: John was sick yesterday.

17. teacher writes:

Thetén:re


18. student 6: "Yesterday". Thetén:re ne’ kén:ton, "yesterday".

19. teacher: Oh ní:ioht tsí asewen:ron, "Jane was sick yesterday?"

20. student 7: "Thetén:re **iako**nonhwaktaníhahkwe’ ne Jane."

21. teacher writes:

Thetén:re **iako**nonhwaktaníhahkwe’ ne Jane.

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

**Example Note-Pad Projection**

<table>
<thead>
<tr>
<th>Wake•nonhwáktani.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ro•nonhwáktani.</td>
</tr>
<tr>
<td>Ro•nonhwáktanih ne John.</td>
</tr>
</tbody>
</table>
Extensions

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

The teacher could change the aspect en-...-hake¹ will; a/ae-...-hake¹ 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 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 five containers with five 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:wi 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 separated by a dash ' - '. This makes reading simpler for beginning readers.
Example: Divided Words

The-tén:-re Tsi T-ka-na-tá-he-re’ i-e-ha-we-nón-h-ne ne Tá:-wi’-t.

Thetén:re Tsi Tkanatáhere’ iehawenónhne ne Tá:wi’it.

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

Kátke ________________ When? (time expressions, quantifiers):

Ka’ nón:we ________________ Where? (places, locations, locatives):

Oh nahò:ten’ ________________ What? (things being 'verbed'):

Oh niointíérha’ ________________ Why? (actions, verbs):

Ónhka’ ________________ Who? (person/people/thing doing the action):

Oh nontié:ren ________________ Why? (ase’ken, ne’ na’ ne’e, ne aorí:wa’, ne karihón:ni, nè’e tsi):

Oh ní:ioht: ________________ How?

______________________________________________________________________________
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 nòn:wa skawén:nat ensewahiá:ton aesewathró:ri' oh naesewátiere' shiiò: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:ioht tsi ahì:ron... I played x-box with my cousin."
   Teacher: "Wa'tiakenitsihkhwarékhon' ne onkiara'sè:'a."
   Student: "Niá:wen." "thanks."
   Teacher: "io:." "your welcome"

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

   INTERMEDIATE

   Kátke: Shiiò:karas
Last night at our house my family and I watched t.v.

ADVANCED

Kátke Shiio:karas

Ka' nón:we Tsi Tkanatáhere'
Oh nontíé:ron ne karihón:ni thi:ken ok iakwakwé:kon ionkiaon'wéhskwani.


Shii:skaras Tsi Tkanatáhere’ thi tká:ra’s ne ’Vikings’ ienatónkhwa’

wa’akwatero’rókha’ ne karihón:ni thi:ken ok iakwakwé:kon


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)\textsuperscript{52}

TPRS consists of several techniques taken from communicative language teaching methods while integrating multi-sensory instruction.

**Comprehension**

Based on the work of Stephen Krashen (1982), learners must demonstrate comprehension of all communication from the teacher.

**Relevant Content**

The teacher elicits topics for conversation from students based on their interests and is personalized.

**Repetition**

The teacher insures repetition of target vocabulary and structures throughout the conversation through circling.

\textsuperscript{52} For everything you need to know about TPRS, please visit: http://tprstories.com/methods/
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”.

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.

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.

53 source: https://martinabex.com/teacher-training/essential-strategies-for-tprsci-teachers/how-to-circle/
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 that will generate verbs. The app will be programmed to combine a finite number of aspect prefixes and suffixes, pronomial prefixes and verb roots. A word building app does not exist for Mohawk.
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 Kanien'kéha’. Activities could be pen and paper type or letter tiles, morpheme tiles for your particular language (these have yet to be invented).

Word Search

Learners must find words or phrases in a jumble of letters.

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.
APPLY

Learners bring together the language and forms that they have worked to master in Stages 1 to 4. Learners participate in cognitively challenging tasks to demonstrate mastery of curriculum expectations and to experiment through interaction in the target language. The curriculum expectations will come from your school's chosen or designed curriculum documents, world readiness standards for language (i.e./ACTFL, 2012 etc. or some other equivalent) and your observations of the abilities, interests and needs of your students.

In Stage 5, teachers primarily engage learners through Task-Based Language Teaching (TBLT).

**Mohawk Stages of Language Acquisition & The Oral Literacy Approach: Apply**

<table>
<thead>
<tr>
<th>Stages of Acquisition</th>
<th>Stage of Language Acquisition Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intermediate</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Exponential Acquisition</strong></td>
<td>900-1800 HOURS</td>
</tr>
</tbody>
</table>

Stage 3: Exponential Acquisition builds the accuracy required to become proficient in Mohawk. 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 Mohawk so that students are able to practice in simulated real-life settings through task-based learning.
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). Task based language teaching allows learners to apply their language skills within the safe and comfortable confines of the classroom before interacting in a community of speakers. This process is akin to a developing pilot honing their skills on a flight simulator before they are put into an actual plane to fly.

Ideas for tasks can come from can-do statements, benchmarks, curriculum documents, summative performance tasks and various types of assessments. 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.

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• 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.

• 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? (please see below)

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 Mohawk, 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 (Stages 1-4 of the Oral Literacy
Approach). 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 Mohawk 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.

Mohawk Stages of Language Acquisition & The Oral Literacy Approach: Transfer

Stage 3: Exponential Acquisition builds the accuracy required to become proficient in our Mohawk. 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 Mohawk 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?

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 your students 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."^55

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 at Six Nations 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.

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 Mohawk today parallel learning occurs through longhouse ceremonies and feasts, and other community functions that requires the use of Mohawk.

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

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.

Thematic Approach

Curriculum is delivered through an integrated approach organized around a single topic. This is a common approach long used in Mohawk language immersion and second language programs. Themes commonly follow our traditional cycle of ceremonies or the Thanksgiving Address.

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56 see: https://cdn.auckland.ac.nz/assets/education/about/centres/lipis/docs/readings/plenary05-nunan-slides.pdf
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 with native speakers using rehearsed or practiced language.

Mohawk Stages of Language Acquisition & The Oral Literacy Approach: Extend

<table>
<thead>
<tr>
<th>STAGES OF ACQUISITION</th>
<th>STAGE OF LANGUAGE ACQUISITION DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>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.</td>
</tr>
<tr>
<td>REFINING POLISHING SHARPENING</td>
<td>1800-3600 HOURS</td>
</tr>
</tbody>
</table>

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?

**APPLYING CLASSROOM LEARNING IN COMMUNITY CONTEXTS**

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
<table>
<thead>
<tr>
<th>Level</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOVICE</td>
<td>follow simple instructions to identify, gather Hickory Nuts, dry them,</td>
</tr>
<tr>
<td></td>
<td>store them, crack them, eat them, indicate a hickory tree, list the</td>
</tr>
<tr>
<td></td>
<td>ingredients in the hickory nut cake recipe</td>
</tr>
<tr>
<td>INTERMEDIATE</td>
<td>Tell or write a description of the NOVICE level activities (above);</td>
</tr>
<tr>
<td></td>
<td>Read or listen to a recipe, work with a partner/small group and bake a</td>
</tr>
<tr>
<td></td>
<td>cake</td>
</tr>
<tr>
<td></td>
<td>Make comparisons to other cake recipes</td>
</tr>
<tr>
<td></td>
<td>Describe a hickory tree so that someone else can identify one</td>
</tr>
<tr>
<td>ADVANCED</td>
<td>All the Above and;</td>
</tr>
<tr>
<td></td>
<td>Hypothesize about more efficient ways to gather hickory nuts;</td>
</tr>
<tr>
<td></td>
<td>invent a recipe that substitutes white-corn flour for wheat flour</td>
</tr>
<tr>
<td></td>
<td>through dialogue, discussion (Deal with a complication);</td>
</tr>
<tr>
<td></td>
<td>Discuss the effects of GMO cash crop sprays and neonicotinoids on</td>
</tr>
<tr>
<td></td>
<td>hickory trees, hickory nuts and edibility for humans.</td>
</tr>
</tbody>
</table>

**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’.

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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 based structure, and the inclusion of indigenous knowledge in instruction. 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 Mohawk 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 Mohawk people. This knowledge is mastered over one's lifetime through sustained, consistent,

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annual efforts in concert with other people and in harmony with nature. We learn by doing.

*Example: Gather O’niónhskwaien’ (Wild Ginger)*

Term: Fall

**NOVICE**
follow simple instructions to gather O'niónhskwaien’, 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’niónhskwaien

**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;
Hypothesize about more efficient ways to gather O'nionhskwáien;
Discuss the differences between o'niónhskwáien and yellow ginger
Create a guidebook to identify o'nionhskwaien 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 Mohawk 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 languagespeakers in real-life, real-world activities that necessitate use and interaction in the target language.
Problem-Based Learning (PBL)\textsuperscript{59}

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
- 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\textsuperscript{60} 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

\textsuperscript{59} https://en.wikipedia.org/wiki/Problem-based_learning
\textsuperscript{60} see: https://www.ies.be/handbooks/tempus/Seven-steps-Logic-potential-shortcomings.pdf
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. Error! Reference source not found. 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.

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.
LIST OF SOURCES


McCarty, T. (2011). The role of Native languages and cultures in American Indian, Alaska Native, and Native Hawaiian student achievement [Policy brief]. Retrieved from Arizona State University, School of Social Transformation, Center for Indian Education website: http://center-for-indian-education.asu.edu/node/46


