Spiraled Stories: A Method for Teaching Indigenous Languages Using Recorded Audio

by

Peter Monck Hill
B.A., Carleton College, 2000

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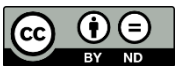

We acknowledge and respect the lək^{w}əŋən peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

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Supervisory Committee

Dr. Ewa Czaykowska-Higgins, Supervisor
Department of Indigenous Education

Dr. Megan Lukaniec, Committee Member
Indigenous Studies Program

i. Abstract

This project details a pedagogical method for Indigenous language revitalization (ILR) contexts, created and refined over the years, for Lakota language, using recorded audio files of fluent speakers. Specifically, it discusses how to incorporate the teaching technique of "spiraling" to return to the material over an extended period of time and increasingly familiarize students with the content of the audio, i.e., the narrative of the story in question. The project further explores how the Spiraled Stories Teaching Method (SSTM) is tied into the theory of Indigenous storywork as well as school-based ILR pedagogy, storywork pedagogy, and Ellis and Shintani's "11 Principles of Instructed Language Learning" (2014).

At its core, this method intertwines two strands of ILR—Indigenous language pedagogy and storywork. It contributes to the former by being a teaching method that is ready-made for adaptation and use in the ILR classroom, for which many researchers acknowledge a scarcity of good, research-based pedagogical practices. It contributes to the latter because the foundation of the method is Indigenous stories, told in the target language. In doing this, it represents a synthesis of these two key areas of ILR.

Pedagogically, the SSTM is multi-pronged in enabling students to learn vocabulary, grammar, phraseology, and storytelling techniques, all while gaining confidence in their ability to understand Lakota spoken at a fluent level in a relatively short period of time. This paper details the spiraling technique as pedagogical practice, includes appended examples of associated handouts and activities, and thus demonstrates how the whole unit works together as a cohesive whole. In addition, the paper contains a transcript and translation of an actual story that could be used in the classroom, an audio file of the story being told, tips on how to conduct classes when teaching using the method, and a discussion of assessment tools.

ii. Preface

Tóna iyápi ikčéka úŋ waúŋspewičhuŋkhiyápi kiŋháŋ wóiyukčaŋ uŋkóžulapi. Ičhíŋ óta waúŋspewičhákhiya-wówaši waŋží uŋkíič'ikčúpi na óthokaheya ektá uŋkípi yuŋkȟáŋ wóuŋspe othí waŋží uŋk'úpi háŋtaŋš, eyášna Lakȟótiyapi wówapi waníčiŋ na wówaši-wówapi waníčiŋ na thitȟáhepiya-itówapi waníčiŋ na héčhékčhe táku óta waníče. Eyášna íŋše "Taŋyáŋ ečhúŋ wačhíŋ yo/ye" uŋkékiyapi na héčhegla. Uŋgnáš tóna owáyawa kiŋ íŋyaŋgkhiyápi kiŋ tuktél héčha iyéyapi kta thaŋíŋ šni naíŋš mázaska ikíphiya yukȟé šni séče. Naíŋš uŋgnáš táku héčha tukténi iyéye phičá šni; átaya waníče séče. Naíŋš tokȟáš waúŋspewičhákhiya waŋ lečhála wówaši k'uŋ iȟpéya iyáyiŋ na úŋ éeničhiyapi kiŋ hé táku kiŋ iyúha éyaya čha waná tákuni ihé šni séče. Wóakhipȟa kiŋ lé ižéhaŋ héčhetu.

Hé úŋ etáŋhaŋ, takómni waúŋspewičhákhiye kiŋ épi na iyápi ikčéka yukínipi kte ȟčiŋ škáŋ kiŋ hená wóiyukčaŋ waštéšte na wóečhuŋ waštéšté ȟča uŋkókičhič'úpi kta waŋ héčha. Eyášna išnášnala uŋškáŋpi ičhíŋ wayáwa kiŋ ečéla iwíčhuŋkiyukčáŋpi na tókheškhe ečhúŋk'uŋpi yuŋkȟáŋ tȟokátakiya yús awíčhuŋyaŋpi kte kiŋ hé uŋkíyukčaŋpi ičhíŋ owáyawa ómakȟa kiŋ ihúŋni šni háŋni, taŋyáŋ Lakȟótiyapi kta čhiŋwíčhuŋkhiyápi. Hó éyaš išnášnala waéčhuŋk'uŋpi kiŋ lé wašté šni. Iyéš wóuŋkičhiyakápi naíŋš wóíyukčaŋ yunáyeuŋkičhiyápi na akhíptaŋ uŋškáŋpi kte. Owáyawa tȟoktȟókeča ektá wówaši ečhúŋk'uŋpi naíŋš íčhitȟehaŋhaŋ uŋthípi kiŋ hé tókȟa šni. Táku waštéšte uŋkókičhič'úpi kiŋ hé waŋkál úŋ čha slol'úŋyaŋpi ne uŋkíksuyapi kta iyéčheča.

Héčha úŋ wówapi kiŋ lé wakáǧe. Eháŋni, hékta waníyetu tóna k'uŋ héhaŋ, wóuŋspe-wóečhuŋ waŋ iyúkčaŋyaŋ wakáǧe. Mitȟá wóuŋspe othí kiŋ él iblúthiŋ na líla wašté čha blusúta, čha waná bluówaŋčaya wačhíŋ (naíŋš íŋše Iyápi Ikčéka Yukíni wayáwa eyá lé yawápi kta héči hená owíčhawak'u wačhíŋ). Tuwé waŋ ksápa čha heyé, "Tuwá wóuŋspe na wóslolye ožúla éyaš oyáte kiŋ owíčhak'u šni háŋtaŋš, tuwé kiŋ hé Lakȟóta s'e ophíič'iye šni kštó," eyé. Wóečhúŋ waŋ wakáǧiŋ na lél wapázo kiŋ hé onáǧoye úŋ Lakȟótiya wičhóiye na iyápi-wóopȟe na wóeye na wóyakapi, hená iyúha uŋspéwičhakhiya okíhi. Na ičhúŋhaŋ, wayáwa kiŋ taŋyáŋ Lakȟól'iya áyapi čhaŋkhé sáŋm wačhíŋič'iyapi kte. Hé é čha wówapi kiŋ lé čhoǧíŋwayiŋ kte ló.

Hó čha wówapi kiŋ lé él, wóuŋspe-wóečhuŋ k'uŋ hé gligléya iwówaglakiŋ kte ló. Na epȟé k'uŋ wóečhuŋ kiŋ lé él onáǧoye tóna ilágwaye. Yuŋkȟáŋ wóečhuŋ waŋ "okákšeyapi" eyápi čha múŋ na ečhél phiphíya onáǧoye k'uŋ anáǧoptaŋ-wičháwakhiyiŋ na haŋkéya wičhóoyake waŋ naȟ'úŋpi kiŋ okáȟniȟ áyapi na sáŋm líla okáȟniǧapi. Na wówapi kiŋ lé miglúštaŋ šni itȟókab, Ikčé Oyáte wičhóoyake-wówaši é na owáyawa-ta ILR waúŋspewičhákhiyapi eyápi kiŋ hé é na wičhóoyake-wówaši waúŋspewičhákhiyapi é na "Iyápi Taŋyáŋ Uŋspéwičhakhiyápi Wóopȟe Akéwaŋži" eyápi k'uŋ hé tókheškhe iyúha ilágwayiŋ na wakázuŋtapi s'e yuptáyela wakhúwa kiŋ hé iwówaglakiŋ kte ló.

Wóuŋspe-wóečhuŋ waŋ wakáǧe k'uŋ tónakiya wayáwa kiŋ ówičhakiya okíhi, na úŋ líla íč'imnapi, eyášna. Waníyetu tóna wóečhuŋ kiŋ lé wóilagwayiŋ na táku waŋ awáble ze k'uŋ hé, wayáwa kiŋ líla iníhaŋpi: Lakȟótiya wičhóoyake waŋží tȟokáheya anáǧoptaŋpi eháŋl, táku líla čónala okáȟniǧapi, naíŋš uŋgnáš tákuni šni. Áta haŋmánipi s'eléčheča. Yuŋkȟáŋ akhéšnašna anáǧoptaŋpi na wičhóiye óta etáŋhaŋ ičúpi na uŋspéič'ičhiyapi uŋkȟáŋ haŋkéya pȟakáhuŋkapi na óta okáȟniǧapi. Wayáwa óta omákiyakapi ektá wóečhuŋ kiŋ lé iyótaŋ ówičhakiya kéya oglákapi.

(*English version*)

As Indigenous language educators, we are full of ideas. We have to be. How many of us have been hired for a language teaching job, only to be shown a classroom (if we are so lucky to have even that) with no textbooks, no workbooks, no multimedia resources, no posters for the walls, and been told, "Best of luck"? Maybe the school does not know where to find resources in the language, or perhaps it simply cannot afford them. Maybe such resources do not yet exist. Maybe the previous teacher created good materials but took everything with them when they left, leaving nothing for their successor. These are common experiences across Indigenous homelands, certainly here in the Lakota context.

For this reason, it is incumbent upon us, as Indigenous language teachers and language revitalizers, to share our most fruitful ideas and best practices. Too often we operate in a vacuum, consumed by our own need to deliver up lessons every day to our students and hopefully move them closer to fluency by the end of the school year or semester. We often lack sufficient time to talk to one another or to share ideas, especially when working at different schools or in different language regions, even though we know that sharing is one of the most noble pursuits we can engage in.

This project was borne out of a desire to share, to take one of the best and most effective pedagogical methods that I have conceived of and utilized in the classroom and share it with the world—or, at least, the world of Indigenous language revitalization (ILR) scholars who might someday read my paper. As Archibald et al. (2019) observed, "No matter how much knowledge (or qualification) a person accumulates, if the knowledge, research, or stories do not reach the collective consciousness of the wider group, then the person is failing to act in an Indigenous manner" (p. 7). This method, which focuses on using audio resources to help students learn vocabulary, grammar, phraseology, and storytelling techniques—all while gaining confidence in their ability to understand Lakota spoken at a fluent level—is the centerpiece of my project.

iii. Dedication

This project is dedicated to all those Lakota speakers who have passed on, are still among the living, or are yet to come. It is in memory of all who survived the residential schools with their language intact, all who kept Lakota alive in their hearts and minds—in secret when necessary—and all who took up the heavy mantle of learning the language despite not having learned as young children. But it is also dedicated to those who had the language beaten out of them, those whose parents did not pass on Lakota to them out of a sense of love and protection, and those whose own language journey came to a premature end, thwarted by shame and stigma. All of you matter, and you are not forgotten. Lakȟótiyapi kiŋ lé thekíȟilapi na gluhá máni po, héčhel iyápi kiŋháŋ ní úŋ kte ló.

iv. Acknowledgements

This project would not be possible without the support and efforts of so many:

My family: Robin and Callie, my beloved children, whom I raised in Lakota, and who were so patient and understanding when I needed to be shackled to my laptop, working on my project for all that time. To Mandy, their mother, who took good care of the girls when they weren't with me, including my trips to Victoria for writing weeks. To Hsin, my partner, who gave me endless and limitless support, encouragement, and editorial assistance; I love you so much.

My teachers: To all of my UVic professors who taught me and stretched me and challenged me, who expanded my understanding of language, Indigenous issues, and so much more, who never gave up on me and never let me skate by without putting in a strong effort. I am eternally grateful. To every single one of my MILR cohort members who became my second family, with whom I laughed from the belly and cried from the heart, who are all relationships I will keep with me for the rest of my life.

My supervisory committee: Ewa who was with me every step of the way, pushing me in the right directions, asking the necessary questions, helping me to turn the merest seed of a project idea into full robust reality. To Megan, who helped guide my project when it needed shepherding and helped shape it when it needed molding, who helped me get to the finish line.

My mentors: To all of the dozens (hundreds?) of people who taught me Lakota over the years, so many of whom have passed on to the spirit world. You trusted me with your language as a learner, and you trusted me with its future as a teacher. I only hope that I have done you proud. Iyúha wóphila tȟáŋka ečhíčiyape ló. Čhíksuyapi na thečhíȟilape ló.

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1. Introduction

1.1. General Introduction

In this project, I detail a pedagogical method that I created and refined over the years using the recorded audio files of fluent speakers of Lakota[1]. I discuss how I incorporate the teaching technique of "spiraling" to return to the material over an extended period of time, thereby familiarizing my students with the content of the audio, i.e., the narrative of the story in question. And I tie in this particular method to the theory of Indigenous storywork as well as school-based ILR pedagogy, storywork pedagogy, and Ellis and Shintani's "11 Principles of Instructed Language Learning" (2014).

This pedagogical method that I have created, called here the "Spiraled Stories Teaching Method" (SSTM), is multi-pronged in its ability to help students learn vocabulary, grammar, phraseology[2], and storytelling techniques, all while gaining confidence in their ability to understand Lakota spoken at a fluent level. What I have found, over years of using this method in the classroom, is that students are generally stunned by how an audio recording that is totally impenetrable for them on first listen can become not only basically intelligible but, ultimately, extremely accessible. By way of feedback, many students whom I have taught single out this approach as one of the most helpful language-learning activities they have ever engaged in.

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[1] In first writing this paper, I considered whether to spell the word "Lakota," "Lakhota," or "Lakȟóta." I ended up choosing the former since it is the most standard and widespread spelling, albeit not the most accurate to pronunciation. It is also the most common "English" spelling of Lakota, used when writing predominately in English. When I am writing it in Lakota, however (as in the preface), I use the diacritical markings.

[2] Throughout this paper, I use this term to refer to how clauses, sentences, and phrases are put together in Lakota, i.e., how Lakota speakers structure and give voice to thoughts. In this list, vocabulary—being single words—is the smallest unit, then grammar—how words fit together according to grammatical rules, then phraseology—how longer turns of phrase are structured, with storytelling techniques representing the largest division.

1.2. Context: Background

For those of us involved in ILR work, the importance of language essentially goes without saying, and yet it is worth emphasizing here. The 1996 Report of the Royal Commission on Aboriginal Peoples (RCAP) states the issue well:

> Language is the principal instrument by which culture is transmitted from one generation to another, by which members of a culture communicate meaning and make sense of their shared experience. For Aboriginal people, the threat that their languages could disappear is more than the prospect that they will have to acquire new instruments for communicating their daily needs and building a sense of community. It is a threat that their distinctive world view, the wisdom of their ancestors and their ways of being human could be lost as well. And, as they point out, if the languages of this continent are lost, there is nowhere else they can be heard again (1996, Vol. 3, Part 6, p. 573).

The United Nations itself recognizes the importance of Indigenous languages, proclaiming, in its announcement of the International Year of Indigenous Language:

> Indigenous Languages matter for development, peacebuilding, and reconciliation. Languages play a crucial role in the daily lives of people, not only as a tool for communication, education, social integration, and development, but also as a repository for each person's unique identity, cultural history, traditions, and memory (https://en.iyil2019.org).

National Chief Perry Bellegarde, in an address to the Assembly of First Nations Special Chiefs in Ottawa that same year, stated, "Our languages connect us all to our ceremonies, to our lands, to our waters and to our right to self-determination as Indigenous peoples. We want our children to grow up with these rich and beautiful languages" (Tasker, 2019, p. 1). Indeed, the deeper one looks at Indigenous languages to see what they encompass, the answer seems to be *everything*: "Our history, our teachings, our ways of being, our landmarks, our place names, everything that was and is important to us is in our language" (Claxton, 2020, p. xvii). Lakota people, similarly, believe that the ancient values and philosophies specific to the Lakota culture lie within the language and are crucial to Lakota identity, because they tie Lakota people to the land, Lakota ceremonies, Lakota customs, and the Ancestors (e.g., Star Comes Out, 1997, White Hat,

1999, Henne, 2003, Sierra, 2017, Hauff, 2020).

So many of us understand the need to revitalize Indigenous languages and yet it is often an uphill battle. It is well-known among language learners, at least here in Lakota country,[3] that it is not at all unusual for a person to take years of language classes and have very little to show for it. Students will often blame themselves for not being better learners, but the reality is that they may have been stuck in learning situations where the teaching methods were suboptimal. An over-focus on English translation and rote memorization, alongside a dearth of context-based learning and consistent assessment, often leaves students yearning for true, in-depth learning. A common anecdote among learners is to have taken multiple language classes, only to find themselves in a situation where a fluent speaker is talking to them individually or broadly (as with a powwow announcer) and discovering that they can barely understand anything that is being said. It is understandable how learners often find this discouraging and disillusioning. Many even give up at this point.

So, what can one do? And who does "one" even refer to?

Back when I graduated from college, the concept of allyship was still in its infancy, at least in the broader culture outside of academia. In the late 1990s and early 2000s, it was generally associated with LGBTQ+ advocacy. In my life and work, I knew I wanted to strive for allyship, but lacked the precise terminology. Furthermore, as a history teacher by training, I knew I wanted to contribute to undoing the many historical injustices perpetuated on Indigenous people, including the suppression of language. In the words of Onowa McIvor, "Damages done to Indigenous

[3] Of the nine reservations located within South Dakota—Crow Creek, Flandreau, Sisseton, Yankton, Cheyenne River, Lower Brule, Pine Ridge, Rosebud, and Standing Rock—the latter five contain primarily Lakota people, while the former four contain primarily Dakota people (Lakota and Dakota are sister languages—described by some as dialects—and are mutually intelligible). To be precise, Standing Rock contains a mixture of Dakota and Lakota speakers and their descendants, but Lakota predominates. Pine Ridge was where I settled when I first came to the reservation in 2001.

languages occurred due to colonial forces, some of which continue to this day, and many believe efforts to revive them should involve *more than Indigenous peoples alone*" (2020, p. 78, emphasis added).

At the same time as the notion of allyship was solidifying into a concrete philosophy, interest in Lakota language "preservation" (the word that we used at the time) was coalescing into a movement. The first Lakota Summer Institute (LSI), organized and facilitated by the Lakota Language Consortium, was held in June 2007 on the Standing Rock Reservation, and it brought fluent speakers, language teachers, and eager learners together in greater numbers than ever before. LSI, which continues to the present day (albeit in multiple locations across Lakota country), represented a tremendous opportunity for cross-pollination of ideas and energy. Many Lakota revitalizationists date the beginning of the real movement to this first gathering. The internet—and later social media—also made it much easier for people to communicate with each other across the vast distances that separated members of the movement. By way of example, Pine Ridge—the home base of my work—and Standing Rock alone are about 500 kilometers apart.

My desire to help revitalize the Lakota language inspired me to become a language teacher in order to share a wonderful gift that had been bestowed upon me by numerous fluent Elders, many of whom had already passed on. Having already been a classroom teacher for nearly a decade, I was used to receiving a great deal of curricular support from the school for whatever subjects I was teaching in a given semester: textbooks, workbooks, multimedia materials, etc. And so, the dearth of such curriculum when I started teaching Lakota was quite jarring and eye-opening. I would have to seek out—and create—much of the relevant material myself.

In the nearly fifteen years since I started teaching Lakota in the classroom, I have always been on the lookout for effective teaching methods. Over time I have accumulated many from

other teachers, books, internet searches, and symposia. These have sometimes been homegrown, such as getting ideas from fellow Lakota language teachers, and have sometimes come from further afield, such as ESL instructors teaching overseas. Over the years, though, I have resorted many times to inventing teaching strategies on my own. At times, these measures that were born of necessity have borne fruit. This project details one such strategy.

But let us back up for a bit, to get a better sense of the big picture.

1.3. Context: Lakota Linguistic History

Toward the end of the 19th century, missionaries in Lakota-speaking communities utilized biblical texts that were previously published in the mutually intelligible Santee Dakota dialect. Many Lakota people actually learned to read and write in the Lakota language through various churches and church texts, utilizing their gained literacy to communicate via personal letters and to keep up with community happenings across Lakota country through newspapers (Henne, 2003).

One missionary in particular contributed greatly to the documentation of the Lakota language: Eugene Buechel, S.J., born in Germany in 1874, spent the majority of his adult life—from 1902 through 1954—living on the Pine Ridge and Rosebud Reservations. (Ulrich, 2011). Buechel likely used many of the Dakota biblical texts in his initial learning, but also would have naturally picked up on language from living amongst Lakota speakers. He began writing words down, creating a collection of vocabulary with accompanying notes. This record would eventually be published after his death in 1970 as *A Dictionary of the Teton Dakota Sioux Language*[4] with tens of thousands of entries (Henne, 2003, Ulrich, 2011).

[4] "Teton" is a corruption of "*Thíthuŋwaŋ*," a name used to self-designate western Lakota people and is unrelated to the French word "Teton" (i.e., the mountains). Somewhat confusingly, "Dakota" was also used to refer to all Dakota *and* Lakota people at one time, but this usage long ago fell by the wayside. Nowadays, "Thíthuŋwaŋ Lakota" (or "Thíthuŋwaŋ Lakȟóta") would be the appropriate nomenclature.

Around the time Buechel was working on his collection and manuscripts, a Yankton Dakota woman, Ella Deloria, also began working with the Lakota language with the support of well-known anthropologist and linguist Franz Boas, and Columbia University (Ulrich, 2011). Deloria was a native speaker and fluent in both Lakota and Dakota, having grown up in Standing Rock where both languages are spoken. Being a fluent speaker and a member of the community enabled her to be more effective in her fieldwork than her non-Indigenous English-speaking counterparts (Finn, 2000).

Deloria's painstaking documentation contains some of the most valuable information on Lakota oral literature and linguistics, and continues to serve as a primary foundation for scholars of Lakota language and culture studies (Deloria, 2006). Unfortunately, while much of her interviews were conducted in the 1930s, most of Deloria's collections were not published until after her death in 1971, to which Finn (2000) suggests, "In effect, Deloria was writing to an imaginary future audience, recognizing the need for a written text to keep the oral tradition alive" (p. 168). One needn't delve too deep into contemporary Lakota culture studies or linguistics to see that her contributions are foundational and indispensable.

In spite of the various publications in the Lakota language; Buechel and Deloria's efforts to document authentic narratives, organize grammar, and create dictionary manuscripts; and the common assertion from Lakota people themselves that the language itself is a necessary and crucial aspect of the Lakota identity, a major language shift from Lakota to English did, in fact, occur and can still be observed throughout Lakota communities. As all ILR scholars—and indeed, all Indigenous people—know, not everyone, and not every institution, was in favor of the survival of Native languages. Quite the contrary, in many cases.

1.4. Context: Need

Indigenous languages have been embattled going back nearly to the beginning of the settler era, particularly within the residential/boarding schools that sought to "educate" Native youth in English-only settings. To quote one U.S. Bureau of Indian Affairs policy from 1890:

> All instruction must be in the English language. Pupils must be compelled to converse with each other in English, and should be properly rebuked or punished for persistent violation of this rule. Every effort should be made to encourage them to abandon their tribal language. To facilitate this work it is essential that all school employees be able to speak English fluently, and that they speak English exclusively to the pupils, and also to each other in the presence of pupils (quoted in Henne, 2003, p. 161).

Such policies, carried out across multiple generations, pushed the Lakota language (among others) into a precipitous decline that continues to the present day.

Today, Lakota, like many other Indigenous languages, is in survival mode, although "survivance" might be a more appropriate term. The term *linguistic survivance* comes from Gerald Vizenor who defines survivance as "moving beyond our basic survival in the face of overwhelming cultural genocide to create spaces of synthesis and renewal" (Vizenor, 2008, p. 1). This term is applicable across Indigenous homelands. For example, Leisy Wyman has applied it to the linguistic situation of language shift faced by Yup'ik youth. He defines linguistic survivance as "the ways individuals and communities use language(s) to shape collective identities, practices and knowledge systems in challenging or hostile circumstances" (quoted in Fire Thunder-Loeb, 2021, p. 5).

So, what does Lakota linguistic survivance look like? First, a look at the challenging numbers we're dealing with.

A 2003 survey estimated that there were around 6,000 living Lakota speakers (https://lakhota.org/understanding-the-issue, retrieved Feb. 2, 2023). Today, a mere two decades later, there are likely no more than 1,500 speakers left, and possibly closer to 1,000. On the

Rosebud Reservation, which has the second-highest number of speakers after Pine Ridge, there were recently only 358 speakers counted (Allen Wilson, personal communication, January 2023). Despite the existence of a small handful of immersion schools, net language loss has continued its downward trajectory, with the passing of the older generation of fluent speakers outstripping any replacement by nascent speakers in immersion programs. Furthermore, the average age of a fluent speaker is now close to 70 years old, yet the average life expectancy on the Pine Ridge Reservation (where the greatest concentration of Lakota speakers by far live) is around 50 (https://indianyouth.org/american-indian-life, retrieved Feb. 2, 2023). These numbers reveal an ongoing crisis.

Despite these sobering figures, people in the homelands are trying to do what they can to stem the tide. As far as I can tell, every school on a Lakota reservation in South Dakota (Pine Ridge, Rosebud, Cheyenne River, Standing Rock, and Lower Brule) includes Lakota language in its curriculum. This encompasses a few dozen elementary, middle, and high schools. A few of these schools even contain fledgling immersion programs. Despite such tangible investments in programming, Lakota language teachers at all levels find themselves struggling to find and/or create good curriculum materials for their students. It always seems to be an uphill battle. Informed by this perspective, and motivated by this troubling modern reality, my project is intended as a contribution to knowledge about how to create good curriculum materials for language revitalization in school-based settings.

2. The Question

2.1. Research Question

The groundwork for this research began many years ago when I first developed the pedagogical method that I am showcasing in my project. As a language activist working within a school system, my area was school-based ILR and ILR methodologies. As a classroom teacher, my area was, more specifically, school-based ILR pedagogy. One way that the MILR[5] program really helped me to reexamine my work through a wider lens was by introducing me to the concept of Indigenous storywork, to storywork pedagogy, and to storywork pedagogical principles. Therefore, with storywork at the core of my project (as the category that my method fits best into), I need to ask: what can I produce that focuses on and is situated within storywork? One way to do this is with the pedagogical method I present, which uses spiraling. Or, from a more big-picture vantage point: My work contributes to two strands of ILR—storywork and Indigenous language pedagogy—by bringing them together through the method. The question that I address through my project and research is, therefore: How can we use stories in the classroom, not only for the knowledge and wisdom inherent within them, but to teach the very languages in which they are told?

[5] Master's in Indigenous Language Revitalization, through the University of Victoria, British Columbia.

3. Situating Myself

3.1. The Early Years

> The Western tradition assumes neutrality or objectivity by a scholar and a researcher….It is suspicious of subjectivity. Indigenous approaches to knowledge are completely the opposite. They understand that where you are placed—your positioning or your standpoint—will fundamentally influence the way you see the world (Behrendt, 2019, p. 176).

In early 2001, more than 22 years ago, I moved to the Pine Ridge Reservation in western South Dakota. I was fresh out of college, in possession of a brand-new grade 7-12 teaching certification for social studies, and eager to start my first teaching job. I could hardly have known that Pine Ridge would become my home, and that I would stay essentially forever. Eventually my family and friends back east stopped asking how much longer I was going to live on the rez and understood that this had become my life.

I started learning Lakota from my first day living out here. I didn't initially do this with the intention of reaching fluency, but I was very aware of my status as an outsider in the community—a *wašíču* (white person) at that—and familiarizing myself with Lakota culture and language seemed to be an important gesture of respect and goodwill. As a guest in this community, learning about these things seemed like the least I could do.

So, I began my journey of becoming integrated into the community. I went where I was invited—family gatherings, sweats, memorial dinners, *yuwipi* ceremonies, even sundances—always being careful not to overstep my boundaries, and always doing my best to conduct myself in a respectful way. I knew that whites had a reputation of talking too much and not listening enough, of being too assertive or aggressive and not reserved enough, of thinking we knew all the answers, of interrupting. Consequently, I learned to check myself so as not to be "one of those."

In my Lakota-learning journey, it was actually to my benefit that I had never really learned a second language to fluency before. If I knew what I was setting myself up for, I might never have

embarked on the journey. But with my helpful naiveté, I set out to learn as much Lakota as I could, like somebody starting to climb a mountain in the fog, not realizing how many miles away the summit was. I threw myself into this learning. I read every dictionary and grammar book I could get my hands on. I spent as much time as I could with fluent speakers, apologizing for my poor attempts at expressing myself in Lakota. Many of the Elders I learned from have since passed on, which hurts my heart, but makes me glad that I spent time with them when I did.

It took me about seven years of nearly daily study to become basically fluent, meaning I could stay in Lakota when conversing about a wide variety of topics, without having to once switch to English. Many of the speakers that I knew had labelled me as fluent long before this, meaning that I spoke at a level beyond most non-Lakota people that they had ever met, but this was the first time I would actually describe myself as such. Of course, in the fifteen years since then, my language ability has continued to grow by leaps and bounds, especially as my life and work increasingly meant I was living in Lakota. But it was at seven years that I first saw myself as a Lakota speaker.

3.2. Leaving the Periphery

My transition into full-time language revitalization work took me by surprise as much as anyone. I loved Lakota and I loved being able to speak it on a daily basis, but it wasn't yet my life's work. Until 2009, I was still teaching high school social studies full-time, and Lakota learning was what occupied my time on the side. I always thought that as a non-Native, I would remain on the periphery of the language revitalization movement, which at that time was just starting to get underway in Lakota Country, spurred on by the growing realization that Lakota was actually critically endangered. Little did I know that I would get swept up in the movement, and that fate would put me—reluctantly, at first—on the front lines.

It started out gradually enough; tutoring students in Lakota at the tribal college on the side, teaching a section of Lakota at the high school, attending the annual Lakota Summer Institute up at Standing Rock, getting my Lakota teaching certificate "just to have." But when a new full-time Lakota teaching position was created at the high school, I was urged to apply. This represented a major step away from the periphery of the language movement for me, and I lay awake many nights wondering if I ought to. As I had anticipated, when I was hired for the job, there were some people in the community who were vocally displeased with the decision, even though I had been the only applicant. Just a dozen years ago, the notion of a non-Lakota, or even a non-first language speaker teaching Lakota was nearly unprecedented.

It was a crucible of sorts. I was called before the Treaty Council to answer for why I thought I deserved this job, but I survived that and, thankfully, the school went to bat for me. Many who spoke up for me would agree with McIvor and Anisman's sentiment that "[t]he First Peoples of this land have been burdened with the responsibility of ensuring that Indigenous languages do not die, but partners and allies need to do more to also ensure this outcome" (2018, p. 102). After the initial hurdles, teaching high school Lakota language was smooth sailing, and my years teaching high school Lakota language couldn't have been more positive.

But there was more to come. As much as I loved this work, it was clear to many of us burgeoning language revitalization activists that teaching Lakota in mainstream school classrooms was not stemming the rapid tide of language loss. As I mentioned earlier, when I first came to the reservation and started to learn the language, it was estimated that there were 6,000 Lakota speakers. By the mid-2010s, however, there were fewer than 2,000, with about 1,000 on the Pine Ridge Reservation. Two-thirds of all living speakers had been lost in a little more than a decade. The trickle was becoming a flood. At the same time, immersion had become the watchword across

many Indigenous homelands, Pine Ridge included.

3.3. Diving into Immersion

A colleague—one who would become my closest collaborator in language revitalization work—and I now turned our attention to research on immersion theory and best practices. We read scholarly papers and watched documentaries. We visited some of the flagship immersion programs around Native America: Aha Punana Leo in Hawai‘i, Akwesasne in Mohawk Territory, Niigaane at Leech Lake, the Piegan Insitute in Browning, Montana, and others. We met luminaries of Indigenous language revitalization: Darrell Kipp, Namaka Rawlins, Tachini Pete, Leslie Harper, and others. We realized we had to follow their example back home, before it was too late.

In the fall of 2012, I started a program that I called “Lakota Immersion Childcare” (LIC) as an in-home daycare. I had $13,000 that I had fundraised through the online platform *Indiegogo*, and one full-time staff member: myself. There were five children that first year, including my own daughter, whom I had spoken to 100% in Lakota from the time she was born. The early years of LIC were grueling. For the first year especially, I wore all the hats and had to create and build up the program from scratch—including grant-writing—while also speaking to the children in Lakota and changing diapers and cooking meals. It was a hectic time. I wrote two ANA (Administration for Native Americans) grant proposals on my own, which nearly gave me a nervous breakdown, especially because the entire future of the program hung in the balance of whether we would get funding the second time around. But miracle of miracles, we got the grant, and the program was able not only to survive, but grow and thrive.

The subsequent years are somewhat of a blur in retrospect. The program grew nearly exponentially for a while, adding age cohorts; opening additional locations; inaugurating a full-time adult second-language-learner program; authoring the first full-immersion elementary school

curriculum in Lakota Country; and translating (or creating outright) over one thousand children's books, as well as hundreds of Lakota language learning videos, e-readers, physical and multimedia games, and apps.

Today, the initiative has over a dozen full-time staff comprising a mixture of first-language speakers and second-language learners. There are over fifty children enrolled, and we are in the process of turning an entire elementary school into a full-immersion program. The "pioneer cohort"—the first kids enrolled in the program—are now in sixth grade. Our *Wóiwahoye Gluótkuŋzapi* ("Fulfilling the Promise") four-years-to-fluency program is on track to produce the first adult Lakota speakers who learned entirely within a sequential learning setting (as opposed to at home or through self-study). We even followed in the footsteps of our language activist idols and got political, successfully lobbying the South Dakota State Legislature to recognize Lakota and Dakota as official state languages. Not in my wildest dreams when I first started the immersion back in 2012 could I have imagined how much the program would have grown, or how far it would have come.

3.4. Back to School

In 2019, I found myself at a crossroads. I felt that there was so much more to do, and that to continue to be a part of the movement, I needed to work on professional self-improvement. Other than getting my Lakota teaching certificate from Oglala Lakota College in 2007, I had not attended post-secondary school since graduating from college 20 years prior. All my knowledge of immersion theory and best practices had come from self-study, and all my knowledge of language revitalization had come from primary experience. But I knew there was much more to learn in this regard.

The colleague that I mentioned earlier is currently obtaining his Ph.D. in Indigenous

language revitalization through the University of Hawai‘i at Hilo, having started in 2018. Ever since he began that program, I had felt the pull of returning to academia, especially in a program that would allow me to continue my work here in Pine Ridge while completing a course of study. And so, one fateful summer's day, I visited with one of my language revitalization heroes and dearest friends and she told me about the MILR program at the University of Victoria. I knew that I had to apply.

In looking over the course requirements for the program, I saw a great deal of content that would be relevant for my work on the reservation. The seminar on curriculum development in language revitalization, for example, focused on work that I was already doing but knew I could be doing better. The Indigenous epistemologies class would benefit me greatly as someone who originally comes from outside of an Indigenous perspective. All of the linguistics courses would give me an arsenal of knowledge pertaining to the structure of language that up to that point I had mostly learned through osmosis. And, of course, the capstone project would give me a chance to distill and apply my learning from the program and join my academic knowledge with my experience on-the-ground in Indigenous language revitalization.

I, too, hoped to ultimately pursue a Ph.D. in language revitalization, with the MILR program and the content therein as an important step along that journey. I'm not sure that is still in the cards for me, but it remains a possible goal to set my sights on. At the community level, I believe that much of what I have learned at the University of Victoria is extremely applicable to my current and future work in Pine Ridge, and applying these lessons has helped make for a stronger immersion program and helped us to better "universalize" Lakota within Lakota communities.

3.5. Tying it All Together

We know that our initiative will not save the language on its own. Even if we had ten times the number of students enrolled in the immersion, there would still be thousands of Lakota children that we weren't directly reaching. But we get visitors from all over Lakota (and Dakota) Country who are inspired by our work and want to replicate it within their own communities. Together, we can stem the tide of language loss and truly revitalize the Lakota language, on the scale of what the Hawai'ians have shown is possible. And I believe that the lessons and knowledge that I have brought home from the MILR program are and will continue to be important to that success.

Now, as I look back over my years in the program, I can clearly identify all of the many ways that it has enriched my knowledge and helped me grow. I am much more knowledgeable about ILR overall, can better situate myself as an ILR activist and ally—and, perhaps most importantly—through learning about the experiences of my fellow cohort members, understand how many of the struggles that seemed particular to Lakota language revitalization and our work on Pine Ridge are actually global ones. During the incredibly difficult years of 2020-2022, when COVID-19 was raging and the Lakota movement had seemingly fractured into warring factions, this knowledge was comforting. No matter where we are or what language we are trying to revitalize, there are always—and always will be—struggles, but with dedication, diligence, perseverance, and collective effort, we can overcome them.

4. Literature Review

4.1. Introduction

After talking so much about immersion and the high regard I have for it as a teaching and learning situation, one might assume that my project will present an immersion teaching methodology. Not so. There is much to say about immersion, and perhaps I will focus more on it in future writing, but it remains somewhat of a rarified educational situation. In Lakota country, we have many dozens of mainstream Lakota language classrooms for every immersion classroom. So, I wanted to present something more democratic, something that could be used in as many classrooms as possible. And, as I will discuss, it is even a method I have used outside of the classroom, and in such less-traditional settings as adult learning circles. But first, I need to acknowledge the many scholars and teachers who came before me in my areas of study, on whose robust shoulders I stand, as well as situating my work within a broader conversation about ILR methods.

In order to prepare for this project, I focused my research in a handful of areas. Initially, I started with storytelling in general and Indigenous stories in particular since Lakota stories are the centerpiece of my pedagogical method. Then, since the majority of my work is in the classroom as a Lakota language teacher, I researched school-based ILR pedagogy. Focusing deeper and somewhat combining the aforementioned topic areas, I then investigated storywork (a term that was new to me when I learned it in the MILR program) and storywork pedagogy. I also added a section on the 11 Principles of Instructed Language Learning (Ellis and Shintani, 2014). Finally, I did a deeper dive into the spiral approach to instruction, a teaching method that I had been familiar with for years, but I hadn't known either the full background of or the scholarship undergirding it.

4.2. Stories, Storytelling, and Storywork

Because the SSTM pedagogical method presented in my project centers around audio stories, the first area in which I engaged in research was that of Indigenous stories. This proved to be a very fertile subject, with much fodder for consideration. Storytelling is "ancient and potent. It is our most instinctive and human form of communication, of teaching, of persuasion, of validation, of healing, of transformation" (Behrendt, 2019, p. 176). Story is "the most powerful intergenerational manifestation of hope" (Archibald et al., 2019, p. 13). In the process of storytelling, "there is something more than information being transmitted; there's energy, there's strength being transmitted from the storyteller to the listener and that is what's important in teaching young people about their identity" (Cuthand 1989, p. 54). And "with Indigenous worldview encoded in our languages and the longstanding practice of passing knowledge down orally, stories offer a way forward for language reclamation and revitalization that is suitable to Indigenous ways of being, teaching and learning" (Claxton, 2020, p. 1).

Renowned author Leslie Marmon Silko speaks of the Laguna Pueblo people's communal concept of the healing power and influence of story:

> The old folks said that the stories themselves had the power to protect us and even to heal us because the stories are alive; the stories are our ancestors. In the very telling of the stories, the spirits of our beloved ancestors and family become present with us. The ancestors love us and care for us though we may not know this (1996, p. 152).

The old people, says Silko, "always say, remember the stories, the stories will help you be strong" (1996, p. 71).

The stories I deal in for the purposes of the SSTM are not creation accounts. They are not sacred stories to be told only in certain settings or during certain times of year or by people of a certain status. They do not require years of apprenticeship to retell. And yet, like all stories, they have a power to them. Some are laugh-out-loud funny, some are look-over-your-shoulder spooky,

some are chin-rubbingly instructive. A good story "can reach into your heart, mind and soul, and really make you think hard about yourself in relationship to the world" (Azak 1992, pp. 78-79). The narratives that are used in my teaching are all—I hope—good stories, and all, crucially, are in Lakota.

The stories that I have recorded come from a great number of fluent speakers whom I have been privileged to know over the years. When I was in my early years of learning Lakota, I got into the habit of asking speakers (with the proper protocols, of course) whether I could record them telling a story. Later in time, as I became a full-time Lakota teacher, I would sometimes ask for recordings that I could use in the classroom, and when the immersion program was underway, program members made recordings of the Elders who worked for the program specifically to use in teaching contexts. Our long-term hope for many of these stories was to be able to animate them into videos, but this has so far proved to be too daunting of a task. Regardless, all the audio recordings made over the years are still extant, and they are a wonderful repository of wisdom and wit, especially with the bittersweet knowledge that many of our interlocutors have left us.

For the purposes of this master's project, especially because so many of my most beloved stories were told by people who had passed, I made the decision to tell and record a story of my own, in the same vein as many of the tales I had on file (i.e., a funny and somewhat absurd, yet true story). I had very much wanted to use one or another of the stories I recorded from deceased speakers, but I realized upon reflection that the specific story itself was not important so much as the fact that it was a story in the first place, one told in Lakota of course. Furthermore, this is instructive because teachers or anyone who wants to try this method need not worry if they are not able to record Elders telling many stories (if there are even fluent Elders left to do so in their communities). That is the ideal situation of course, but when we have to, we can be our own

storytellers.

Educator Janice Billy, who teaches the Secwepemctsin language, has this to say about storytelling:

> Storytelling is an effective instructional method that enhances a student's language proficiency and that contributes to a student's overall language development. Storytelling helps aid in enhancing language skills of students in second language classrooms (Billy, 2015, p. 9).

Indeed, the power of stories and storytelling is a consistent theme in her writing. However, she recognizes that stories do not exist in a vacuum, and that this very relational quality is central to their power and effectiveness:

> We must remember that stories only gain their power when they are shared with younger generations. Stories need both a storyteller and a listener. As language educators, we have a role to play to facilitate this transfer of knowledge from one generation to the next (Billy, 2015, p. 12).

I love the idea of facilitating this transfer between generations; the Elders had and have a gift for the youth of today in the form of stories. As teachers, we merely assist in the exchange, and it is our great honor to do so. This also ties into Archibald's seven principles of storywork, which I discuss in more detail in section 5.1.

The overall topic of storywork and storywork pedagogy was a rich trove of information for my research. Indigenous storywork "seeks to rectify the damage and reclaim our ability to story-talk, story-listen, story-learn, and story-teach. As a methodology, Indigenous storywork equips our communities….to voice, listen to, and understand our stories with 'respect, reverence, reciprocity, and responsibility'" (Archibald, 2008, p. 7). Furthermore, "attention to stories encourages attention to educational possibilities rooted in storying that is sewn by interwoven threads of the spiritual, concrete, relational, experiential, and linguistic" (Hermes et al., 2021, p. 275).

Storywork, and bringing Indigenous language stories into the classroom, is a way of bridging the oral and written traditions. Orality is "dynamic as it holds living memories and serves

to transmit knowledge and beliefs, as well as maintains historical records and sustains culture and identity." (Lewis, 2020, p. 3). But this doesn't mean it must be held at arm's length from more Western, written traditions. As Dauenhauer, Dauenhauer, and Holthaus write:

> It is important to note that the oral tradition still lives, and the written tradition is growing within it, not exempt from it. The one will never replace the other. The elements of old stories, of the spoken language, the myths and narratives that sustain the culture, and the speech patterns of the elders occur over and over again in the new writing (1986, pp. 10-11).

Archibald, Lee-Morgan, and De Santolo place this in an even broader framework:

> Decolonizing research methodologies do not totally dismiss Western methodological approaches; they encourage us as Indigenous researchers to connect research to our own worldviews and to theorize based on our own cultural notions in order to engage in more meaningful and useful research for our people. Indigenous storywork exemplifies this approach by prioritizing the Indigenous principles on which our stories are shared, respected, and treasured (2019, p. 6).

These were important affirmations for the pedagogical method I present, relying on written Lakota to supplement the orality inherent in the audio recordings. I will further examine the balance between oral and written language in Chapter 5 when I detail the Spiraled Stories Teaching Method.

4.3. Stories and Language Teaching

As is well known, stories can be of great cultural value. When conveyed in Lakota in the classroom, these stories also become vehicles for language learning. When I initially encountered stories that had been recorded for the purposes of language documentation—narratives recorded by the late Regina Pustet that later formed the backbone of her book of transcriptions, *Lakota Texts*—it quickly became apparent that their value extended far beyond audio recordings to simply be transcribed and annotated.

In her article, "Recording to Revitalize: Language Teachers and Documentation Design,"

Allison Taylor-Adams talks about how "documentation can be designed for *learnability at the outset*" (2019, p. 428), an assertion that I agree with wholeheartedly. She later goes on to quote and affirm an argument made by Racquel-María Yamada, stating (pp. 431-432) that "a corpus consisting solely of such narratives is not sufficient for communicative pedagogy or multi-domain language learning. For example, the language in such stories does not represent the kinds of day-to-day and conversational language use that are crucial to support language revitalization" (Yamada, 2011, p. 4).

I respectfully disagree with Taylor-Adams' and Yamada's proposition: while there is obvious merit to utilizing documentation that is designed for language instruction, instructors can (and should feel empowered to) repurpose documentation for classroom use without being tied to the original intentions of its creators. Many language documentation projects begin with the recording of traditional stories and narrative texts, as they are "often characterized by repeating language structures, recognizable characters, and predictable events, all of which can aid in language learning [,] especially at lower proficiency levels" (Jansen & Beavert, 2010, p. 73). It has been my experience that the language contained within recorded audio stories can be the centerpiece of a language teaching curriculum, teaching a great deal about vocabulary, grammar, phraseology, and idiom, especially when supplemented with other classroom activities.

Furthermore, I would argue that stories—at least the ones used in the SSTM—are more representative of day-to-day language in an informal register than most existing teaching materials for Lakota, which, whether covering grammar or phraseology, tend to teach (as language materials so often do) at a relatively formalized speaking register. They do this at—I would argue—the expense of focusing on how most speakers talk in informal settings the majority of the time. The stories used for teaching purposes, for one, are told almost entirely in *ikčéya wóglakapi*, the more

casual, conversational register ("fast speech") rather than *yat'iŋsya wóglakapi,* or formal speech.

Racquel Sapién and Tracy Hirata-Edds write about this very issue:

> Many available materials, especially academic descriptions such as reference grammars, provide a wealth of information about a language, but fewer resources illustrate the language *in actual use* [emphasis added]. Even texts, which may represent spoken language, are often of traditional stories told in an oratory speech style that is lacking in terms of the type of functional, interactive language sought by those who seek to bring a language back into everyday use (2019, p. 562).

In fact, their example of the story of Iguana Woman and Oriole (pp. 570-72) parallels my emphasis on making story units accessible to novice, intermediate, and advanced learners, respectively. See Chapter 5 ("Methodology and Methods") for a closer look at this story and a more detailed discussion of the commonality between our respective methods.

One author who uses audio files for language teaching and learning, similarly to how the SSTM uses them, is Hul'q'umi'num' revitalizer Rae Ann Claxton. In 2018, Claxton began her storywork when she first wrote a story to be translated to Hul'q'umi'num'. She soon added transcription to her repertoire of skills and then, in 2019, began a Mentor-Apprentice program with one of her grandmothers (2020, p. 8). In all, she worked with several Hul'q'umi'num' speakers. Her description of learning to tell a particular story parallels the spiral audio-story-based teaching method in a number of interesting ways. She explains,

> I began . . . by watching a recording of [a particular Elder] tell the story. I used a number of methods to study [her] telling the story that helped me learn it. I recorded myself learning to tell the story, practicing the story, and compared audio of myself reading to [her] telling.
>
> I downloaded [her] telling of the story from Vimeo, where it is accessible to the public. I took notes as I progressed through learning the story to the best of my ability. I studied the transcription from varying angles, taking into account different linguistic areas of study that are present in Hul'q'umi'num'. I practiced telling the story with visual cues and without, by myself and for others. I recorded audio of myself practicing (2020, pp. 8-9).

Essentially, Claxton was using methods similar to those followed in the SSTM for self-

teaching (and, incidentally, similar methods to some I used when I was learning Lakota). Later, however, she describes a class where the Elder interlocuter in question was guiding the students through an exercise very similar to the method I use (and will soon describe in detail), with the main difference being that the Elder was walking the students through the storytelling process "live":

> She told us the story once all the way though. The second time she told it, our class went around the circle stopping her in segments and we took turns trying to translate what she had just said. The third time we went around the circle, we took turns trying to tell the story, saying as much as we could until the story was done. I thought this was really fun. It was definitely a memorable day (2019, p. 14).

To be sure, there are benefits to each method. The scenario that Claxton describes has the advantage of having not just a real, live speaker, but the actual storyteller there to make the story engaging and interactive. This seems ideal; yet, on the other hand, it is a situation that may be hard to replicate in many language areas. Conversely, the SSTM has the advantage of the story being unchanging and, therefore, quite learnable; additionally, because the story is recorded, no alterations or changes are made on the fly. And, as I will describe when I detail how I teach using the method day to day, one story can be spiraled back to again and again over the course of weeks, and it would be challenging to get the same speaker back over and over again to repeat the story again and again considering all the time and effort that would take.

The questions of flexibility and adaptability of stories bring me back to Billy's philosophy regarding stories in Secwepemctsin. She explains,

> Within Salishan oral traditions, storytellers have the flexibility of adapting their stories to fit their audience. Oral tradition has always allowed for storytellers to create their own meanings and interpretations of the stories, and to change the characters and settings of the stories. Storytellers often inserted local place names and landmarks in order to help their young listeners form a closer connection to the stories (Billy, 2015, p. 41).

The TPR-S method Billy describes alters the stories she uses in the classroom more than the SSTM

does. (As you will see, I generally use the stories exactly as told.) This is not to say that I disagree with her, just that I have not up to this point done extensive alteration or tailoring of stories for different audiences.

Billy goes on to say,

> The flexible nature of story lends itself to be adapted for use in language teaching situations. In most cases, the *stsptekwle* will need to be altered from their original forms to increase their accessibility for language learners. To facilitate student comprehension, many of the stories may need to be shortened in length or the language and grammatical forms be simplified. Also, the plots and locations may need to be altered to be more relevant for children today. These changes will help students connect to the story and invite them into the world of story as active participants. By personalizing stories so that younger generations can better identify with them, we can help them make connections to their role within the Nation (2015, p. 42).

I have not heretofore shortened overall length or simplified vocabulary or grammar of stories, nor changed locations to be more relatable, et cetera. That said, I have not used the SSTM when working with young children. Were I to, instead of adapting a fluent-level story for a young audience by simplifying it, I would probably just tell a simple story instead of "fixing it in post," as it were. This way I could tailor it to the ability level of the intended audience from the outset.

I also want to compare and contrast Billy's experience with using TPR-S (Total Physical Response Storytelling) as a teaching method with mine using the SSTM. As she discusses in her master's project, "Exploring the use of traditional Secwepemc stories to teach language," Billy's experience in classroom teaching with a dearth of curricular materials is strikingly similar to my own:

> One of the challenges of operating an Indigenous language immersion school in Western Canada is the lack of curriculum resources available for teachers and the lack of support and networking opportunities…So far, I have not met anyone who is using Indigenous stories in second language classrooms. Through my experiences with stsptekwle and the TPR-Storytelling model, I am constantly searching for ways that these two models can be integrated to increase cultural teaching in our school (Billy, 2015, pp. 2-3).

As one who *is* using Indigenous stories in second language classrooms, I would be very interested to meet Ms. Billy and exchange teaching notes. Her account suggests she has both run into the same challenges as I and is also working toward the same end as I, albeit with TPR-S as her primary focus.

The TPR-S described by Billy and the SSTM also share common philosophies around story pedagogy: Billy expresses a belief that teachers in her language community should be teaching their own stories rather than borrowing from other cultures. She further explains,

> As a practicing Secwepemc language immersion teacher, I have made conscious attempts to bring as many cultural components into my teaching as possible. Over time, I began to see how learning and teaching the Secwepemc language was not my end goal, but rather, a vehicle for transmitting Secwepemc culture and teachings to younger generations (Billy, 2015, p. 5).

This jibes well with the duality of the SSTM, although the ultimate goals of the two methods are perhaps expressed in opposite, yet complimentary ways. These can be represented in a circular manner, perhaps not quite like Shawn Wilson's "medicine wheel,[6]" but maybe as a yin-and-yang-type schematic. For Billy's TPR-S model, language can be a way to teach culture through stories. For the spiraled stories method, culture expressed through stories can also be a way to teach language. Different paths, perhaps, but ones that lead to the same, rich destination.

Finally, Billy shows herself to be a strong proponent of storywork pedagogy:

> Through the patterns of communication and repetition of grammatical structures in stories students can experience a wide variety of language forms. Therefore, using storytelling in an immersion classroom situation can be an effective way to help students engage with stories in an imaginative way while increasing their language skills (Billy, 2015, p. 9).

Here, Billy demonstrates the authority of a classroom teacher who has seen a good methodology in action and producing good outcomes. However, she also points to the results of empirical

[6] See Section 5.1.

studies, including Fitzgibbon and Wilhelm (1988), who state that there are many benefits for learning a second language using storytelling: "[S]torytelling interests students, lowers affective filters, and allows learning to take place more readily and more naturally within a meaningful, interactive communication context" (p. 24).

Whereas Billy's research and work centers around the TPR-S method, whose effectiveness is well documented, my research and the SSTM focus on the spiraling approach using audio files. Nevertheless, there are many commonalities in both goals and results. Like TPR-S, I believe that the SSTM is "a systematic, entertaining, low-stress way of internalizing pieces of a 'cognitive map' of grammatical structures, or of internalizing a 'holistic' pattern of how the language works" (Ray & Seely, 1997, p. 165). Like TPR-S, the spiraled stories method seeks to harness the power of storytelling as an effective mechanism to teach a second language (Billy, 2015, p. 14). And like with TPR-S, my students' learning of the target language (Lakota) has markedly improved with the audio-spiraling method.

Finally, on the topic of using stories in the classroom, in 2016, Claudio Lucarevschi published a literature review entitled "The role of storytelling in language learning" in which he analyzed numerous studies on the efficacy of using stories in teaching language to students. Encountering this document was a milestone in my research, as it was a treasure trove of information with direct relevance to my project and the method described therein.[7]

Lucarevschi (2016) reviewed a range of qualitative and quantitative empirical studies, which used varying methods, members of different age groups (i.e., child and adult learners) and participants from a variety of L1 backgrounds. He assessed what kinds of insights the studies

[7] While Lucarevschi carries out a truly exhaustive survey, there was very little specifically on using audio recordings to teach language, although when he talks about studies in which students were "exposed to" stories in the classroom, it is plausible to consider that these could have been recorded as well as being told extemporaneously or read out loud.

offered into the role of storytelling in the development of L2 language skills. He began by reviewing studies which investigated the role of storytelling in the development of specific subsets of language skills, such as reading and speaking, and then examined studies which focused on the role of storytelling in developing the four language skills (reading, listening, reading and writing) as a whole.

Lucarevschi examined several claims:

- that (p. 23) stories are effective as a pedagogical tool in the development of language skills in first (L1) language, and also in a foreign or second language (L2), regardless of learners' age or background (e.g., Isbell, Sobol, Lindauer & Lowrance, 2004; Cameron, 2001);
- that (p. 23) the process of storywork raises learners' interest in listening to stories, as well as in speaking, writing and reading about them (e.g., Atta-Alla, 2012, Kim, 2010; Wajnryb, 2003);
- that (p. 28) storywork helps in the development of receptive and productive skills in L2 (e.g., Ajibade & Ndububa, 2008; Brown & Hirata, 2007; Cameron, 2001; Costenaro, 2008; Ellis, 2009; Hughes, 2009; Rachmawaty & Hermagustiana, 2010; Peck, 1989; Speaker et al., 2004; Sue & Bayley, 2005; Wajnryb, 2003; Wright, 2007); as well as on the development of grammar, vocabulary and pronunciation in L2 (e.g., Bardon-Harlig, 1995; Beaken, 2009; Madros, 2010; Mattheoudakis, Dvorakova and Láng, 2008; Wajnryb, 2003); and
- that storytelling improves language skills for three main reasons: because the use of stories is highly motivating; because they provide learners with comprehensible input; and because they promote social interactions (Lucarevschi, 2016, p. 40).

From his exceptionally broad survey, Lucarevschi concluded that storytelling is an effective pedagogical instrument to enhance learners' language skills in their L2, for example because it offers them opportunities to work on specific sets of language skills (i.e., reading, listening and speaking) or work on receptive and productive skills as a whole, through meaningful and contextualized activities. Furthermore, the reviewed studies suggested that encouraging learners to be storytellers plays a very relevant role in promoting language learning, by encouraging them to actively participate in the learning process.

The studies also suggested that storytelling promotes the development of language skills in L2, because it boosts learners' motivation to learn a second or foreign language, promotes social interactions among learners and between learners and teachers in the L2 classroom, helping learners keep within their ZPD [Zone of Proximal Development], and also provides them with comprehensible input. This is all due to the fact that stories are highly contextualized—through the use of illustrations, verbal repetitions and/or body language, for instance—and also because they are fun and engaging (Lucarevschi, 2016, p. 40).

In some ways, Lucarevschi's research reveals what many of us already knew: that, for all of the reasons enumerated in the last sentence, stories have a particular magic that makes them particularly effective as a teaching tool. Indeed, one of the defining qualities of our species is our ability to tell stories to others and even to ourselves, and to construct and adapt narratives that help us to understand the world around us and our place in it. This is, in fact, something that we learn from a very young age. We are truly creatures of story.

4.4. School-Based ILR Pedagogy

By now I believe that I have established how my project is situated vis-à-vis storytelling,

storywork, and story-based pedagogy. But what does it have to do with school-based ILR pedagogy? I return to the notion of resource scarcity, which could refer to a paucity of materials in school systems or even a lack of opportunities for training in pedagogical techniques.

Many ILR researchers recognize the multitude of challenges inherent in school-based ILR pedagogy. McIvor states that:

> While it has been long since understood that there is no "one way" to effectively teach or learn a language (Kumaravadivelu, 2006), the fact is that many First Peoples have not had the opportunity to learn how to teach their languages effectively due to a lack of exposure to relevant and accessible theoretical knowledge and practical skills of second language learning (2020, p. 81).

Although both SLA (second language acquisition) and ILR are currently contributing to this research agenda, King and Hermes explain there remains a frequent "mismatch between the expectations and the realities of language teaching" (2014, p. 269) for many communities focused on ILR. For instance, "many Indigenous communities in Canada and in the US teach languages as a subject or in a community classroom setting for a few hours a week with the expectation or hope of creating new speakers of the language" (McIvor & Anisman, 2018, p. 17).

Furthermore, according to McIvor,

> [V]ery few Indigenous language learning communities have ready-made curriculum and learning resources, unlike those for majority language foci for immigrant populations or other world languages that are widely taught and spoken…the reality remains that very little systemic access to SLA theories or methods for communities reviving Indigenous languages exists (2020, p. 82).

This observation echoes the point made at the very beginning of this paper: Indigenous language teachers are often underserved and under-supported, with a dearth of materials available to them, and a lack of training in effective methodologies. The urgency of the work is driving the need to learn more effective ways to teach and learn Indigenous languages (Rosborough & Rorick, 2017, p. 120). With this in mind, I believe that a project such as mine, detailing a pedagogical method that is not well-known or widely-used in ILR, may be quite timely.

One language teaching method that does show a way forward in school-based ILR is the Paul Creek Method of Second Language Acquisition. The Paul Creek Method is a resource for second language adult learners that incorporates language acquisition methods such as the direct-method, TPR (Total Physical Response), TPR-S, repetition, immersion, games, and visual aids of this method. The entire curriculum takes approximately 1,000 classroom hours, or roughly the equivalent of two full years of university instruction (Johnson, 2012).

This method is succeeding for the Salish people in Washington State and British Columbia as it is teaching all levels of speakers and they are achieving their goals. They stress that it takes a certain amount of time to be dedicated to going through the resource to gain some levels of proficiency. As stated by Johnson (2012), "We achieved low-intermediate speech after six hundred hours, a testament to the effectiveness of the direct acquisition method and Nsyilxcn Curriculum project" (p. 88).

As part of its multifaceted curriculum, the Paul Creek Method includes the use of stories to teach its primary target language, n̓səl̓xčin/n̓syilxčn̓ or Colville-Okangan Salish.[8] Each book that incorporates stories (which start simple and build up to more complex) is accompanied by audio recordings and additional materials to aid in learning and teaching. According to one of the books,

> The object of this text is to introduce beginning students to more complex n̓səlxčiṅ (Colville-Okanagan) vocabulary and sentence structure while imparting some familiarity with the traditional stories of the indigenous people of the Columbian Plateau. The stories in this text are simplified versions of the complex and subtle originals, and they purposefully use a limited and simplified plot and vocabulary in order to provide access for beginning learners of n̓səlxčiṅ (Sʕamtícaʔ, 2005, p. 2).

Included with the stories are selections of vocabulary, groupings of story elements, associated

[8] Examples of their story curriculum can be found here: http://interiorsalish.com/images/c_780_apti_769_k_695_322_1_book_2nd_ed_vers_6_.pdf.

exercises, and illustrations.

Overall, the Paul Creek materials use stories to teach language and culture quite similarly to the SSTM, with a couple of key differences: First of all, as with the primary differences between SSTM and Billy's method, I do not simplify the stories ahead of time, nor choose stories that have been simplified to a certain level. But also, as I have said, I might change my mind about that strategy if I were teaching students younger than middles school level. I also do not deliberately choose, or limit my selection to traditional cultural stories, although such stories are, of course, welcomed. But historically, speakers have told whatever stories tickle their fancy, as long as they are in Lakota and 4-5 minutes long. Finally, the SSTM teachings are not accompanied with illustrations, although it is certainly worthy of consideration.

Essentially, the Paul Creek materials are a formalized version of SSTM storywork, similar to what it would looks like if I put all of my SSTM story materials together in a certain order, bound them, and published them. It is something that I had not heretofore considered, but if I am truly committed to sharing my materials far and wide, perhaps I ought to. I will discuss this more in Chapter 7.

4.5. Principles of Instructed Language Learning

My project work is also informed by Ellis and Shintani's (2014) "11 Principles of Instructed Language Learning", and I believe that my pedagogical method solidly meets the majority of the principles (a single activity is not expected to meet all eleven):

- Principle 2: Instruction needs to ensure that learners focus on meaning.
- Principle 4: Instruction needs to be predominantly directed at developing implicit knowledge of the L2 while not neglecting explicit knowledge.
- Principle 5: Instruction needs to take into account the order and sequence of acquisition.
- Principle 6: Successful instructed language learning requires extensive L2 input.

- Principle 7: Successful instructed language learning also requires opportunities for output.
- Principle 9: Instruction needs to take account of individual differences in learners.

(2014, pp. 22-7)

I was very pleased to find this framework in my research, as it reified a set of principles that I had always had as unwritten considerations in my own teaching. The principles are not designed for Indigenous language teaching per se, but they are a perfect fit for what we are trying to do as Indigenous language teachers. Furthermore, the principles are a good compliment to the spiral approach, which I discuss in the next section, with different principles (6 and 7, for example) describing alternating actions that could occur at regularly spaced intervals within a spiraled teaching unit.

4.6. The Spiraled Stories Method

Finally, the spiraled stories method draws heavily on the spiral approach to teaching. This pedagogical method, first proposed and detailed by Jerome Bruner in his 1960 book, *The Process of Education*, is a technique in which the initial focus of instruction is the basic facts of a subject, with further details being introduced as learning progresses. Throughout instruction, both the initial basic facts and the relationships to later details are repeatedly emphasized to help enter into long-term memory. Bruner proposed the spiral curriculum as a teaching approach in which each subject or skill area is revisited at intervals, at a more sophisticated level each time. First, there is basic knowledge of a subject, then more sophistication is added, reinforcing principles that were first discussed (https://en.wikipedia.org/wiki/Spiral_approach, retrieved March 2, 2023).

The way that I present the audio files that I use in class over and over with more detail added each time (see Methods section) parallels this technique, which I first learned about when pursuing my initial teaching certification. (As mentioned, I began my career as a social studies

teacher, and so I most often applied the spiral approach to teaching, say, a historical event or concept. But I later found that the method can be applied to many different areas of education.) Spiraling is basically another name for the idea of "circling," as described by Janice Billy:

> During storytelling, a simple story is told that is comprised of the vocabulary previously introduced. Questions are asked about the story in the target language using a technique called "circling." "Circling is a scaffolding technique that involves asking systematic questions that progress from low level to higher level questions" (Gaab, 2015). During the final stage, students orally present their versions of the original story, utilizing the learned vocabulary as much as possible (Billy, 2015, p. 4).

As you will see, the spiraled stories method quite closely parallels Billy's, although she is using TPR-S, which presents comprehensible input through the power of the story form as a tool to assist students' learning and recall of a story. TPR-S is not reliant on audio files, and when it does use audio, it tends to use very simple input to put a narrative together, as when assembling puzzle pieces. The spiraled stories method, on the other hand, tends to do the opposite: starting with the assembled puzzle (the whole story) and breaking it down into its component parts for comprehension. I also use TPR-S in my classroom teaching, and while it is an excellent and time-tested method, it is not the focus of my project.

Work on this project, and the readings I have done over the course of my research, have given me a much deeper appreciation of storywork and the power of stories. Stories are part of human learning and becoming (Hermes, et al., 2021, p. 268), are ground-up theories (Simpson, 2014), are both mortal and immortal—mortal in their specific detail and immortal in their transformation (Armstrong, 2013, p. 20), and must be tended and attended (Sanger, 2007, p. 18). The oral tradition is the consciousness of the people (Ortiz, 1992, p. 7). I am honored to have the opportunity to make a small contribution to the body of literature related to Indigenous storywork and storywork pedagogy.

5. Methodology and Methods

5.1. Research Methodology

As I mentioned in section 2.1, my work contributes to two strands of ILR—Indigenous language pedagogy and storywork—bringing them together through the Spiraled Stories Teaching Method. It contributes to the former by being a teaching method that is ready-made for adaptation and use in the classroom. It contributes to the latter because the foundation of the method is Indigenous stories, told in the target language (Lakota in my case, but the method is adaptable to any language). In doing this, it represents a synthesis of these two key areas of ILR.

My work is also informed—as all of our work must be—by Indigenous and Indigenist research methods, which were elucidated perhaps most famously by Shawn Wilson. Wilson writes,

> An Indigenous paradigm comes from the fundamental belief that knowledge is relational. Knowledge is shared with all of creation. It is not just interpersonal relationships, not just with research subjects I may be working with, but it is a relationship with all of creation. . . . It goes beyond the idea of individual knowledge to the concept of relational knowledge (Wilson, 2001, pp. 176-77).

In his 2008 tome, *Research is Ceremony*, Wilson explains how a research paradigm is made up of four entities: ontology, epistemology, axiology, and methodology (Wilson, 2008, p. 70). Instead of plotting them out in a linear or hierarchical fashion, however, Wilson arranges them in a medicine-wheel-style circle, with bi-directional arrows between each term, showing them as a neat loop, with the entities constantly affecting and informing one another in a harmonious relationship of equal footing. Wilson's depiction reinforces the axiom that the whole of the paradigm is greater than the sum of its parts.

This idea of relationship is central to Wilson's thesis, and he elaborates:

> Indigenous epistemology is more than merely a way of knowing. It is important to recognize that the epistemology includes entire systems of knowledge and relationships. These relationships are with the cosmos around us, as well as with concepts. They thus include interpersonal, intrapersonal, environmental, and spiritual relationships, and relationships with ideas. Indigenous epistemology is our

> cultures, our worldviews, our times, our languages, our histories, our spiritualities and our places in the cosmos. Indigenous epistemology is our systems of knowledge in their context, or in relationship (Wilson, 2008, p. 74).

How does this inform my work? For one, Wilson also mentions storywork: "Storytelling and methods like personal narrative also fit the [Indigenous] epistemology because when you are relating a personal narrative, you are getting into a relationship with someone" (Wilson, 2001, p. 178). Furthermore, he talks about how in both critical theory and constructivism,

> knowledge in itself is not seen as the ultimate goal, rather the goal is the change that this knowledge may help bring about. Both paradigms share the axiology that research is not seen as worthy or ethical if it does not help to improve the reality of the research participants (Wilson, 2008, p. 37).

The SSTM storywork arises from relationships; in this case, relationships with interlocutors, fluent Elders who took the time and displayed the generosity to me and to my students to tell stories from their own past or from the distant past of legend. Their words live on, and they live on not to contribute to the sum of human knowledge as determined by the Academy, but so that the stories themselves, the teachings contained therein, and the language used to tell them, may inform the lives of members of the younger generations of Lakota learners. Through these stories, young Lakota individuals are brought into relationship with storytellers they often do not know personally and, indeed, may never have the opportunity to know.

This also speaks to the power of technology to build bridges, to foster relationships, to connect people across unimaginable gulfs of time and distance. If I had never recorded any of these stories, they would have ended with me, although I could have retold them in my own, clumsy way. Perhaps they would have helped me, a white person, learn more Lakota language and culture, but I would have been a dead end beyond that. Instead, through the simple miracle of audio recording, the stories and their teachings may benefit generations going forward, as the students enter into relationship with language and cultural teachings of a world that they didn't get to

experience firsthand. There is something magical every time I bring a story into the classroom and get to watch, over time, as the students' understanding deepens and deepens with each successive listen.

Any discussion of storywork would be incomplete without an acknowledgement of the trailblazing work of Jo-ann Archibald in this area. I have quoted her a few times already, but I feel obliged to draw special attention to her seven principles of storywork (which she defines as "using First Nations stories and storytelling for educational purposes") that she was shown by Elders in her community: respect, responsibility, reverence, reciprocity, holism, interrelatedness, and synergy (2008, p. ix).

To be certain, recording fluent speakers, especially Elders, requires that these seven principles be adhered to, especially the "four R's." It is the *responsibility* of the recorder to give the storyteller a gift that acknowledges the time and generosity displayed by their imparting of one or more stories. This could be a gift of tobacco, an object of beauty or significance, or even a monetary contribution to cover gas expenses. To do this is an important show of *respect* for the storyteller, *reverence* for them and for the story, and *reciprocity* in kind for their generous sharing.

5.2. Methods

This project is intended to center around a "deliverable," a project-as-product if you will. As I described in the "Situating Myself" section, my return to academia via the MILR program comes on top of twenty years working in schools, primarily as a classroom teacher. I always intended to do a final project that had the potential to be of use to other educators, one that would not just languish on a dusty shelf somewhere. I want something that will add to the canon of ILR pedagogy in particular, a product that a language teacher could take and implement in the classroom immediately, only needing to tailor the method to their particular language area.

With that in mind, my project includes, in addition to a description of the pedagogical method: a transcript and translation of an actual story that could be used in the classroom, an audio file of the story being told, exercises related to the method (in the form of handouts), tips on how to conduct classes when teaching using the method, and discussion of assessment tools.

With these in hand, a language teacher who wished to apply the SSTM in the classroom would need perform two tasks: record audio stories and create handouts similar to those described here but based on their own stories and tailored to their own language. The sources of the audio stories do not necessarily have to be fluent Elders; that is simply my own preference. The teacher could record stories themselves if they wanted to and their language skills were of a sufficient level to be comfortable doing so. In fact, this approach is exactly what I took in preparing this paper.

As I mentioned previously, my initial intention for this project was to use a story that I had actually used in the classroom, one from a fluent speaker and most likely an Elder, but this was complicated by the fact that so many of these individuals have passed on, including the tellers of some of my favorite stories. To obtain permission to use their stories for my project, especially the audio, would have required determining the next of kin authorized to provide the requisite permission, a daunting and likely time-consuming process. Ultimately, I determined that my best option was indeed just to provide a story of my own, and in doing so, show that this was a possible path forward as well (recognizing that, in some Indigenous communities, fluent speakers are very hard to come by).

With this in mind, I thought long and hard about what story I could use. I wanted a story that would be memorable, and like so many from my interlocuters, I wanted it to be either scary or humorous. I also wanted a story that took place on the reservation (easy enough since I had

lived in the community for 21 years and had innumerable stories from over the years) and that included some traditional elements. I ended up settling on a story that involved horseback riding ("riding horse," in the local parlance) and had just the right amount of absurdity along with some twists and turns.

My next step was to record myself telling the story which I did—in Lakota, off the top of my head—targeting an approximately five-minute recounting of events. I then transcribed my own story (Appendix A) and translated it (Appendix B). Next, I created the handouts that I would use if I were teaching this story in a classroom setting (Appendices C-G). Appendices C and F were created by selecting what I felt to be the most common (and second-most) common vocabulary from the story, and Appendices D and G were simply those with translation provided (how all of these elements fit together is explained in the next section). Appendix E, the fill-in-the-blank activity, was the most challenging to create, and will also be described in more detail in section 5.2.1. Appendices H and I deal with grammar, and I will discuss them in more detail later on. Appendix J is an example of a possible assessment. The audio itself is a separate MP4 file, designated as Appendix K at the end of this paper.

Despite the fact that I have never (yet) shared this particular story with a class in Lakota, I have told it in English, and I know that it resonates with students (who find it quite amusing) and that it helps to foster the connection and relationship that is so key to good storytelling. Horse culture is very important in Pine Ridge, and many of the young people practically grow up on horseback. Most can very much relate to a mishap or injury sustained while out riding. Other topics I considered were stories that took place at powwows (although I couldn't think of a good one), at other community gatherings such as memorial dinners, or at the sweatlodge (often a place for more levity than one might expect, but I wasn't sure if using such a story here would be appropriate).

The next section will put all of the puzzle pieces together.

5.2.1. Spiraled Stories as a Teaching Method

Here I will present and detail my specific pedagogical practice, appending examples of handouts and activities that are contained within. Each audio exercise is less of a lesson and more of a whole unit, where the core audio is circled back to from time to time in the method of "spiraling." Thus, my project will show how the whole unit works together as a cohesive whole. First, however, I want to reiterate how spiraling works.

To reiterate, the spiral approach is an educational technique in which the initial focus of instruction is the basic facts of a subject, with further details being gradually introduced as learning progresses. Throughout instruction, both the initial basic facts and the relationships to later details are repeatedly emphasized to help enter into long-term memory (Bruner, 1977, pg. 52). Psychologist Jerome Bruner first proposed the spiral curriculum as a teaching approach in which each subject or skill area is revisited at intervals, at a more sophisticated level each time. First, there is basic knowledge of a subject, then more sophistication is added, reinforcing principles that were first discussed.

I was first introduced to the spiral approach as a teacher of social studies, the subject area to which I dedicated my first decade or so of teaching. When I became a language teacher, it quickly became apparent to me that this approach would also work well in the language classroom. I found that my students learned well from spaced repetition of a linguistic concept or grammatical feature. After I would first introduce it, I would "loop" back to it repeatedly during a short time duration, and then with decreasing regularity, as I could control the level of repetition based on

my assessment of their mastery. The spaced repetition[9] could be represented by asterisks in this way:

*** * * * * * *. You will see this same approach in the method I am about to present.

I should note at this point that I am primarily a high school teacher by training (my certification spans grades 7-12) and that this is the age of schooling that I think my pedagogical practice is optimal and appropriate for. Outside of primary and secondary school, I have used this method at the collegiate level and with adults. As I mentioned in an earlier section, I believe that it *can* be done with younger children, but only with stories that are quite simplified and tailored to that age group. (And, given children's attention spans, it might be ideal to have the stories told in person rather than from a recording, which shouldn't be too hard if they are quite simple.) As for ideal proficiency level, I actually think that introducing this practice to relative beginners is more than acceptable. In my own teaching, I have used it in a ninth grade Lakota I class just a couple of months into the year.

I will now lay out the process step by step so that other teachers will be able to follow it.

Step 0 (preparation): I begin by choosing an audio recording to present. The audio files I use in the classroom are recordings of fluent speakers telling stories. However, any story can be used, as I illustrate in this project with a story that I composed myself. The stories that I use in the classroom tend to be 4-5 minutes long, which is short enough to be digestible (in the long run) but long enough to be quite impenetrable to the learner at the outset. I have found that it is actually good for the students to be flummoxed by an audio story when we first start, because it allows for greater contrast down the road and makes it all that much more personally rewarding as they begin

[9] There is a great deal of published research and writing discussing the importance of repetition in language learning, e.g., Hinton (2011).

to approach full comprehension. The stories I use are generally anecdotes that take place in the past, and they span a variety of genres.

Step I: When I first introduce an audio activity (**Day 1**), I generally give the students guidance along these lines:

> *I am going to play you a 4-5-minute-long audio recording of a fluent speaker telling a story. You will hear this story many times, including more than once today. This first time around, I don't want you to do anything other than listen. Don't have your books open. Don't write anything down. Just listen. [I'll even turn out the lights if that helps establish a mood of openness and receptivity.] And see if you are able to understand the gist of the story; do any key words jump out at you that may be indicative of what the story is about? Or, are you able to use context clues to determine what kind of story it is: Is it funny? Scary? Serious? Didactic? Set in the past or the present? Is it a teaching? See what you can figure out, but overall, just* listen.

I should note that I give these introductory remarks in English. As I explained in an earlier section, this is an activity that I do in the mainstream Lakota language classroom as opposed to the immersion classroom. This is not to say that it couldn't be used in an immersion setting, but certain adaptations would have to be made. So, for the rest of the activity description, it can be assumed that while the story, vocabulary sheets, etc. are in Lakota, most of the meta discussions are in English.

Step II: After I play the story through once (off my laptop, with the volume high enough to be clearly audible to everyone present), we discuss the pre-listening questions I had primed them with. I survey the students to see if they were able to pick out any context clues to the story's content. More often than not, this first time around, most students are at a loss to identify anything beyond a small handful of common words. With this in mind, we move on to step III.

Step III: Now, I tell the students that we will be listening to the story all over again. But this time, I want them to write down (for this step, I prefer pen and paper over typing) any and all words that they recognize. Crucially, it is not important that they necessarily know the translations

to all of them. I merely want them to identify and enumerate Lakota words that they recognize (perfect spelling is not necessary either, as we will be going over these orally).

With this instruction in mind, we listen to the story through a second time, and the students write down the words they recognize. Now that their attention has been focused in this way, they are generally able to identify quite a bit more vocabulary than they passively recognized the first time. Once we have finished listening, we go around the room and I have the students each read off, in turn, one word that they pulled out of the audio, and we translate each to English as we go, so they are familiar with the meanings. We continue to do this around the room until some of the students' lists are exhausted, at which point the students who wrote down more words flesh out the rest of the cumulative list with what they have. At this point, we have a core list of basic vocabulary as a common reference point. After a final, brief wrap-up discussion where I tell the students that we will be returning to this activity repeatedly in the future, and after soliciting any final questions, we are done with this activity for the day.

Step IV: Between the end of class and the next class (generally overnight, for a high school class that meets daily), I write up a list of the vocabulary that the students identified, plus any other common words[10] that I think should be on the list but were not picked out by the students' ears. I always make sure to write these words chronologically to when they are first heard in the story (see Appendix C). Then, on **Day 2**, I start out by handing these lists out to the students (Lakota only, with hyphens next to each word) and we populate them with the English translations (see Appendix D for an example of what this looks like when done).

[10] By "common," I don't mean words that are necessarily critical to the story itself, but words that are common in the language overall. Often this means a mixture of nouns and "grammar words" such as articles and conjunctions. Common verbs may make their way onto this initial list too but see my comments later on about the particular challenges inherent in Lakota verbs.

Step V: With a rough outline of the story's vocabulary, I now have the students listen to the story yet again but preface it with encouraging the students to use their vocabulary lists (again, Appendix D, although theirs would have the English translations written in by hand) as reference points during the activity. I tell them to imagine the known vocabulary as handholds and footholds when climbing a rock face. From time to time, as the story is being played, I may orally emphasize words to help prime the students' ears for picking out these words while listening, or even pause the recording to make sure the students are in the right place with the narrative.

Step VI: After this third time listening to the story through, I follow up by asking the students to identify if they feel they have made progress in their ability to follow the gist of the story. They invariably report that they are indeed able to follow it significantly better by referring to the core vocabulary as presented in the handouts. We then have our first discussion about the actual narrative of the story. I pose the question again: What do they think the story is about? If they can figure out the narrative from the context clues already provided, I let them steer this discussion; otherwise (as often happens) I reveal the story's theme myself. My favorite stories to do with this activity take place in the past and are humorous or spooky. I have many files in my audio library that I enjoy doing, with names such as "The Ghostly Hitchhiker," "The Rescued Lover," and "A Gambling Mishap."

Step VII: For the next class, **Day 3**, I may let an intervening day pass before returning to the story. In the meantime, I prepare a version of the story written "Mad Lib"-style;[11] in English, but with fill-in-the-blanks scattered throughout with the core Lakota vocabulary written underneath the blanks (see Appendix E). These core words are the same ones from the list that I

[11] A "true" Mad Lib is a short story with certain words replaced with blanks. Printed under each blank is a cue to the gameplayers-readers that may specify a part of speech or category (e.g., "noun," "verb," "body part"). In actual gameplay, one player reads out only these cues to other players, who offer up suggestions that are then filled by the reader into these blanks to create an unexpected (and often humorous or nonsensical) reading of the story.

handed out on Day 2. I hand the Mad Libs out at the beginning of class and instruct the students to fill in the blanks——i.e., with the English translations of the Lakota words underneath——as best they can without referencing their vocabulary lists from the other day (but they may do so for words they can't remember). In this way, they create a translated English version of the entire story, with the Lakota words peppered throughout as anchors.

I should say at this point that while I am not hesitant to criticize language teaching situations that over-rely on English translation, I don't believe that all English translation is necessarily bad. If I did, I would be a hypocrite for using it as a component in this activity. The key difference, I believe, between the SSTM spiraled stories method and giving students a list of, say, 20 different foods in English and Lakota and just having them memorize the vocabulary, is that this activity is context-based. English is merely a tool to give them the aforementioned hand- and footholds toward being able to fluently understand (and eventually retell) a complex Lakota story—without recourse to English—which is the ultimate goal.

Step VIII: Our fourth listen to the story on **Day 3** is quite different from the previous three times we have heard the audio. On this occasion, I break down the story to its component parts, emphasizing all vocabulary, stopping at the end of every clause, and translating the whole story orally, word-for-word. This obviously represents a major jump in complexity, and it is totally understandable that the students will only absorb part of this activity, but it is a good step to take to really reckon with the story in all its detail, even if it might seem we are getting ahead of ourselves somewhat. While we are doing this, the students have their filled-in Mad Lib activities, which help them follow along even closer.

Step IX: Finally, we close class with a fifth listen, in which I encourage them to follow along on their Mad Lib sheets as closely as they can. During this iteration, I don't break down the

audio clause-by-clause, or even sentence-by-sentence, but I do stop from time to time just to see how well the students are following along, with question such as: "Where are we in the narrative of the story at this point?" "Are we at page 3 of your papers yet?" "Have they arrived at the house yet?" "Why did the narrator just chuckle?" In that way, I can ascertain that we are all on the same page—figuratively and literally—with this activity.

The reason for doing the activity this way, predominately in English and with the fill-in-the-blanks in Lakota, is to acknowledge that at this point the students are far more proficient in English than they are in Lakota. That said, because the *story* is all in Lakota, the students are basically reading a translation in real time while hearing it in Lakota, and with the added bonus of having nods throughout the story to common vocabulary words in Lakota and English (on the sheet). Later on, I will discuss the possible benefits of reversing this step by having a fill-in-the-blank activity that is predominately in Lakota.

Step X: In keeping with the theme of spiraling, where every "pass" is separated a little further from each previous coverage of the material, **Day 4** is generally a few days separated from Day 3, usually with an intervening weekend. Day 4 closely resembles Day 2, in that beforehand, I have compiled a Lakota vocabulary list—chronological to the story—to hand out for us to go over and translate together. This vocabulary list, however, contains higher-level words, intermediate vocabulary[12] as compared to the basic vocabulary of the initial list (Appendix F). We go over these (at which point, they look like Appendix G, but with the English written in by hand) and then listen to the story again. The students are invariably rather stunned at this point by how well they can

[12] Vocabulary is characterized as "intermediate" insofar as the words are still fairly common in Lakota but are not so widespread that they made the initial list. For example, while the first vocabulary list contained *šúŋka* (meaning "dog"), a very basic word by any standard, the intermediate list contained *oíyokpaze* (meaning "dark" or "darkness"), which is a less ubiquitous (though still fairly common) word.

follow along with a 4-5 minute story, told entirely in Lakota, at a fluent pace of speech, a story that, barely a week before, they found almost completely impenetrable.

Step XI and beyond After Day 4, I generally play things by ear, so to speak. I try to spiral back to the audio story at regular intervals, but with time in between for the story to lay fallow, as it were, while we do other language-learning activities. I can always add more vocabulary or make another, more advanced fill-in-the-blank Mad Lib, or replay the story, etc. This activity does wonders for students' ability to understand fluent Lakota speech, meaning speech that has not been slowed down or simplified for the benefit of a non-fluent audience. For many of the learners, this is their first encounter with speech of this register. Ultimately, if students are progressing enough in their comprehension, I could give them a fill-in-the-blank activity that is all in *Lakota*, and where only certain *English* vocabulary is left to be translated. If they can follow along with that (and have a high level of understanding), then they are really making stellar progress.

Up to this point, comprehension has, obviously, been at the centerpiece of this activity, although it should be clear that Lakota reading also plays a significant part. That leaves out two important dimensions of language learning, however; speaking and writing. Luckily, this pedagogical method is expansive enough to include both of those areas as well.

Around **Day 5** or so, having listened to the story around seven times, and having analyzed it in the aforementioned ways, the story now begins to be fairly familiar. At this point, I feel comfortable introducing an entirely new element, and one that focuses on refining the students' skills of orality: I assign the students to form breakout groups and take turns retelling the story to one another in their own words in Lakota (they may use their handouts for reference at first, but are encouraged to ultimately go "off book").

A caveat worth mentioning here is that I am under no illusions that the retelling will be expert, with impeccable grammar and perfect recollection. But that is not the goal of the exercise. The point is for the students to practice taking a story that they have heard and putting it into their own words, thus making it their own. This is a critical part of the storytelling process. After the completion of this exercise, I generally give students the option of re-telling the story to the whole class for extra credit.

Once the re-telling component has been completed, it is time to shift our focus to writing. The vocabulary lists and fill-in-the-blanks activity gave the students a familiarity with the story as represented by the written word that is comparable to their recognition of it from an oral/aural perspective. Now it is time to apply that knowledge to boost their writing skills. On or around **Day 6**, I assign the students to re-write the story as best they can remember, in their own words and in Lakota. This is generally one of the most challenging aspects of the unit for the students, but it is always remarkable to me how well they are able to do, given the fact that they were first introduced to the story quite recently.

One other dimension of language that this method can teach is grammar. There are many ways this can be done, and I have included a couple of examples in the appendix. To create Appendices H and I, I took the original transcribed story and broke it into individual sentences, which I numbered. For Appendix H, I went through the first five sentences (at the end of the appendix) to show how each sentence contains one or more grammatical features that can be used in its own explicit teaching. I stopped at 5 because to go through the entire transcription in this way would have been practically its own project, and I believe my point had been made. A simple, five-minute story contains a staggering amount of material for grammar teaching.

For Appendix I, I wanted to show how a story could be used to illustrate verb conjugation (a central feature of Lakota), so I boldfaced and underlined every instance of first-person pronominal affixes, both singular ("1S") and plural ("1P"). As with Appendix H, this was just a very broad survey of what could be done. The specifics could be taught over weeks of explicit instruction. Such grammar teaching might not be everybody's cup of tea (it's certainly not mine), but I just wanted to show its possibility. This could be broken down even more to highlight and contrast, for example, concepts such as the various Lakota first-person pronominal affixes, including -*ma*-, -*wa*-, and -*we*-.

As mentioned previously, these stories can also be used to impart cultural teachings. One of my favorite stories to teach using the SSTM is called the "rescued lover" story, and it is a tale from the old days. In it, a young woman's husband-to-be is captured during a raid on an enemy village. The young woman solicits the aid of a relative and together with him, they go and rescue the young man from the center of the village, with her taking the lead role in the rescue. Contained in this story are details about the structure of the old camp circle, kinship obligations, rules of warfare, the high regard in which women were held traditionally, and cultural values of bravery, fortitude, patience, loyalty, and compassion. And all in a five-minute story!

So, how long can a single story unit last? The question should really be reframed as: How much spiraling is enough? The activity can be drawn out over a few weeks to even a month. This does not represent every single day of class, of course, but comprises the days that the audio activity is spiraled back to. The SSTM can fill up the better part of a semester or even a whole school year, partly dependent on the story resources available to the teacher. I do find that it is best when interspersed with other types of activities, including kinesthetic exercises like TPR (Total Physical Response), the aforementioned TPR-S, and interactive activities such as CLT

(Communicative Language Teaching). Spiraled stories is a wonderful method, but there are many other pedagogical practices that help round out a diverse and successful classroom situation.

5.2.2. Summation of Spiraled Stories Method

Before I leave this part of the project behind, this table and summation should help to explain the process of what is, in effect, a multiple weeks-long unit plan.

Sample timeline	**Steps taken in Spiraled Stories Method**	**Appendices needed**
Preparation	**Step 0** • select story to use	• Appendices A and K (example)
Day 1	**Step I** • introduce spiraled stories activity • prep students for particular story **Step II** • **first listen** to story (just listen) • discuss story broadly – what did students pick up? **Step III** • **second listen** to story; students write down familiar words • go over student-identified vocabulary together and translate	
Day 2	**Step IV** • write up first vocabulary list (overnight) • hand out list and have students fill in translations **Step V** • **third listen** to story, using vocab. lists for reference pause audio from time to time to situate students **Step VI** • discuss how students feel about their comprehension level at this point • discuss narrative of story together	• Appendix C • (Appendix D is example of this filled out)

Intervening day		
Day 3	**Step VII** • hand out fill-in-the-blanks activity • have students fill out handout **Step VIII** • prep students for **fourth listen** • listen to story and stop at the end of every clause to translate the story fully, word-for-word **Step IX** • prep students for **fifth listen** • stop from time to time with comprehension questions for the students	• Appendix E
2-3 intervening days		
Day 4	**Step X** • hand out second vocabulary list and have students fill in translations • **sixth listen** to story	• Appendix F • (Appendix G is example of this filled out)
3-4 intervening days		
Day 5	**Step XI** • (after 3-4 intervening days) **seventh listen** to story to prep for oral activity • put students into groups and have them retell the story to one another	
4-5 or more intervening days		
Day 6	**Step XII** • (after 4-5 intervening days) **eighth listen** to story to prep for written activity • have students re-write story (or summary thereof) as best they can	
Varying number of intervening days		
Day 7 &c.	**Step XIII &c.** • more listens to story • adding more vocabulary	

	• adding more fill-in-the-blanks activities (including possibility of Lakota/English flipped activity as described earlier) • grammar activities as exemplified in Appendices H & I • assessments as exemplified in Appendix J (see section 6.1)	• Appendices H & I (examples) • Appendix J (example)

5.3. Iguana Woman and Oriole

Before discussing the measuring of successes and outcomes, it may be helpful to take a slight digression and revisit a technique that shares a great deal of DNA, as it were, with the SSTM pedagogical practice. In section 4.2, I had referred to a story discussed by Sapién and Hirata-Edds (2019). At that point, I didn't take a closer look at how they structured their story analysis, because I wanted to wait until I had presented the spiraled stories method in full, so that the comparison would resonate that much more.

Sapién and Hirata-Edds (2019) present three levels of teaching the same story in the Kari'nja language (with the protagonists Iguana Woman and Oriole): novice, intermediate, and advanced. While I am not in the habit of teaching stories to multiple levels concurrently, I have discussed using easier stories for younger children than I do at the middle or high school levels. Sapién and Hirata-Edds state,

> Each of the linguistic skills in the previous section may be addressed in different ways depending on a learner's level. Advanced learners comprehend more complex structures and are able to use the language in more creative ways. Novice learners may only comprehend memorized words and phrases, and produce grammatically simple language (2019, p. 570).

Sapién and Hirata-Edds' (2019) method parallels how the SSTM teaches stories over time, by adding more and more advanced vocabulary and increasing complexity. Think of the first vocabulary list that we go over as the novice level, the low-hanging fruit. On our next spiraled swing back to the story, we look at intermediate vocabulary (and perhaps grammar) that is more

challenging. Ultimately, as the story starts to come together as a whole, we arrive at a more advanced level. Sapién and Hirata-Edds describe a method where the novice, intermediate, and advanced content is taught to different students, akin to a tracking system in schools. But they are sequenced more consecutively, so that the same students attain each, starting out at the novice level and ending at advanced.

In order to illustrate, I will quote directly from their text. Sapién and Hirata-Edds state,

> Hoff (1968) includes texts of traditional stories . . . . The first step in using the [chosen] story was to 'translate' it from Hoff's orthography to a practical orthography . . . . Hesitations and errors were removed, and the text was organized line-by-line, resulting in a more teaching-friendly version. Traditional stories often contain interactions between characters that can be modified to serve as the basis for dialogues. In addition, they often include repeated forms that can be used in pattern practice. In the Oriole story, for example, the root auwa, 'laugh' . . . . is used with several different inflections (2019, p. 570).

There are a couple of points to be made here. First of all, the way that the transcription was prepared initially is very similar to how I prepare transcription. I also tend to remove hesitations and errors (although sometimes I leave them in, especially if they are instructive and/or self-corrected by the speaker). Also, as one can see in Appendix A, I indicate where casual speech (*ikčéya wóglakapi*) has taken the place of formal speech (*yat'íŋsya wóglakapi*)[13]. Finally, the way that repeated Kari'nja forms can be used as grammatical practice parallels some of the ways that spiraled stories can be used to teach grammar, as exemplified in Appendices H and I.

Overall, I found Sapién and Hirata-Edds' (2019) article to be both full of interesting parallels to my pedagogical practice and full of good ideas, some of which I will return to in the "Next Steps" section. There are innovations in each of their novice, intermediate, and advanced

[13] I explain this more in section 7.1 but suffice it to say that the various parentheses indicate the missing phonemes that would be present in formal speech.

explanatory sections, that I have not yet tried but that I think would be a very good fit to make the spiraled stories method even more effective.

6. Measuring Success and Outcomes

6.1. Measuring Success

One other aspect of the method which deserves mentioning is the need for assessment. As every good teacher must ask themselves: "How do I know that my students are learning this material, and hopefully moving towards mastery?" For this set of activities, written work is generally easy to assess: simply checking to make sure that all students are staying on top of the vocabulary lists and fill-in-the-blank handouts and collecting the Day 6 written retellings and reviewing them are generally sufficient. The oral component is somewhat more challenging to assess, but monitoring the groups as students retell the story to one another (or to the class) on or around Day 5 is a good way to evaluate aural comprehension.

I provide an example of a specific assessment to accompany my story in Appendix J. This is a fairly standard set of comprehension questions, but it is adaptable in various ways. For one, it—or an abbreviated version, since 40 questions is quite a lot—could be delivered in written form (as shown) or orally. For beginners, the expected answers could be simple (e.g., Wičhóoyake kiŋ makȟóuŋčhaǧe tohánṭu he? / During what season did this story take place?; A: blokétu / summer). For more advanced learners, complete sentences could be expected (e.g., Wičhóoyake kiŋ makȟóuŋčhaǧe tohánṭu he? / During what season did this story take place?; A: Wičhóoyake kiŋ blokétu hehánṭu. / The story took place during summer.).

Alternately, the simple answers could be required of intermediate learners and beginners could be given multiple choice options (for obvious reasons, this lends itself less well to being delivered orally). Here are some examples of how that might look:

Q: Tákuwe uŋkhíyaglapi he? / Why did we turn back for home?

a. Akhé maǧážu hiŋglé. / It started to rain again.

b. Šúŋka eyá uŋkhúwapi. / Some dogs were chasing us.
c. Wí kiŋ mahél iyáye. / The sun was going down.
d. Brandon omás'apȟe kiŋ nakíčisni. / Brandon's phone died.

(Note that English translation is provided only for the purposes of these examples.)

A bigger assessment-related question, and one that will be returned to in the Further Research section, relates to measuring the success of the pedagogical method as a whole, not just students' individual performance. For my part, I can point to some of the already-mentioned research showing the positive benefits of storywork in the classroom, plus anecdotal evidence from years of teaching with this method in a variety of settings (high school, college, and adult). Ultimately, however, classroom teachers will have to give the technique a try and see how well it works for them.

6.2. Outcomes

Each story that the students learn exposes them to a slice of the Lakota language—perhaps only a tiny fraction of the innumerable words in the language, but an important slice nonetheless. As we go through the process with each story, they learn vocabulary, grammar, and phraseology that they will undoubtedly be exposed to in future stories, giving them an even better jumping-off point down the line.

Also, as the students are increasingly coming from households with no Lakota speakers, the audio recordings give them a sense of the rhythm of the language, its cadences, and its inflections, when spoken by someone who grew up speaking it. They can then mimic what they hear as they learn, thereby encouraging them to speak with Lakota intonation patterns.

Perhaps most importantly, the students come away from each story with an increased connection to the past and often increased connection to Lakota culture. Many of the stories transport them back to a time long before they were born, sometimes even to pre-contact times

(not told firsthand, of course). It is very interesting to students to have insight into how the world was during a bygone era, when life was entirely different and everyone spoke Lakota, in the home and elsewhere.

I am often asked how I learned Lakota, usually by people who are learners themselves. I have tended to preface my answer with a caveat along the lines of "I can tell you, but I'm not sure if you will find the answer to be very helpful." This is because I learned by methods that I certainly wouldn't expect the average, non-obsessive-compulsive person to emulate (e.g., reading the entire Lakota-English dictionary cover-to-cover over the better part of a year while filling multiple legal pads up with notes, then starting over again once I reached the end) and methods that are becoming less and less possible in reality (e.g., socializing with speakers and learning as much as I could by osmosis, which was easier when there were six times the number of living speakers as there are now).

One insight I do have for learners, however, is how much listening to audio helped me during my formative years of learning. In addition to recording fluent speakers speaking, I used to go through the dictionary and grammar books and storybooks and record example sentences in Lakota and English, in alternation. I still have about 25 hours worth of cassette tapes in a drawer that I filled up with my recorded sentences. I would listen to these on the long drives across the prairie, filling my ears with the sound of Lakota, filling my brain with vocabulary and grammatical features. So, I have a great belief in the power of audio.

Fundamentally, I believe that the Spiraled Stories Teaching Method is the closest learners can come to replicating how I learned Lakota, but in a structured classroom setting. It combines the types of audio files that I relied so heavily on with the experience of listening to fluent speakers talk, which I was able to do live and in person, an experience that is getting harder and harder to

come by for learners. This is why it is one of my favorite teaching methods. In the next chapter, I will discuss next steps and future possibilities.

7. Conclusion

The question that I have sought to address through my project and research is: How can we use stories in the classroom, not only for the knowledge and wisdom inherent within them, but to teach the very languages in which they are told? In this section, I will bring it all home.

7.1. Next Steps

So, where do we go from here? The primary next step, of course, is to record new audio files. Each year, our pool of fluent speakers grows smaller and smaller, and it is a pressing need to get more stories on tape, as it were. Naturally, this needs to be done with the proper protocols, including full permission to use the audio stories and bringing a gift such as tobacco. But an increase in the size of the audio library would give us that many more options to work with. Of course, we would need to create transcripts, handouts, etc. for the new audios.

After reading Rae Ann Claxton's (2020) excellent work, I recognize that audio-video recordings offer some real advantages over audio-only ones. As she mentions, videos give the viewer the ability to see the speaker and see their gestures, which Claxton uses as signposts to locate parts of the story, similar to mnemonic devices. There are trade-offs to video, however. I do think that audio recordings have a way of focusing the ear and the mind on what is being said, whereas videos provide more visual stimuli that can be potentially distracting. I mentioned earlier that in my own immersion program, we have long wanted to take audio stories and visually illustrate them using animation software, so that viewers are actually seeing what they are hearing about concurrently. Maybe that dream will come to fruition someday. I can't wait to watch an animated version of myself get bucked off a horse and hit the ground headfirst.

In terms of the method itself, there are various ways that the spiraled stories technique can be tweaked or refined, at least in a Lakota language context. Teachers from other areas will have

to tailor it to their own languages as well. One thing the reader will notice when looking at Appendix A is the many parentheticals. Because the story is being told in *ikčéya wóglakapi* or casual speech, the speaker (me) shortens or elides a great deal of words (e.g., leaving off terminal *-pi* or *-I* endings from certain verbs), as is common in this register. The parentheses indicate the missing phonemes that would be present in *yat'íŋsya wóglakapi* or formal speech.

As I alluded to before, I think it is very important for students to be exposed to both of these speech registers and to understand the differences between the two. Having said that, I have struggled with the question of *to what extent* to teach this distinction when doing this activity. Working to identify the "sweet spot" is definitely a next step in my work. Regardless, I will continue to transcribe as shown in the appendix. The students' Lakota book learning is all in *yat'íŋsya wóglakapi* and the audio story is told all in *ikčéya wóglakapi*, so the transcription format is a good compromise, a way to bridge the two.

Another issue relates to the way Lakota verbs are conjugated. Lakota is a polysynthetic language, so verbs contain subject markers, object markers, and various other meaningful parts. In terms of the method in question, this becomes a challenge in the vocabulary lists and fill-in-the-blanks activities. The basic Lakota verb form—the equivalent of the infinitive in English—is the third person singular form. That means that when a verb is conjugated for a person other than the third singular, it is not in its basic, "dictionary" form. This affects the choices of vocabulary to select for these activities. For example, the verb *oyákA* means "to tell something," a pretty elementary verb that could be introduced with other basic vocabulary early on. But if, in the context of the story, it is conjugated as ***o**wíčhuŋweči**yáka**pi*, (meaning "we told them on his/her behalf"), then things get more complicated. Or, to use a couple of examples from the story in question, I'll choose *kéčhaŋmič'iŋ* and *omíčiyuspe*. *Kéčhaŋmič'iŋ* derives from the word *ečhíŋ* meaning "to

think," but because of its affixes and conjugation, it means "I thought that about something pertaining to me." *Omíčiyuspe* comes from *oyúspA* meaning "to catch," but in this form it means "he caught mine [my horse] for me or in my stead."

This complexity has been an ongoing concern for me in introducing such vocabulary from stories, especially because Lakota is such a verb-heavy language (what would be considered adjectives in English are actually stative verbs in Lakota, adding to the number of verbs). It's not so much of an issue in the vocabulary lists, but it does come up in the fill-in-the-blanks activities, where interspersing English and Lakota is complicated by the differing ways in which they handle verbs.[14] Like the previously mentioned formal/casual speech issue, I think I have found a happy medium, but no doubt I will continue to improve on this going forward. Undoubtedly, teachers in other language areas may run into their own such issues, but those will need to be addressed as they come, and it is beyond the scope of this paper to do so.

As I mentioned in section 5.4, I want to return to Sapién and Hirata-Edds' (2019) Oriole story section because I found it to be such fertile ground for ideas about where to go next. First, some of their pedagogical practices for the novice level:

> At the novice level, we focus on comprehension and use of memorized words and phrases. . . . [W]e describe translating a portion of the text into a practical orthography, reorganizing it line-by-line rather than as a paragraph, and simplifying the register. The resulting short dialogue . . . is then used as the basis for practicing greetings at the novice level.
>
> Students memorize the dialogue and then perform it in pairs for their classmates. Depending on the community, learners might use elements of the dialogue with community members as homework and then report back about their interactions . . . . It is not only the greeting itself, but also knowing what constitutes an appropriate greeting for a particular context that gives this dialogue immediate relevance (2019, p. 571).

[14] Interestingly, this is much less of an issue when teaching in an immersion context, because the discontinuity between how English and Lakota form verbs is not terribly salient, since Lakota is existing on its own merits in the immersion classroom rather than standing in contrast to English.

I love the idea of creating dialogues around elements of a story. With my own skunk story, simple dialogues could be constructed around imagined conversations between Brandon and me, such as:

B: Háu kȟolá, tóškhe? (Hey, friend, what's up?)
P: Taŋyáŋ waúŋ, níš? (I'm good, and you?)
B: Míš-eyá matáŋyaŋ. (I'm doing well too.)
P: Waštέ. (Great)
B: Šúŋk'ákaŋnaŋka yačhíŋ he? (Do you want to ride horse?)
P: Oháŋ! Ečháni waú kte. (Sure! I'll be over.)

Such dialogues could be memorized and performed by the students, with conversational pairs alternating parts, and this would be a great learning technique, one that I am eager to try. (I also like the authors' homework idea, because I have long struggled with how to get the spiraled stories activity from being so classroom-centric. I think this is a good idea of how it can branch out into the home.)

From Sapién and Hirata-Edds' intermediate level ideas:

> For intermediate learners, we focus on basic information questions. After students have been introduced to the story and the form of information questions, several possible 'answers' based on the story are placed in a hat. Individual students draw an answer and must generate a question to accompany it (2019, p. 571).

This is similar to the example assessment with information questions given in Appendix J, but it turns it on its head. It their case, students receive the answer to a question and have to construct the question, *Jeopardy!*-style. An example of how this would work with my story can be seen in this adapted question from Appendix J:

A: Šúŋkawakȟaŋ kiŋ hél amápȟa čha (Because the horse hit me there)
Q: Tákuwe pȟáwe makáluza he? (Why was my nose bleeding?)

A second good idea from their intermediate section:

> In another activity, learners listen to and read a story out of sequence and then re-sequence it, with or without scaffolding. Without scaffolding, students are provided strips that represent individual clauses in the story. They listen to the story and then

> organize the strips into the appropriate order. This is followed by an activity that asks them to either read the newly sequenced story aloud, or retell it from memory. Scaffolding includes providing the beginning, middle, and end clauses and asking students to re-sequence those that remain (2019, p. 571).

There is not much that needs to be added or clarified here other than to say that this would be an excellent companion to my story (which I have already broken down sentence by sentence in multiple appendices) or really any story that has a solid narrative arc and can be sequenced chronologically. That said, ordering 40 sentences would be a big challenge for intermediate learners, but simpler, summative descriptions could be easily substituted, such as:

> Brandon thí ektá waí – šuŋk'ákaŋuŋyáŋkapi – šúŋka kiŋ maká waŋ khuwápi – šúŋkawakȟaŋ kiŋ uŋpáȟpapi – pȟáwe mahíyu – oíyokpaze él iyéuŋkičhiyápi – uŋkhíhuŋnipi – thimá aphíuŋkič'iyapi – waákisniya ektá waí
>
> (I go to Brandon's house – we ride horse – the dogs go after a skunk – the horses buck us off – my nose is bleeding – we find each other in the dark – we get back home – we clean off in the house – I go to the doctor)

Finally, Sapién and Hirata-Edds discuss the advanced level:

> At the advanced level, students might be expected to hypothesize, predict, analyze, and compare and contrast. The Oriole story provides a unique opportunity for the latter in that two recordings exist. The original is documented in Hoff (1968). An updated version was retold by the now-elder grandson of Hoff 's consultant. The latter is a much more elaborated telling of the story, with additional characters and sound effects. These two recordings are used in a number of ways at different proficiency levels. At the advanced proficiency level, learners analyze and then compare and contrast the two recitations of the story with a focus on particular content, structures, and characters (2019, p. 571).

Reading this got me to revisit my thoughts from section 5.4 about having different versions of the same story representing different levels of difficulty or different registers. I do think that having the ability to compare and contrast is an excellent opportunity for more advanced learners to really hone their skills. And I like any activity that moves learners up the hierarchy of Bloom's Taxonomy (remember, understand, apply, analyze, evaluate, and create).[15]

[15] For more information on Bloom's Taxonomy, see http://www.bloomstaxonomy.net.

Also, I have considered the possibility—since I am wearing the hat of story creator now—of tailoring stories from the outset to teach particular vocabulary, grammatical patterns, idiomatic speech, etc. This is an unexplored avenue that I think is well worth considering. It would require more initial work than just telling an extemporaneous story, but it fits in well to the concept of scaffolding. A story could be constructed to include three aspects of Lakota grammar that the students were ready to learn, for example. Or, conversely, it could include a dozen vocabulary words that they had recently learned (for repetition) or were targeted to learn (for introduction).

To eliminate the possibility of these things feeling too shoehorned in, the vocabulary could be thematic and applicable to the story. For example, my story could be used to teach horse vocabulary, and horse-related verbs that use *šuŋg-*/*šuŋk-* as a prefix. Without even trying, it already contains the verbs *šuŋk'ákaŋyaŋkA* (to ride horse), *šuŋk'íŋyaŋgkhiyA* (to make a horse run), and *šuŋg'náuŋgkhiyA* (to gallop on horseback). Plenty more could be added without affecting the integrity of the story.

Finally, as I alluded to back in section 4.4, there is the possibility of putting my SSTM materials together as a cohesive whole and publishing it (or, at least, making it available online), similar to what the developers of the Paul Creek Method of Second Language Acquisition have done. This was not something I had really considered before doing my research to write this paper, and now I think it is very likely I will pursue this. I would love for my materials to be more widely available to as broad an audience as possible.

7.2. Future Research

The SSTM would benefit greatly from a quantitative analysis of its efficacy, with a control group and all of the other accoutrements of a formal study, but this paper merely exists to present

the method; that type of research will have to come through further study. In terms of storywork pedagogy writ large, however, there is plenty of work yet to be done.

In considering this section, I returned to Lucarevschi (2016), last mentioned in section 4.4. In the conclusion to his literature review, Lucarevschi indicated a broad area for further research in storywork:

> [T]he role of storytelling in developing L2 language learning needs to be further investigated, as the literature lacks studies on whether storytelling may negatively impact on language learning. For example, studies do not explore whether the type of story, the story format, or the way storytelling activities are developed in class affect learners' performance in L2 and the development of their language skills. Moreover, studies do not assess whether storytelling has any negative impact on language teachers and on the L2 curriculum by demanding a considerable amount of preparation time and investment on the training of teachers to appropriately use and explore storytelling techniques in the classroom. (Lucarevschi, 2016, p. 40).

He also noted various areas for further research throughout the main body of his literature review.

All of the areas the Lucarevschi discussed are applicable to the spiraled stories method. What I am most interested in is the question of whether the type of story, the story format, or the way storytelling activities are developed in class affects the development of learners' language skills. In Chapter 4, I compared and contrasted my method with those of other scholars and educators such as Billy, Claxton, and the developers of the Paul Creek Method. I think it would be quite interesting to actually do a formal study to look at the various differences, such as, for example, whether it helps students' learning if the stories are simplified and tailored to the students' age or assumed learning level before presenting them (that is, simplifying the stories themselves, as opposed to the associated activities).

One other area of further research that I think is worth mentioning here is how the SSTM could be adapted to an immersion environment and how well it would work. Certainly, some adaptations would have to be made, but I believe it would be successful. This may end up being research that I, myself do, as I work with an immersion program. In some ways, it is curious that

I have not adapted the method before, but I associated it so much with my time in the mainstream Lakota language classroom. Now that I am nearly done with graduate school for the time being, perhaps that will be my next big project going forward!

7.3. Final Thoughts

I will conclude this paper with a fine-grained, close-up view, and then, like a camera zooming out, broaden my perspective. Firstly, the method itself: In addition to helping boost students' confidence and familiarity with the language in general, the spiraled stories method benefits students in a number of discrete ways. As alluded to earlier, it greatly benefits learners' knowledge of Lakota vocabulary, grammar, and phraseology, especially because all of these facets of the language are encountered in a real-world context. A 4-5 minute story will contain hundreds of vocabulary words and dozens of grammatical forms, and will be replete with examples of how fluent speakers say things in Lakota, including, as mentioned, many instances of "fast speech," the casual register that most speakers talk in most of the time, but that textbooks hardly mention (which is a major reason for the disconnect between students' classroom learning and real-world comprehension of Lakota speakers).

It will also help students connect with stories that may hold great meaning for them. Here, I want to give one more description of storytelling that feels rather profound:

> [Stories] are uniquely a human experience that enables us to convey, through the language of words, aspects of ourselves and others, and the worlds, real or imagined, that we inhabit. Stories enable us to come to know these worlds and our place in them given that we are all, to some degree, constituted by stories (McDrury and Alterio, 2003, p. 31).

For the children and adults that I teach using this method, the stories are more than just vehicles to learn language, they are bridges to connect with culture, with tradition, with ways of being and knowing, through commonly-shared human emotions such as fear, awe, and humor.

To zoom out the camera a bit, we see the whole classroom with me as the teacher. Perhaps we go back in time fifteen-or-so years and see me as a newly-minted language teacher, eager to teach but frustrated by the dearth of good teaching materials and methods. I have created untold quantities of curriculum over my tenure in the Lakota classroom, but the one I present here is truly my favorite. Much remains to be quantified about its rate of efficacy, but for me, the greatest qualitative feedback comes when I see students on the fourth listen or so, it dawning on their faces that they actually understand a great deal about this story that has seemed so incomprehensible not long before, and can even follow along somewhat. That is the intangible "aha" moment to me, when the ingrained myth that they cannot learn Lakota beyond the basics starts to fall away.

To zoom out further, we see the Lakota language revitalization movement as a whole. So many speakers lost. Possibly under a thousand now still with us, a downward slope that dropped even more precipitously during peak COVID. So much cause for sadness and grief. And yet: immersion schools and programs now opening, children learning the language in the classroom, and even, in a couple instances, at home, Lakota being spoken by the little ones (*wakȟáŋyeža* – sacred beings) for the first time in generations, adults learning alongside their children. There is cause for hope. It is not too late. Lakota will live.

And finally, more broadly across *Khéya Wíta*—Turtle Island—and even around the world: reclamation. Indigenous people reclaiming their languages, their cultures, their ceremonies, their lifeways. Allies contributing in appropriate areas and getting out of the way when needed. Mother tongues that were capriciously categorized as "moribund" rising up from dusty tomes and museum collections and databases to once again be spoken out in the open air, where they belong, a dazzling rainbow of languages, rich with diverse meanings and worldviews.

Hečhetu kte ló – May it be so.

8. References

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9. Appendices

Appendix A: Skunk Story Transcription

This is the story I told, fully transcribed in Lakota. As mentioned in section 7.1, syllables and particles omitted or elided in casual speech that would be present in formal speech are indicated by parentheses.

Eháŋni, kȟomáškalaka k'uŋ héhaŋ, eyá kȟomáškalaka šni éyaš tókhi waníyetu wikčémna núm sáŋm mašágloğaŋ séča uŋ héhaŋ, kȟoláwaya waŋ Brandon Čhaŋnúŋpa Pȟégnaka ečíyap(i) ča k(i)čhí šuŋ(k)'ákaŋmaŋke s'a (t)kȟá. Yuŋkȟáŋ lé wičhóoyake kiŋ blokétu hehá̧tu weló. Blokétu ȟtayétu waŋ él, kȟolá thí ektá waí. Hé ȟtayétu háŋl, wakíŋyaŋ aglí čhaŋkhé oápȟe waŋží sáŋm i(yá)ye mağážu, ča makȟá kiŋ spáye. Wímahíyaye wahéhaŋl mağážu k'uŋ akísni ča šuŋ(k)'ákaŋuŋyaŋka(pi) kta uŋglúštaŋp(i). Hó ča šúŋkawakȟaŋ kiŋ ak'íŋ iyáuŋkašká(pi) na uŋkákiŋyotákap(i). Hél…čhaŋkú akȟótaŋhaŋ, owóžu tȟáŋka ča ȟpáya yuŋkȟáŋ hél šna akáŋuŋyaŋka(pi) na šna uŋkákičhiyap(i)…šuŋk'íŋyaŋguŋkhíyap(i). Ča héčhuŋk'uŋpi kta ča uŋkí(ya)yap(i), makȟa kiŋ kitáŋla ȟliȟlíla éyaš. Ó, na nakúŋ, Brandon šúŋka eyá wičháyuha čhaŋkhé hená íŋš-eyá úp(i). Éšeš čhaŋlwášteya šuŋg'náuŋguŋkhíyapi naháŋ iyókphiuŋkíč'iyap(i). Héčhuŋk'uŋp(i) (y)uŋkȟáŋ waná líla oíyokpas áya ča uŋkhíyaglapi. Na uŋglá-haŋpi háŋl áta oíyokpaze. Na šúŋka hená uŋkíyopȟeya gláp(i). Yuŋkȟáŋ uŋgnáhelaka ok'ó hiŋglé. Šúŋka kiŋ wapȟápȟá hiŋglá(pi) na našlóg iyáya(pi) na uŋgná táku šičámna ča ówamna. Maká s'elé(če)ča. Éyaš áta oíyokpaze. Yuŋkȟáŋ mitȟášuŋke kiŋ uŋgnáhela áta sihéktataŋhaŋ úŋ woslínažiŋ na oȟ'áŋkȟoya héčhuŋ čhaŋkhé tȟahú kiŋ…nažúte wahétuktel…naíŋš apȟéyohaŋ séča, íčat'a itógna amáphiŋ na etáŋ(haŋ) makȟál mahíŋȟpaye. Áta núŋğe él makhíyamapȟa na kitáŋla makáitomni. Tóškheináwažiŋ na pȟówamnamna séče. Yuŋkȟáŋ ité kiŋ áta maspáyiŋ na wé ča awákibleze. Áta líla pȟáwe makáluze. Šúŋkawakȟaŋ uŋ pȟáwe makášuže. Pȟasú kiŋ makáweğa kéčhaŋmič'iŋ éyaš slolwákiye ȟče šni. Éšeš núŋğe úŋ makhíyamapȟa uŋ hé líla

mayázaŋ na kitáŋla núŋȟmapaŋ. Hó…oíyokpaza ča tókhiya blá tȟaŋíŋ šni éyaš kaíšutȟatȟa mníŋ na haŋkéya kȟolá iyéwaye. Hé kȟó paȟpáp(i) éyaš iyé tȟašúŋke kiŋ oglúspiŋ na akhé akíŋglotake. Na mitȟáwa kiŋ omíčiyuspe. Hó éyaš taŋyáŋ úŋ šni na gleb-kíniča. Na táku tókȟa k'uŋ omákiyake: Šúŋka kiŋ maká waŋ iyéyapi na khuwápi ča ačhéwičhasli. Šúŋkawakȟaŋ k'uŋ ómnap(i) ča nihíŋčiya hiŋgláp(i), hé úŋ uŋpáȟpa(pi) na napȟáp(i). Na iyé íčat'a maká ačhéslip(i), héča úŋ gleb-kíniča. Ča éšeš akhé akíŋweglotakíŋ na akhé uŋgláp(i). Hé ȟtayétu k(iŋ) líla taŋyáŋ ča húŋku na atkúku kiŋ thiítȟokab yaŋkáp(i). Na áta ówaŋyaŋg oštéka uŋkhíhuŋnipi. Míš áta wé eyála s'e wakhí na Brandon áta makámna na héčhena gleb-kíniča, šúŋka hená íŋš-eyá. Na nuphíŋ líla ȟliȟlíla óuŋhapi. Ča áta khilí. Brandon húŋku kiŋ iȟát'iŋ na očhíŋwašteya Lakȟól'iya iyópȟeuŋyaŋp(i): "Očhíčiyakap(i) (k)'uŋ; oíyokpaze háŋtaŋš šuŋ(k)'ákaŋyaŋkáp(i) šni ye! Má éya waná šilyá iyénič'iyap(i) 'uŋ!" eyé. Ča thimá uŋkí(pi) na aphíuŋkič'iyap(i). Íaŋpetu háŋl waákisniya ektá waí na pȟasú makáweğe šni kiŋ omákiyake. Ča wámaphike. Hó éyaš núŋğe kiŋ mahétuya čík'ayela makáȟloka ke(ye). Tokheni aphíye phičá šni éyaš iyéčhiŋka naókhiyuthiŋ kta ké(ye). Wičháyažipa-wígli eyá mak'ú na hé blokétu k(iŋ) ópta wanúŋwiŋ kte háŋtaŋ, tȟokéya núŋğe okíkšu maší, héčhel mní tákuni núŋğe omáhiyu kte šni. Ča héše hé táku waŋ khilí ȟča ča awákhipȟa yeló.

Appendix B: Skunk Story Translation

This is the English translation of the story transcribed in Appendix A.

Quite a while back, when I was a young man, well not like a teenager but I suppose I was about twenty-eight years old, anyway, I used to often go ride horse with my friend Brandon Pipe On Head. This story happened during the summertime. One summer evening, I went over to his house. That evening, the thunders had returned [there had been a storm] and it had rained for a little over an hour, so the ground was wet. The rain quit around sundown and so we decided to ride horse. So, we saddled up the horses and headed out. On the other side of the street from where he lived, there was a very large, plowed farm field on which we would always ride and race the horses. So, we set off to do that, even though it was a little muddy. Oh, and also, Brandon's dogs came along with us too. Anyway, we had a good time galloping our horses and generally enjoying ourselves. We did this for a while and then started to head home because it was getting quite dark. As we were making our way back, it became entirely pitch black. The dogs were alongside us as we went. Suddenly, there was a commotion. The dogs started barking like crazy and dashed ahead of us and all of a sudden, I could smell something bad. It smelled like skunk, but all I could see was darkness. My horse suddenly reared up on its back legs and it did it so quickly that its neck…perhaps the back of its head, or where its mane was…smashed into my face and I was knocked off onto the ground. I landed on the ground on one of my ears and was knocked somewhat dizzy. Somehow, though, I stood up and shook myself off. My face felt all wet and I realized it was blood. My nose was bleeding violently; the horse had busted my nose when it knocked into me. I thought it might be broken, but I didn't know for sure. Anyway, the ear that I had landed on was hurting and it kind of had a ringing sound in it. It was dark so I couldn't tell where I was going but I stumbled along and eventually found my friend. He had

been bucked off too, but he had managed to catch his horse and get back on. He had caught mine as well. He wasn't in great shape either, though, and was dry heaving. He told me what had happened: The dogs had found a skunk and chased after it, so it had sprayed them. The horses had smelled it and gone into a panic. That is why they bucked us off and ran away. And he had gotten the brunt of the skunk spray, hence the dry heaving. So anyway, I got back on my horse and we continued home. It was a fine evening and so his mom and dad were sitting out on the porch when we got back. We were quite a sight! I was all bloody and Brandon smelled like skunk (so did the dogs) and was still retching. And we were both covered in mud. It was wild. Brandon's mother had to laugh, and she good-naturedly ribbed us in Lakota: "I told you before; don't ride horse at night! Now look at what a mess you've gotten yourselves into." So, we went inside and cleaned ourselves off. The next day, I went to the doctor and he told me that my nose wasn't broken, so I was lucky in that respect. But he said I had a small hole in my eardrum. There wasn't any way to repair it, but he said it would heal up on its own. He gave me some wax and told me that whenever I was going to swim that summer, I should stick some in my ear so water wouldn't get inside. Well anyway, that was a crazy thing that happened to me one time.

Appendix C: Skunk Story Vocabulary List 1

This is an example list of the most common words from the story (most common in Lakota overall, not necessarily in the story). This list is used on Day 2, Steps IV-V. The students will be the ones to write in the English translations to the right of the hyphens.

eháŋni –

šni –

éyaš –

waníyetu –

čhaŋnúŋpa –

ečíyapi –

lé –

blokétu –

kȟolá –

wakíŋyaŋ –

waŋží –

maǧážu –

čha –

makȟá –

kiŋ –

spáyA –

šúŋkawakȟaŋ –

na –

čhaŋkú –

tȟáŋka –

šúŋka –

waná –

líla –

táku –

maká –

núŋǧe –

ité –

pȟasú –

akhé –

mitȟáwa –

taŋyáŋ –

khilí –

mní –

Appendix D: Skunk Story Vocabulary List 1 (with English)

This is an example of a filled-out version of the handout from Appendix C.

eháŋni – a while ago, a long time ago

šni – not

éyaš – but

waníyetu – winter(s); year(s)

čhaŋnúŋpa – a pipe

ečíyapi – named, called

lé – this

blokétu – summer

kȟolá – friend (male)

wakíŋyaŋ – thunder (beings)

waŋží – one

maǧážu – rain

čha – so

makȟá – earth, ground

kiŋ – the

spáyA – wet

šúŋkawakȟaŋ – horse(s)

čhaŋkú – road, street, path

na – and

tȟáŋka – big

šúŋka – dog(s)

waná – now

líla – very

táku – what (in a question); something (in a statement)

maká – skunk

núŋǧe – ear

ité – face

pȟasú – nose

akhé – again

mitȟáwa – my, mine

taŋyáŋ – well, fine

khilí – great, awesome, extreme, wild

mní – water

Appendix E: Skunk Story Translation Exercise

This is the fill-in-the-blank "mad-lib" activity that is used on Day 3, Steps VII-VIII. Students will write in the English translation in each blank, above the Lakota words written below.

_____, when I was a young man, well _____ like a teenager
Eháŋni šni

_____ I suppose I was about twenty-eight _____ old. Anyway, I used to
éyaš waníyetu

often go ride horse with my _____ _____ Brandon _____ On Head.
kȟolá ečíyapi Čhaŋnúŋpa

_____ story happened during the _____. One _____
Lé blokétu blokétu

evening, I went over to his house. That evening, the _____ had returned [there had
wakíŋyaŋ

been a storm] and it had _____ for a little over _____ hour,
mağážu waŋží

_____ the _____ was _____. The _____ quit
ča makȟá spáye mağážu

around sundown and _____ we decided to ride horse. _____ we
ča Ča

saddled up _____ _____ _____ headed out. On the other
šúŋkawakȟaŋ kiŋ na

side of the _____ from where he lived, there was a _____ plowed farm
čhaŋkú tȟáŋka

field on which we would always ride _____ race the horses. _____ we
na Čha

set off to do that, even though _____ _____ was a little muddy. Oh,
makȟá kiŋ

_____ also, Brandon's _____ came along with us too. Anyway, we had a
na šúŋka (*plural*)

good time galloping our horses _____ generally enjoying ourselves. We did this for
na

a while and then started to head home because it was _____ getting
waná

_____ dark. As we were making our way back, it became entirely pitch black. The
líla

_____ were alongside us as we went. Suddenly, there was a commotion.
šúŋka

_____ _____ started barking like crazy _____ dashed
Šúŋka kiŋ na

ahead of us _____ all of a sudden, I could smell something bad. It smelled like
na

_____, but all I could see was darkness. My horse suddenly reared up on its back
maká

legs _____ it did it so quickly that its neck…perhaps _____ back of its
na kiŋ

head, or where its mane was…smashed into my face _____ I was knocked off onto
na

the ground. I landed on the ground on one of my _____ _____ was
núŋğe na

knocked somewhat dizzy. Somehow, though, I stood up _____ shook myself off. My
na

_____ felt all _____ _____ I realized it was blood. My
ité spáyiŋ na

_____ was bleeding _____ badly; the _____ had busted my
pȟasú líla šúŋkawakȟaŋ

_____ when it knocked into me. I thought my _____ might be broken,
pȟasú pȟasú

_____ I did _____ know for sure. Anyway, the _____ that I
éyaš šni núŋğe

had landed on _____ hurt and it kind of had a ringing sound in it. It was dark
líla

_____ I could _____ tell where I was going _____ I
ča šni éyaš

stumbled along _____ eventually found my _____. He had been bucked
na kȟolá

off too, _____ he had managed to catch his horse _____ get back on
éyaš na

_____. He had caught _____ as well. _____ he was
akhé mitȟáwa Éyaš

_____ doing _____ either, though _____ was dry heaving.
šni taŋyáŋ na

He told me what had happened: _____ _____had found a
Šúŋka kiŋ

_____ _____ chased after it, _____ it had sprayed them.
maká na na

_____ _____ had smelled it and _____ had gone into a
Šúŋkawakȟaŋ kiŋ ča

panic. That is why they bucked us off _____ ran away. _____ he had
na Na

gotten the brunt of the _____ spray, hence the dry heaving. _____
maká Ča

anyway, I got back on my horse and we continued home _____. It was a
akhé

_____ _____ evening and _____ his mom
líla taŋyáŋ ča

_____ dad were sitting out on the porch when we got back. We were quite a sight! I
na

was all bloody _____ Brandon smelled like _____ (so did the
na maká

_____) _____ was still retching. _____ we were both
šúŋka na Na

_____ covered in mud. It was _____. Brandon's mother had to laugh,
líla khilí

_____ she good-naturedly ribbed us in Lakota: "I told you before; don't ride horse
na

at night! _____ look at what a mess you've gotten yourselves into."
Waná

_____, we went inside _____ cleaned ourselves off. The next day, I
Čha na

went to the doctor _____ he told me that my _____ was
na pȟasú

_____ broken, _____ I was lucky in that respect. _____ he
šni čha Na

said I had a small hole in my _____drum. There was _____ any way to
núŋğe šni

repair it, _____ he said it would heal up on its own. He gave me some wax
éyaš

_____ told me that whenever I was going to swim that _____, I should
na blokétu

stick some in my _____ so _____ wouldn't get inside. Well anyway, that
núŋğe mní

was a _____ thing that happened to me one time.
khilí

Appendix F: Skunk Story Vocabulary List 2

This is a similar list to that provided in Appendix C, but these are more intermediate-level words. It would be used on Day 4, Step X.

kȟoškálaka –

k'uŋ héhaŋ –

wikčémna núm sáŋm šaglóğaŋ –

kičhí –

yuŋkȟáŋ –

wičhóoyake –

ȟtayétu –

thí –

ektá –

oápȟe –

ȟliȟlíla –

owóžu –

ȟpáyA –

ktA –

kitáŋla –

nakúŋ –

éšeš –

čhaŋlwášteya –

áta –

oíyokpaze –

iyáyA –

šičámna –

oȟ’áŋkȟoya –

tȟahú –

tóškhe –

wé –

khuwá –

ómna –

húŋku –

atkúku –

míš –

Lakȟól’iya –

thimá –

waákisniya –

tákuni –

Appendix G: Skunk Story Vocabulary List 2 (with English)

This is an example of a filled-out version of the handout from Appendix F.

kȟoškálaka – young man; teenage guy

k'uŋ héhaŋ – back then

wikčémna núm sáŋm šaglóğaŋ – twenty-eight

kičhí – with (one person)

yuŋkȟáŋ – and then, and so, and here

wičhóoyake – story

ȟtayétu – evening

thí – to live somewhere; house, home

ektá – at; in; to

oápȟe – hour

ȟliȟlíla – mud

owóžu – a (cultivated) field

ȟpáyA – to be lying down; to be a horizontally-oriented object

ktA – future marker

kitáŋla – a little bit

nakúŋ – and also

éšeš – anyway

čhaŋlwášteya – happily

áta – intensifier

oíyokpazA – darkness

iyáyA – to leave, to go

šičámna – to smell bad

oȟ’áŋkȟoya – fast, quickly

tȟahú – neck

tóškhe – how (in a question); somehow (in a statement)

wé – blood

khuwá – to chase, chase after

ómna – to smell something

húŋku – his/her mother

atkúku – his/her father

míš – I, me

Lakȟól’iya – in Lakota

thimá – inside

waákisniya – a doctor

tákuni – nothing, none

Appendix H: Examples of Possible Grammatical Teachings from Story

This is an example to show one way such a story could be used to teach grammar. Here, I have taken the transcript from Appendix A and split the entire story into numbered sentences. After the final sentence (48) on the third page, I have given examples of grammatical issues that could be discussed from each sentence. (I stopped at sentence 5, since doing all 48 sentences would have been an entire project unto itself.) But certainly, it would have been possible to do, as there are grammatical teachings embedded all throughout the story.

1. Eháŋni, kȟomáškalaka k'uŋ héhaŋ, eyá kȟomáškalaka šni éyaš tókhi waníyetu wikčémna núm sáŋm mašágloǧaŋ séča uŋ héhaŋ, kȟoláwaya waŋ Brandon Čhaŋnúŋpa Pȟégnaka ečíyap(i) čha k(i)čhí šuŋ(k)'ákaŋmaŋke s'a (t)kȟá.

2. Yuŋkȟáŋ lé wičhóoyake kiŋ blokétu hehánţu weló.

3. Blokétu ȟtayétu waŋ él, kȟolá thí ektá waí.

4. Hé ȟtayétu háŋl, wakíŋyaŋ aglí čhaŋkhé oápȟe waŋží sáŋm i(yá)ye maǧážu, čha makȟá kiŋ spáye.

5. Wímahíyaye wahéhaŋl maǧážu k'uŋ akísni čha šuŋ(k)'ákaŋuŋyaŋka(pi) kta uŋglúštaŋp(i).

6. Hó čha šúŋkawakȟaŋ kiŋ ak'íŋ iyáuŋkašká(pi) na uŋkákiŋyotákap(i).

7. Hél…čhaŋkú akȟótaŋhaŋ, owóžu tȟáŋka čha ȟpáya yuŋkȟáŋ hél šna akáŋuŋyaŋka(pi) na šna uŋkákičhiyap(i)…šuŋk'íŋyaŋguŋkhíyap(i).

8. Čha héčhuŋk'uŋpi kta čha uŋkí(ya)yap(i), makȟa kiŋ kitáŋla ȟliȟlíla éyaš.

9. Ó, na nakúŋ, Brandon šúŋka eyá wičháyuha čhaŋkhé hená íŋš-eyá úp(i).

10. Éšeš čhaŋlwášteya šuŋg'náuŋguŋkhíyapi naháŋ iyókphiuŋkíč'iyap(i).

11. Héčhuŋk'uŋp(i) (y)uŋkȟáŋ waná líla oíyokpas áya čha uŋkhíyaglapi.

12. Na uŋglá-haŋpi háŋl áta oíyokpaze.

13. Na šúŋka hená uŋkíyopȟeya gláp(i).

14. Yuŋkȟáŋ uŋgnáhelaka ok'ó hiŋglé.

15. Šúŋka kiŋ wapȟápȟá hiŋglá(pi) na našlóg iyáya(pi) na uŋgná táku šičámna čha ówamna.

16. Maká s’elé(če)ča.

17. Éyaš áta oíyokpaze.

18. Yuŋkȟáŋ mitȟášuŋke kiŋ uŋgnáhela áta sihéktataŋhaŋ úŋ woslínažiŋ na oȟ’áŋkȟoya héčhuŋ čhaŋkhé tȟahú kiŋ…nažúte wahétuktel…naíŋš apȟéyohaŋ séča, íčat’a itógna amáphiŋ na etáŋ(haŋ) makȟál mahíŋȟpaye.

19. Áta núŋğe él makhíyamapȟa na kitáŋla makáitomni.

20. Tóškhe ináwažiŋ na pȟówamnamna séče.

21. Yuŋkȟáŋ ité kiŋ áta maspáyiŋ na wé čha awákibleze.

22. Áta líla pȟáwe makáluze.

23. Šúŋkawakȟaŋ uŋ pȟáwe makášuže.

24. Pȟasú kiŋ makáweğa kéčhaŋmič’iŋ éyaš slolwákiye ȟče šni.

25. Éšeš núŋğe úŋ makhíyamapȟa uŋ hé líla mayázaŋ na kitáŋla núŋȟmapaŋ.

26. Hó…oíyokpaza čha tókhiya blá tȟaŋíŋ šni éyaš kaíšutȟatȟa mníŋ na haŋkéya kȟolá iyéwaye.

27. Hé kȟó paȟpáp(i) éyaš iyé tȟašúŋke kiŋ oglúspiŋ na akhé akíŋglotake.

28. Na mitȟáwa kiŋ omíčiyuspe.

29. Hó éyaš taŋyáŋ úŋ šni na gleb-kíniča.

30. Na táku tókȟa k’uŋ omákiyake: Šúŋka kiŋ maká waŋ iyéyapi na khuwápi čha ačhéwičhasli.

31. Šúŋkawakȟaŋ k’uŋ ómnap(i) čha nihíŋčiya hiŋgláp(i), hé úŋ uŋpáȟpa(pi) na napȟáp(i).

32. Na iyé íčat’a maká ačhéslip(i), héčha úŋ gleb-kíniča.

33. Čha éšeš akhé akíŋweglotakíŋ na akhé uŋgláp(i).

34. Hé ȟtayétu k(iŋ) líla taŋyáŋ čha húŋku na atkúku kiŋ thiítȟokab yaŋkáp(i).

35. Na áta ówaŋyaŋg oštéka uŋkhíhuŋnipi.

36. Míš áta wé eyála s’e wakhí na Brandon áta makámna na héčhena gleb-kíniča, šúŋka hená íŋš-

eyá.

37. Na nuphíŋ líla ȟliȟlíla óuŋhapi.

38. Čha áta khilí.

39. Brandon húŋku kiŋ iȟát’iŋ na očhíŋwašteya Lakȟól’iya iyópȟeuŋyaŋp(i):

40. “Očhíčiyakap(i) (k)’uŋ; oíyokpaze háŋtaŋš šuŋ(k)’ákaŋyaŋkáp(i) šni ye!

41. Má éya waná šilyá iyénič’iyap(i) ’uŋ!” eyé.

42. Čha thimá uŋkí(pi) na aphíuŋkič’iyap(i).

43. Íaŋpetu háŋl waákisniya ektá waí na pȟasú makáweğe šni kiŋ omákiyake.

44. Čha wámaphike.

45. Hó éyaš núŋğe kiŋ mahétuya čík’ayela makáȟloka ke(ye).

46. Tokheni aphíye phičá šni éyaš iyéčhiŋka naókhiyuthiŋ kta ké(ye).

47. Wičháyažipa-wígli eyá mak’ú na hé blokétu k(iŋ) ópta wanúŋwiŋ kte háŋtaŋ, tȟokéya núŋğe okíkšu maší, héčhel mní tákuni núŋğe omáhiyu kte šni.

48. Čha héše hé táku waŋ khilí ȟča čha awákhipȟa yeló.

Sentence 1 (S1) grammatical features: *kȟomáškalaka k’uŋ héhaŋ* & *waníyetu wikčémna núm sáŋm mašágloğaŋ séča uŋ héhaŋ* (use of past time reference), *kȟoláwaya waŋ Brandon Čhaŋnúŋpa Pȟégnaka ečíyap(i) čha* (relative clause), *šuŋ(k)’ákaŋmaŋke s’a (t)kȟá* (past counterfactual)

S2 features: *heháŋtu weló* (*welo* following terminal *-u* instead of *yelo*)

S3 features: *thí ektá* (*thí* usable as both a verb and a noun)

S4 features: *wakíŋyaŋ aglí* (literal and deeper cultural meanings), *mağážu* (*mağážu* as both noun and impersonal verb)

S5 features: *k'uŋ* (past tense definite article), *šuŋ(k)'ákaŋuŋyaŋka(pi) kta uŋglúštaŋp(i)* (two verbs linked by *ktA*)

……

Appendix I: The Story with All 1S and 1P Forms Boldfaced and Underlined

This is also an example of the entire story split into its component sentences, and this one has all first person singular and first person plural pronominal affixes indicated in each verb, as an example of how such a grammatical feature could be isolated for teaching.

1. Eháŋni, kȟo**má**škalaka k'uŋ héhaŋ, eyá kȟo**má**škalaka šni éyaš tókhi waníyetu wikčémna núm sáŋm **ma**šágloǧaŋ séča uŋ héhaŋ, kȟolá**wa**ya waŋ Brandon Čhaŋnúŋpa Pȟégnaka ečíyap(i) ča k(i)čhí šuŋ(k)'ákaŋ**m**aŋke s'a (t)kȟá.

2. Yuŋkȟáŋ lé wičhóoyake kiŋ blokétu hehánţu weló.

3. Blokétu ȟtayétu waŋ él, kȟolá thí ektá **wa**í.

4. Hé ȟtayétu háŋl, wakíŋyaŋ aglí čhaŋkhé oápȟe waŋží sáŋm i(yá)ye maǧážu, ča makȟá kiŋ spáye.

5. Wímahíyaye wahéhaŋl maǧážu k'uŋ akísni ča šuŋ(k)'ákaŋ**uŋ**yaŋka(**pi**) kta **uŋ**glúštaŋ**p(i)**.

6. Hó ča šúŋkawakȟaŋ kiŋ ak'íŋ iyá**uŋ**kaská(**pi**) na **uŋk**ákiŋyotáka**p(i)**.

7. Hél…čhaŋkú akȟótaŋhaŋ, owóžu tȟáŋka ča ȟpáya yuŋkȟáŋ hél šna akáŋ**uŋ**yaŋka(**pi**) na šna **uŋk**ákičhiya**p(i)**…šuŋk'íŋyaŋg**uŋ**khíya**p(i)**.

8. Čha héčh**uŋk'**uŋ**pi** kta ča **uŋk**í(ya)ya**p(i)**, makȟa kiŋ kitáŋla ȟliȟlíla éyaš.

9. Ó, na nakúŋ, Brandon šúŋka eyá wičháyuha čhaŋkhé hená íŋš-eyá úp(i).

10. Éšeš čhaŋlwášteya šuŋg'náuŋg**uŋ**khíya**pi** naháŋ iyókphi**uŋk**íč'iya**p(i)**.

11. Héčh**uŋk'**uŋ**p(i)** (y)uŋkȟáŋ waná líla oíyokpas áya ča **uŋ**khíyagla**pi**.

12. Na **uŋ**glá-haŋ**pi** háŋl áta oíyokpaze.

13. Na šúŋka hená **uŋk**íyopȟeya gláp(i).

14. Yuŋkȟáŋ uŋgnáhelaka ok'ó hiŋglé.

15. Šúŋka kiŋ wapȟápȟá hiŋglá(pi) na našlóg iyáya(pi) na uŋgná táku šičámna ča ówamna.

16. Maká s'elé(če)ča.

17. Éyaš áta oíyokpaze.

18. Yuŋkȟáŋ **mi**tȟášuŋke kiŋ uŋgnáhela áta sihéktataŋhaŋ úŋ woslínažiŋ na oȟ'áŋkȟoya héčhuŋ čhaŋkhé tȟahú kiŋ…nažúte wahétuktel…naíŋš apȟéyohaŋ séča, íčat'a itógna a**má**phiŋ na etáŋ(haŋ) makȟál **ma**híŋȟpaye.

19. Áta núŋğe él makhíya**ma**pȟa na kitáŋla **ma**káitomni.

20. Tóškhe iná**wa**žiŋ na pȟó**wa**mnamna séče.

21. Yuŋkȟáŋ ité kiŋ áta **ma**spáyiŋ na wé čha a**wá**kibleze.

22. Áta líla pȟáwe **ma**káluze.

23. Šúŋkawakȟaŋ uŋ pȟáwe **ma**kášuže.

24. Pȟasú kiŋ **ma**káweğa kéčhaŋ**mič'**iŋ éyaš slol**wá**kiye ȟče šni.

25. Éšeš núŋğe úŋ makhíya**ma**pȟa uŋ hé líla **ma**yázaŋ na kitáŋla núŋȟ**ma**paŋ.

26. Hó…oíyokpaza čha tókhiya **bl**á tȟaŋíŋ šni éyaš kaíšutȟatȟa **mn**íŋ na haŋkéya kȟolá iyé**wa**ye.

27. Hé kȟó paȟpáp(i) éyaš iyé tȟašúŋke kiŋ oglúspiŋ na akhé akíŋglotake.

28. Na **mi**tȟáwa kiŋ o**mí**čiyuspe.

29. Hó éyaš taŋyáŋ úŋ šni na gleb-kíniča.

30. Na táku tókȟa k'uŋ o**má**kiyake: Šúŋka kiŋ maká waŋ iyéyapi na khuwápi čha ačhéwičhasli.

31. Šúŋkawakȟaŋ k'uŋ ómnap(i) čha nihíŋčiya hiŋgláp(i), hé úŋ **uŋ**páȟpa(**pi**) na napȟáp(i).

32. Na iyé íčat'a maká ačhéslip(i), héčha úŋ gleb-kíniča.

33. Čha éšeš akhé akíŋ**we**glotakíŋ na akhé **uŋ**glá**p(i)**.

34. Hé ȟtayétu k(iŋ) líla taŋyáŋ čha húŋku na atkúku kiŋ thiítȟokab yaŋkáp(i).

35. Na áta ówaŋyaŋg oštéka **uŋ**khíhuŋni**pi**.

36. Míš áta wé eyála s'e **wa**khí na Brandon áta makámna na héčhena gleb-kíniča, šúŋka hená íŋš-eyá.

37. Na nuphíŋ líla ȟliȟlíla ó**uŋ**ha**pi**.

38. Čha áta khilí.

39. Brandon húŋku kiŋ iȟát’iŋ na očhíŋwašteya Lakȟól’iya iyopȟe**uŋ**yaŋ**p(i)**:

40. “Očhíčiyakap(i) (k)’uŋ; oíyokpaze háŋtaŋš šuŋ(k)’ákaŋyaŋkáp(i) šni ye!

41. Má éya waná šilyá iyénič’iyap(i) ’uŋ!” eyé.

42. Čha thimá **uŋk**í(**pi**) na aphí**uŋk**ič’iya**p(i)**.

43. Íaŋpetu háŋl waákisniya ektá **wa**í na pȟasú **ma**káweğe šni kiŋ o**má**kiyake.

44. Čha wá**ma**phike.

45. Hó éyaš núŋğe kiŋ mahétuya čík’ayela **ma**káȟloka ke(ye).

46. Tokheni aphíye phičá šni éyaš iyéčhiŋka naókhiyuthiŋ kta ké(ye).

47. Wičháyažipa-wígli eyá **ma**k’ú na hé blokétu k(iŋ) ópta **wa**núŋwiŋ kte háŋtaŋ, tȟokéya núŋğe okíkšu **ma**ší, héčhel mní tákuni núŋğe o**má**hiyu kte šni.

48. Čha héše hé táku waŋ khilí ȟča čha a**wá**khipȟa yeló.

Appendix J: Examples of Possible Listening Comprehension Questions

These are examples of possible listening comprehension questions, one for each sentence.

Tóhaŋ wičhóoyake kiŋ lé awákhipȟa he? (Waníyetu matóna he?)
(When did this story happen to me? – How old was I?)

Kȟoláwaye kiŋ táku ečíyapi he?
(What is my friend's name?)

Táku ečhúŋk'uŋpi s'a tkȟá he?
(What did he and I always use to do?)

Wičhóoyake kiŋ makȟóuŋčhaǧe tohášŋtu he?
(What season did this story take place during?)

Hé ȟtayétu uŋ héhaŋ, tákuwe makȟá kiŋ spáya he?
(That evening, why was the ground wet?)

Tohášŋyaŋ maǧážu he?
(How long had it rained for?)

Tóhaŋ maǧážu k'uŋ akísni he?
(When did the rain stop?)

Tuktél šuŋk'ákaŋuŋyáŋkapi s'a he?
(Where did we always use to ride?)

Ikčéya akáŋuŋyaŋkapi na nakúŋ táku ečhúŋk'uŋpi he?
(We would ride around and what else did we like to do?)

Makȟá kiŋ spáya čha owóžu kiŋ tókhetu he?
(The ground was wet and so how was the field?)

Brandon táku wičháyuha na íŋš-eyá úpi he?
(What did Brandon have that came along with us?)

Tákuwe uŋkhíyaglapi he?
(Why did we turn back for home?)

Yuŋkȟáŋ uŋgnáhelaka táku tókȟa he?
(And then what happened all of a sudden?)

Šúŋka kiŋ táku ečhúŋ hiŋglápi he?
(What did the dogs do all of a sudden?)

Táku ówamna uŋ hé tókhetu he?
(How did the thing I smelled smell?)

Táku čha ówamna he?
(What was it that I smelled?)

Mitȟášuŋke kiŋ ták tókȟuŋ he?
(What did my horse do?)

Tuktél amápȟa he?
(Where did it hit me?)

Amáphiŋ na hehánl táku ečhámuŋ he?
(After it hit me, what did I do?)

Tuktél makhíyamapȟa he?
(What did I land on when I hit the ground?)

Iná̱ważiŋ na ták tókȟamuŋ he?
(I stood up and then what did I do?)

Táku úŋ ité kiŋ maspáya he?
(What was my face wet from?)

Tákuwe pȟáwe makáluza he?
(Why was my nose bleeding?)

Táku ečháŋmič'iŋ he?
(What did I think had happened to me?)

Núŋǧe kiŋ tomákhetu he?
(What was up with my ear?)

Tókheškhe oíyokpaze él blá he?
(How did I move around in the dark?)

Brandon paȟpápi yuŋkȟáŋ ták tókȟuŋ he?
(After Brandon was bucked off, what did he do?)

Brandon tókhetu he?
(What kind of shape was he in?)

Maká kiŋ Brandon é na šúŋka kiŋ tóškhe wičhákhuwa he?
(What had the skunk done to Brandon and the horses?)

Tákuwe maká kiŋ čheslí iyéya he?

(Why had the skunk sprayed?)

Tuwá Brandon thí kiŋ tȟiítȟokab yaŋkápi he?
(Who was sitting outside of Brandon's house?)

Tákuwe tȟaŋkál yaŋkápi he?
(Why were they sitting outside?)

Tókheškhe uŋkhíhuŋnipi he?
(In what condition did we return?)

Húŋku kiŋ táku uŋkékiyapi he?
(What did his mother say to us?)

Thimá uŋkípi na ták tókȟuŋk'uŋpi he?
(What did we do after we went inside?)

Íaŋpetu háŋl, tókhiya waí he?
(Where did I go the next day?)

Hé táku omákiyaka he?
(What did he tell me?)

Táku ča mak'ú he?
(What did he give me?)

Na táku ečhúŋ maší he?
(And what did he tell me to do?)

Tákuwe héčhuŋ maší he?
(Why did he tell me to do that?)

Appendix K: Skunk Story Audio Recording

(See audio file)