An Indigenous Education Model for Post-Secondary Academic Writing Instruction

A Project Presented to the Faculty
of the University of Fairbanks

In Partial Fulfillment of the
Requirements for the Degree of

Master of Arts in Cross Cultural Studies

by

Leta Marie Young

Fairbanks, Alaska
July 2010

Abstract

The challenge of designing a culturally responsive Indigenous education model for academic writing instruction begins with understanding Indigenous pedagogy and how one acquires the ability to write. Pedagogy is the science and art of teaching. Science informs theories about "what and why" to teach, and theories inform teaching and learning strategies. Art informs philosophy about "how" to teach, and informs how teaching and learning methods are delivered (technique, practice, and learning styles). The word "Indigenous" means "native" or "local." So an "Indigenous pedagogy" in our context means pedagogy that has emerged from the local context of practice.

I hope to explore the art of writing in the classroom, modeling techniques, teaching complex language patterns, and providing guided practice, teaching through audiation, voice, and multiple intelligences theories. Audiation includes listening, speaking, and writing "by ear." Teaching and learning through audiation, allows students opportunities to hear with discernment the complex language patterns that enable a student to "recall" and write from memory.

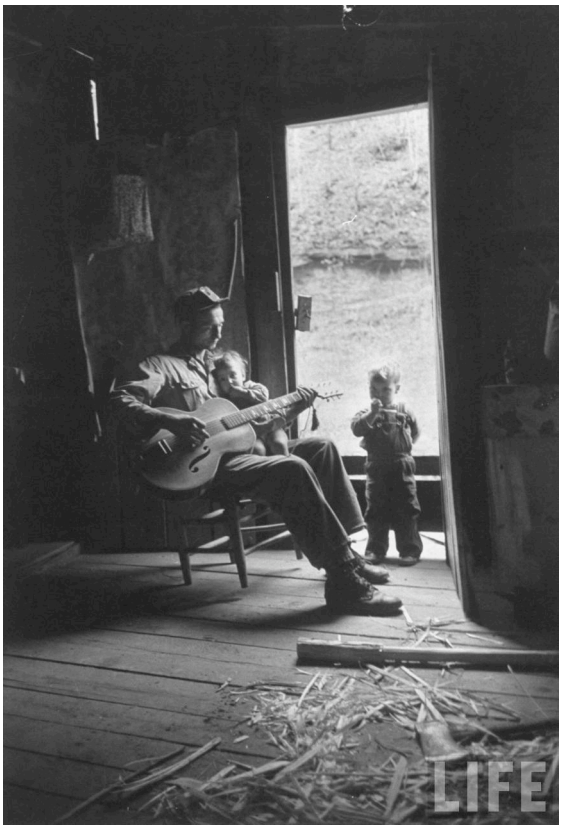
Historically, Indigenous students have been marginalized in educational settings. This project is driven by the hypothesis that by weaving audiation, voice, and multiple intelligence theories from Western pedagogy with Indigenous teaching and learning styles from Indigenous pedagogy, I might be able to effectively teach academic writing in a community college setting, designing an Indigenous educational model that is culturally responsive, rigorous, and provides support for student success.

Acknowledgements

A special thank you to Dr. Angayuqaq Oscar Kawagley for inspiring this journey into Cross Cultural Studies. And to the wonderful professors who guided me and invested themselves in my education, Drs. Ray Barnhardt, Beth Leonard, Mike Koskey, Steve Becker, Maureen Hogan, and Bryan Brayboy. To my loving and supportive husband, Michael Young, of almost thirty-two years, I am forever grateful. A heartfelt thank you is expressed to my editors, Catherine Puri, Ph.D. and Sandy Soren, my graphics coach, Asiqluq Sean Topkok and Jerry Norum for recommending me to the program.

Table of Contents

Chapter 1



(Google Images)

Those who know how to play can easily leap over the adversaries of life. And one who knows how to sing and laugh never brews mischief —an Iglulik proverb.
(Barnhart & Kawagley, 2010, p. 298)

My teaching and life experiences resonate with this Iglulik proverb. I believe for learning to be meaningful it must sing to the spirit, play with creativity, and at times laugh in amazement at the wonders within our world. Throughout childhood my father pulled out his guitar and sang with us (me, my twin sister, and two brothers) before school, played a myriad of games and sports with us in the evenings, and heartily shared innumerable good laughs. Literally half a century later I still remember the words to hundreds of our songs as well as the words of his teachings. Learning by ear through song created a permanent file in my brain. Similarly, the reader probably has experienced

hearing a song play on the radio and felt your mind instantly transported back in time to a particular memory connected to that song. Hearing music can also create a permanent record in the mind. This intriguing cognitive process, the connection between learning by ear, speaking aloud, repetition, and permanent memory and how it might affect the creative process of writing is a theory, grounded in my life experiences, that I intend to explore in this project.

Researching an explanation for this cognitive process, psychologist Howard Gardner (1999) "…observed the inner-hearing capabilities of a musician and applied his findings to artistic learning…" and music researcher Edwin Gordon (2003) studied "…the types of intellectual processes governing the hearing of pitch, rhythm, dynamics, tempo, or timbre and their effect on the activities of listening, reading, writing dictation, performing from memory, writing from memory, creating or improvising while performing, creating or improvising while reading, and creating or improving while writing" (Garner, 2009, p 1). This research suggests there is a connection between the creative ability to perform a song or a musical instrument and the creative process of writing. Gordon named this cognitive process audiation and defined it as "…the ability to hear with discernment and 'play back' what is heard or created inside one's own head" (Garner, 2009, p. 1).

At some time around the mid-nineteenth century, within the context of public education, the art of teaching writing became separated from speech and turned instead to a focus on the silent practice of sophisticated reading (Selfe, 2009 & Fulkerson, 2000). According to Fulkerson (2000), "…they don't 'teach writing'" (p. 113). Art is defined in the *Thorndike and Barnhardt Comprehensive Desk Dictionary* as "a branch of learning

that depends more on special practice than on general principles; writing composition is an art; grammar is a science" (p. 76). For example the art of writing composition depends upon modeling technique, arranging complex language patterns, and guided practice. An error in modern thinking is that we are teaching the principles of writing, but not the skills and craft of writing. There is a need to restore the balance between art and science in the teaching and learning relationships, especially when teaching the creative art of writing.

I hope to explore the art of writing in the classroom. The skills and craft of writing include modeling techniques, teaching complex language patterns, and providing guided practice, teaching through audiation, voice, and multiple intelligences theories. Audiation includes listening, speaking, and writing "by ear." Allowing students opportunities to hear with discernment the complex language patterns that enable a student to "recall" and write from memory, saying these aloud, might sound more like a singing class than a conventional English composition class.

Pedagogy is the science and art of teaching. Science informs theories about "what and why" to teach, and theories inform teaching and learning strategies. Art informs philosophy about "how" to teach, and informs how teaching and learning methods are delivered (technique, practice, and learning styles). Because I am non-Native and just starting my journey into understanding Indigenous pedagogy, I have selected Dr. Lee Boon Hua's definition as follows from an article titled "Defining Indigenous Pedagogy through Research in Education":

> The word "indigenous" means "native" or "local". So an "indigenous pedagogy" in our context means pedagogy *a la Malaysia* or pedagogy that has emerged from

> the local context of practice. The principles that underpin an indigenous pedagogy are postulated from experiences, observations, and studies of the teaching-learning activities in our classrooms…I am inclined to believe that indigenous pedagogy is one that emerges out of the local context of practice and more significantly, among those who use it, there is a sense of ownership—it is their pedagogy because they have shaped it to suit their needs. (p. 2)

Through academically researching Indigenous pedagogy, I organized the literature review around the four basic components of an educational model: goals, content, structure, and methods. Indigenous pedagogy directs the goals, content, structure and methods of the educational model. For me to design an Indigenous education model shows I am listening carefully to what Indigenous scholars are describing as culturally responsive education. My project creates a basic starting place and a skeletal framework that can support using an Indigenous pedagogy in the college classroom. Once I move to Chiloquin, Oregon I can let the Indigenous pedagogy emerge out of their local context. Indigenous students, teachers, parents, and Elders will become my teachers, adapting, adjusting, and refining this research until it meets their needs.

Teaching and learning relationships are complex and function more like an atom in a water molecule, where art, philosophy, methods, science, theory and strategies circle as electrons, energetically reacting and changing in relationship with each other in perfect balance. Western pedagogy and Indigenous pedagogy act like oxygen atoms, each forming strong covalent bonds with teaching and learning relationships. My challenge and the purpose of this research project are to find areas of convergence. For example, a lesson plan initiated by a process of researching, reasoning, and relating how audiation,

voice and multiple intelligence theories might inform my teaching and learning strategies, would allow me to differentiate the instruction into the learning languages of all nine multiple intelligences, and deliver the teaching and learning sessions in all five Indigenous learning styles[1]. Historically Indigenous students have been marginalized in educational settings. This project is driven by the hypothesis that by weaving audiation, voice, and multiple intelligence theories from Western pedagogy with Indigenous teaching and learning styles from Indigenous pedagogy, I will be able to effectively teach academic writing in a community college setting, designing an Indigenous educational model that is culturally responsive, rigorous, and provides support for student success.

Statement of Focus

The focus of this project is centered on academically researching Indigenous pedagogy for the purpose of designing an Indigenous educational model for post-secondary academic writing instruction. This research project stems from a sustained engagement over the past thirty years in which I observed, listened to, and learned from my students and parents. Also through the Cross-Cultural Studies program, the privilege of listening to what Indigenous authors, scholars, and Elders shared concerning the education of their youth, inspired meaningful connections to my own experiences. On the subject of writing, Scott Lyons (2000) stated, "…rhetorical sovereignty, (which he defined as 'the inherent right and ability of peoples to determine their own

[1] In their article titled, "Culturally Responsive Schooling for Indigenous Youth: A Review of the Literature," (2008), Angelina Castagno & Bryan Brayboy identified some recurring Indigenous teaching and learning styles as being dominant in the literature. From their review I generalized the following five teaching/learning styles: "(a) cooperative leaning, (b) creation of a visual environment, (c) explicitly connecting learning to students' everyday lives, (d) integrating experiential learning, service learning, and hands-on learning, using a holistic approach within the natural context, as in field trips, and (e) allowing students a wait time between questions and answers" (p. 962).

communicative needs and desires,') requires of writing teachers more than a renewed commitment to listening and learning; it also requires a radical rethinking of how and what we teach as the written word at all levels of schooling, from pre-school to graduate curricula and beyond" (2000, p. 450). His challenge speaks to the heart and focus of this project.

Through listening I have learned that Indigenous authors and scholars (Deloria, 2001; Grande, 2004; Kawagley, 2006; Lyons, 2000) have been writing and asking institutions for change—radical educational change. Other scholars (Ortiz, 1993; Smith, 2006; Soren, 2010) have felt it a struggle to gain a voice, to be represented in academic literature, and to be heard. Referring to academic texts, Linda Tuhiwai Smith (2006), a Maori scholar wrote:

> So reading and interpretation present problems when we do not see ourselves in the text… Another problem is that academic writing is a form of selecting, arranging, and presenting knowledge. It privileges sets of texts, views about the history of an idea, what issues count as significant; and, by engaging in the same process uncritically, we too can render indigenous writers invisible or unimportant while reinforcing the validity of other writers. (36)

Indigenous students need to see themselves in the texts and hear their voices in the literature. Especially in introductory college classes, Indigenous students should be introduced to the writings of brilliant Indigenous authors and scholars. Reading, hearing, and discussing what Indigenous scholars and authors are doing around the world speaks to the heart of fair and equal access in education. It provides much needed validation for

Indigenous students. It connects the student through culture to the activity, thereby making it more relevant. It makes sense.

In their article titled, "Culturally Responsive Schooling for Indigenous Youth: A Review of the Literature," (2008) Castagno & Brayboy identified some recurring teaching and learning styles as being dominant in the literature. From their review I generalized the following five teaching/learning styles: "(a) cooperative learning, (b) creation of a visual environment, (c) explicitly connecting learning to students' everyday lives, (d) integrating experiential learning, service learning, and hands-on learning, using a holistic approach within the natural context, as in field trips, and (e) allowing students a wait time between questions and answers"(p. 962). This research also recognized and validated the importance of teaching through Indigenous literature. Thus a successful Indigenous educational model necessitates presenting the academic writing process through Indigenous literature and Indigenous teaching and learning and styles. The model must be culturally responsive, rigorous, provide support for student success, and accommodate possibilities for radical rethinking. Introducing freshman Indigenous students to college composition through Indigenous literature in a practical sense offers a gentle welcome and support into their world of academia.

My Life Experiences

In an education class titled, "Native Ways of Knowing," my interest in Cross-Cultural Studies ignited through the teachings of Dr. Angayuqaq Oscar Kawagley. For the first time in my educational experience at the university, we were encouraged to critically engage in discourse about human spirituality. I am a spiritual person and I know my Creator. When Dr. Kawagley (2006) introduced us to Yupiaq sacred geometry and a

Yupiaq worldiew, as a tetrahedral metaphor showing the interrelationship between natural, human and spiritual realms, I felt relieved, glad, intrigued, and as if my heart found a place to rest. The theoretical and academic significance of this event centers on the creativity of the human spirit. The hypothesis driving this project, the weaving of audiation, voice, and multiple intelligence theories from Western pedagogy with Indigenous teaching and learning styles from Indigenous pedagogy depends on creativity. Creatively connecting to past experiences, to relationships with individual students, to complex teaching and learning relationships where science, art, and spirituality converge. Without academic freedom to explore the creativity within the human spirit, we lose balance, and become forced into black silence. Seeking creative possibilities, little by little, I started to see connections to a writing curriculum I have taught for years, developed by James B. Webster (1994) and Andrew Pudewa titled, *Excellence in Writing* (http//www.excellenceinwriting.com).

Dr. James B. Webster a graduate of the University of London, England retired from guiding graduates through their Ph.D. dissertations at Dalhousie University in Canada. Webster (1994) authored *Blended Structure and Style in Composition.* Both Webster and Pudewa have been students of A.G. Ingham's (1980) *The Blended Sound-Sight Method of Learning.* Andrew Pudewa graduated from The Talent Education Institute in Japan and holds a certificate in Child Brain Development. He is director of the Institute for Excellence in Writing. Their curricula provide students a visual and experiential approach to writing, that is full of opportunities to audiate the various complex language patterns and teach through the Indigenous learning styles.

Thirty-one years ago I married a man who is part of a large Athabascan/Irish family and we have five grown children and four grandchildren. Michael's grandmother was Dolly Berry, who born and raised at Berry's Landing about thirty miles north of McGrath on the Kuskokwim River. Dolly married Francis P. Young who had come over the Chilkoot Pass, with his father when he was seven years old in the 1898 gold rush. I was born and raised in northern California. My mother, who is German and Welsh, pursued academia and has a doctorate in nursing education and my father, who was English, Coquille, and Blackfoot, barbered and raised Angora goats for their mohair and Spanish goats for meat in the mountains west of Red Bluff, California. In the summers I learned how to herd the goats out to browse for the day and bring them in at night with the help of dogs. We sheared the Angora goats twice each year. We lived at a goat camp in the middle of six leased sections of land from the Bureau of Land Management, consisting of a steep mountainous terrain thick with underbrush. Life in the mountains and life in town were two separate realities.

After graduating from high school, I entered an apprenticeship with my great aunt Joy, to learn to be a teacher. Aunt Joy, my grandmother's sister, and one of thirteen children, was thrilled to learn I wanted to become a teacher. I was the first in a very large extended family to choose teaching. Casually at first, we began talking about teaching philosophy, but after a few visits she completely took charge of my education. In my generation, in my family we were raised to show great respect for our elders. Also, she apprenticed me to another retired and respected first grade teacher named Mildred Hermann in the evenings, so I would learn how to teach reading. At that time Mrs. Hermann was eighty years old. Aunt Joy, a teacher and principal, taught me how to teach

and manage a third grade classroom through modeling and discussing the philosophies of education. She was trained by her mother, my great-grandmother. Following are a few of her guiding principles that I hold dear to this day: (a) Every child is created perfect and with a purpose. Each is developmentally unique. Don't fall into the trap of labeling or blame. Those are adult "issues" that hurt children. Your challenge is to teach and understand how each child learns. Never accept failure, keep trying. (b) All children can learn to read. Never rush a child's learning because learning is developmental, which means some students learn to read at two years of age and others not until the ages of eight or nine and the same is true for mathematical concepts, (c) Never worry about grade level. It is an adult "issue" and not suited for children. (d) Teach children about the nature of the human spirit and about conscience. Children cannot be raised without understanding their responsibilities to their Creator, their families, and their communities. A child's conscience needs direction toward learning respect and honor for property, people, self, and the Creator, learning that selfish and destructive actions have consequences. This focus develops the spirit in the child, teaching the differences between internal self-control, and external consequences. Neglect in this area produces a spoiled child, who becomes a shame to his family and a burden to his community. (e) Always research your own subjects, reason through your findings, relate new knowledge to old knowledge, and record, write and prepare your own curricula. You must fuse your own life into everything you teach, good teaching comes from the heart as well as the head. (f) Look for what motivates each student, such as affirming words, physical affection, gift rewards, individual time, food treats, or extra time to play or exercise. (g) Set your classroom up so students have to get up and out of their desks often to obtain

and put back their books, paper, and assignments, etc. Children must move often. It helps to cement their learning and settle them for more learning. (h) There is power in spoken words so measure them. Don't just measure a man by his words, measure his life. And (i) love equally and unconditionally. Aunt Joy and my grandmother often said about their mother, "Your great-grandmother could pick up any dirty-faced, snotty-nosed kid and love on 'em. She was the most brilliant teacher I have ever known." That is a love and wisdom worth modeling. My great-grandmother, Stacy Yokum was Coquille and English. A group of Athabascans that migrated south through Canada ended up on the Southwest Oregon coast, on the Coquille River. Could it be, that my great-aunt, a Coquille Athabascan, who taught me how to teach, allows me to bring to you, full circle, their old ways, their art and philosophy of teaching?

These three Elders, who were master teachers, spending their whole lives in the classroom, informed my thinking about education. I was repeatedly challenged or corrected to think in terms of "philosophy" and to "never mind the issues," because taking on issues "will not effect change." These guiding principles that represent just a portion of her sense of being (ontology), her ways of knowing (epistemology), and her system of values and beliefs (axiology), formed a spiritual connection to what informs my being, knowledge and beliefs about teaching. When Aunt Joy thought I was ready, she gave me the choice of two colleges to attend. Happily, the college I chose is where I met my Alaskan sweetheart.

Research Questions

In preparing to teach and learn with first-year Indigenous college students at Klamath Community College (KCC) in Klamath Falls, Oregon, I plan to provide a bridge

between Western and Indigenous pedagogies through a synthesis of Indigenous learning styles with Western academic writing instruction. KCC offers a cohort teacher program with Concordia University in Portland and operates a satellite campus in Chiloquin, the seat of the Klamath Tribes. Through teaching academic writing, I could be a support to America Indians entering the KCC teacher program. To accomplish this objective, lessons are prepared by researching, reasoning, and relating how audiation, voice and multiple intelligence theories might inform teaching and learning strategies, differentiating instruction into the learning languages of all eight multiple intelligences, and delivering the teaching and learning sessions in all five Indigenous learning styles. The compelling questions are, "What would Indigenous pedagogy look like at a post-secondary level of instruction?" and "Where might audiation, voice, and multiple intelligence theories and Indigenous pedagogy converge with academic writing?" By researching and designing an Indigenous educational model for post-secondary academic writing instruction, I believe students will be better able to make meaningful connections through culturally appropriate teaching and learning experiences, while engaging Indigenous literature as a strategy for achieving success in the academic writing process.

Two supporting questions are, "What type of Indigenous literature would best suit an Indigenous educational model? How might the struggle be eased in academic writing instruction? In *Look to the Mountain: Ecology of Indigenous Education,* Gregory Cajete (1994) wrote, "Few comprehensive attempts have been made to create a body of content and teaching models that are founded on contemporary expressions of American Indian educational philosophy" (p. 188). I do not pretend to fully comprehend Indigenous

epistemologies; therefore, I will seek guidance through relationships with Indigenous Elders, scholars, students, and friends.

Rationale

Learning is a natural desire. The best kind of teaching harnesses the heart, applies the gentlest of guiding aids, and purposefully sets the student up for success. Unfortunately many modern educational practices squelch the creative wondering, playing, laughing, and singing elements out of learning. By removing these aspects of learning expressions, erroneously thinking that more time should be available to quantifiable instruction, we thereby devalue the very expressions that create a love for learning, which ultimately leads to a negative cultural change. Particularly egregious are the two practices of high-stakes language-based testing required by No Child Left Behind and requiring PRAXIS I for entrance into college teacher programs. Both practices ignore thirty years of research by Indigenous and non-Indigenous scholars addressing how to make schooling culturally responsive (Barnhardt, 1981). Expressing my voice through some of Sundy Watanabe's (2008) phrases, I believe educational policy and procedure assert a divide and conquer mindset, wielding pedagogical power through standardization of practices and peoples, through destructive language policies that "stratify and marginalize" (p. 132), through high-stakes testing that privileges "mainstream White cultural values" (p. 132), its hegemonic imperialism "work[ing] against the nation-to-nation trust agreements that would place Indigenous teachers within Native school systems" (p. 119), and imperiling Native languages and culture by "federal and state regulations that require scripts, uniformity, and remediation" (p. 119). Essentially a centralized, generalized, "universal" system places extreme value on Western/European

forms of learning/knowledge and devalues Indigenous/multi-cultural forms. It is the "other" forms that are needed, yet missing, in order to enrich a person's life by connecting learning and knowledge to meaning. This connection is critical for any sort of success.

The result of these high-stakes linguistic-based educational polices has resulted in massive nationwide school failures. Does this reflect teacher or student failure? No, it points to massive systemic failure. It points to unfair, unequal, and unjust access to a meaningful education for the many students, who are daily being forced into failure by a culturally unresponsive system that has set them up for failure. And that points to a need for systemic change. Kincheloe & Steinberg (2008) argue in the *Handbook of Critical and Indigenous Methodologies,* "…the need for educational change means embark[ing] on a journey into the excitement of a pedagogy that takes indigenous knowledges seriously" (p. 148). This project takes the need for educational change seriously by designing a culturally responsive Indigenous educational model that is sensitive to the heart, gentle when guiding, yet, academically rigorous and tenaciously purposeful about preparing students for success. I am embarking on a journey. The purpose for this adventure is to explore possibilities within the theories of audiation, voice, and multiple intelligences as a means to open up radical rethinking, which then creates potential to inform and transform teaching and learning strategies, providing the necessary bridge for delivering lessons using Indigenous teaching and learning styles.

My voice resonates with the student teacher in "Indigenous Knowledges and the Story of the Bean," who bravely stated to her site teacher educators (STEs) concerning planting beans in sand as a classroom science experiment,

> Well, first off, I wouldn't do it this way. I'd have to start at the beginning…I would get a bunch of seeds that we plant over the course of the year and lay them out on a table and show them what the differences are… so, you know, a bean seed is different than a corn kernel and is different than a seed for pumpkins and other melons we might grow. They [the students] have to know what is what before they go planting these things… Then I would talk about what each of the seeds did. (Brayboy & Maughan, 2009, p. 8)

Likewise I would not teach academic writing the way I have experienced it. I, also, "have to start at the beginning." For the first two weeks, I plan to present a variety of language patterns, openers, dress-ups and decorations, pin them up on large visuals and show students what the different types of language patterns sound like and how they "might grow" into sentences, into paragraphs, into essays, into research papers, etc. Then we will discuss what each language pattern can do. Students need "to know what is what" before they begin writing. Students need to know how to use the language patterns. Then this student teacher wisely added, "You don't plant some seed just because. It has purpose and carries more stuff with it" (Brayboy & Maughan, 2009, p. 9). In a similar manner, you don't just put a blank sheet of paper in front of students, or give them writing assignments and expect students to write. Writing "has a purpose and carries more stuff with it." This student teacher's strategy is full of possibilities, pointing to areas of convergence between Western academic writing, audiation, voice, multiple intelligences theories and Indigenous learning styles relevant to this research project.

According to the English professors Cynthia Selfe (2009) and Richard Fulkerson (2001), the university English compositions classes have not taught writing since the

mid-nineteenth century. Selfe perceived a shift away from "aurality…writing and reading…became separated from speech in educational contexts and became largely silent practices for students in classroom settings" (Selfe, 2009, p. 622-623). And Fulkerson stated, "…they don't 'teach writing' (in the sense of explaining various invention and revision tactics for students and directing the students to practice using them) but do require it, focusing on reading instead" (Fulkerson, 2000, p. 113). My design shifts the focus from sophisticated reading to acquiring the sophisticated language patterns so necessary for the creative ability of writing from memory. Over the course of two semesters, students cooperatively as a class, progress from analyzing and constructing paragraphs, to essays, to reports, to critiques, and to the research paper, experientially learning through modeling techniques and guided practice. Discussions would include explanations about the academic expectations and conventions for analyzing quotes, locating, citing and referencing primary and secondary sources, phrasing a thesis statement, framing an argument, finding a voice, and other invention and revision strategies.

What might radical rethinking look like in a post-secondary classroom? If funding were not a compelling factor, then the room would have three or four Smartboards for student created visuals and access to interactive technology. But the reality is I am moving to Oregon and according to a conversation with Jamie Jennings (2009) Department Chair of Human Services/Education at KCC, Oregon has not adequately funded education for thirty years. Still, there are some affordable alternatives. I envision the classroom lively, its walls covered in large newsprint sheets, filled with colorful student-generated visuals, its desks situated in arching pairs facing the visuals, the

students engaged in learning cooperatively as a class, sharing their reflections, writing their meaningful quotes on the board, analyzing texts that have meaning to them, drawing word webs, looking for the contentives (key words) within selected passages and then constructing their own meaning through constructing sentences, exploring the complex language patterns within the English language, practicing aloud, hearing the nuances in the many language patterns, playing with conventional techniques, visualizing various structures, the teacher quiet, observing every heart, applying gentle and almost invisible guidance. As Emma Maughan (2008) expressed, "The status quo is not acceptable, especially when we consider the American Indian students in…future classrooms…" (p. 351).

One modern bittersweet event that inspires hope centers on the American Indian Teacher Training Program (AITTP) at the University of Utah. According to Jessica Solyom (2010),

> Since its inception [September 2007]…33 students of the 36 students who started the AITTP program have graduated as teachers with nine set to graduate in the spring of 2008 (Buckley, 2008). These numbers are particularly impressive when the graduation records of the university's College of Education ranging from its inception in 1979 up to 2002 (a span of 26 years) are reviewed. University records suggest only 14 American Indians graduated from the department prior to the inception of AITTP. (Solyom, 2008)

AITTP was a national success. A program specifically designed to prepare and support Indigenous undergraduate students to become teachers provided success for American Indian students. While this type of support should be a part of every teacher-training

program serving Indigenous communities, ironically in April 2008, the University of Utah made the poor choice, "an act previously unheard of," to return the grant monies and close the program (Solyom, 2010). Even though the system of education continues to fail Indigenous students, individual teachers can still learn from AITTP's story of success, modeling, designing and preparing curricula that not only supports Indigenous students, but also provides for their success.

My vision for a post-secondary academic writing class allows no room for the marginalization of any student, but by carefully designing an Indigenous educational model that is culturally responsive and rigorous, weaving audiation, voice, and multiple intelligence theories from Western pedagogy with Indigenous teaching and learning styles from Indigenous pedagogy, I hope to effectively teach and provide support for student success. Where this vision converges with real-life teaching and learning relationships and how it might be experienced within the context of a college classroom drives this project.

Chapter 2

Theoretical Perspective

The nature of inquiry that has held my fascination over the past thirty-six years centers on the teaching and learning process. As a teacher, I have always viewed myself as a social scientist. Expressed beautifully by Andrew Johnson (2008), "Teachers are natural scientists" (p. 3). We ask questions, observe and engage in relationships, detect problems, assess, collect and organize data, research, reason, record, relate, reflect and strategize, are constantly analyzing teaching/learning effectiveness, and experimenting with new strategies and practices. These practices are relational, focusing on unique individuals, who create unique classrooms. My ontological perspective aligns with Johnson's (2008) "Research Paradigms and the Nature of Reality" along the continuum between "Dualism" (the universe is composed of the physical and metaphysical) and "Transcendental Monism" (the basic element of the universe is consciousness) with a leaning toward the latter (p. 19-23). Where my beliefs align in the ten ontological perspectives are as follows: (a) Worldview: Transcendental Monism (TM), The primary stuff of the universe is mind-consciousness-spirit, (b) Consciousness: (TM) Matter arises from consciousness, (c) Reality: Dualism, a personal construction based on the objective and subjective reality of being, (d) Knowledge: Constructivist, viewing knowledge as constructed by individuals as they interact with the environment and (TM) Holistic, exists within each individual and has the ability to transform, (e) Truth: (TM) Requires reflection and examination, an inward journey, (f) Learning: Dualism, learning is an internal process of meaning-making and constructing cognitive webs, connecting new knowledge to old, (g) Intelligence: Materialistic Monism (MM), Dualism, and (TM) I

believe in multiple intelligences, linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal, naturalistic, existential, and a few more, (h) Educational model: Dualism, TM, and Indigenous, social constructivist, Montessori, holistic, cooperative, and experiential, (i) Primary psychological perspective: (MM), dualism, and (TM) Behavorism, Cognitive, and Transpersonal psychologies, and (j) Primary Research method: Dualism and (TM) Qualitative and Transpersonal methodologies (p. 23). Ontologically, I am a teacher and a social scientist as well, studying the relationships students have to teaching and learning, texts, each other, their family, their community, and to me. The significance of these underlying assumptions supporting my teaching/learning relationships as a natural and social scientist, enable me to be culturally aware, sensitive, and responsive, which is a prerequisite for piloting this research project in an American Indian community.

Research is often driven by the corporate world's neo-liberal agenda. I do not believe any scientist, any human, to be objective about research. We all have an epistemology (a way of knowing) and ontology (a sense of being), and axiology (a way of believing). For these reasons, I viewed myself in Guba & Lincoln's (2000) paradigms positioned along the confluences of "Critical Theory, Constructivism, and Participatory" (p. 168). Having similar connections to their position as "that of the constructionist camp," (p. 167) they argue that a constructivist views real knowledge as being personally constructed through experience and relationships with people, family, community, through interaction with animals and the environment, through meaning-making and sense-making. In addition this means that a participatory reality can and does exist where the teacher and students co-create objective and subjective social knowledge as an

everyday common result of human consciousness. In other words, throughout everyday life we humans are continually learning and teaching together. Ontologically, life is not "apprehendable" or "probabilistically apprehendable" (p. 168), but rather full of the unexplainable, the incomprehensible and delightfully full of mystery (Guba et al., 2000).

There are different realities and different ways of knowing. In truth every individual and every family share a unique reality, as well as unique values, beliefs, traditions and ways of being and living. We interact daily with people who share different realities. Every student has their own reality, intelligence, learning styles, personality, motivations, preferences, interests, etc. Johnson's (2008) "Transcendental Monism" (pp. 20-22) describes an epistemology that holistic teaching and learning springs from relationships; making connections to "concepts, subject areas, communities, cultures, humanity, the arts, the sciences, mythology, religion [spirituality], ecological systems, and history" (p. 22). Further expanding this type of thinking, Johnson (2008) points out, "we cannot become fully human if we do not first recognize what makes us so: our emotions, imagination, intuition, ideals, values, and creativity, none of which conveniently lend themselves to measurement" (p. 25). Missing from Johnson's list is spirituality. From Johnson we learn knowledge accumulation begins with relationships within the family and local community. Guba & Lincoln's (2000) argue for a critical consideration of the role between knowledge and culture when they point out knowledge is co-created and embedded within community. Since communities are culturally diverse, epistemologies must be extended to include "experiential, propositional, and practical knowing" (Lincoln & Guba , 2000, p. 168). Teachers, thus need to understand that each child is unique, each family is unique and each culture is unique, sharing a unique

knowledge system. It becomes imperative to honor and respect that knowledge and failure to do so propagates marginalization. Teaching and research are not about what a researcher can take from a community, but rather a participatory relationship where the teacher/researcher listens and explores, asking, "How can I serve these students, these families, and this community?"

My most precious and valued knowledge came from my mother and father and not public education. Although I fondly remember quite a few outstanding teachers and I am thankful for an education, my epistemology was not formed by formal schooling. It was formed through relationships with my parents, our family, and our community. It was formed experientially through the process of living out those relationships. And my epistemology is unique to and inseparable from whom I am; it is not quantifiable, it cannot be measured, or be reduced to zeros, ones and twos. If I could sum up my ontological perspective into one meaningful word, it would be "relationships." Relationships are the essence of my metaphysical and physical realities. Teaching and learning are processes of inquiry and discovery within the context of relationships.

Synthesizing Indigenous pedagogy with Western academic writing instruction into an Indigenous educational model requires a complex theoretical framework. This project fits into Linda Tuhiwai Smith's (2006) decolonizing framework, viewing modern research-based education as linked to excessive imperialism and colonialism and "regulated through the formal rules of individual scholarly disciplines and scientific paradigms, and the institutions that support them (including the state)" (p. 7-8). Indigenous peoples have an inherent right to regain power over the education of their youth. So where do I, another non-Native teacher fit in? Hopefully my experience in the

Cross Cultural Studies program and being part of a large Alaska Native family provides a beginning place to merge my teaching experiences with a culturally responsive educational model.

The plan is to pilot this project in Klamath Falls, Oregon. Klamath Community College (KCC) offers a cohort teacher program with Concordia University in Portland. KCC operates a satellite campus in Chiloquin, the seat of the Klamath Tribes. The project through teaching academic writing based/rooted in Indigenous education practices supports American Indian students entering the teacher program. Currently the State of Oregon has no requirements for cross-cultural studies in its teacher programs, nor offers any support programs for its Native students. Every Native student supported through the program serves to advance the goal of preparing and placing more Native teachers in the classroom. Support begins one relationship at a time. Emma Maughan (2008) observed the following about Native students attending the university, "The costs to students are steep. Yet, we know that American Indian students do better in school when they have teachers who understand the cultural, physical, linguistic, and epistemological contexts in which they are learning" (p. 351). Listening, mentoring, encouraging, providing strategies, and being willing to communicate, I hope to become a teacher, who strives for understanding.

Denzin, Lincoln, & Smith's (2008) discourses arguing for Indigenous methodologies were defined as, "research by and for Indigenous peoples, using techniques and methods drawn from the traditions and knowledges of those peoples" (Evan, Hole, Berg, Hutchinson, & Sookraj) (p. x). Even though this text primarily refers to Indigenous methodology, its secondary implication assumes there still remains a need

for Indigenous students to enter and complete a university education. Designing an Indigenous educational model for Indigenous students simply creates a starting place for addressing the need for Indigenous students to enter and complete a university education. Furthermore an Indigenous educational model supports each student by providing fair and equal access to a culturally responsive education; it provides opportunities for relationships to thrive and a support system to exist.

The core theories driving this project that support the underlying assumptions about teaching and learning are eclectic. They include the following: (a) grounded theory (Glaser, & Straus 1987), listening to Elders and parents for guidance and viewing students as co-constructors of knowledge, creating a space for teaching and learning relationships to emerge from the unique people living in a particular place; (b) behaviorist (Aristotle, Good & Brophy, 1992), looking at what motivates each student, placing value on training and mentoring, focusing on strategies that set a student up for success, and most importantly taking responsibility as the teacher to never cast blame, never allowing failure to be the final say; (c) cognitivist (Good & Brayboy, 1990), learning processes are complex, requiring a schema or an internal knowledge structure, preparing lessons, researching, reasoning, and relating how audiation, voice and multiple intelligence theories might inform the teaching and learning strategies, differentiating the instruction into the learning languages of all nine multiple intelligences, and delivering the teaching and learning sessions in all five Indigenous learning styles[2]; (d)

[2] From an article titled, "Culturally Responsive Schooling for Indigenous Youth: A Review of the Literature," by Angelina Castagno & Bryan Brayboy (2008), I have identified the following five teaching/learning styles: "(a) cooperative leaning, (b) creation of a visual environment, (c) explicitly connecting learning to students' everyday lives, (d) integrating experiential learning, service learning, and hands-on learning, using a holistic approach within the natural context, as in field trips, and (e) allowing students a wait time between questions and answers" (p. 962).

constructivist (Santrock, 2004), cooperative learning, creating meaning through relationships, allowing various learners with diverse interests the freedom to construct their learning within the culture and context of community-based relationships, understanding that knowledge, reality, identity, and learning are constructed in a cultural context; (e) naturalist (Garner, 1999 & Armstrong, 2000), some students have an unexplainable ancient connection to the land, requiring intimacy with nature and animals, learning should be experiential and explicit through modeling and guided practice, and ecological; and (f) critical theory (Roman & Apple, 1990 & McLaren, 1994), recognizing how the dominant worldview and power unethically and unjustly marginalize the cultures of Indigenous peoples through language-based curricula and testing, not representing their voices, their culture, their traditions, values or beliefs, not understanding the need to work toward the elimination of inequality and injustice.[3]

Learning an art begins with modeling technique and guided practice. Students progress through a process, graduating to another model and practice, and to more models and more practice. The models and practice are different for each form of art. Following are illustrations of some basic models and beginning practices for heuristic learning from a few different art forms that I have taught and pursued in my own life: (a) with gymnastics, students begin with the basic somersault, performed on the mat, practicing through modeling and guided practice about performing a somersault. The teacher models the techniques of where to place the hands, how to hold the head, how to

[3] With the exception of the naturalist theory, the learning theories were drawn from the following two sources:
Bogdan, R. C. (2007). *Qualitative Research for Education: An Introduction to Theories and Methods.* Boston: Pearson Education, Inc.
Mergel, B. (1998) Instructional Design and Learning Theory. University of Saskatchewan http://www.usask.ca/education/coursework/802papers/mergel/brenda.htm#The%20Basics%20of%20Behaviorism

tuck the knees, how to direct enough momentum for completing the move, and how to position the feet at completion. Students practice those techniques. (b) When first sitting astride a horse, the student is not allowed to hold the reins, but instead the teacher directs the horse through a long lunge line attached to the horse's head. Students begin by feeling the horse moving underneath them, circling around the teacher, learning to adjust their body movements to the different movements (gaits) of the horse. They learn techniques through guided practice, how to separate the movement through the independent use of their own body parts, their seat, their legs, and their hands in relationship to the varying different movements of the horse. They learn how to find their balance on a moving horse, which also has a vibrant personality of its own. Periodically the teacher models, the student observes, and then remounts for guided practice. (c) In singing, students start with learning about breathing, posture, feeling where their diaphragm is and how to use it, singing, hearing, and feeling the head voice versus the falsetto voice, hearing the different ways to project the voice, listening and practicing, the teacher models the techniques, followed by students experientially practicing. These examples demonstrate the importance that modeling technique and guided practice play when teaching creative arts. Modeling technique encompasses the procedures used for accomplishing an artistic skill. Modeling technique and guided practice are methods that inform the delivery of teaching in the creative arts, the "how" we lead students toward self-proficiency. Academic writing, as a creative art also needs to be taught through modeling technique and guided practice.

The following illustrative analogy explores the creative cognitive process connected to how learning an art depends on special practice:

> She stands at the foot of the high dive, looking up the ladder, in her mind she chooses to perform a swan dive, its performance activates her memory, her whole being focuses, she goes into her mind, living out the techniques necessary for a "swan," frame by frame sequentially in a series of little moves, advancing up the ladder she knows she must have every technique "cemented in her brain" before she starts, looking down the board she recalls and replays the dive in her mind, she sees herself taking two steps and a strong jump into the third, perfectly positioned on the board, not too far back and not too near the end, she steps it out, takes a deep breath, visualizing in her mind the importance of jumping high, waiting to reach the peak of her height, then gracefully and simultaneously lifting her head high, arching her back, swiftly spreading her arms like wings, her legs straight, feet together, and toes pointed, falling beautifully toward the water, quickly moving her arms above her head and straightening her body at the precise time for entering the water at a true vertical angle, carefully placing her arms slightly in front of her ears for a painless impact, seemingly seconds later she takes a deep breath, confident and performs the dive, a beautiful swan.

The above illustration attempts to communicate the important relationships between memory, recall, practice and performing. Teaching and learning are an intricately interconnected complex circular process, the theory of diving informs the strategies for diving, teaching why the jump must be up and not out, why the diver forms the chosen form at the height of the jump, etc., which then informs the philosophy of diving, which informs the methods for how the dive is performed. Through the methods of modeling technique and the guided practice the dive becomes experientially cemented in memory.

The creative process of writing is an art; it begins with modeling technique and guided practice. Learning the "art" of writing starts with its most basic skill. It starts with basic language patterns; it starts with modeling techniques for the different kinds of language patterns and using them through guided practice. In other words, students must start at the beginning practicing the "somersaults," the basic language patterns, "spending time on the lunge line," seeing, experimenting and moving around the various language patterns, feeling those changes in movement, and "singing," saying aloud the various language patterns, becoming cemented in the memory through the ear, through modeling technique and guided practice. This strategy for success takes students for the first two weeks back to the beginning, with the objective to make the conventional language patterns practical in their writing. It is one thing to know how to identify the various language patterns—we assume the students can do that—but the ability to use them freely in writing emerges through modeling technique and guided practice and experientially, which cements the learning in the memory.

Overwhelmingly the strongest argument for teaching writing through modeling technique and guided practice is first, to give students something to recall from memory when they sit down to write. Like the diver looking up from the foot of the diving board, she had in her memory a choice of complex dives from which she could recall, as well as the complex techniques unique to each dive, techniques she had practiced in order to perform. The modern approach to writing stands students at the foot of the high dive, and expects them to leap off without any complex choices in their memory, without any modeled techniques or guided practice, leaving them without anything to recall. But still they are expected to perform. That is not a successful approach for learning any creative

art form. Students need to learn academic writing through modeling and guided practice and audiation; they need to see them, hear them, say them, practice with them, cement them in their memory, so they have them to recall when they are expected to perform, to write. As a strategy for student success, the academic writing instruction begins with modeling technique, audiation, and guided practice. Every student starts at the beginning. Learning sessions are prepared by researching, reasoning, and relating how audiation, voice, and multiple intelligence theories might inform the teaching and learning strategies, then the instruction is differentiated into the learning languages of all nine multiple intelligences, and the teaching and learning sessions are delivered in all five Indigenous learning styles, modeling the techniques for how to accomplish the basic skills that provide for a student's success.

Literature Review

The literature review focused on Indigenous pedagogy as it applies to an educational model. Looking deeply into the heart of Indigenous ways of knowing and learning, I applied the findings to create an Indigenous educational model for post-secondary academic writing instruction. My interest in writing began through my experiences as an elementary schoolteacher. Searching for a better writing model, I attended a seminar titled, "Excellence in Writing," by Andrew Pudewa. Pudewa's writing curriculum was modified from a college writing course designed by James B. Webster. After reading Ray Barnhardt's (1981) article, "Culture, Community and the Curriculum," I saw potential for a synthesis of teaching Western writing with Indigenous pedagogy. According to Barnhardt's (1981) research, an Indigenous educational model includes: (a) the goal, cultural eclecticism, creating space for diverse experiences, (b) the content, a

process-oriented curriculum, where students learn through experience and relationships and a project/service-centered curriculum designed to move content into an everyday experiential framework, and (c) the structure, community-based, where learning is organized in the context of real-life experiences. Starting with Barnhart's foundational Indigenous educational model, I researched current Indigenous scholarship for discourses on Indigenous pedagogy looking for possible connections to academic writing. As a way of exploring these possibilities, this literature review was organized around the following four basic components of an educational model: goals, content, structure, and methods.

There is a need according to Indigenous scholars for educational programs to change. Vine Deloria (2001) plainly expresses this need in the following essay, "The Perpetual Education Report":

> Instead of boring us with another tedious recital of the failure of the federal government to educate Indians – which is embarrassingly obvious – the Secretary of Education would do well to find some way to confront the reality of Indian culture, community, and history and devise an educational program to meet this specific challenge. If traditional institutions, programs, and teaching have to be changed, so be it. After five centuries of contact it does not seem too much to ask non-Indian educators and institutions to come to grips with the reality that is the American Indian. (p. 161)

My project attempted to address this need for change through the research and design of a culturally responsive educational model and an educational model informed by Indigenous pedagogy. Graciously Deloria acknowledges, "Without the voices of respected white scholars, there is little chance that we can get sufficient attention from

the scientific establishment in order to plead our own case" (Deloria, 1994). Deloria generously opens a space for white scholars, inviting non-Natives to listen and participate in the need for educational change. Undeniably writing was problematic for Indigenous peoples because as Smith stated, "Writing has been viewed as the mark of a superior civilization and other societies have been judged, by this view, to be incapable of thinking critically and objectively, or having distance from ideas and emotions" (Smith, 1999, p.28). Because of these types of racial injustices Indigenous peoples have mixed feelings about communicating in the language of the dominant culture. When their voices have been marginalized, when they cannot see their reality in print, when academic knowledge privileges Western/European views that render Indigenous scholars and authors invisible, academic writing becomes a problem. Cherryl Smith views academic writing as a way of "writing back" (Smith, 1999, p. 37). According to Smith, "…indigenous scholars who work in the social sciences and other sciences struggle to write, theorize, and research as indigenous scholars" (Smith, 1999, p. 29). Even though this quote is a generalization and not representative of all Indigenous authors, I believe Smith attempted to describe the struggle for Indigenous scholars to reconcile their unique, individual, and cultural ways of thinking; reorganizing and theorizing that knowledge into the Western academic writing framework. How we teach the academic writing process requires a change of view and a change of process.

Sharing the following words of encouragement through the concept of imagination, Tony Morrison explained, "This means…struggling to find the language to do this and then struggling to interpret and perform within that shared imagination" (Smith, 1999, p. 37). Indigenous learning styles inspire creativity and imagination. What

a stark contrast to what is mandated politically for modern education. Smith proposes, "This kind of writing assumes that the centre does not necessarily have to be located at the imperial center. It is argued that the centre can be shifted ideologically through imagination and that this shifting can recreate history" (Smith, 1999, p. 36). Through this kind of imagination, non-Natives can support Morrison and Smith, when we look critically at the educational "box," and ask ourselves, "How can we change our imperial center? And how might we think outside my own box?" Indigenous scholars have asked for change; creating change begins within the imagination; it is first created on the inside.

Although I see myself functioning as a "modern day scout," breaking the "ice of ignorance," and disseminating cross cultural education, my contribution is not to direct Indigenous knowledge, but rather to "provide information upon which students can direct their own learning" (Deloria, 1994). As so aptly mentioned in the *Handbook of Critical and Indigenous Methodologies,"*...the need for educational change means embark[ing] on a journey into the excitement of a pedagogy that takes indigenous knowledges seriously" (Kincheloe & Steinberg, 2008, p. 148). Taking Indigenous knowledge seriously is a challenge to listen with an open mind, open heart, and an open spirit. Thoughtfully exploring the writings of Indigenous authors and scholars, designing an Indigenous educational model for academic writing establishes an effort, a first step toward support for change.

At both the post-secondary and graduate educational levels, I found the academic writing experience to be a continuous struggle. Many times I have stared at a blank white screen and thought, "Where do I start? How am I supposed to know this stuff? Where are some explicit guidelines?" Seeking out the university writing lab and other online

university writing labs, I rarely felt illumined or enlightened and instead was mostly left frustrated and confused. Typically writing instruction is presented in broad generalities, addressing grammar, punctuation (the science of writing) and numerous lists of what-not-to-do. For example, I would be advised to vary my sentences, which would be accompanied by two or three samples of random models. Apparently no big picture existed for academic writing, or a basic model from which to build a framework. Why should writing be such an esoteric subject? So many other disciplines I have pursued start with basic skills. A gymnast starts with a somersault, an equestrian starts riding a horse at the end of a lunge line, and a pianist starts with learning scales and arpeggios. Often I've equated the experience of learning to write with a gymnastic teacher standing a new student in front of a balance beam and telling them to perform a routine. Of course that student would not know where to begin. She had not been taught the individual moves, practiced the moves or put the moves together on the floor matt in a routine before she was expected to perform those moves on a four-inch wide beam four feet above ground. Just as a strong foundation is required to be a successful gymnast, equestrian, and pianist, so does a successful writer need an equally strong model for academic writing.

Occasionally I have stumbled over ephemeral glimpses of the writing process. Still I had a deep knowing that there must be some way to simplify the writing process. Even though I previously referred to this text from Smith's (1999) *Decolonizing Methodologies:Research and Indigenous Peoples,* the following excerpt explained the struggle Indigenous scholars have with writing, history, and theory:

> Writing or literacy, in a very traditional sense of the word, has been used to determine the breaks between the past and the present, the beginning of history

> and the development of theory. Writing has been viewed as the mark of a superior civilization and other societies have been judged, by this view, to be incapable of thinking critically and objectively, or having distance from ideas and emotions. Writing is part of theorizing and writing is part of history. Writing, history and theory, then are key sites in which Western research of the indigenous world have come together. As we saw at the beginning of this chapter, however, from another perspective writing and especially writing theory are very intimidating ideas for many indigenous students. Having been immersed in Western academy, which claims theory as thoroughly Western, which has constructed all the rules by which the indigenous world has been theorized, indigenous voices have been overwhelmingly silenced. The act, let alone the art and science, of theorizing our own existence and realities is not something which many indigenous people assume is possible…many indigenous scholars who work in the social and other sciences struggle to write, theorize and research as indigenous scholars. (p. 28-29)

This passage of text resonated with my heart and my own struggle to think theoretically. Initially I was introduced and trained as an educator by my great aunt to think in terms of philosophy. Every practice was informed by philosophy. My aunt focused on the art of teaching; teaching modeling and guided practice. Concerned over my own struggle with learning to write, I asked my mother, who has a doctorate in Nursing Education, about her own experience with academic writing. She responded, “I was never taught writing,” and added, “because I was smart, I learned from my mistakes and through the many “red-marked” corrections. I came to learn what my professors expected in academic writing.” She, too, described her experience as a struggle. Students need classes centered on the

writing process, where they can learn experientially and cooperatively academic writing, editing, revision, and re-writing within a safe classroom. Indigenous pedagogy can provide for student success and ease their struggles in the academic writing process.

Goals

A primary goal for this writing model focused on meeting the "Cultural Standards for Curriculum" addressed in the *Alaska Standards for Culturally Responsive Schools* (ANE, 1998). One standard stated, " A Curriculum that meets this cultural standard: recognizes that all knowledge is imbedded in a larger system of cultural beliefs, values and practices, each with its own integrity and interconnectedness…" (ANE, 1998, p. 13). How we are related and how we share interconnectedness to our world needed to be explored. Teaching elementary students directed me to choose an eclectic approach because every student is unique and often requires unique teaching/learning strategies. Through my experiences teaching, I have learned that teaching and learning begins with relationship; it is about the process of inspiring students to discover life. Every student comes gifted with intelligence; my responsibility is to study how each student learns, expecting each to find their pathway toward self-proficiency and success. Students learn through relationships. My role entails the pondering and wondering about how to gently lead students into a love for learning. Also focusing on the importance of relationship, Marie Battiste (2002) wrote in the article, *Indigenous Knowledge and Pedagogy in First Nations Education: A Literature Review with Recommendations,* "Knowledge teaches people how to be responsible for their own lives, develops their sense of relationship to others, and helps them model competent and respectful behavior" (p. 14). Every student comes to school with their own fund of knowledge; their own "system of cultural beliefs,

values, and practices" (ANE, 1998). A teacher has the privilege of fostering a relationship with every student, guiding them through life's myriad of questions, connections, and comprehensions while on their journeys toward life-long learning.

Closely connected to the "Cultural Standards for Curriculum" are the cultural guidelines for authors, educators, and curriculum developers addressed in the *Guidelines for Respecting Cultural Knowledge (ANE, 2000), and Guidelines for Preparing Culturally Responsive Teachers for Alaska's Schools* (ANE, 1999). A summation of these guidelines support an eclectic approach for the following reasons: (a) teaching/learning involves an open, adaptable, a culturally responsive process-oriented curriculum, (b) teaching/learning connects self-determining goals to the community through a project-centered approach, (c) teaching/learning utilizes the natural environment to structure educational activities into a community-based context, and (d) experiential learning serving as the educational method, engages students through real-life experiences to pursue hands-on discovery. In other words, immediate practical application of learned concepts and skills is critical. Generally for these guidelines to become effective, a teacher must look to the parents and Elders in their local community for knowledge and guidance. Some questions a teacher might explore for meaningful support of culture and language might include the following: What are the community's goals for self-determination? What are some natural activities within the community that lend themselves to process-oriented and project-centered learning experiences? How might we join in? What real-life hands-on and experiential learning takes place naturally between the Elders and the youth? How can we include Elders in the classroom? If we demonstrate respect for parents, Elders and students as co-constructors of knowledge,

then pathways will open to "infuse the curriculum with rich connections to student's cultural and linguistic backgrounds within family and community contexts" (Belgarde, Mitchell, and Arquero, 2002 p. 43, in Brayboy, 2006, p. 947). At the heart of Indigenous pedagogy beats a process-oriented curriculum, project-centered content, a community-based structure, and an experiential learning method.

After reflecting on these standards and guidelines, I found many practical connections to Barnhardt's (1981) article, "Culture, Community and the Curriculum." He defined, "Cultural Eclecticism," as a goal, which seeks a balance between assimilation and pluralism (p. 4). An eclectic approach creates space for the uniqueness of cultural groups who have been marginalized by the dominant Western/European larger society. Barnhardt (1981) explains cultural eclecticism as follows:

> This is not to imply that the school is to present a hodgepodge of cultural practices from which students choose at whim, but rather that the school will assist the student in understanding the nature of the diverse experiences which are a natural part of his/her existence, and thus contribute to the development of an integrated cultural perspective suitable to the student's needs and circumstances. (p. 4)

In a summer class Kawagley (2008) made the statement, "Nature abhors conformity." If we apply Kawagley's idea to education, then cultural eclecticism creates a space for our modern culturally diverse society. As educators we must create space for a variety of cultural, spiritual, and political beliefs. Cultural eclecticism dispels the "myth" of monoculture; it recognizes and supports diversity.

Particularly American Indians and Alaska Natives have a complicated, complex, and unique history with the United States government. In his article titled, "Toward a Tribal Critical Race Theory in Education," Bryan Brayboy constructed a theoretical framework he called Tribal Critical Race Theory (TribalCrit) as a way to "begin to make sense of American Indians' liminality as both racial and legal/political groups and individuals" (p. 427) The first two of nine tenets of TribalCrit are summarized as follows: "(a) Colonization is endemic to society, and (b) U.S. policies toward Indigenous peoples are rooted in imperialism, White supremacy, and a desire for gain" (Brayboy, 2006, p. 429). Cultural eclecticism requires each educator to reflect deeply on their own inculcation of colonialistic, imperialistic, and White supremacist ideas. For an educational model to be fair, just, and culturally responsive, it must look beyond the notions of "natural" and "normal." Educators must ask themselves if the students can see themselves in the goal, content, structure, and method of our educational model. If not, it must change. Brayboy (2006) wrote,

> For example, the modern-day canon that revolves around an established set of readings or 'classics' (Shakespeare and Dickinson are classics, but Louis Owens and Zitkala-Sa are not) is one way White supremacy gets played out in colleges and universities. White supremacy is viewed as natural and legitimate and it is precisely through this naturalization that White supremacy derives its hegemonic power. (p. 432)

Reversing the history of marginalization of Indigenous students in educational settings begins by changing ourselves from within, and then proposing to design educational models that support the local ways of knowing, being and believing. Using cultural

eclecticism as a goal also creates a space for self-determination and tribal sovereignty, restoring to Indigenous parents and Elders power over the education of their youth.

A foundationally supportive goal for cultural eclecticism is addressed in the "Alaska Teacher Standard; Learning Theory and Practice:"

> Teachers understand how students learn and develop and apply that knowledge in their practice. Culturally responsive teachers who meet this standard will: exhibit a thorough understanding of the role of naturalistic intelligence in indigenous societies and will demonstrate their ability to draw upon multiple forms of intelligence their teaching practice. (ANE. 1999)

The theory of multiple intelligences (MI) was developed by Howard Gardner and explained in his book, *Frames of Mind* (1983). Thomas Armstrong applied MI theory to classroom teaching in his book, *Multiple Intelligences in the Classroom* (2000). As early as the late 1980s Armstrong started using Gardner's theory of multiple intelligences as an organizing framework for understanding learning styles. Armstrong's book provides practical teaching/learning strategies for the eight intelligences, along with ideas for remediation, behavior management, learning environment, assessment, and special education. Multiple intelligence (MI) theory supports cultural eclecticism.

A culturally eclectic approach creates space for diverse experiences and local knowledge systems, supports MI theory in teaching/learning practices, focuses on relationships, and meets the Alaska standards and guidelines for culturally responsive curriculum. With cultural eclecticism as the goal, this research looks ahead for areas of convergence between Indigenous pedagogy and Western academic writing. Areas with possibilities should creatively demystify the academic writing process and free students

from the anxiety, confusion, and frustration that typically surrounds the art of writing. The kind of knowledge or body of knowledge selected for an education model refers to content.

Content

Historically the Western approach to curriculum content has been subject-oriented with the objective to inculcate a static body of knowledge and skills. Indigenous scholars have challenged the Western belief of a universal body of knowledge. If knowledge begins with family and community rather than with conformity as in the pedagogies of many knowledge systems, then it reflects local culture. Local cultures display diversity. Writing about Indigenous knowledge, Marie Battiste (2002) expressed, "Knowledge is not secular. It is a process derived from creation, and as such, it has a sacred purpose. It is inherent in and connected to all of nature. Learning is viewed as a life-long responsibility…" (p. 14). Brian Brayboy and Emma Maughan (2009) in the article, "Indigenous Knowledges and the Story of the Bean," state the following:

> Again, we are struck by the fact that knowledge must be lived and is a verb. For many in Western knowledge systems, knowledge is a noun – rooted in things on the pages of a book or possessions. It is often stagnant, maybe something so abstract as to not even be tangible. Knowledge from an Indigenous perspective is active. (p. 12)

Teacher and the first Yupiaq to earn his Ph.D, Oscar Kawagley (2006), contrasts Western "compartmentalized knowledge" to the traditional knowledge by stating, "Native people, on the other hand, have traditionally acquired their knowledge of the world around them through direct experience in the natural environment, whereby particulars come to be

understood in relation to the whole and so-called laws are continually tested in the context of everyday survival" (p. 75). Summarizing these authors, knowledge is a life-long process, connected to the natural environment and survival, and active, a verb, something that must be lived through direct experience. Where a subject-oriented curriculum teaches static isolated facts, divided by subjects, a process-oriented curriculum begins holistically with a student's prior knowledge and adds new learning through the everyday experiences of life within their community.

According to the essay, "Transitional Education" by Deloria, Jr. (1991), "The goal of much of modern education seems to be socialization…That is…we are training people to present an acceptable profile to the corporate industrial world." Supporting Deloria's observation, Juliet B. Schor (2005) in *Born to Buy: The Commercialized Child and the New Consumer Culture,* wrote about mega-media corporations advertising now to children in public education through Channel One. Schor, an economist at Harvard for seventeen years, exposes ample evidence of the marketing juggernaut affecting the education of children, targeting them through advertising of unprecedented size, scope, and sophistication. Are mega-corporations educating our children? If modern education has a transitional function of changing students from one status or condition to another, then parents and communities have a right to determine that direction. As Indigenous educators regain power over the education of Indigenous youth, parents, Elders, and communities need to participate in the process of education. Local communities must have a voice in determining content for their youth.

Traditionally the content of a curriculum included the selection and organization of a body of knowledge appropriate to an age or grade level. Barnhardt (1981) stated,

"The content problems derive from the presumption that the classical Western categories of knowledge are universally applicable and can be appropriately adapted to any learning situation" (p. 6). "What makes Indigenous theories of culture distinctive," according to McNalley (2004), "is in part that they are less a matter of theory than of process, and thus we cannot just enumerate the content of theories more effectively; we must engage their dynamism in creative ways" (p. 604). Battiste (2002) further supports a process-oriented content by concluding, "Thus, knowledge is not a commodity that can be possessed or controlled by educational institutions, but is a living process to be absorbed and understood" (p. 15) Rigidly enforcing grade and age level expectations stuffs a lion into a dog kennel and looses a rabbit inside a hospital, neither are appropriate or sensible and both totally ignore the uniqueness of these living beings. Presumptions often create problems. Learning processes are dynamic. Knowledge should be understood as if it were a verb. Process-oriented content provides a flexible living connection between knowledge and learning.

How do we design a process-oriented model? Quoting Barnhart (1981), we start by asking ourselves the following two questions:

> What should the schools teach? How do the students learn? The emphasis is immediately shifted from content to process and from the school to the student. Such a shift does not negate the need for content, but recasts it as a means, rather than an end, and it establishes the student's need to learn as the determinant of the instructional process. (p. 9)

Indigenous pedagogy supports a model with process-oriented curriculum, where students learn through experiences and relationships. Learning becomes creative, dynamic,

holistic, and lively, making meaningful connections to prior knowledge and to experiences. Process-oriented content encourages a lifelong learning.

A process-oriented approach should provide modeling of the new skill and experiential guided practice in a variety of real-life contexts. Both Barnhardt (1981) and McNally (2004) suggest a project-centered or service-centered approach to curriculum design as a means to move content into an everyday experiential framework. Such an approach provides a framework that "has maximum flexibility," (1981, p. 12) and "is more in tune with the structure as well as content of Native tradition." (2004, p. 605) Whereas Barnhardt (1981) defines project as "a planned task or problem undertaken by one or more persons for the purpose of achieving a goal" (p. 12), McNally defines service-project as "a pedagogical posture that bases learning on students' experience in community service projects at the behest and direction of Native communities and agencies and that thoughtfully engineers students' reflection on the service." (p. 609) Projects can take many forms: "a lesson plan, a unit, or a year-long effort; it can take place inside or outside the school; it can involve one student, a class, or the whole school; and it can be incorporated in nearly any subject or learning activity" (Barnhardt, 1981, p. 13). Service projects ground learning in a community-based experience and helps make "the necessary connection between knowledge and responsibility." (McNally, 2004, p. 614) Through a project/service-centered approach learning shifts the focus from aptitude to attitude, from command of subject matter to change in personal growth, from expectation that knowledge has a future use to experiencing knowledge in the present, and from a handed-down-canned curriculum designed in some faraway land to a dynamic place-based curriculum designed with the local community and local environment as a

starting point for the learning process. Stated more simply, the project-centered/service-centered approach provides the means to move the process-oriented content into an everyday experiential framework, where as it is applied, it acquires meaning. The framework of and educational model is also referred to as its structure.

Structure

What type of structural framework would be appropriate for a process-oriented, project/service-centered cultural content? A foundational beginning for an Indigenous educational model requires a deeper look into traditional ways of knowing and teaching. Respect for Indigenous community and culture acknowledges the interrelationships of "the natural, human, and spiritual realms" (Kawagley, 2006, p. 14; ANE, 1998, p. 8). Kawagley (2006) and Cajete (1994) expressed a traditional way of teaching through tribal myths. Cajete (1994) explained, "Story is a primary structure through which humans think, relate, and communicate. We make stories, tell stories and live stories because it is such an integral part of being human. Myths, legends, and folk tales have been cornerstones of teaching in every culture" (p. 116). Even in our modern world, stories are a "universal" human phenomenon. Kawagley (n.d.) reflecting on the Yupiaq story of "How the Crane Got Blue Eyes" made the following comments:

> The myth is an analogical way of relating to our environment; it reflects the human mind's response to the world; it has to do with understanding; it tells us that we humans have the heavy burden of intelligence and thus responsibility to care for the world in all its beauty; and, it provides healing. The Yupiat people accepted this on faith because of the need to know and understand the world around them. To them, it made beautiful sense. (p. 2)

Aspects of traditional knowledges and belief systems imbedded in myths reflect the community, their relationship to the land and to each other. Challenging Western epistemologies and ontologies, Brayboy (2006) also connects community stories to theory in the following explanation:

> …theory is not simply an abstract thought or idea that explains overarching structures of societies and communities; theories, through stories and other media, are roadmaps for our communities and reminder of our individual responsibilities to the survival of our communities. These notions of theory, however, conflict with what many in the "academy" consider "good theory". At the heart of this conflict are different epistemologies, and ontologies. (p. 427)

For the Western mindset, inclusion of stories and mythology into the educational process most likely might require humility. There is a human tendency to fear what we do not understand. While the Western teacher may not understand the traditional deeper metaphor and mystery, she can still excavate and discover her own cultural metaphors, mysteries and their meanings. Most importantly by placing Indigenous mythology on equal footing with Western literature, she can choose to respect the important purpose of story and myth as valid and relevant cultural knowledge. Supporting Indigenous literature as part of the structural framework validates local knowledge and beliefs. Again the focus should be student learning and providing for student success, both which support selecting culturally responsive literature.

In arguing for the importance of context, the student teacher and subject of the article, "Indigenous Knowledges and the Story of the Bean" (Brayboy et al., 2009) beautifully expressed the following:

> … she 'would start at the beginning' and offered a way to contextualize the lesson itself. The process of contextualizing what is being learned and tying it to the actual lives of the children is an important part of Indigenous Knowledge Systems. It is not just a way of teaching, but rather, is tied into a particular pedagogy that more fully nuances the use of knowledge and way of being. (p. 11)

Weekly meetings were organized for the Indigenous pre-service teachers to learn from the Elders and tribal leaders ways to become more effective within their communities. Brayboy et al. (2009) observed the following:

> Almost every elder and leader told him that the teachers needed to be able to connect with their children linguistically and culturally. These individuals also mentioned that teachers needed to show schoolchildren the ways in which their learning helps the entire community and how the curriculum relates to their everyday lives." (p. 7-8)

Placing process-oriented, project-centered/service-centered activities in a community-based context speaks to the heart of Indigenous pedagogy. For effectiveness, this pedagogy requires a flexible structure.

Bielawski's (1986) article titled, "Inuit Indigenous Knowledge and Science in the Arctic" writes, "The traditional knowledge of northern aboriginal peoples has roots based firmly in northern landscape and a land-based life experience of thousands of years" (p. 2). Similarly Grande (2008) in her article "Red Pedagogy: The Un-Methodology" explains, "a Red pedagogy is about engaging the development of 'community-based power' in the interest of 'a responsible political, economic, and spiritual society" (p. 250). And Gruenewald (2003) in his article, "The Best of Both Worlds: A Critical

Pedagogy of Place," wrote "Place-based pedagogies are needed so that the education of citizens might have some direct bearing on the well-being of the social and ecological places people actually inhabit" (p. 3). In other words these authors share a common theme; land-based experience, community-based power, and place-based pedagogies all speak to an educational structure.

Challenging educators, Battiste (2002) explained, "As teachers begin to confront new pedagogical schemes of learning, they will need to decolonize education, a process that includes raising the collective voice of Indigenous peoples…legitimating the voices and experiences of Aboriginal people in the curriculum, recognizing it as a dynamic context of knowledge and knowing, and communicating the emotional journey that such explorations will generate" (p. 20). If land-based life experience, community-based power, and critical pedagogy of place form the context of Indigenous pedagogy then the organizational structure needs to be community-based, where learning is organized in the context of real-life experiences.

In researching Indigenous pedagogy, the results suggest the following approaches for an Indigenous education model should be: (a) the goal, cultural eclecticism; (b) the content, process-oriented and project/service-centered; and (c) the structure, community-based. These approaches are inter-connected. They focus on relationships. They are living processes. An Indigenous education model for academic writing instruction must require a supportive educational method.

Method

Speaking at a workshop titled "Alaska Native Traditional Knowledge and Ways of Knowing," Soboleff (1994) shared the following about Indigenous pedagogy:

> The traditional style of learning was watching, listening, feeling. Young people learned from adults as well as from the animals, and the environment…In the past young people were assigned to help their elders. They learned from them.

In Bielawski's (1986) article about Inuit Indigenous knowledge, she writes, "These accounts and others show that Inuit ways of knowing include knowing through doing, and experience, knowing through direct instruction, and knowing through stories told in order to convey knowledge" (p. 6). And in another article, Bielawski (1990) summarizes Andrew Sayer, who defines traditional forms of knowledge as follows:

a) gained through activity as well as through contemplation and observation;
b) a skill of doing and making as opposed to writing and saying;
c) the production of knowledge as a social activity;
d) any form of knowledge but science as the highest form. (p. 3)

In other words Sayer argues, that there are forms of knowledge which "exist outside of the 'intellectual bias' of western science," that includes "the intrinsic value of Indigenous knowledge, where collective knowledge resided in oral tradition and enduring lifeway" (Bielawski, 1990, p. 3). Offering more insight into Indigenous methods, Battitste (2002) states the following:

> The distinctive features of Indigenous knowledge and pedagogy are learning by observation and doing, learning through authentic experiences, and individualized instruction, and learning through enjoyment. Indigenous pedagogy accepts students' cognitive search for learning processes they can internalize, and Aboriginal teachers allow for a lag period of watching before doing. (p. 18, 19)

Soboleff, Bielawski, Sayer, and Battiste's observations of Indigenous methods of knowing included observation, listening, feeling, doing and making, direct instruction, social activity, science as the highest form of knowledge, individualized instruction, learning through enjoyment and allowing a lag period of watching before doing, which allows for a conscious connection and an unconscious integration of new knowledge.

> Kawagley and the Tulls (1998) wrote the following about Yupiat children: They naturally pursued a hands-on discovery experience. The adults (including a variety of extended family members) provided a nonjudgmental facilitative learning environment that allowed the children the freedom to learn on their own by experimentation. The children pursued ideas from their peers until they have exhausted their options, at which point they sought the wisdom of the experience of their elders." (p. 11)

In another article by Kawagley and Barnhart (1999), they stated, "Native people have traditionally acquired their knowledge through direct experience in the natural environment. For them, the particulars come to be understood in relation to the whole, and the 'laws' are continually tested in the context of everyday survival" (p. 188). Also to help students understand the unseen forces operating in the elements of the universe, Kawagley and Barnhardt (1999) suggest the following:

> …indigenous education should begin with the five basic elements of the universe – earth, air, fire, water, and spirit. The sacred gifts of each must be understood, as well as the human activities, which contribute to the sustainability or destruction of these life-giving gifts. In order to be holistic… All must be interrelated as all of earth is interrelated. (p. 131)

In summarizing Kawagley and Barnhardt's articles, clearly Indigenous methods include hands-on discovery, a nonjudgmental learning environment, wisdom of the Elders, direct experience in the natural environment, introduction to learning with the five basic elements of the universe – earth, air, fire, water, and spirit; and a holistic approach, which teaches all elements are interrelated. Students learn without an expectation that there is an "end" to this knowledge (or anything else, effectively) and that the meaning should be derived from the process and self-proficiency, not the goal and its mastery. Such an education reflects the context (the world) in which students learn, making it more readily understandable and practical.

In the article, "Aboriginal Epistemology," Ermine (1995) quotes Lewis Thomas who suggests the following methodology:

> Teach on the outset, before any of the fundamentals, the still imponderable puzzles of cosmology. Let it be known, as clearly as possible, by the young minds, that there are some things going on in the universe that lie beyond comprehension, and make it plain how little is known…Teach ecology later on. Let it be understood that the earth's life is a system of interlinking, interdependent creatures, and that we do not understand how it all works…teach that. (Thomas, 1983, p. 213 in Ermine, 1995, p.4)

Providing contrast as well as a word of caution, Battitste (2002) explains the following:

> Indigenous knowledge is both empirical (that is, based on experience) and normative (that is, based on social values). It embraces both the circumstances people find themselves in and their beliefs about those circumstances in a way that is unfamiliar to Eurocentric knowledge systems, which distinguish clearly

> between the two. As a system, it constantly adapts to the dynamic interplay of changing empirical knowledge as well as changing social values. Caution is therefore advised before petrifying, oversimplifying, or mystifying Indigenous knowledge systems by stressing their normative content or "sacredness." (p. 19)

Part of an Indigenous pedagogy includes teaching the basic elements. In the Indigenous worldview the Spirit, the Great Mystery is "imbedded in all elements of the cosmos" and "the whole is greater than the sum of its parts" (Kawagley et al. 1999. p. 120, 134). Heeding the advice to avoid generalizations, a teacher needs to be involved in the community where she teaches, learning from friends, scholars, and Elders. When discussing the interpretations of the deeper metaphor and mystery of Indigenous literature, students, to varying extents, might become the teachers!

Applying the *Alaska Cultural Standards* (1998) and *Guidelines* (1999 & 2000), the methods need to include multiple intelligence (MI) theory. Over the past twenty-five years I have applied MI theory to my teaching/learning practices. It speaks to my heart as a mother and grandmother. MI theory respects natural ability. It restores dignity and validates diversity. It takes the focus off "disability" and places it on "ability." Experiencing students' aptitudes in linguistic, logical-mathematical, spatial, musical, bodily kinesthetic, interpersonal, intrapersonal, naturalistic, and existential intelligences, teaching and learning plans need to be purposefully created, considering each of the multiple intelligences. The beautiful benefit of MI theory is it creates a space for alternative ways of knowing and learning, for more responsive modes of assessing self-proficiency, and for celebrating the diversity within the "interconnectedness of the human, natural and spiritual worlds as reflected in Alaska Native societies" (ANE, 1999).

The methods for an academic writing model must center in real-life experiences. Indigenous pedagogy supports "experiential learning" as an educational method. (Barnhardt, 1981) Two other thematic threads weaving through the goal, content, and structure are interconnectedness and relationship. In review, the goal, cultural eclecticism creates a space for diverse experiences; the content, a process-oriented curriculum, where students learn through experiences and relationships and a project/service-centered curriculum designed as a means to move content into an everyday experiential framework; and the structure, community-based, where learning is organized in the context of real-life experiences. Following Barnhardt's (1981) example, "experiential learning" serves an educational method because it is "reflected in all the dimensions" of this Indigenous educational model for post-secondary academic writing instruction (p. 29).

Discussion

This educational model seeks to connect Indigenous pedagogy with academic writing, respecting and integrating the Indigenous worldview. In the "Story of the Bean" Brayboy and Maughan (2009) state the following:

> A circular worldview that connects everything and everyone in the world to everything and everyone else, where there is no distinction between the physical and metaphysical, and where ancestral knowledge guides contemporary practices and future possibilities, is the premise of many Indigenous Knowledge Systems. This fundamental holistic perspective shapes all other understandings of the world… When relationships are seen as pervasive and profound, they require

> attention. Proper attention to relationships requires efforts toward their maintenance, and it requires reciprocity. (p. 13)

Teaching and learning require reciprocal relationships. For knowledge to be co-created, the teacher and students, as well as the teaching and learning, should be mutually respectful. The nature of what is being communicated (the teaching) requires thoughtful preparation, acknowledging the various learning styles, which effect student-learning processes. The Scollons (1986) said, "One of the most important qualities of a true professional is his or her ability to learn. In a real sense a professional education is not an accumulation of knowledge, it is an education in learning to learn" (p. 9). In addition, an education humbles one, shattering the illusion that one's education is at its zenith when presented a diploma. Everything about a rich education will include life-long learning. Like the "Story of the Bean," this educational model for post-secondary academic writing plants a seed; it starts at the beginning, germinating gracefully with style, rooting itself in structure, growing relationships that interconnect with all of nature, nurturing experiences old and new, dynamically adapting to its environment, its direction changing with each new class, each new student, following the natural processes of teaching and learning, aspiring toward the light, toward a way of knowing, toward self-proficiency. By exampling the works of Indigenous authors, who amplify the voice of Indigenous people and their stories, Indigenous students will recognize and hear the strength of their people allowing for a sense of personal, familial, and communal empowerment. Indigenous pedagogy provides a platform for students to embrace academic writing as a means of expressing their worldviews.

Chapter 3

Survey Question

As a mini-research project, I sent out a survey to Indigenous scholars I have met since attending the University of Alaska at Fairbanks. A culturally responsive curriculum recognizes that knowledge is connected to a local place. And a culturally responsive educator incorporates local ways of knowing. While my small survey does not seek to make generalizations about Alaska Native cultures, it does seek to hear what Alaskan Elders and scholars feel should be required readings for first year Alaska Native college students. A selection of recommended readings from local Indigenous scholars validates the cultures of the students and encourages them to become co-constructors of knowledge. Serving as a model for a source of assigned readings, this small survey attains place-based culturally responsive reading recommendations. Once in the classroom I can use a similar research methodology for finding reading recommendations from local Elders and scholars. Following is the research question I asked:

> (After a brief introduction)… For a class project I have researched Indigenous pedagogy with the purpose of developing an academic writing model specifically for the first year Indigenous college students. The literature suggests that these students might make more meaningful connections if they could hear their voice in the readings. I would like to base the assigned readings on the works of Indigenous authors. Do you have a writing (journal article, essay, novel, or poem) that you strongly feel should be included in the readings for first year Indigenous students?

This was submitted via email.

Methods

A small selective mini-survey was designed and sent to five local Indigenous scholars, who I have met while attending the University of Alaska. According to Dillman (2000), part of a tailored self-administered Internet survey includes attention to timely responses. For this reason I felt most comfortable choosing a mixed-mode survey as a way of building on the strengths of each mode. Respondents also have personal preferences. People respond differently to different modes. Some prefer email; others prefer the phone, and others face-to-face. Before I had read Dillman's book titled, *Mail and Internet Surveys: The Tailored Design Method,* I had emailed the surveys. All but one required follow-up phone calls, face-to-face interviews, and emails. I experienced five different responses. People are all unique. I asked an open-ended question and therefore provoked different responses. I learned that open-ended questions invite a relationship. It also gives the respondent a chance to add information beyond the specific scope of the interview question, often bringing in information, expanding the understanding of the subject in a more holistic way. I prefer that. Next time I might tailor the survey for my personality to include the following mixed-mode: I would make the pre-notice by phone, the questionnaire by email, the reminder in person, and the thank you by postal mail. For me, the two most important contacts would be a pleasant introduction over the phone and a quality handwritten thank you card "with a nice stamp" (McIntyre, 2005, p. 180).

Findings

From the five responders I received a varied wealth of reading recommendations, which are listed as follows represented by numbered responders and some of the source texts:

#1 Okakok, L. (1989). Serving the purpose of education. *Harvard Educational Review, 59* 405-422.

Ortiz, S. (1993). The language we know. In P. Riley (Ed.). *Growing Up Native American: An Anthology.* (pp. 29-38). New York: William Morrow & Company, Inc.

#2 Greenbank, F. *Yup'ik Journalism: A Culture-based Reading, Writing, & Media Literacy Notebook and Teacher's Edition.* Anchorage: University of Alaska.

Topkok, S. (2010) "Qayak" Inupiaq Epic story, with podcast feed: http://ankn.uaf.edu/ANL/mod/podcast/publication/5/rss1.xml

#3 Dauenhaer, N. M. (Tlingit) (2000). *Life Woven With Song.* Tuscon: The University of Arizona Press*;*

Hensley, W. I. (Inupiaq) (2009). *Fifty Miles From Tomorrow.* New York: Picador*;*

Andrews, S. & Creed, J. (Kotzebue) *Purely Alaska: Authentic Voices from the Far North;*

Napoleon, H. (2005). *Yuuyaraq: The Way of the Human Being.* Fairbanks: ANKN.

Native students shadow teachers. (2008). *Juneau Empire.* Alaska: Friday, April 11.

#4 Wallis, V. (2004) *Two Old Women (Gwitchin Athabascan) & Bird Girl and the Man Who Followed the Sun.* New York: Perennial*;*

Napoleon, H. (2005). *Yuuyaraq: The Way of the Human Being.* Fairbanks: ANKN;

Kawagley, A. O. "The Cry of the Loon" & "Profound Silence of Self." Fairbanks: ANKN.

#5 Kawagley, A. O. (2009) My place, my identity. http://www.america.gov/st/peopleplace-english/2009/June/20090617113323wrybakcuh5.195254e-02.html.; & "Alaska Native Holotropic Mind and Science." Fairbanks: ANKN. "Must teach sense makers and getting ready" (conversation with Dr. Kawagley).

The most significant and surprising thing to note about these findings are they support knowledge as locally constructed. With the exception of the essay by Ortiz, these five Alaska Native/American Indian scholars all selected recommendations written by Alaskan Natives. Referring back to the survey question, I had asked these Indigenous scholars for reading recommendations "that you strongly feel should be included in the readings for first year Indigenous students? They selected Alaskan authors for Alaskan students. Interestingly they support the modern educational maxim, "Start with what students already know." Learning begins in a local, community-based context for making meaningful connections. The most significant finding from the informal mini-survey was that Alaskan scholars overwhelmingly chose Alaskan authors for Alaskan students.

Indigenous scholars have asked to hear their voices in the literature. It is the researcher's intent to incorporate these recommendations with writings from local American Indian authors from the Northwest, where I plan to teach. The reading recommendations serve the purpose of respecting Indigenous self-determination and worldview. Indigenous scholars and Elders need to direct the education of their youth; therefore, they should have input in the reading selection. Even though this was a very small survey, the recommendations provide a wealth of texts for designing a freshman college course for Alaskan students. The challenge for me as a non-Native educator will be avoiding the pitfalls of Western education practices, which is making generalizations about the community where I plan to teach. Selecting culturally responsive and sensitive reading recommendations of Indigenous-authored texts must come from local scholars and Elders. My students will become my teachers. Introducing freshman Indigenous students to college composition through Indigenous literature respects Indigenous educational philosophy and rhetorical sovereignty allowing Indigenous peoples the right to determine their own communicative needs and desires (Lyons, 2000).

Intending to pilot this Indigenous education model in Chiloquin, Oregon through Klamath Community College, my introductory academic writing class would begin through reading and discussing the book titled, *Yuuyaraq: The Way of the Human Being* by Harold Napoleon, followed by "Lullaby" from *Storyteller* by Lesley Marmon Silko, and then the article, "My Place, My Identity by Angayuqaq Oscar Kawagley. These three readings share a theme of cultural loss. Tentatively the next term, the following theme would focus on American Indian/Alaska Native myths and legends. First we would read, discuss and write through two of Dr. Kawagley's articles, "Alaska Native Holotropic

Mind and Science, which includes the myth, a Yupiaq story about "How the Crane Got Blue Eyes," and "The Cry of the Loon." Next we cover three local American Indian stories, two Modoc, "When the Grizzlies Walked Upright" and "People Brought in a Basket," and one Shasta, "How People Got Arrowheads," from the book by Richard Erdoes & Alfonso Ortiz titled, *American Indian Myths and Legends.* Lastly the book *Bird Girl and the Man Who Followed the Sun* by Velma Wallis would be shared. Each term one weekend field trip would be planned in lieu of a traditional class. When the theme is cultural loss, a trip would be planned to the Lava Beds National Park, where we would follow the trail and history of "Captain Jack's Stronghold" and then hike up to Juniper Butte for to enjoy a beautiful panoramic view, a picnic lunch, and an inspiring time of writing and reflection. The second term the students could be taken to a remote corner store in the middle of the Tulelake farming valley with an exceptional private arrowhead collection, which tell a story of the vast migration and trade routes shared among the Native American Indians. The collection includes Alaskan arrowheads found in Modoc lands!

For the third term it might be fun to explore two classic Alaskan traveler stories an Iñupiaq version by Ticasuk (Emily Ivanoff Brown) (1981) titled, *The Longest Story Ever Told: Qayaq: the Magical Man,* and a Koyukon Athabaskan version by Catherine Attla (1990) titled, *K'etetaalkkaanee:The One Who Paddled Among the People and Animals.* Asiqluq Sean Topkok's multi-media presentation "Qayaq" with podcasts of Iñupiaq singing and drumming would be woven between the two stories. Chad Thompson (1990), a linguist, wrote an analytical companion volume to Attla's book to help the non-Athabascan speaking reader, as myself, to approach these readings with

"humility," placing the readings in a "proper cultural perspective" (p. viii). What kind of outdoor adventure this might warrant, I have yet to discover. For real-life meaningful connections to students from the Klamath Tribes, I will need some time to establish relationships with local Elders and scholars. By sharing these writings with them, it should provoke some interesting conversations, which I could then share with my students. Over time the local Elders, scholars, and students will have the freedom to re-direct the literature selection as we co-construct relevant knowledge together. This project simply creates a place for beginnings.

Chapter 4

Research Issues

While the literature review focused on Indigenous pedagogy as it applies to the four basic parts of an educational model, the goal, content, structure and method, the research issues center on the science and art of teaching academic writing. The first three research issues explore the science of writing and how the theories of audiation, voice, and multiple intelligences (MI) might inform teaching and learning strategies for teaching academic writing. The fourth research issue delves more deeply into the art of teaching writing, reviewing the literature on Indigenous pedagogy with the purpose of identifying some recurring Indigenous teaching and learning styles as found prominent in the literature. Delivering teaching and learning sessions in the Indigenous learning styles is the art of teaching and completes the teaching and learning relationship. In review, teaching and learning sessions begin with the science of teaching writing, researching, reasoning, and relating how audiation, voice, and MI theories might inform the teaching/learning strategies; which inform the art of teaching, differentiating the instruction into the learning languages of all nine intelligences, and delivering the teaching and learning sessions in the Indigenous learning styles.

Audiation

Unlike reading, the process of writing requires being able to recall “by ear” complex language patterns. Visualize a musician preparing to perform a song. Before the singer can recall a piece from memory, it first has to have been cemented in the mind through the ear. Through practice and hearing by ear, the song becomes committed to memory. Then it may be performed. This type of intellectual process provides lively

discussion among music teachers. Suzuki, a well-known music teacher, understood the importance of learning by ear. He introduced very young children to playing size-appropriate violins. Students listened to tape recordings when practicing at home. Suzuki combined reading music with training by ear.

Writing requires a similar kind of training by ear. Music educator, Allison Garner (2009) quotes Edwin Gordon's definition as follows: "Audiation requires the ability to hear with discernment and 'play back' what is heard or created inside one's own head" (p. 1). When speaking or writing, how many times have we asked, "Does that sound right?" Gordon also associated the activities of "writing from memory, performing from memory, and creating or improvising while writing" (p. 1) as associated with the audiation process. Howard Gardner (1999), a psychologist, focused his research on the development of the artistic mind. He observed the inner hearing abilities of musicians and attributed his findings to an artistic intelligence. From his studies, he believed the brain held multiple intelligences. His theory of multiple intelligences explored the connections of bodily movements and vocalization to the musical area of the brain. Musician and writing instructor, Andrew Pudewa (2004), shared in a video lecture how students need to "hear reliably correct and sophisticated language patterns" as a foundation for writing. He stressed the importance of reading a large variety of literature aloud as a family (IEW). Before the age of television, reading aloud in the evening, often for hours, was a common recreational practice. Indigenous peoples had a similar practice called storytelling. The Elders, as culture bearers, could take days to complete a story. Certain stories were traditionally shared only during their appropriate seasons. Through listening, youth acquired the beautifully complex language patterns unique to their cultural conventions.

Audiation is the intellectual process that enables one to creatively reproduce the complex patterns previously learned by ear, whether through song, instrument, storytelling, or writing.

In the article, "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing," Cynthia Selfe (2009) explores the history of aural composition modalities of speech, music, and sound. She argues for, a "relationship between aurality (and visual modalities) and writing…and its importance to different communities and cultures" (p. 616). Explaining a condensed history in college English departments that occurred during the last half of the nineteenth century, Selfe (2009) perceived the following shift away from "aurality (orality) and talking as:

> …the power of vision and print gradually waxed in context of a university education, the power of aurality gradually waned…Writing and reading, for example, became separated from speech in educational contexts and became largely silent practices for students in classroom settings. Written literature…was studied through silent reading and subjected to written analysis, consumed by the eye rather than the ear." (p. 622-623)

The trend in classrooms today remains an exercise in learning to sit, read, and write in quietness. My college experiences with English have indeed focused on reading, on critical analysis, and reader response. I have never experienced a composition class that focused on writing. In theory the writer's workshop model could offer opportunity to students to audiate language patterns, but my academic experiences were limited to trading papers and editing in silence. Richard Fulkerson (2001) in his article, "Of Pre- and Post-Processes: Reviews and Ruminations," wrote, "What the various post-process

and 'social' pedagogies have in common is that they don't 'teach writing' (in the sense of explaining various invention and revision tactics for students and directing the students to practice using them) but do require it, while focusing on reading instead" (p. 113). Learning to write academically can be a frustrating experience. Literacy needs to be taught together with reading and writing as two sides of the same coin; however, unlike reading—inputting words on a page—the process of writing requires retrieving from memory various language patterns. My design shifts the focus from sophisticated reading to acquiring sophisticated language patterns in an attempt to ease the struggle in the writing process.

Voice

In an article titled, "Reconsiderations: Voice in Writing Again: Embracing Contraries," Peter Elbow (2007) makes the following observation, "Intonation or prosody enacts some of the meanings so that we can 'hear' them. (Here are some audible elements in spoken language that carry meaning: variations in pitch, accent, volume, speed, timbre, and rhythm" (p. 176). Using almost identical words, music educators refer to the intellectual processes of hearing pitch, rhythm, dynamics, tempo, or timbre as "kinds of audiation" (Garner, 2009, p.1). Voice is a hugely complex topic and hugely controversial. I will leave the debate over human versus metaphorical voice to others. We have an audible voice and an inner voice. Our voice shares what the heart feels and the mind thinks. Our inner voice holds the essence of our being. Because voice can be both inside one's own head and audible, I consider both deeply connected. Creating and improvising inside one's head, audiation, becomes audible or visible through voice or through writing.

When talking about ear training, Elbow (2007) uses the term "voice" (p. 177) "Throughout the centuries of rhetorical tradition," Elbow (2007) observed, "teachers have urged speakers and writers to think about the audience and find the most appropriate voice (or ethos or implied author or persona)" (p. 177). Whether using a singing voice or a talking voice or a writing voice, all require hearing the words inside one's head, which is audiation. Applying audiation to academic writing, I plan to design many opportunities for students to cooperatively speak-aloud complex language patterns while reading and composing as a class.

Elbow wrote, "Aristotle famously observed that *ethos* often trumps *logos* or *pathos* in persuading an audience" (p, 177). Connecting ethos to voice, I believe writing creates a powerful medium for students to express the essence of their being. Weaving logic, emotion, and being into writing can develop and define a writer's voice. Part of the change requested by Indigenous scholars includes a representation of Indigenous voices in academic literature. Referring to academic texts, Linda Tuhiwai Smith (2006), a Maori scholar wrote:

> So reading and interpretation present problems when we do not see ourselves in the text… Another problem is that academic writing is a form of selecting, arranging, and presenting knowledge. It privileges sets of texts, views about history of an idea, what issues count as significant; and, by engaging in the same process uncritically, we too can render indigenous writer invisible or unimportant while reinforcing the validity of other writers. (36)

Indigenous students need to see themselves in the texts and here their voices in the literature. According to Simon Ortiz (1993), an Acoma poet and author, "In spite of the

fact that there is to some extent the same repression today, we persist and insist in living, believing, hoping, loving, speaking, and writing as Indians" (Riley, 1993, p. 38). And Leonie Pihama, a Maori author adds, "Maori people struggle to gain a voice, struggle to be heard from the margins, to have our stories heard…" (Smith, 2006, p. 35). Indigenous scholars have asked academic institutions to change (Deloria, 2001; Kawagley, 2006; Grande, 2004). A simple way to start is by including Indigenous literature in the classroom, making room for Indigenous voices, and amplifying the voices of Indigenous students through teaching the writing process.

Multiple Intelligence Theory

Using my experience of applying multiple intelligence (MI) theory in the elementary classroom, I plan to expand these teaching/learning strategies to the college classroom. Purposeful use of these teaching/learning practices will not have the traditional college feel. Traditional strategies for teaching college English are mostly linguistic and logical-mathematical based, focusing on reading and critical analysis. Indigenous scholars have asked for change because traditional Western/European strategies have not been successful. Indigenous pedagogy reflects a stronger focus on teaching to the other intelligences: spatial—drawing/mind-mapping concepts; bodily-kinesthetic—hands-on-learning, using gestures/dramatic expressions; musical—using the voice rhythmically; interpersonal—cooperative learning, dynamically interacting with students; intrapersonal—individualized instruction, bringing "feeling" into presentations; naturalist—ecological studies, linking subject matter to natural phenomena, place-based; and existentialist—global connection, concern with the "ultimate issues." Scholars unfamiliar with MI Theory might wonder about the why. MI Theory acknowledges other

ways of knowing and other ways of learning. I see these operating in the lives of students. For example, one student spells words effortlessly, another struggles, one student can draw in perfect perspective, another barely draws with stick figures, one student sings in perfect pitch, another cannot carry a tune, one students talks continuously, another hardly talks at all, one student loves to perform in the front of the classroom, another suffers anguish in being called upon, one student whizzes through new concepts in a math lesson, another requires multiple strategies before self-proficiency, some children begin reading at two-years old, others not until the age of eight, and on and on we can go. The essence of MI Theory speaks to how different students learn. It is about learning strategies. Thomas Armstrong in his book, *Multiple Intelligences in the Classroom,* explains eight ways of learning in the following chart:

Students who are highly:	Think	Love	Need
Linguistic	In words	Reading, writing, telling stories, playing word games	Books, tapes, writing tools, paper, diaries, dialogue, discussion, debate, stories
Logical-Mathematical	By reasoning	Experimenting, questioning, figuring out logical puzzles, calculating	Materials to experiment with, science materials, manipulatives, trips to the planetarium and science museums
Spatial	In images and pictures	Designing, drawing, visualizing, doodling	Art, crafts, video, movies, slides, imagination, illustrations, trips to art museums
Bodily-Kinesthetic	Through somatic sensations	Dancing, running, jumping, building, touching, gesturing	Role play, drama, movement, things to construct, sports and physical activity, tactile experiences, hand-on-learning
Musical	Via rythyms and melodies	Singing, whistling, humming, tapping feet and hands, listening	Singing time, trips to concerts, music playing at home and school, musical

			instruments
Interpersonal	By bouncing ideas off other people	Leading, organizing, relating, manipulating, mediating, partying	Friends, group work and games, social gatherings, community events, clubs, mentor/apprenticeships
Intrapersonal	In relation to their needs, feelings, and goals	Setting goals, meditating, dreaming, planning, reflecting	Secret places, time alone, self-paced projects, choices
Naturalist	Through nature and natural forms	Playing with pets, gardening, investigating nature, raising animals, caring for planet earth	Access to nature, opportunities for interacting with animals, tools for investigating nature (e.g. magnifying glass, binoculars)

(p. 22). Students have strengths and weaknesses characteristic to these intelligences. Also, each student has a unique combination of these intelligences. MI informs teaching and learning strategies to address the various types of learners. Most importantly, because college students also represent these various types of learners, this researcher hopes to explore ways to reflect Armstrong's chart, applying MI Theory to learning strategies and adapting these recommendations for a college classroom. Following are some practical examples of practices I have used in the elementary classroom that hold possibilities for adaptation to the college classroom, which I later expand in the sample application of the model:

Linguistic Intelligence: This student learns best through words. He/she requires rich language experiences full of songs, rhyme, poetry, complex language patterns and modeling of writing instruction. Immersing the students in Indigenous literature as the source for writing material, reading aloud, and saying aloud the complex language patterns conventional to the English language meets the needs of students with the linguistic intelligence.

Logical-Mathematical Intelligence: This student requires teaching practices that are sensible, systematic, logical, progressive, and full of method and orderly relationships. Taking students back for the first two weeks to the beginning and presenting the basic language patterns and how to use them through a systematic and progressive approach meets the needs of students with this intelligence. However, this does not equate to a rigid approach. This method is very cooperative, collaborative, and community-based. Before the students are expected to write, as a whole class students brainstorm all the pieces they will need for writing through creating student-generated visuals. As students initially begin to compose, they simply need to pick elements from the visuals, creatively creating their own ways of organizing the complex language patterns. This method is systematic and logical. The method employs modeling conventional techniques and frameworks, guided practice and is supported by student-generated visuals. So, this intelligence, the logical-mathematical thrives on a well-ordered and well-defined approach.

Spatial Intelligence: This student learns best through pictures, drawings, and by constructing things. He/She has sensitivity to color, line, shape, form, and space and sees the relationship between elements. This student learns through pictures the same way the linguistic intelligence learns through words. As much as possible, students need to generate visuals and when the teacher is sharing instruction present the material in print and in pictures. For this intelligence, visuals need to be pleasing and the classroom neat, orderly, in clean lines and spaces. This does not mean in a linear fashion. Students with spatial intelligence are creative and should be given freedom to generate the classroom design and visuals. Every teaching/learning session, students are either creating visuals or

writing from previously created visuals. The teacher invites students to explore visual and audio modalities in addition to print-based composition, as in incorporating podcasts, art, graphics, as well as free online technologies like Panraven, VoiceThread, ComicLife, etc. Students who embody the spatial intelligence require support to develop and expand their artistic abilities.

Musical Intelligence: This student has a natural capacity for musical expression and is sensitive to rhythm, pitch, and melody. Many students love to sing and listen to music, but this student positively delights in them. While using songs for teaching at the elementary level is a powerful tool for cementing concepts in the memory, for the college age student, exploring audiation, reading aloud, and saying aloud complex-language patterns cooperatively as a group would be a way of cementing them into permanent memory. Students will be encouraged to incorporate rhyme, rhythm, and song into their compositions. The musical student would eagerly respond to the many complex language patterns with their variations in pitch, accent, volume, speed, timbre, and rhythm.

Bodily-Kinesthetic Intelligence: These students require movement, action, or dance so that his whole body can deeply and authentically express their ideas and feelings. This type of intelligence needs to do, to feel, and to manipulate his/her environment in order to interpret and make meaningful connections. He/She learns from hands-on projects, especially when introducing abstract concepts. Bodily-kinesthetic learners, like spatial learners benefit from creating large visuals, they learn by the actual process of creating through large bodily movements. Most days and with most teaching/learning sessions the bodily-kinesthetic students will be creating colorful visuals for the purpose of tapping into their strength for drama and construction of rich and creative language patterns.

Interpersonal Intelligence: This student requires a connection to others. He/She needs to share, discuss, and bounce ideas off fellow students and teachers. For the student, the teacher must incorporate collaborative and cooperative work, opportunities to work in pairs and to enter into classroom discourse. Before we beginning to write as a class, students brainstorm collectively all the necessary elements for writing on a particular topic in the form of looking for contentives (key words) to creating word webs and complex language patterns. In the beginning the writing process is totally a collaborative effort. As students move toward self-proficiency, they gain confidence through writing with a partner, and ultimately on to writing independently. This interpersonal intelligence centers on oral retelling, as well as community-based and cooperative learning.

Intrapersonal Intelligence: This student requires time for personal reflection. A student with this intelligence needs his/her world to make sense and is generally in tune to how he or she feels about things. For this student, scheduled brain breaks are essential. All students need processing time to organize, categorized and make meaningful connections with new information, but for the intrapersonal intelligence it is critical to plan scheduled breaks. Research from my literature review suggests Indigenous students need a wait time or lag time, which also suggests these students have a tendency toward a strong intrapersonal intelligence. This method requires keeping a personal journal for recording meaningful quotes and reflections. Personal journals are appreciated and not graded, but consider a requirement and used by the teacher as a self-assessment tool. Students with this intelligence thrive on journaling experiences where they can express how they feel about various topics and teaching/learning sessions.

Naturalistic Intelligence: As much as possible teaching and learning sessions incorporate experience from real-life and the natural world. This intelligence needs to explore the plant and animal species in their environment. It is for this intelligence that we should allow classroom pets. A classroom dog and plants could function within the classrooms of smaller campuses. For larger campuses, trips outside where students can sit, read, reflect, or discuss on the grass and under the trees is also a possibility. A couple weekend hikes to significant historical landmarks or participation in a community activity in lieu of a class can be another way to meet the need of this intelligence. Natural experiences will enhance and inspired this student's learning.

Indigenous Learning Styles

From the literature review of Indigenous pedagogy, the following bulleted list provides a summary of experiential methods inherent in Indigenous learning styles:

a) The traditional style of learning was watching, listening, and feeling (Soboleff, 1994).

b) Knowing through direct instruction, and knowing through stories told in order to convey knowledge (Bielawski, 1986).

c) Learning that is gained through activity, skill of doing and making, and the production of knowledge as a social activity (Sayer in Bielawski, 1986).

d) Learning through authentic experiences, learning through enjoyment, allowing for a lag period of watching before doing (Battitste, 2002).

e) Discovering knowledge through hands-on experiences, a nonjudgmental facilitative learning environment, the freedom to learn on their own by

experimentation, and [access to] the wisdom of the experiences of their elders (Kawagley and the Tulls, 1998).

f) Learning through direct experience in the natural environment, the "laws" are continually tested in the context of everyday survival, helps students understand the unseen forces operating in the elements of the universe, and all must be interrelated as all of earth is interrelated (Kawagley and Barnhart,1999).

g) Teach…the still imponderable puzzles of cosmology (Thomas in Ermine, 1995).

h) [Avoid] petrifying, oversimplifying, or mystifying Indigenous knowledge systems (Battitste, 2002).

i) The method needs to include Multiple Intelligence Theory (*Alaska Cultural Standards,* 1998) and *Guidelines,* 1999 & 2000).

In the article by Bryan Brayboy and Angelina Castagno (2008) "Culturally Responsive Schooling for Indigenous Youth: A Review of the Literature," they identified some recurring teaching and learning styles as being dominant in the literature. Reflecting on the above mentioned research findings and merging them with Brayboy's and Castagno's extensive literature review, this researcher generalized the following five teaching/learning styles that could be applicable for a college classroom: "(a) cooperative learning, (b) creation of a visual environment, (c) explicitly connecting learning to students' everyday lives, (d) integrating experiential learning, service learning, and hands-on learning, using a holistic approach within the natural context, as in field trips, and (e) allowing students a wait time between questions and answers" (p. 962). Because

this article was a comprehensive literature review, these findings represent the cumulative voices of Indigenous scholars.

In this era of high-stakes testing, it is paramount that our students remember what they learn. This is why audiation, voice, and multiple intelligence theories informing Indigenous learning styles are so essential to student success. Firstly, it provides every student an equal learning field by ensuring every teaching/learning session is delivered in the language of his or her intelligence and learning style. Secondly, it naturally supports culturally responsive learning. Thirdly, creative mediums help students assimilate their learning and process this information into their long-term memory. Allowing audiation, voice, and MI theories to inform Indigenous learning styles helps students experientially create memory files through a natural and painless acquisition process. Since concepts have been taught though multiple modalities, the brain has many pathways for recall. The researcher views this experiential method as a means for supporting and providing for student success, especially preparing them for the required high-stakes tests PRAXIS I & II.

The following sample application of an Indigenous education model reflects the original hypothesis that by weaving audiation, voice, and multiple intelligence theories from Western pedagogy with Indigenous teaching and learning styles from Indigenous pedagogy, the instructor might be able to effectively teach academic writing in a community college setting, designing an Indigenous educational model that is culturally responsive, rigorous, and provides for student success.

Sample Application of the Model

Yuuyaraq: The Way of the Human Being

The book, *Yuuyaraq: The Way of the Human Being,* by Harold Napoleon tells the story of cultural loss and "deals with the causes of alcoholism and alcohol abuse among Alaska Native peoples." (2005, p. 4) This two-week unit was designed for the purpose of teaching first year Indigenous college students composition through Indigenous literature and with Indigenous pedagogy. I envision this being the first reading of a larger thematic unit titled, "Cultural Change." Probably the short story "Lullaby" by Leslie Marmon Silko would follow. Parts of the writing models I borrowed from Dr. James B. Webster and Andrew Pudewa. Some of their ideas support the process-oriented, project-centered, community-based, and experiential learning characteristics of Indigenous pedagogy. This unit will be organized around goals, the plan, the course outline, and the lessons.

Goals:

- To introduce students to Harold Napoleon through the commentary by David West (p. 63) and through the text itself (p. 1-4).
- To select questions and assignments that focus on the students relationship to the text, the past, the present, and to cultural worldviews.
- To teach the composition through modeling, guided practice, and shared writing.
- To audiate reliably correct and sophisticated language patterns through class readings, word webs, and brainstorming sessions.
- To use key word outlines as a comprehension strategy for teaching students to find the contentives in text.

- To explore the topics, the Great Death, the survivor's losses, and beginnings within the text.
- To use reading journals for personal connections and meaning making.
- To review and compose a basic five paragraph essay.
- To model conventional techniques and through guided practice students will make them functional in their writing.

The Plan:

In the process of working through the discussion of the text students will also as a class work through the writing process as a community experience. The general pattern follows: Day 1 – Read Aloud, Discussion, Word Web, Key Word Outline, Brainstorm; Day 2 – Cooperatively writing as a class from the previous days work; Repeat. By the end of two-weeks, students have thought critically about the text and composed a basic five-paragraph essay, learning to use conventional techniques in each paragraph. After reading aloud and discussion, students create a word web around the focus of the reading. For example on day one the word would be "Yuuyaraq." The objective is to create a visual of what the students know about or what they learned from the reading. Then the class writes a key word outline for a selected passage. From the key word outline the class brainstorms the quality adjectives for key nouns, adverbs for key verbs, a prepositional phrase, a who/which clause for a plausible noun, and an adverbial clausal for a likely verb, which are called the "Dress-ups." Students are given handouts and a reading and journal assignment for the next class. For editing students are provided self-checklists. My practices attempt to mirror an Elder's way of teaching, the "Come and sit by me" approach to learning.

Course Outline:

Day one
Yuuyaraq (pp. 1-4 & 63-65)
Word web "Yuuyaraq"
Key word outline
Brainstorm

Day two
Yuuyaraq (pp. 4-18)
Discussion
Word web "the Great Death"
Key word outline
Brainstorm

Day three
Cooperative writing

Day four
Yuuyaraq (pp. 18-25)
Discussion
Word web "Survivors' losses"
Key word outline
Brainstorm

Day five
Cooperative writing
Rewrite clincher for Topic A

Day six
Yuuyaraq (pp. 25-38)
Discussion
Word Web "Beginnings"
Key word outline
Brainstorm

Day seven
Cooperative writing
Rewrite clincher for Topic B

Day eight
Review Basic Essay
Review parts of a conclusion
Students in pairs write: word web, key word outline, and brainstorm

Day nine
Introduce Dramatic Openers – Hooks
Students in pairs finish conclusion
Review Advanced Topic Model
Students individually write introductions

Day ten
Workshop: write rough-draft, work on clincher transitions, work title into final clincher
Edit with self-checklist
Trade with partner for a second check off and mechanical errors

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson One

Preparation: Have giant newsprint pad, colored markers and tape. Tape five sheets up on the front board. Keep three blank for the word webs. On one sheet have a model of "I. Topic Sentence A" followed by five Arabic numbers and the word "Clincher" on the bottom. On another sheet have a large outline with the standard Roman numerals I. Napoleon, Yup'ik, and five Arabic numbers. Write after number 5. Great Death, survivor's losses, beginnings. (Toward the end of the unit, this paragraph will be rewritten to become the introduction.)

Handouts: The Basic Report/Essay

Lesson Outline:

Read aloud as a class: The Commentary by David West (pp. 63-65)
Discussion: What are some things West tells us about Harold Napoleon?
Word Web: Begin a word web around "Harold Napoleon."
Read as a class: Introduction (pp. 1-4)
Discussion: What does Napoleon tell us about himself? Add comments to web.
These few pages bring up some difficult subjects. What are some of the issues facing Napoleon?
2nd Word Web: Leave center blank and add students comments radiating outward.
As the discussion winds down, teacher writes in the center "Cultural Loss." As you read *Yuuyaraq* think about how the problems facing Napoleon might be connected to generational trauma.
Key Word Outline – Cooperative writing: Handout "The Basic Report/Essay."
Referring to the "Topic Sentence A" review how to use a key word outline. Using the two paragraphs on the bottom of page 3 and top of page 4 teacher models writing a key word outline by asking student to read the first sentence of the paragraph and selecting three key words that might help them remember the main concept of the sentence. Work through the two paragraphs.
Conclusion: Teacher explains that at the end of next week you will use this paragraph outline to write an introduction. File today's work in your portfolio.

Assignment: Read pp. 4-18. Think about the challenges Alaska Native people faced as a result of the Great Death. Journal your thoughts about the reading and record one quote that was particularly meaningful to you. (Explain that the reading journals are informal and will be turned in with the final essay. They will be asked to write a quote for use in the next day's class discussion. Journals will only be graded on content.)
***Require students to keep a portfolio for handouts, writings, and journal entries.**

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Two

Preparation: Have the blank keyword outline from the previous day up on the board. Tape up three sheets: one blank sheet, one with the Roman Numeral II. "Great Death, epidemics" and Arabic numbers 1-6 with the word "Clincher" on the bottom, and one with titled "Brainstorm" as follows: Adj. Noun Adverb Verb

who/which www.asia.b

[who/which are adjectival clauses; www.asia.b is an acronym for adverial clausals starting with subordinating conjunctions: when, where, while, as, since, if, although, and because]
(Leave room for words)
Have colored markers available.

Handouts: Conventional Techniques, Strong Verbs, Adverbs, Quality Adjectives, Five Senses & Emotions.

Lesson Outline:

Read aloud as a class: The last paragraph on p. 4. Teacher re-reads "Their world was complete; it was a very old world. They called it Yuuyaraq, "the way of the human being."
Discussion: What do you think Napoleon is saying? In the text many things changed for Alaska Native people. What losses did Alaska Native experience? What threatened Yuuyaraq?
Word Web: Begin a word web around "Yuuyaraq**?**" Ask students to consider their quotes.
Key Word Outline – Cooperative writing: Using the two paragraphs on the bottom of page 10 and top of page 11 teacher models writing a key word outline by asking student to read the first sentence of the paragraph and selecting three key words that might help them remember the main concept of the sentence. Work through the two paragraphs.
Brainstorm: Teacher introduces the Dress-Ups conventional techniques and has students look at the introductory word lists. The teacher models use of the Dress-Ups with student participation. Teacher selects a strong noun and verb from the key word line and writes in matching column of "Brainstorm" chart. Ask students to think of a few strong adjectives to describe the noun. Ask them to think of an "–ly" word to describe the verb. Repeat have students choose another noun and verb. Then together ask students to think of a subject in the key word outline that might be conducive to a who/which clause. Finally ask students to choose a verb that would warrant an adverbial clausal.
Conclusion: Tomorrow as a class we will use the key word outline and the brainstorm to compose the "Topic A" paragraph of a basic essay. File today's work in your portfolio.

Assignment: none

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Three

Preparation: Tape up key word outline and brainstorm chart from previous days work.

Handouts: Paragraph checklist.

Lesson Outline:

Cooperative writing: Review the Dress-ups using the previous day's work for examples. Introduce Sentence Openers. Explain the first seven. As a class using the key word outline and the brainstorm from the previous day work compose a paragraph, sentence by sentence, using the first five Dress-ups and a choice of the first seven Sentence Openers. Explain the objective of only using one each per paragraph. Not all in every paragraph but try not to use each one more than once per paragraph.
Audiate language patterns: As students are composing sentences, say the language patterns out loud. Teacher and students make a habit of speaking out loud the reliably correct and sophisticated language patterns being created.
Self-check: Handout the paragraph checklist. Ask: "How did we do?"
Conclusion: Teacher explains that we are working on composing a five-paragraph essay. Tomorrow we will be working on another topic, (point to the Basic Essay), "Topic B" on the model. Please file the paragraph in your portfolio.

Assignment: Read pp. 18-25. As you are reading think about the survivor's losses and how that has played out in the life of Napoleon. Journal your thoughts and bring to class one or two quotes that were meaningful to you.

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Four

Preparation: Have the blank keyword outline from the previous day up on the board. Tape up three sheets: one blank sheet, one with the Roman Numeral III. "Survivors, losses" and Arabic numbers 1-6 with the word "Clincher" on the bottom, and one with titled "Brainstorm" as follows: Adj. Noun Adverb Verb

who/which www.asia.b

(Leave room for words)
Have colored markers available.

Handouts: none

Lesson Outline:

Read aloud as a class: Ask students to share their quotes. Ask students to turn to Figure 1 on page 21 titled, "Lifeline of the Yup'ik people."
Discussion: Napoleon identifies an anomaly among Native people. How does this graph reflect his observations? In what ways did the Great Death affect the children and grandchildren of the survivors?
Word Web: Begin a word web around "survivors losses." Ask students to consider their quotes.
Key Word Outline – Cooperative writing: Using the paragraph on the bottom of page 19, teacher models writing a key word outline by asking students to read the first sentence of the paragraph and selecting three key words that might help them remember the main concept of the sentence. Work through the paragraph.
Brainstorm: Teacher reviews the Dress-Ups conventional techniques and has students look at the introductory word lists. The teacher models use of the Dress-Ups with student participation. Teacher selects a strong noun and verb from the key word line and writes in matching column of "Brainstorm" chart. Ask students to think of a few strong adjectives to describe the noun. Ask them to think of an "–ly" word to describe the verb. Repeat have students choose another noun and verb. Then together ask students to think of a subject in the key word outline that might be conducive to a who/which clause. Finally ask student to choose a verb that would warrant an adverbial clausal.
Conclusion: Tomorrow as a class we will use the key word outline and the brainstorm to compose the "Topic B" paragraph of a basic essay. File today's work in your portfolio.

Assignment: none

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Five

Preparation: Tape up key word outline and brainstorm chart from previous days work.

Handouts: none

Lesson Outline:

Cooperative writing: Review the Dress-ups using the previous day's work for examples. Review the first seven Sentence Openers. As a class using the key word outline and the brainstorm from the previous day work compose a paragraph, sentence by sentence, using the first five Dress-ups and a choice of the first seven Sentence Openers. Reminder: use one each per paragraph and not all in every paragraph.
Re-write: Model transitions. Together rewrite clincher to reflect 2-3 key words from Topic A sentence as well as Topic B sentence.
Audiate language patterns: As students are composing sentences, say the language patterns out loud. Teacher and students make a habit of speaking out loud the reliably correct and sophisticated language patterns being created.
Self-check: Students edit using the paragraph checklist. Ask: "How did we do?"
Conclusion: Teacher explains that tomorrow we will be working on another topic, (point to the Basic Essay), "Topic C" on the model. Please file the paragraph in your portfolio.

Assignment: Read pp. 25-18. As you are reading think about the new beginnings and healing journey Napoleon envisions for Alaska Native people. Journal your thoughts and bring to class one or two quotes that were meaningful to you.

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Six

Preparation: Have the blank keyword outline from the previous day up on the board. Tape up three sheets: one blank sheet, one with the Roman Numeral IV. "Beginnings, Talking Circles" and Arabic numbers 1-6 with the word "Clincher" on the bottom, and one with titled "Brainstorm" as follows: Adj. Noun Adverb Verb

who/which www.asia.b

(Leave room for words)
Have colored markers available.

Handouts: none

Lesson Outline:

Read aloud as a class: Ask student to read "A Generation Turns on Itself" on pages 23 and 24.
Discussion: Napoleon asks the reader some thoughtful questions. "Whose fault is it? How will it end?" How can we end it?" Then he talks about beginnings. How does Napoleon answer the above questions?
Word Web: Begin a word web around "Beginnings." Ask students to consider their quotes.
Key Word Outline – Cooperative writing: Using two paragraphs on the bottom of page 27, teacher models writing a key word outline by asking students to read the first sentence of the paragraph and selecting three key words that might help them remember the main concept of the sentence. Work through the paragraphs.
Brainstorm: Teacher reviews the Dress-Ups conventional techniques and has students look at the introductory word lists. The teacher models use of the Dress-Ups with student participation. Teacher selects a strong noun and verb from the key word line and writes in matching column of "Brainstorm" chart. Ask students to think of a few strong adjectives to describe the noun. Ask them to think of an "–ly" word to describe the verb. Repeat have students choose another noun and verb. Then together ask students to think of a subject in the key word outline that might be conducive to a who/which clause. Finally ask student to choose a verb that would warrant an adverbial clausal.
Conclusion: Tomorrow as a class we will use the key word outline and the brainstorm to compose the "Topic C" paragraph of a basic essay. File today's work in your portfolio.

Assignment: none

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Seven

Preparation: Tape up key word outline and brainstorm chart from previous days work.

Handouts: none

Lesson Outline:

Cooperative writing: Review the Dress-ups using the previous day's work for examples. Review the first seven Sentence Openers. As a class using the key word outline and the brainstorm from the previous day work compose a paragraph, sentence by sentence, using the first five Dress-ups and a choice of the first seven Sentence Openers. Reminder: use one each per paragraph and not all in every paragraph.
Re-write: Model transitions. Together rewrite clincher to reflect 2-3 key words from Topic B sentence as well as Topic C sentence.
Audiate language patterns: As students are composing sentences, say the language patterns out loud. Teacher and students make a habit of speaking out loud the reliably correct and sophisticated language patterns being created.
Self-check: Students edit using the paragraph checklist. Ask: "How did we do?"
Conclusion: Teacher comments that the body of the essay is now in rough draft form. Tomorrow we will be working the conclusion, (point to the Basic Essay). Please file the paragraph in your portfolio.

Assignment: Re-read *Yuuyaraq*, pages 1-30. Ask yourself, "What was most meaningful and significant?" Journal your thoughts and bring to class **two quotes** that were meaningful and significant to you. You will need these for your conclusion.

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Eight

Preparation: Have giant newsprint pad, colored markers and tape. Up front have one chart titled "Brainstorm" as follows: Adj. Noun Adverb Verb

who/which www.asia.b

(Leave room for words)

Handouts: Basic Essay Self-Checklist

Lesson Outline:

Review: The Basic Essay. Introduced the parts of a conclusion.

V. Conclusion
1. Restate three topics
2. Most significant and
3. Why?
4. Final Clincher (reflect opening and title)

Write in Pairs: With a sheet of newsprint, in pairs create the following:

- **A Word Web** about most significant ideas in *Yuuyaraq.* Look over journals, use book, use quotes.
- **A Key Word Outline** organizing ideas into the above "conclusion model."
- **Brainstorm** the Dress-Ups following model on the board.

Conclusion: Tomorrow in your same pairs you will compose a conclusion. File today's work in your portfolio.

Assignment: none

Lesson Plans - *Yuuyaraq: The Way of the Human Being*

Lesson Nine

Preparation: Bring students' newsprint sheets from the previous days work.

Handouts: Dramatic Openers - Hooks, Advanced Topic Model

Lesson Outline:

Introduce: Dramatic Openers
Discussion: Teacher fields questions from students about the writing process.
Cooperative writing: In same pairs using word web, keyword outline, and brainstorm for dress-ups, compose the conclusion.
Review: The Advanced Topic Model, which inserts student comments.
Conclusion: Explain that tomorrow will be a workshop. Students will be putting all the pieces together to compose a rough draft. Students will insert their comments into the paragraphs composed by the class, write the introduction from the first day's key word outline, and choose a title.

Assignment: With your journals next to the topic paragraphs organized the comments you want to insert into the each paragraph. Be prepared to write a rough draft.

Lesson Ten

Workshop: Students individually write a rough draft. Teacher responds to questions.
Self-Check: Students edit using the Basic Essay checklist.
Optional Peer Check: Students made trade with a peer to check for mechanical errors.

Assignment: Final drafts due next class.

The Basic Report/Essay

Five to Seven Paragraphs

Title

I. Introduction

Grab Attention
Introduce subject
& background information
Thesis statement – state three topics – an essay map

II. Topic Sentence A

1.
2. details, examples, facts,
3. explanations of topic
4.
5.

Clincher (repeats or reflects 2-3 key words of Topic Sentence)

III. Topic Sentence B

1.
2. details, examples, facts,
3. explanations of topic
4.
5.

Clincher (repeats or reflects 2-3 key words of Topic Sentence)

IV. Topic Sentence C

1.
2. details, examples, facts,
3. explanations of topic
4.
5.

Clincher (repeats or reflects 2-3 key words of Topic Sentence)

V. Conclusion

Restate three topics
Most significant and Why

Final Clincher (reflects opening and title)

(Adapted from http://www.excellenceinwriting.com.)

Conventional Techniques

I. "Dress-Ups"

1. **"ly"** (adverbs)
2. **who/which/** (adjective clause)
3. **Strong verb** (image or feeling!)
4. **Quality adjectives**
5. **Adverbial clause** www.asia.b (subordination conjunctions)
   When, where, while, as, since, if, although, because, after, as if, as much as, as long as, as soon as, before, in order that, lest, so that, than that, though, unless, until, whenever, wherever, whether.
6. **Noun clause** (that, what, whoever, whatever, of what)
7. **Cumulative sentence** (base clause + modifying phrases – a…, - ing, - ed, - ly, to + verb, possessive pronouns - his, her, its)
8. **Suspensive sentence** (suspends completion of its message till the end)
9. **Balanced sentence** (Ask not what your country can do for you; ask what you can do for your country.—John F. Kennedy)
10. **Dual verbs, -ly's, or adjectives.**
11. **_____**

(Adapted from http://www.excellenceinwriting.com.)

II. Sentence Openers

1. **Subject**

2. **Prepositional** (phrase) [aboard, about, above, according to, across, after, against, along, amid, among, around, aside, at, because of, before, behind, below, beneath, beside, between, beyond, by, concerning, despite, down, during, except, for, from, in, inside, instead, into, like, minus, near, of, off, on opposite, out, outside, over, past, since, through, throughout, to, toward, under, underneath, unlike, until, up, upon, with, within, without.]

3. **"ly"** (adverbs)

4. **"-ing",** (gerund or present participial phrase followed by the subject)

5. **"-ed, -d, -en, -t, or –n",** (past participial phrase followed by the subject) [ex: recovered, confused, eaten, dealt, driven]

6. **Clausal,** (adverbial subordinating conjunctions) (www.asia.b) [when, where, while, as, since, if, although, because, after as if, as much as, as long as, as soon as, before, in order that, lest, so that, than that, though, unless, until, whenever, wherever, whether]

7. **VSS** (very short sentence, 2-5 words with a strong verb)

8. **To + verb** (infinitive phrase)

9. **That, What, If…** (noun clauses introduced by signal words) […why, how, where, whether, who, whom, whose, which, when, whoever, whomever, whichever, whatever]

10. **If, There** (Explicative, slot filler) [It is raining. There is snow.]

11. **If…then, Either…or, Whether…or** (coordinating conjunctions) [Neither…nor, Both…and, Not only…but also, Just as…so too]

12. _____

(Adapted from http://www.excellenceinwriting.com.)

III. Decorations – one per paragraph

1. **Question**

2. **Quotation/Conversation**

3. **3 VSS** (three very short sentences for drama with rhythm)
   [6,6,6 / 5,4,3 / 4,4,4 / 3,3,3 / 2,2,2 – They came, they saw, they conquered.]

4. **Simile/Metaphor**
   "as or like…" [can be true] / "music to the ear, a heart of stone" [not true]

5. **Dramatic Open/Close**

6. **Alliteration** (Clumsily he clawed and clamored up the cliff, big beautiful butterflies)

7. **Triple Extensions** (word, phrase, clausal repetitions or repeating "-ings, "-lys, adjectives, or verbs)

8. _____

(Adapted from http://www.excellenceinwriting.com.)

Paragraph Checklist

Structure

Composition typed and double-spaced with name _____
Topic Sentence _____
Clincher (words reflect topic sentence) _____
Title reflects words from clincher _____

Style

Paragraph must contain at least three of each element of style.

Dress-ups

strong verb _____
-ly word _____
quality adjective _____
who/which clause _____
www.asia.b clause _____

Sentence Openers

Prepositional phrase _____
-ly _____
-ing, _____
VSS (2-5 words) _____

(Adapted from http://www.excellenceinwriting.com.)

Checklist: Five-Paragraph Basic Report/Essay

Title reflect final clincher _____

I. Introduction
Dramatic opener _____
Subject/Background Info _____
Three topics stated _____
Any four dress-ups and two openers _____

II. – IV. Body Paragraphs
Each paragraph has a Topic Sentence _____
Each paragraph has a Clincher _____

Each paragraph must contain at least one of each element of style.

Dress-ups

strong verb _____
-ly word _____
quality adjective _____
who/which clause _____
www.asia.b clause _____

Sentence Openers

Prepositional phrase _____
-ly _____
-ing, _____
www.asia.b clause _____
VSS (2-5 words) _____

Decorations: choose any three _____, _____, _____

V. Conclusion
Restate three topics _____
Any four dress-ups and two openers _____
Most significant & why _____
Final Clincher _____
(reflect the opening and title)

(Adapted from http://www.excellenceinwriting.com.)

Dramatic Openers – Hooks

Dramatic openers are designed to grab the reader's attention. A dramatic opener for a single paragraph is often a very short sentence placed before the topic sentence. More often, dramatic openers are used to begin an entire report or essay. In these, another very short sentence many also be placed at the end of the essay or report to remind the reader of the opening. These would then frame the composition.
Some examples of several different types of hooks follow. Each of them could work in any type of composition – descriptive, narrative, or persuasive.

Question What is of more value than gold?
(Essay on friendship)
Possible closing: A man with many friends should consider himself rich.

Statistic/ Fact I was nineteen years old when I first visited our nation's capital.
(Essay about an inspiring trip to Washington, D.C.)
Closing: Now ten years later, I hope to return, not as a tourist, but as a lobbyist.

Quote "We the people of the United States…"
(Report on the rights of Indigenous peoples)
Closing: The rights guaranteed by our Constitution need to include the rights of Indigenous peoples.

Shock Television is electronic heroin.
(Essay on the media's sophisticated advertising campaigns.)
Closing: Don't become an addict.

Suspended Interest
(Leaves out important information to entice the reader to read on to discover the meaning)
No one has been able to explain the strange disappearances.
(Report on the Bermuda Triangle)
Closing: We may never know.

An Imperative (command)
Look into space and count the stars if you can.
(Report on outer space)
Closing: Man will never fathom the expanse of the universe.

Fragments Kids. Kids everywhere. As far as I could see!
(Narrative about the writer's first job in a day care)
Closing: My goal was to have an impact on at least one of those kids.
(Adapted from http://www.excellenceinwriting.com.)

Name Dropping (famous names, places)

The statue of Liberty is a welcoming symbol of freedom.
(Report on Ellis Island)
Closing: Immigrants from many lands know that special lady who greeted them.

Anecdotal Openers & Closers

An anecdote is a short story. An anecdotal opener, then, is a short narrative (story-like) paragraph placed at the beginning of a report or essay.

Here are some samples from students.

In a dingy hut next to a dingy alley a small boy sat alone and hungry. Suddenly the door burst open and his drunken father stumbled in. He violently beat his son until he became tired and staggered away. This was a typical night in the life of young Joseph Stalin.

(Report on Joseph Stalin)

His childhood beatings did more that shape his character; they made a young boy more heartless than his abusive father.

Obscure German voices behind the door were yelling – barking out orders. It was impossible to make out what they were saying. The ground seemed to quiver along with the young girl. Without the secret knock, the door flew open and before her stood her worst nightmare. It seemed as if events like this only happened in fairy tales, and in the end everything turned out all right. Anne was scared as she clung tightly to the hope that everything would turn out fine.

(Essay on Anne Frank)

Tragically, unlike the traditional fairy tale ending, Anne never lived happily ever after. But she left us with something fairy tales do not. She left us with an authentic drama of what it was like to live in mortal fear without giving up hope for a better life.

(Adapted from http://www.excellenceinwriting.com.)

Advanced Topic Model

II. Topic Sentence A

1. **Fact**
2. **Fact**
3. **(comment)**
4. **Fact**
5. **Fact**
6. **(comment)**

Clincher (repeats or reflects 2-3 words from Topic A and Topic B)

III. Topic Sentence

(Adapted from http://www.excellenceinwriting.com.)

Chapter 5

Conclusion

Two modern expressions I have often heard are “Reading and writing are two sides of the same coin” and “The best way to learn to write is to read.” When most people read, they do not audiate the words in their mind. Only the strong audio learners audiate what they read. In order to comprehend the words on the page, an audio learner must speak the words silently in her mind in order to comprehend their meaning. Strong audio learners are typically slow readers. Most readers do not have to audiate the printed words in order to comprehend. For this reason reading will not produce effective writing. We learn the sophisticated and complex language patterns by hearing them, seeing them, saying them, and using them, which then cements them in the memory. Reading “aloud” helps produce writers.

In my youth, in my generation, we memorized hundreds of nursery rhymes through the natural process of repeatedly hearing and saying them. Because my father sang with us, we also committed hundreds of songs to memory. Both created a permanent file in my brain. I intend to explore this connection between learning by ear, speaking aloud, repetition, and permanent memory in the context of acquiring the sophisticated and complex language patterns necessary for academic writing. For most Indigenous students, literacy is a fairly recent phenomenon. Native Americans have a rich and strong oral-lingual treasure. Rather than viewing orality and literacy in dualistic terms, a healthier more holistic perspective places both along a continuum. As an educator, my challenge is to tap into that rich oral treasure, exploring where that treasure makes meaningful connections with the complex language patterns in the English language. Allowing

opportunities for non-Indigenous students to explore and discuss the multiple perspectives presented through Indigenous literature provides them an introduction to cross-cultural studies.

A few areas yet to be explored and necessary to student success are connected to the local context and relationships with local Klamath Elders, authors, scholars, and faculty. My intention is to develop these relationships. I hope to learn from the Klamath Elders and other local authors and scholars and invite them into the classroom. Also I hope to invite dance groups, native speakers, storytellers, artists, and other culture bearers. This requires time to build relationships. These relationships support student success. Professionally, I hope to encourage cooperation and collaboration between and among the faculty at Klamath Community College as a means to facilitate and provide for the success of American Indian Students. Again these are relationships that need to be established within the local context.

I plan to test and document the effects of this hypothesis in the classroom, teaching an Indigenous education model for post-secondary academic writing instruction at a community college. As a baseline, I plan to research the historical statistics for the percentage of American Indians graduating from Klamath Community College. By investing in relationships, supporting American Indian students entering first year composition classes, and keeping careful records, I should know within a few years, especially as students graduate, whether this hypothesis has potential to effect change. Teachers are natural scientists. We ask questions, observe and engage in relationships, detect problems, assess, collect and organize data, research, reason, record, relate, reflect

and strategize, are constantly analyzing teaching/learning effectiveness, and experimenting with new strategies and practices. The ultimate goal is student success.

In review, teaching through Indigenous literature, lessons would focus on student-generated activities. For example, in response to the readings students might bring a meaningful quote to class. The instructor would ask for volunteers to write their quotes on the board. Together as a class, they would deconstruct each sentence, first looking at the significance of word order in relationship to meaning (semantics) and secondly analyzing techniques (syntax), observing conventions about how sentences open, how they are "dressed-up," and what "decorations" might be present. This activity will inspire many of the intelligences and Indigenous learning styles and focuses on giving students opportunities to audiate, or speak aloud the various complex language patterns.

Systematically students begin the first two weeks observing and speaking the language patterns of conventional writing techniques. At every opportunity students speak the language patterns aloud (audiation). Cooperatively as a class students create graphic organizers of the various techniques. Student generated visuals could include strong verbs modified by suitable adverbs, quality adjectives modifying key nouns, adverbial clauses and who/which adjectival clauses. From selected passages, starting with a single paragraph, students brainstorm word webs and create outlines of the key words, sentence by sentence. Students practice aloud the various conventional techniques. Teaching strategies search for opportunities to audiate complex language patterns, amplify the power of the voice, and differentiate instruction for all eight intelligences as explained through the following examples: (a) student-created visuals, meets the spatial and bodily-kinesthetic intelligences, (b) work in pairs meets the interpersonal

intelligence, (c) walks outdoors where students can sit, reflect, and write meets the naturalistic and intrapersonal intelligences. Brainstorming and writing together as a class, discussing student generated topics, and creating visuals reinforces cooperative and experiential learning. Students progress from studying the complex language patterns and conventions used in construction of sentences, to paragraphs, to essays, to reports, and to the research paper. Through modeling conventional techniques and guided practice with the purpose of making these practical in students' academic writing meets the goal of supporting student success.

In conlusion, the weaving of audiation, voice, and multiple intelligence theories into teaching/learning strategies, differentiating the instruction into the learning languages of the multiple intelligences, and delivering the teaching/learning sessions through Indigenous learning styles creates a tapestry of complex processes. These processes support an Indigenous educational model for post-secondary academic writing instruction that is culturally responsive, rigorous, and breaks down the forces of marginalization. Through a gentle shift toward the art of the teaching and learning in an effort to restore balance, I hope my design for an Indigenous educational model produces a kind of student success that sings to the spirit, plays with creativity, and laughs with amazement at the wonders within our world.

If you hold a cat by the tail, you learn things you cannot learn any other way.
—Mark Twain

References

Armstrong, T. (1993). *7 kinds of smart: Discovering and identifying your many intelligences.* New York: Plume

Armstrong, T. (1999). *7 kinds of smart: Discovering and identifying your multiple intelligence/revised and updated with information on 2 new kinds of smart.* New York: Plume

Armstrong, T. (2000). *Multiple intelligences in the classroom.* Alexandria, VA: Association for Supervision and Curriculum Development.

Assembly of Native Educators. (1998). *Alaska standards for cuturally responsive schools.* Fairbanks, AK: Alaska Native Knowledge Network.

Assembly of Native Educators. (1999). *Guidelines for preparing culturally responsive teachers for Alaska's schools.* Fairbanks, AK: Alaska Native Knowledge Network.

Assembly of Native Educators. (2000). *Guidelines for respecting cultural knowledge.* Fairbanks, AK: Alaska Native Knowledge Network.

Barnhardt, R. (1981). Culture, community, and the curriculum. Center for Cross Cultural Studies. Fairbanks, AK: Alaska Native Knowledge Network.

Barnhardt, R. (1998). Teaching/learning across cultures: Strategies for success. Fairbanks, AK: Alaska Native Knowledge Network.

Bielawki, E. (1990). Cross-cultural epistemology: Cultural readaptation through the pursuit of knowledge. *7th Inuit Studies Conference.* University of Alaska, Faibanks.

Bielawski, E. (1986). Inuit Indigenous knowledge and science in the Arctic. *Naked Science.* Routledge Pub. Via Copyright Clearance Center, Inc.

Brayboy, B. M. J. (2006). Toward a tribal critical race theory in education. *The Urban Reivew, 37*(5) DOI:10.1007/s11256-005-0018-y.

Brayboy, B. M. J. & Maughan, E. (2009). Indigenous knowledges and the story of the bean. *Harvard Educational Review, 79,* 1-21.

Cajete, G. (1994). Look to the mountain: An ecology of indigenous education. Durango, CO: Kivaki Press.

Castagno, A. E. & Brayboy, B. M. (2008). Culturally responsive schooling for indigenous youth: A review of the literature. *Review of Educational Research, 78*(4), 941-993.

Deloria, V. Jr. (1994). *Indian education in America: 8 Essays by Vine Delorea, Jr.* Boulder, CO: The American and Indian Science & Engineering Society.

Deloria, V. Jr. & Wildcat, D. R. (2001). *Power and place: Indian education in America.* Golden, Colorado: Fulcrum Resources.

Dillman, D. A. (2000). *Mail and internet surveys: The tailored design method* (2nd ed.). New York: John Wiley & Sons, Inc.

Elbow, P. (2007). Reconsiderations: Voice in writing again: Embracing contraries. *College English, 70*(2), 168-188.

Ermine, W. (1995) Aboriginal epistemology. *The Circle Unfolds.* British Columbia: University of British Columbia Press.

Fulkerson, R. (2005). Composition at the turn of the twenty-first century. *College Composition 56*(4), p. 654- 687.

Fulkerson, R. (2001) Of pre- and post-process: Reviews and ruminations. *Composition Studies, 29*(2), 93-119.

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences.* New York: Basic Books.

Gardner, H. (1999). *Intelligence reframed.* New York: Basic Books.

Garner, A. M. (2009). Singing and moving: Teaching strategies for audiation in children. *Music Educators Journal, 95*(4), 1-6.

Gordon, E. E. (1999). All about audiation and music aptitudes. *Music Educators Journal, 86*(2), 41-44. http://www.giml.org/gordon.php.

Grande, S. (2004). *Red pedagogy.* New York: Routledge.

Grande, S. (2008) Red pedagogy: The un-methodology. In Denzin, N. K., Lincoln, Y. S., & Smith, L. T. (Eds.), *Handbook of critical and Indigenous methodologies* (pp. 135-156). Los Angeles: Sage Publications, Inc.

Gruenewald, D. A. (2003) The best of both worlds: A critical pedagogy of place. *Educational Researcher, 32*, 3-12.

Hua, L. B. (n.d.). Defining indigenous pedagogy through research in education. English Language Centre: Kuala Lumpur, University of Malaya. Retrieved from: http://*www.eltcm.org/eltc/.../Defining%20Indigenuos%20%20Pedagogy.pdf*

Institute for Excellence in Writing (Producer). (2004). Nurturing competent communicators. [DVD]. Available from http://www.excellenceinwriting.com.

Johnson, A. P. (2008). *A short guide to action research.* Boston: Pearson Education, Inc.

Kawagley, A. O. (n.d.). Alaska Native holotropic mind and science. ANKN. Retrieved from: http://ankn.uaf.edu/Curriculum/Articles/OscarKawagley/Holotropic.html

Kawagley, A. O. (2006). *A Yupiaq worldview: A Pathway to Ecology and Spirit.* Longrove, Illinois: Waveland Press, Inc.

Kawagley, A. O. & Barnhardt, R. (1999) Education Indigenous to place: Western science meets Native reality. *Ecological Education in Action: On Weaving Education, Culture, and the Environment.* New York: State University of New York Press.

Kawagley, A. O., Norris-Tull, D., & Norri-Tull, R. A. (1998) The Indigenous worldview of Yupiaq culture: Its scientific nature and relevance to the practice and teaching of science. *Journal of Research in Science Teaching. 35*, 133-144.

Kincheloe, J. L. & Steinberg, S. R. (2008). Indigenous knowledges in education; Complexities, dangers, and profound benefits. In Denzin, N. K., Lincoln, Y. S., & Smith, L. T. (Eds.), *Handbook of critical and Indigenous methodologies* (pp. 135-156). Los Angeles: Sage Publications, Inc.

Lincoln, Y. S. & Guba, E. G. (2000). Paradigmatic controversies, contradictions, and emerging confluences. In Denzin, N. K. & Lincoln, Y. S. (Eds.), *Handbook of Qualitative Research* (pp. 163-188). Los Angeles: Sage Publications, Inc.

Lomawaina, K. T. & McCarty, T. L. (2006). *"To remain an Indian" Lessons in democracy from a century of Native American education.* New York, NY: Teachers College Press.

Lyons, S. R. (2000). Rhetoical sovereignty: What do American Indians want from writing? *College Composition and Communication 51*(3), 447-468.

Maughan, E. L. (2008). Working out rhetorical sovereignty in challenging rhetorical situations: The importance of epistemologies in the writing of American Indian university students (Doctoral dissertation). Retrieved from UMI. (3302501)

McCarty, T. L. (2009) The impact of high-stakes accountability policies on Native American learners: Evidence from research. *Teaching Education 20*(1), 7-29.

McIntyre, L. J. (2005) *Need to know: Social science research methods.* Boston: McGraw Hill.

McNally, M. D. (2004). Indigenous pedagogy in the classroom: A service learning model for discussion. *American Indian Quarterly, 28*, 604-617.

Morgan, T. Extract from the *Annual Report of the Commissioner of Indian Affairs.* Retrieved from http://www.alaskool.org/native_ed/historicdocs/use_of_english/prucha.htm.

Norman, K. D., Lincoln, Y. S., & Smith, L. T. (2008). *Handbook of critical and Indigenous methodologies.* Thousand Oaks, CA: Sage Publications, Inc.

Pudewa, Andrew. *The Student Resource Notebook.* Institute For Excellence in Writing. 1 Mar. 2010 < http://www.excellenceinwriting.com/>.

Reyhner, J. & Eder J. (2004). *American Indian education.* Norman, OK: University of Oklahoma Press.

Riley, P. (Ed.). (1993). *Growing up Native American: An anthology.* New York: William Morrow and Company, Inc.

Schor, J. B. (2005). *Born to Buy: The Commercialized Child and the New Consumer Culture.* New York: Scribner.

Scollon, R. & Scollon, S. (1986). The axe handle academy: A proposal for a bioregional, thematic humanities education. *Sealaska Heritate Foundation.* Juneau, Alaska

Selfe, C. L. (2009). The movement of air, the breath of meaning: Aurality and multimodal composing. *CCC 60*(4), 616-663.

Smith, L. T. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples.* New York: Zed Books Ltd.

Solyom, J. A. (2010). "The allegation of disrespect and dishonor that several students say they're experiencing are completely absurd!: A critical race theory and tribalcrit analysis of the experiences of American Indian students at the University of Utah. Arizona State University

US Census Bureau Newsroom, CB04-FFSE.06. (2004, April 22). Retrieved from http://www.census.gov/Press-Release/www/releases/archives/facts_for_features_special_editions/001737.html

Watanabe, S. (2008). "Because we do not know their way": Standardizing practices and peoples through habitus, the NCLB "highly-qualified mandate, and praxis I examinations. *Journal of American Indian Education, 47*(1), 118-135.

Webster, James B. (1994). *Blended Structure and Style in Composition.* Saskatoon Canada: Dalhousie University.

Zepeda, O. (1995). The continuum of literacy in American Indian communities. *The Bilingual Research Journal, 19*(1), 5-15.

Works Consulted

Bloodgood, J. W. (2002). Quintlian: A classical educator speaks to the writing process. *Reading Research and Instruction, 42*(2), 30-43.

Clifford, J. (2008). Rhetorical ideals and disciplinary realities. *College English 70*(3) 304-322.

Dickinson, P. (1994). "Orality in literacy": Listening to indigenous writing. *The Canadian Journal of Native Studies, 14*(2), 319-340.

Eide, L. (2009). What's in a name? The uncanny relationsip of rhetoric and composition and cultural studies. *CCC, 61*(2), 483-490.

Harkin, P. (2008). Review: Historicizing rhetorical education. *College English, 71*(1), 82-90.

Noley, G. B. (2008). Writing American Indian history. *American Educational History Journal 35*(1), 95-101.

Porsanger, J. (2004). *An essay about indigenous methodology* (An essay written for a doctoral seminar presentation). University of Tromso: Norway

Rice, J. (2005). The 1963 composition revolution will not be televised, computed, or demonstrated by and other means of technology. *Composition Studies, 33*(1), 55-73.

Smith, L. T. (2005). Building a research agenda for indigenous epistemologies and education. *Anthropology and Education Quarterly, 37*(1), 93-95.

Woolever, K. R. (1993). Issues in TA training: Does postmodernism preclude teaching structure? *CCCC* (A speech presented at the annual meeting). San Diego, CA.

WPA Outcomes Statement for First-Year Compostion. (2000). *Council of Writing Program Administrators.* Retrieved from http://www.wpacouncil.org/positions/outcomes.html